

Andrew 'Smokey' Hogg - Good Morning Little School Girl 1945–51 (2002)



1. Too Many Drivers (Little Car Blues) - Andrew "Smokey" Hogg, Broonzy, W.L.C. 2. I'm Gonna Find Your Trick 3. My Christmas Baby 4. Oh Woman, Oh Woman - Andrew "Smokey" Hogg, Pullum, Joe 5. (Good Mornin') Little School Girl - Andrew "Smokey" Hogg, Williamson, J.L. 6. Long Tall Mama - Andrew "Smokey" Hogg, Broonzy, Big Bill 7. Worryin' Mind - Andrew "Smokey" Hogg, 8. Goin' Back to Texas 9. He Knows How Much We Can Bear - Andrew "Smokey" Hogg, Dorsey, T.A. 10. The Way You Treat Me (I Got Your Picture) - Andrew "Smokey" Hogg, 11. You Gonna Look Like a Monkey (When You Get Old) - Andrew "Smokey" Hogg, 12. Look in Your Eyes Pretty Mama 13. You Won't Stay Home 14. I'm in Love With You 15. I Love You Baby, Pt. 2 - Andrew "Smokey" Hogg, Hogg, Andrew "Smoke 16. What in the World Am I Gonna Do? 17. (Let's Go) Back to the Country 18. They Were Right - Andrew "Smokey" Hogg, Fritz, J. 19. Great Big Mama 20. Key to My Door 21. It's Rainin' Here - Andrew "Smokey" Hogg, 22. Penitentiary Blues, Pt. 1 and 2 Goree Carter - Guitar Donald Cooks - Bass Bill Davis - Bass Joe Fritz - Sax (Tenor), Vocals Andrew "Smokey" Hogg - Arranger, Composer, Guitar, Vocals Willie Johnson - Piano Ben Turner - Drums Al Wichard - Drums Ed Wiley, Jr. - Sax (Tenor)

Andrew "Smokey" Hogg may not get the accolades that fellow Texans T-Bone Walker, Lightnin' Hopkins, and Gatemouth Brown receive, but during the late 1940s, he was among the Lone Star State's most commercially successful blues musicians while recording for the Bihari brothers' Modern label, the future home of B.B King among others. As Ray Topping's booklet notes point out, Hogg had one foot in the prewar blues traditions of his home state and the other in the stylings of popular urban blues musicians of the 1930s such as Leroy Carr, Big Bill Broonzy, and Peetie Wheatstraw. Despite his postwar recording success, Hogg's sound remained rooted in the past and never evolved to a more sophisticated level as was the case with many of his contemporaries. As a result, his style and guitar techniques can come off as coarse and undisciplined to some ears. However, for those who are more forgiving about things like being slightly out of tune and occasionally striking the wrong note, Hogg will come off as a delightful throwback to the Texas blues of the 1920s and 1930s. --- record-fiend.blogspot.com

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