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## AVAILABLE NOW



# The Best Of Mississippi John Hurt AIN'T NO TELLIN'

**AIM 0010 CD**

1. Rich Woman Blues
2. Trouble I Had All My Days
3. Chicken Blues
4. Coffee Blues
5. Monday Morning Blues
6. Frankie & Albert
7. Talking Casey
8. Here Am I, Oh Lord Send Me
9. Hard Times In The Old Town
10. Spike Drivers Blues
11. Candy Man
12. My Creole Belle
13. Make Me A Pallet On Your Floor
14. Shake That Thing
15. I'm Satisfied
16. Salty Dog
17. Nobody's Business
18. The Angels Laid Him Away
19. Casey Jones
20. Baby What's Wrong With You
21. Lonesome Blues

Mississippi John Hurt (born July 3, 1893, Teoc, Mississippi; died November 2, 1966, Grenada Mississippi) made his first recordings in 1928. He played and farmed around Avalon (near Greenwood) Mississippi, the area where he lived all his life. He was recommended by his neighbours to Okeh records, they were the white guitar and fiddle duo, Narmour and Smith, who were already successful recording artists.

Hurt recorded around twenty songs for Okeh over three different sessions. He recorded folk ballads like "Frankie" (Frankie and Johnny), "Stack O' Lee Blues" (Staggerlee) and "Louis Collins." Work songs like "Spike Driver Blues" and the spiritual "Blessed Be The Name."

He disappeared until re-discovered 35 years later in 1963, after which he became a favourite at folk festivals and on the coffee shop circuit, even appearing on the Johnny Carson show just before his death in 1966.

Hurt's large repertoire of songs represented what was known in the south from just before the turn of the century as being a "Songster", a repertoire description of music played by both white and black musicians, evolving from the time of the Minstrel shows from half a century before.

The typical "Songster" would play blues, folk ballads, hymns, work songs, ragtime numbers, minstrel and "coon" songs, cakewalks and dance tunes such as "Reels" and "Breakdowns."

That Hurt never left Avalon, and moved north in the great black migration to the industrial centres of Detroit and Chicago, meant he never changed his style, and when re-discovered for 3 brief years between 1963 and his death in 1966, he revealed himself as a living breathing history of the development of southern music, and black Mississippian music in particular.

That Mississippi John Hurt also happened to be one of, if not the very best "songster" of them all and through his re-discovery gave music fans worldwide reason to rejoice.

These recordings are from 1963-1966.

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