

Created by: Edward F. Nesta

Jay McShann - Hootie Blues

A legend and a force in Blues for 75 years, and at age 90, [Jay McShann](#) just keeps playing the Blues the way it was meant to be played.



[Jay McShann - Hootie Blues](#)

Jay McShann - Hootie Blues: *Confessin' The Blues; Yes Sir, That's My Baby; When The Lights Go Out; Hootie Blues; My Chile; I'll Catch The Sun; All Of Me; Deed I Do; Bonus Track - An interview with Jay McShann*

Personnel: Jay McShann: vocals, piano; Jim Galloway: tenor and soprano sax; Rosemary Galloway: bass; Don Vickery: drums

Jay McShann - Hootie Blues was produced under the [Stony Plain Records](#) label. In many articles you will read about the Who's Who of musicians that a performer has played with, but with Jay McShann it is most appropriate to list the Who's Who that have had the honor to play with Mr. McShann such as: Gus Johnson, Gene Ramey, Charlie Parker, Jimmy Witherspoon, Don Byas, Crown Prince Waterford, Jesse Price, Walter Brown, Ben Webster, and Walter Page, to mention a few. In addition, Jay McShann's music, specifically his classics - *Confessin' The Blues* and *Hootie Blues*, has been recorded by a Who's Who list such as the Rolling Stones, Little Walter, Chuck Berry, B.B. King, Dakota Station and George Shearing. The man is not only an Icon and a legend in Blues, but he is the soul of Blues as we know it today.

Born in 1916, he like many others at that time, was discouraged to pursue a life in music, but he went with his heart and his passion, and at the ripe old age of 15 in 1931, he started his long and legendary music career. In 1936, he moved to Kansas City, Missouri, and has since become synonymous with the Kansas City Jazz and Blues music scene.

Hootie Blues was recorded live in Toronto for the CBC Radio's Saturday Night Blues; you can feel the energy that Jay passes on to the audience, as well as the emotional surge he gets from playing the improvisational style that has become known as Kansas City Jump Blues in front of a live audience. His supporting players and the audience are kept on their toes during a Jay McShann performance; he rarely plays a song the same twice allowing his creative nature to shine.

The ivories were never tickled better than on the lead track *Confessin' The Blues*; Jay knows how to warm up the audience with his showmanship. Jay sings and projects the blues from his voice to his fingers creating a combination that holds his audience in awe. The track, *Yes Sir, That's My Baby*, is a standard in title only, as Jay and the band jazz up the melody in their own improvisational way with each member jumping in with their own brief solo. Jay and the group slow it down a bit on, *When The Lights Go Out*, while you are entertained with Jay's vocals. *Hootie Blues* is the fourth track and in keeping with improvisation, the group brings us a rendition of *Hootie Blues* that is more soulful than many of the earlier recordings, and

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they say you cannot improve on perfection.

Hootie Blues contains a slice of Jay McShann's history with his classic tunes *Confessin' The Blues* and *Hootie Blues* mixed in with his versions of the standards *Yes Sir*, *That's My Baby*, *Deed I Do*, and *All of Me*; this composition is a musical retrospective of the person, and the music, from one of the all time, and very much under appreciated, jazz and blues artists.

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