

## Blind Boy Fuller - Heart Ease Blues - The Blues Collection Vol.55

Wpisany przez bluesever

Sobota, 27 Luty 2010 14:07 - Zmieniony Sobota, 05 Sierpień 2017 14:30

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1. *Baby You Gotta Change Your Mind* - 3:25
2. *Baby I Don't Have To Worry* - 3:07
3. *Looking For My Woman* - 3:12
4. *Somebody's Been Playing With That Thing* - 3:17
5. *Mama Let Me Lay It On You* - 2:58
6. *Boots And Shoes* - 2:52
7. *Truckin' My Blues Away No. 2* - 2:54
8. *My Best Gal Gonna Leave Me* - 2:50
9. *Too Many Women Blues* - 2:46
10. *Oozin' You Off My Mind* - 2:44
11. *Shake That Shimmy* - 2:47
12. *Heart Ease Blues* - 2:29
13. *Georgia Ham Mama* - 2:48
14. *Jivin' Woman Blues* - 2:35
15. *You Got To Have Your Dollar* - 2:44
16. *Bye Bye Baby* - 3:01
17. *No Stranger Now* - 2:57
18. *Must Have Been My Jesus* - 2:57
19. *Jesus Is A Holy Man* - 2:50
20. *Precious Lord* - 2:45

### Personnel:

Blind Boy Fuller - Guitar, Vocals

Rev. Gary Davis - Guitar (1)

Floyd Council - Guitar (6, 10, 11, 12)

Bull City Red - Washboard (1, 7, 14, 20), Vocals (17, 18, 19)

Sonny Terry - Harmonica (13, 15, 16, 20), Vocals (17, 18, 19)

Jordan Webb - Harmonica (20)

Brownie McGhee - Vocals and Guitar (20)

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Unlike blues artists like Big Bill or Memphis Minnie who recorded extensively over three or four decades, Blind Boy Fuller recorded his substantial body of work over a short, six-year span. Nevertheless, he was one of the most recorded artists of his time and by far the most popular and influential Piedmont blues player of all time. Fuller could play in multiple styles: slide, ragtime, pop, and blues were all enhanced by his National steel guitar. Fuller worked with some fine sidemen, including Rev. Gary Davis, Sonny Terry, and washboard player Bull City Red. Initially discovered and promoted by Carolina entrepreneur H.B. Long, Fuller recorded for ARC and Decca. He also served as a conduit to recording sessions, steering fellow blues musicians to the studio.

In spite of Fuller's recorded output, most of his musical life was spent as a street musician and house party favorite, and he possessed the skills to reinterpret and cover the hits of other artists as well. In this sense, he was a synthesizer of styles, parallel in many ways to Robert Johnson, his contemporary who died three years earlier. Like Johnson, Fuller lived fast and died young in 1942, only 33 years old. Fuller was a fine, expressive vocalist and a masterful guitar player best remembered for his uptempo ragtime hits "Rag Mama Rag," "Trucking My Blues Away," and "Step It Up and Go." At the same time he was capable of deeper material, and his versions of "Lost Lover Blues" and "Mamie" are as deep as most Delta blues. Because of his popularity, he may have been overexposed on records, yet most of his songs remained close to tradition and much of his repertoire and style is kept alive by North Carolina and Virginia artists today. ---  
Barry Lee Pearson, Rovi

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