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**Reviewers:** Tony Augarde [Editor], Steve Arloff, Nick Barnard, Pierre Giroux, Don Mather, James Poore, Glyn Pursglove, George Stacy, Bert Thompson, Sam Webster, Jonathan Woolf



## COREY HARRIS

### *Fulton Blues*

● **Blues Boulevard 250360**

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1. Crying Blues
2. Underground
3. J. Gilly Blues
4. Black Woman Gates
5. Tallahatchie
6. Fulton Blues
7. Devil Got My Woman
8. House Negro Blues
9. Black Rag
10. Catfish Blues
11. That Will Never Happen No More
12. Lynch Blues
13. Maggie Walker Blues
14. Fat Duck's Groove
16. Better Way
16. Esta Loco

Corey Harris - Vocals, guitar, banjo

Joshua Achalam - Percussion

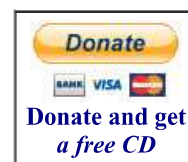
Hank Herrera - Harmonica

Ken Joseph - Drums

Jason Morgan - Bass



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In *The Blues Encyclopedia* edited by Edward Komara and Peter Lee, Corey Harris was described in the following way: "Corey Harris's music is completely contemporary, reflecting a thorough knowledge of the complete American and African-American music spectrum". In *Fulton Blues* Corey Harris provides a "tour d'horizon" of the blues in its various forms and styles that have influenced him over his career.

As described by Bob Porter in his essay "The Blues in Jazz" printed in *The Oxford Companion To Jazz* edited by Bill Kirchner, he writes "The blues is the music of Black Americans...it is music that developed from field hollers, work songs, religious music and folk melodies." Harris makes the most of these characteristics and the twelve-bar-blue mode, starting off with *Crying Blues* which has a peppy horn-based drive over which Harris sings with great effect. The Tallahatchie River is in the state of Mississippi and gained some notoriety in 1967 through singer Bobby Gentry and the tune *Ode To Billie Joe*. The following lyric explains: "got some news this mornin' from Choctaw Ridge/that Billie Joe McAllister jumped off the Tallahatchie bridge." Harris' *Tallahatchie* is about the river and death but done in a rocking down-home blues style with the horns riffing in the background.

The title-track *Fulton Blues* has Harris on guitar accompanied by Hank Herrera on harmonica and has a Sonny Terry/Brownie McGhee feel. They follow this up with *Devil Got My Woman* which has a different story line but with a similar approach that is more in the old storytelling blues tradition. Saxophonist Gordon Jones lays down a solid solo on *Catfish Blues*, which rolls along with a repetitive refrain with Harris giving his electric guitar a workout. Harris and Herrera hook again for another story blues in *Lynch Blues* which carries the line "what do I see hangin' beneath the tree/they want to hang you if you don't bend at the knees."

Corey Harris is an appealing performer who has both an appreciation and knowledge of the blues genre which he demonstrates with conviction throughout this release.

**Pierre Giroux**



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