

## Lowell Fulson – It's All Your Fault Baby

Written by bluesever

Thursday, 21 July 2011 09:24 - Last Updated Thursday, 15 April 2021 16:44

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### Lowell Fulson – It's All Your Fault Baby (1991)



01. *That's All Right* 02. *I Still Love You Baby* 03. *Reconsider Baby* [play](#) 04. *I Want To Know* 05. *Low Society* 06. *Check Yourself* 07. *It's All Your Fault Baby* [play](#)  
08. *Do Me Right* 09. *Trouble Trouble* 10. *Hung Down Head* 11. *Tollin' Bells* 12. *Lonely Hours*  
13. *Loving You Is All My Crave* 14. *It's A Long Time* 15. *Rollin' Blues* 16. *(It) Took A Long Time*  
17. *Don't Drive me Baby* 18. *I Want To Make Love To You* 19. *Comin' Home (Someday)*  
20. *Have You Changed Your Mind* 21. *I'm Glad You Reconsidered* 22. *Blue Shadows* 23. *So Many Tears*  
24. *Why Don't You Write Me* 25. *Pay Day Blues*  
Big Jim Wynn (Baritone Saxophone) Chick Booth (Drums) Choker Campbell (Saxophone) David 'Fathead' Newman (Saxophone) Earl Brown (Alt Saxophone) Eddie Chamblee (Tenor Saxophone) Fats Morris (Trombone) Fred Below (Drums) Jimmy Smith (Piano) John Johnson (Tenor Saxophone) Julien Beasley (Saxophone) Leroy Cooper (Saxophone, Baritone Saxophone) Lloyd Glenn (Piano) Louis Williams (Tenor Saxophone) Lowell Fulson (Vocals, Guitar) Otis Spann (Piano) Paul Drake (Piano) Phillip Gibeaux (Trumpet) Robert Sims (Drums) Sylvester Morton (Bass) William K. 'Billy' Hadnott (Bass) Willie Dixon (Bass)

As a logical extension from Elmore James and T-Bone Walker, Lowell Fulson has always, unfortunately, been neglected in the general scheme of the blues. So it's a good thing these 26 tracks have surfaced, although it's hard to know from exactly where, or who his sidekicks are. Nonetheless, it showcases 17 songs he wrote, downhearted in the main, such as "Lonely Hours," "Have You Changed Your Mind?" and "Why Don't You Call Me?" can attest. The most hopeful number, "I'm Glad You Reconsidered," and the title track, with its crowd noise, are somewhat out of character. Also included is a great version of the Jimmy Rogers evergreen "That's Alright." No matter the origin or source material, the world can always use another Lowell Fulson (or "Fulsom": it has been spelled both ways) CD. ---Michael G. Nastos, [allmusic.com](http://allmusic.com)

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Lowell Fulson recorded every shade of blues imaginable. Polished urban blues, rustic two-guitar duets with his younger brother Martin, funk-tinged grooves that pierced the mid-'60s charts, even an unwise cover of the Beatles' "Why Don't We Do It in the Road!" Clearly, the veteran guitarist, who was active for more than half a century, wasn't afraid to experiment. Perhaps that's why his last couple of discs for Rounder were so vital and satisfying — and why he remained an innovator for so long.

Exposed to the western swing of Bob Wills as well as indigenous blues while growing up in Oklahoma, Fulson joined up with singer Texas Alexander for a few months in 1940, touring the Lone Star state with the veteran bluesman. Fulson was drafted in 1943. The Navy let him go in 1945; after a few months back in Oklahoma, he was off to Oakland, CA, where he made his first 78s for fledgling producer Bob Geddings. Soon enough, Fulson was fronting his own band and cutting a stack of platters for Big Town, Gilt Edge, Trilon, and Down Town (where he hit big in 1948 with "Three O'Clock Blues," later covered by B.B. King).

Swing Time records prexy Jack Lauderdale snapped up Fulson in 1948, and the hits really began to flow: the immortal "Every Day I Have the Blues" (an adaptation of Memphis Slim's "Nobody Loves Me"), "Blue Shadows," the two-sided holiday perennial "Lonesome Christmas," and a groovy mid-tempo instrumental "Low Society Blues" that really hammers home how tremendously important pianist Lloyd Glenn and alto saxist Earl Brown were to Fulson's maturing sound (all charted in 1950!).

Fulson toured extensively from then on, his band stocked for a time with dazzling pianist Ray Charles (who later covered Lowell's "Sinner's Prayer" for Atlantic) and saxist Stanley Turrentine. After a one-off session in New Orleans in 1953 for Aladdin, Fulson inked a longterm pact with Chess in 1954. His first single for the firm was the classic "Reconsider Baby," cut in Dallas under Stan Lewis's supervision with a sax section that included David "Fathead" Newman on tenor and Leroy Cooper on baritone.

The relentless mid-tempo blues proved a massive hit and perennial cover item — even Elvis Presley cut it in 1960, right after he got out of the Army. But apart from "Loving You," the guitarist's subsequent Checker output failed to find widespread favor with the public. Baffling,

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since Fulson's crisp, concise guitar work and sturdy vocals were as effective as ever. Most of his Checker sessions were held in Chicago and L.A. (the latter his home from the turn of the '50s).

Fulson stayed with Checker into 1962, but a change of labels worked wonders when he jumped over to Los Angeles-based Kent Records. 1965's driving "Black Nights" became his first smash in a decade, and "Tramp," a loping funk-injected workout co-written by Fulson and Jimmy McCracklin, did even better, restoring the guitarist to R&B stardom, gaining plenty of pop spins, and inspiring a playful Stax cover by Otis Redding and Carla Thomas only a few months later that outsold Fulson's original.

A couple of lesser follow-up hits for Kent ensued before the guitarist was reunited with Stan Lewis at Jewel Records. That's where he took a crack at that Beatles number, though most of his outings for the firm were considerably closer to the blues bone. Fulson was never been absent for long on disc; 1992's Hold On and its 1995 follow-up Them Update Blues, both for Ron Levy's Bullseye Blues logo, were among his later efforts, both quite solid. Fulson continued to perform until 1997, when health problems forced the career bluesman into a reluctant retirement. His health continued to deteriorate and on March 6, 1999 - just a few weeks shy of his 78th birthday - Lowell Fulson passed away.

Few bluesmen managed to remain contemporary the way Lowell Fulson did for more than five decades. And fewer still will make such a massive contribution to the idiom. --- youmix.co.uk

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