

## Blind Willie McTell – Tryin' To Get Home (1940)

Written by bluesever

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1. *Just As Well Get Ready, You Got To Die/Climbing High Mountains, Tryin' To Get...* [play](#)
2. *Monologue On Accidents*
3. *Boll Weevil*
4. *Delia*
5. *Dying Crapshooter's Blues*
6. *Will Fox*
7. *I Got To Cross The River Jordan*
8. *Monologue On Old Songs/Old Time Religion, Amen*
9. *Amazing Grace*
10. *Monologue On History Of The Blues/Monologue On Life As Maker Of Records...*
11. *King Edward Blues* [play](#)
12. *Murderer's Home Blues*
13. *Kill-It-Kid Rag*
14. *Chainey*
15. *I Got To Cross De River O' Jordan*

Blind Willie McTell CDs *Tryin' To Get Home* presents what must be one of the most historic recordings in African-American history. The result of this encounter in Atlanta, Georgia, was a recorded interview which captured a close insight into the life and music of one of the greatest Country Blues names to have been commercially recorded. Presented here in their entirety is a fascinating insight into the man who inspired among others Allman Brothers, Taj Mahal and Bob Dylan.

Blind Willie discusses his life, recording career and the history behind his music. Twelve excellent performances including blues, spirituals, ballads and rags can be heard. His skills as a 12-string guitarist, including some beautiful bottleneck / slide guitar, underline his reputation as being one of the finest musicians from Georgia. The history of these Library of Congress, Archive of American Folk Song, recordings is rooted in a visit made by John and Ruby Lomax to Atlanta, Georgia during November 1940. It is reported that Ruby spotted a "Negro man with a guitar" entertaining at a pig n whistle stand. Stopping their car to enquire, they discovered that the individual was Blind Willie McTell who had recorded for Victor, Columbia and Decca.

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The Lomaxes gave him a lift back to their hotel and the totally blind McTell astounded them by giving accurate directions from the map etched on his memory. Despite having been involved in a minor motoring accident the previous night, he agreed to return the following day to sing and reminisce for them. The next morning in their hotel room he "sang and played his 12-string guitar vigorously for two hours", forty or so minutes of which were committed to tape.

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