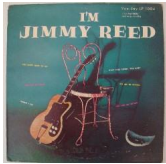


Jimmy Reed - I'm Jimmy Reed (1958)

Written by bluesever

Monday, 19 August 2019 13:21 - Last Updated Wednesday, 03 March 2021 16:14

Jimmy Reed - I'm Jimmy Reed (1958)



A1 Honest I Do A2 Go On To School A3 My First Plea A4 Boogie In The Dark A5 You Got Me Crying A6 Ain't That Lovin' You Baby B1 You Got Me Dizzy B2 Little Rain B3 Can't Stand To See You Go B4 Roll And Rhumba B5 You're Something Else B6 You Don't Have To Go

Jimmy Reed - Composer, Guitar, Harmonica, Primary Artist, Vocals
Remo Biondi - Guitar John Brim - Guitar W.C. Dalton - Guitar Vernel Fournier - Drums Henry Gray - Piano Albert King - Drums Earl Phillips - Drums Milton Rector - Bass Eddie Taylor - Guitar Morris Wilkerson - Drums

In deciding where to start listening to Jimmy Reed, the man and his record label made it easy -- at the beginning. His debut LP release, *I'm Jimmy Reed*, was about as strong a first album as was heard in Chicago blues, but also no stronger (relatively speaking) than the first long-players issued of Muddy Waters, Howlin' Wolf and co. As was the case with most bluesmen of his generation, Reed's debut LP was really a collection of single sides than an actual album of new material (though some of it did hail from its year of release), consisting of tracks he'd recorded from June 1953 ("Roll & Rhumba") through March 1958 ("You Got Me Crying" etc.). So it's no surprise that it rivals *The Best of Muddy Waters* or any of the other 12" platters that were showing up from Reed's rivals at the end of the 1950s -- most of the blues labels put together their LPs the same way at first. But that also turns *I'm Jimmy Reed* into a treasure-trove of prime material from his repertory, including the songs on which he'd built his reputation over the previous five years, key among them "Honest I Do," "Ain't That Lovin' You Baby," "You Got Me Dizzy," and "You Don't Have to Go," plus their highly relevant B-sides, which help give this album more depth and breadth than a formal hits collection would have had. And in addition to Reed's singing and harp work, the album is also a superb showcase for guitarists Eddie Taylor and John Brim (the latter on the earliest material here), and drummer Earl Phillips. ---Bruce Eder, AllMusic Review

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