



Sonny Terry & Brownie McGee
"Gone But Not Forgotten"
Bull City Blues

Acrylic on Wood

7" x 7" x 1.5"

One in a series of painted blocks that feature Bull City Blues artists. These can be free-standing or hung on the wall, alone or in groups. They range in size from 7" x 7" to 3.5" x 4".



The song **"Gone But Not Forgotten"** was written by **Sonny Terry and Brownie McGee**. Sonny Terry played with Blind Boy Fuller outside the tobacco factories and at house parties in Durham in the 1930s. Brownie McGee also played with Fuller and was greatly influenced by his guitar playing. When Fuller died at a young age in 1941, Columbia records began recording Terry and McGee together and promoting McGee as "Blind Boy Fuller, No. 2." Terry and McGee produced most of their work between 1958 and 1980.



John Dee Holeman
"Step It Up & Go"
Bull City Blues

Acrylic on Wood

7" x 7" x 1.5"

One in a series of painted blocks that can be free-standing or hung on the wall, alone or in groups.



John Dee Holeman learned to play Piedmont Blues listening to Blind Boy Fuller songs like **"Step It Up And Go."** He moved to Durham in 1954 and took a job at Liggett and Myers Tobacco Company. On weekends he played music at private functions and house parties, often in the company of musicians who had learned first-hand from Blues greats like Brownie McGhee, Sonny Terry, and the Reverend Gary Davis. Now in his 80s, Holeman continues to perform regularly throughout North Carolina.



Blind Boy Fuller
"Truckin' My Blues Away"
Bull City Blues

Acrylic on Wood

3.5" x 5" x 1.5"



"Truckin' My Blues Away" was one of **Blind Boy Fuller's** best known songs. It is the origin of the phrase "Keep on Trucking." Fuller was one of the most popular Bull City Blues men playing on the street corners around the tobacco warehouses in Durham in the 1930s. A formidable guitar player, he has influenced generations of guitarists. Fuller recorded 135 tunes and had a number of hits in the '30s, including "Truckin' My Blues Away," "Step It Up And Go," and "Get Yer Ya Ya's Out." He died in Durham in 1941 while only in his '30s.



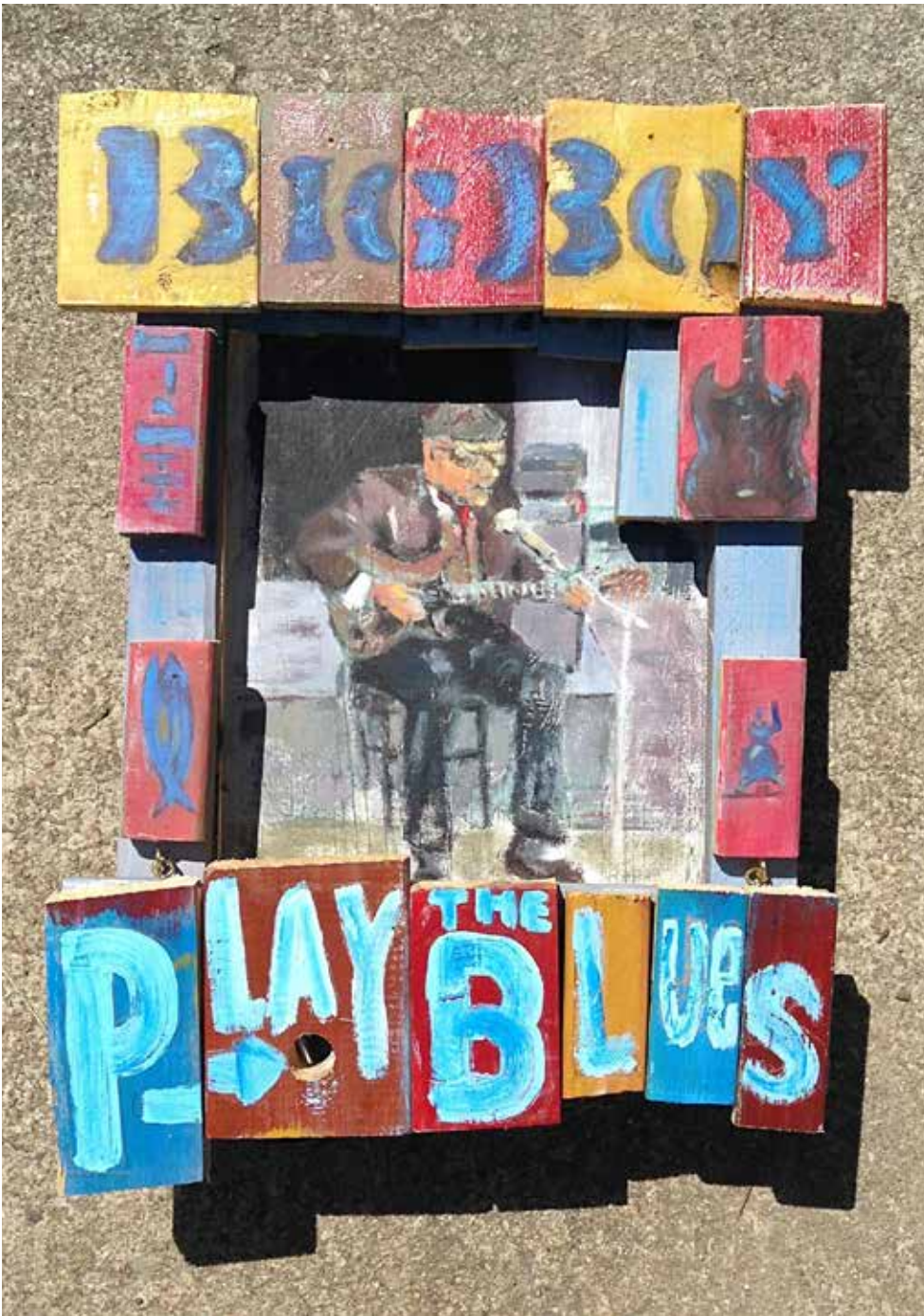
Bull City Blues

Size: 6.25" x 24.5"

Mixed Media, Acrylic
on Wood

*One in a series of woodblock
guitars.*

This piece is a tribute to the music of the **Bull City**, home of Blues artists such as Blind Boy Fuller (Fulton Allen, 1907–1941) and the Reverend Gary Davis (1896–1972). Their recordings have influenced generations of guitar players and continue to resonate in the music scene today. From the 1920s to 1940s, Durham was home to a number of African American musicians whose work defined a distinctive regional style. Blues artists often played in Durham's Hayti community and downtown tobacco warehouse district. Sonny Terry, Brownie McGee, Alden "Tarheel Slim" Bunn, Richard and William Trice, and Floyd Council are some of the well-known North Carolinians who earned a living playing the Blues at private parties and local clubs in Durham and the Piedmont area during this time period.

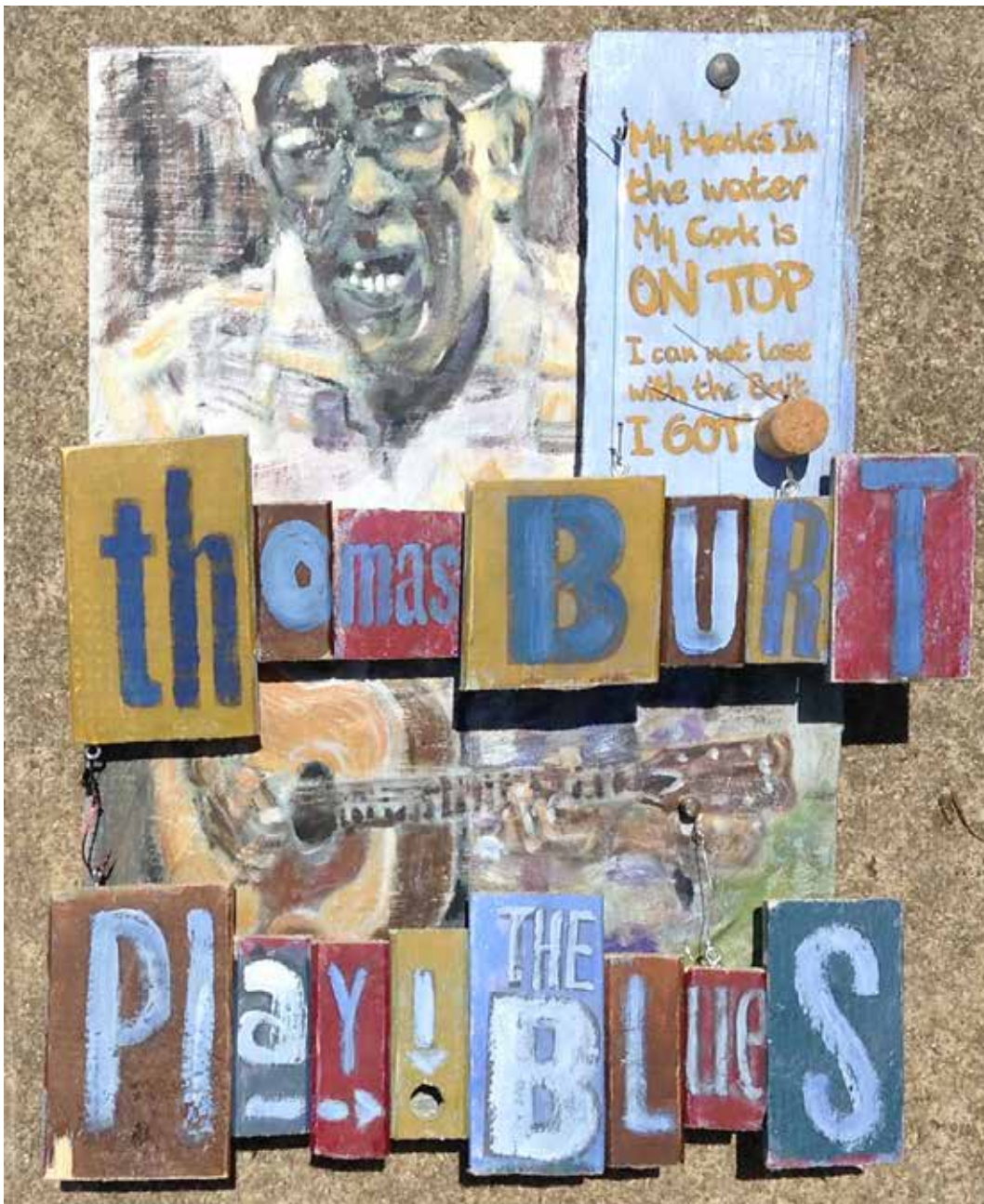


Big Boy Henry
NC Bluesman
Bull City Blues

Size: 13" x 17"

Mixed Media,
Acrylic on Wood
with Sound Module

Big Boy Henry was a North Carolina Blues artist who played in Durham frequently in the 1980s. When Tom Forsythe, the artist of this piece, moved to Durham in the mid 80s, he played music at bars and festivals with Big Boy. They also recorded together at Big Boy's home in Beaufort, NC. This piece has a sound module behind "Play The Blues" that the viewer can press to hear a 20-second clip of Big Boy playing one of his best known songs, "Mr. President." Big Boy won a W. C. Handy Award from the Blues Foundation for this song, which he wrote in response to cuts in social welfare programs in the 1980s.



Thomas Burt
Bull City Blues man

Size: 15.5" x 20"

Mixed Media,
Acrylic on Wood
with Interactive
Sound Module

Thomas Burt was a North Carolina Blues man who was still playing at festivals and bars in Durham when the artist of this piece, Tom Forsythe, moved to the state in 1986. Burt was in his 90s and played in the true Piedmont Blues style. He was one of Blind Boy Fuller's contemporaries, and like Fuller, he played on the streets outside the Durham tobacco factories during the same period (1930s).

The words painted on this piece are, "My hook's in the water, my cork is on top...." These are lyrics from one of Burt's signature tunes. The piece is interactive; the viewer can activate a sound module by pushing the button inside the "Play The Blues" blocks. The module plays a 20-second clip of Thomas Burt playing "My Hook's In The Water." You can see a quick demo of the interactive element here: <https://youtu.be/PR9lhwKMCaI>.