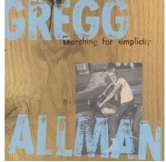


Gregg Allman – Searching For Simplicity (1997)

Written by bluesever

Monday, 29 May 2017 15:26 - Last Updated Tuesday, 02 February 2021 16:54

Gregg Allman – Searching For Simplicity (1997)



1 Whippin' Post 4:41 2 House Of Blues 4:00 3 Come Back And Help Me 3:36 4 Silence Ain't Golden Anymore 3:33 5 Rendezvous With The Blues 3:53 6 Wolf's A' Howlin' 4:14 7 Love The Poison 3:29 8 Don't Deny Me 4:37 9 Dark End Of The Street 3:16 10 Neighbor, Neighbor 3:55 11 I've Got News For You 4:38 12 Memphis In The Meantime 3:44 13 Startin' Over 3:21
Gregg Allman Keyboards, Organ, Organ (Hammond), Piano, Vocals
Gary Armstrong Trumpet Jessica Boucher Vocals (Background) Scott Boyer Guitar (Electric), Vocals (Background) Mickey Buckins Congas, Maracas, Shaker, Tambourine
Vinnie Ciesielski Trumpet Chalmers Davis Organ (Hammond) Jimmy Hall Harp Roger Hawkins Congas, Timbales Kelvin Holly Guitar, Guitar (Rhythm) David Hood Bass Jim Horn Sax (Baritone) Clayton Ivey Clavinet, Wurlitzer Sam Levine Sax (Alto) Robert Mason Cello Mark McGee Guitar Tommy Miller Bass Jack Pearson Dobro, Guitar, Guitar (Acoustic), Guitar (Electric), Guitar (Rhythm), Slide Guitar Topper Price Harmonica Cindy Richardson Vocals (Background) Charles Rose Cello, Horn Arrangements, Trombone Carla Russell Vocals Johnny Sandlin Engineer, Guitar (Rhythm), Producer George Soulé Vocals (Background) Harvey Thompson Sax (Tenor) Derek Trucks Slide Guitar Jay Wilson Piano

In his initial solo recordings, Gregg Allman tried for a more eclectic pop approach than the Southern blues-rock of his day job with the Allman Brothers Band. His later solo work, done during breaks in the Brothers' career, was much closer to the traditional ABB sound. On his first solo album since the Allmans' reformation in 1989, he again makes what is essentially an Allman Brothers Band record without the other members, except new guitarist Jack Pearson, whose Duane Allman/Dickey Betts-style slide work is all over the disc. Allman signals the same-but-different approach by opening the album with an "unplugged" version of the Allmans' signature song, "Whipping Post," and though he adds horns to some tracks for a more R&B feel, the rest of the album finds him growling through standard-issue blues-rock, some of the songs originals, some covers, among them an excellent version of "Dark End of the Street" and an arrangement of John Hiatt's "Memphis in the Meantime" that makes it sound like a Betts country-rocker. Recovering from personnel changes, the Allman Brothers Band didn't release an album in 1997; this record should help tide their fans over. ---William Ruhlmann, AllMusic

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Review

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