

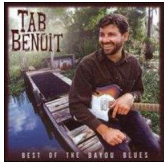
## Tab Benoit – Best of The Bayou Blues (2006)

Written by bluesever

Friday, 30 October 2009 11:44 - Last Updated Thursday, 06 December 2012 23:41

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### Tab Benoit – Best of The Bayou Blues (2006)



*1 Voodoo on the Bayou Benoit 3:21 2 Drownin' on Dry Land Jackson 6:42 3 Somehow Benoit 3:28 4 Jambalaya Williams 3:41 5 Nice and Warm Benoit 7:18 6 Rainy Day Blues Nelson 3:48 7 Gone Too Long Benoit 4:29 8 What I Live For Benoit 4:27 9 Mother Earth Chatman, Simpkins 3:49 10 Crawfishin' Benoit 4:22 11 Standing on the Bank Benoit 5:32 12 The Seventh Son Dixon 3:21 13 You Got What I Want Benoit 4:08 14 Cherry Tree Blues Benoit 6:49 15 Hot Tamale Baby Chenier 5:32 16 These Blues Are All Mine Benoit 7:01*  
Personnel: Tab Benoit (vocals, guitar, acoustic guitar, electric guitar, harmonica); Willie Nelson (vocals, guitar); Doug Therrien (vocals); Chubby Carrier (accordion); Marc Adams, Reese Wynans, Paul English (piano); Allyn Robinson, Kenny Arnoff, Gregg Bissonette, Ray Allison (drums).

Tab Benoit's funky, ragged blend of Louisiana swamp blues and East Texas guitar, with hints of funk, soul, and country thrown in to give the gumbo just the right spice, has served him well since he burst on the scene in the early '90s. Since Benoit hasn't essentially changed his sound since, this collection of sides made up largely from his early releases for Houston-based Justice Records (all of Benoit's Justice albums have been reissued by Vanguard Records in recent years) makes an ideal introduction to what this guy is all about, and although Best of the Bayou Blues covers a five-year span from 1992 to 1997, the tracks all fall together in a completely coherent sequence. Opening with the Benoit original "Voodoo on the Bayou" from 1992's Nice & Warm and running through several originals and some interesting covers (including country-funk takes on Hank Williams' "Jambalaya" and Willie Nelson's "Rainy Day Blues"), this set spotlights Benoit's southern Louisiana take on contemporary blues. He also delivers a stomping version of Willie Dixon's classic "The Seventh Son" and turns zydeco for a fiery live take of Clifton Chenier's "Hot Tamale Baby." Initially one is drawn to Benoit's laser-guided guitar tone, but he is also a fine and soulful singer, and there is more than a little country in his approach as well. What makes him stand out in the crowded field of contemporary blues guitar wizards is the fact that he is fully grounded in the Louisiana bayou region, and he embraces local musical traditions while also bringing a distinctly modern vision to what he does. Benoit knows what he wants to do, he knows where to draw inspiration, and with his strong guitar playing and warm, flexible vocals, he knows how to make it happen. ---Steve Leggett, Rovi

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