

## Mr. Big (UK) – Bitter Steets (2011)

Written by bluesever

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*01 – Come And Dance 02 – Georgia 03 – Die In Love 04 – Bitter Streets 05 – Chance  
Intrigue 06 – My Sweet Medicine 07 – Baby Come Around 08 – Sandy [play](#) 09 –  
God Save Me From The Blues 10 – Why Wait For Love 11 – I Am Here For You 12 – It's  
Over 13 – Something Special 14 – Romeo*  
[play](#)

Eric Martin – lead vocals Pat Torpey – drums, percussion, backing vocals Billy Sheehan –  
bass, backing vocals Paul Gilbert – guitar, backing vocals

Mr Big, not to be mistaken for the American soft rock band of the same name, have been kicking for the best part of four decades with each of the members having played together since the sixties. The band never really lifted off into mainstream prominence however have instead become quite a cult band over the years after supporting the likes of Tom Petty, Journey and Queen on their Night At The Opera tour back in the late seventies.

With the collective disbanding several times over their career we are now reintroduced to Mr Big as the band have this week released their first album since 1996's Rainbow Bridge. Bitter Streets sees the band back to their old habits with the release of some soft, nostalgic numbers that take us back to the days of the bands beginnings with a fairly revitalized and fresh feel with the majority of its track-listing.

Come And Dance opens the record with some gentle piano tinkering and swaying melodies while Die In Love casts us back to the seventies with a disco inspired addition.

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The albums leading single Georgia represents the record with a combination of strings and synths while the groups front man Dicken enters the track with some soothing vocals that hit some rather hit peaks and display a vocally versatile number for Bitter Streets.

Further down the record mid tempo balladry is the order of the day with Chance Intrigue. A persuasive, country tinged rhythm and a swaying guitar sit softly around a sentimentally lyrical addition before the bluesy intro of My Sweet Medicine and God Save Me From The Blues introduces us to the bands southern influences.

Among some of the nostalgic numbers we get to hear on Bitter Streets there are unfortunately also an equal number of bombs that simply don't fit among the modern times of today's power electro-pop and sound more dated than fresh. Among these Something Special is far from what is declared in the title, as is Sandy, both of which sound more like karaoke numbers than ambitious, hopeful numbers for a band that is well overdue for national recognition if only for the their length of service in the UK music industry.

Bitter Streets promises some quality additions but as you approach the mid way point on the new collection and given that the record is 15 years in the making, we were hoping for a little more of the wow factor and instead given a bit of a hit and miss. ---Brendon Veevers, renownedforsound.com

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