

Anson Funderburgh & Sam Myers - That's what they want (1997)

Wpisany przez bluesever

Sobota, 18 Grudzień 2010 10:34 - Zmieniony Niedziela, 01 Wrzesień 2013 09:02

Anson Funderburgh & Sam Myers - That's what they want (1997)



01. *Lookin' The World Over* 3.27
02. *Oh-Oh* 2.36 [play](#)
03. *The Last Time Around* 3.24
04. *Monkey Around* 3.05
05. *That's What They Want* 3.41
06. *The Dew is Falling* 3.36
07. *Mudslide* 4:06
08. *I Don't Play* 2.17
09. *I Don't Want You Cutting Off Your Hair* 4.45
10. *Don't Quit The One You Love For Me* 3.42
11. *I've Been Dogged By Women* 3.36
12. *The Meanest Woman* 3.47
13. *I'm Shakin'* 3.23 [play](#)

Kevin McKendree; Piano, Organ (Hammond)
Riley Osborne; Piano
Jeff Sarli; Bass
Wes Starr; Percussion, Drums
Anson Funderburgh; Guitar, Main Performer, Organ (Hammond)
Sam Myers; Harmonica, Vocals, Performer

In recent years, Dallas-based guitarist Anson Funderburgh has taken his band the Rockets out of the clubs and onto the festival stages with his critically acclaimed recordings for the BlackTop label out of New Orleans. With Jackson, MS-native Sam Myers delivering the vocals and harmonica treatments, this band mixes up a powerful gumbo of Texas jump blues and Delta blues that can't be found anywhere else. Funderburgh and his Rockets are a particularly hard working band, performing across the U.S. and Europe nearly 300 nights a year.

Anson Funderburgh & Sam Myers - That's what they want (1997)

Wpisany przez bluesever

Sobota, 18 Grudzień 2010 10:34 - Zmieniony Niedziela, 01 Wrzesień 2013 09:02

Funderburgh was born November 15, 1954, and got hooked on the blues when he got his first guitar at age seven or eight. His first musical experiences happened in the clubs in Dallas. He developed his team approach to blues music while learning from the likes of Freddie King, Jimmy Reed and Albert Collins when these great bluesmen were passing through Dallas-area clubs, but Funderburgh had already taught himself guitar mostly from listening to classic blues records. He never had the chance to see Muddy Waters, but he did get to play with Lightnin' Hopkins in the late '70s. Funderburgh formed the Rockets in 1978, but didn't meet Sam Myers until 1982. Funderburgh recorded with the Fabulous Thunderbirds on their Butt Rockin' album, and went solo in 1981, when the New Orleans-based BlackTop label released Talk to You by Hand, the label's first release. Funderburgh added Myers on harmonica and lead vocals in 1986. Myers had traveled for years on the chitlin circuit, where he had the chance to accompany people like Elmore James and Robert Junior Lockwood. Funderburgh admits that adding Myers on vocals and harmonica was a turning point for the Rockets, partly because of the image they project from the stage, a big towering Black man and three White guys backing him up. Funderburgh continued his association in the 90's with Black Top releasing Tell Me What I Want to Hear (91), Live at Grand Emporium (95), and That's What They Want (97). After releasing 9 albums on Black Top, in 1999 Funderburgh changed record labels with the release of Change in my Pocket for Bullseye Blues. At the beginning of the new millennium, Funderburgh is just coming into his prime by way of his songwriting talents, so his career deserves close watching in the coming years. The best is yet to come from this guitarist and bandleader. --*Richard Skelly & Al Campbell.*

The blues-oriented team of Anson Funderburgh and Sam Myers is a powerful and appealing combination. While Myers takes shouting, easy-to-understand and accessible vocals on most of the selections of this release (in addition to playing a bit of harmonica), the main reason to acquire the set is for Funderburgh's exciting guitar work. His showcase on the instrumental blues "Mudslide" is a definite high point. In addition, Kevin McKendree (who is best on organ) is a strong asset to the rhythm section and takes many fine solos of his own. Although each of the 13 selections on the Alligator disc is concise (clocking in between 2:18 and 4:47 with only two songs being over four minutes), the performances are quite complete and do not exit prematurely (nor overstay their welcome). The well-paced set is easily recommended to blues collectors and jazz fans who enjoy hearing a passionate and skilled guitarist. --*Scott Yanow.*

download: [uploaded](#) [anonfiles](#) [mega](#) [4shared](#) [mixturecloud](#) [yandex](#) [mediafire](#) [ziddu](#)

[back](#)