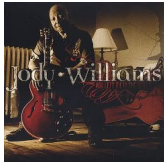


Jody Williams - You Left Me In The Dark (2004)

Wpisany przez bluesever

Czwartek, 26 Maj 2016 16:05 - Zmieniony Piątek, 05 Marzec 2021 22:15

Jody Williams - You Left Me In The Dark (2004)



1 *You Left Me In The Dark* 2 *I Can't Get You Off My Mind* 3 *Don't Get Caught Sleeping In My Bed* 4 *She's Got A Spell On Me* 5 *I'll Be There* 6 *Good Things* 7 *What Kind Of Gal Is That* 8 *Hideout* 9 *Young Men Don't Know* 10 *Someone Else* 11 *I Make Money* 12 *Looking For My Baby* 13 *Nothing Can Change This Love* 14 *I've Been Watching You*
Kenny Anderson - Horn, Trumpet Lonnie Brooks - Guitar, Vocals Billy Flynn - Guitar Hank Ford - Horn, Sax (Tenor) Willie Hayes - Drums, Percussion Willie Henderson - Horn, Sax (Baritone) Chris James - Guitar Robert Lockwood, Jr. - Guitar, Vocals Patrick Rynn - Bass (Electric) Rob Waters - Organ, Piano Jody Williams - Guitar, Vocals

Proving that 2002's appropriately titled *Return of a Legend* was no one-off fluke, semi-legendary Chicago guitarist Jody Williams cements his comeback with this invigorating follow-up. Producer Dick Shurman, who worked on the previous disc, frames Williams' expressive voice and clean, jazzy guitar in a subtle, frills-free environment that brings out his best. The album's 13 originals (and one Sam Cooke cover) showcase Williams' talents as a fluid, understated, yet soulful guitarist; witty songwriter; and, more importantly, a singer of surprising passion. Esteemed horn arranger Willie Henderson also returns from the last album to add his arrangements to four tracks, highlighted by the simmering, staccato touches on a remake of Williams' "Hideout," originally recorded in 1962. Part Freddie King's "Hideaway," part Earl King's "Come On," it's an accurate, updated example of Williams' six-string prowess. Although the majority of the tracks are straightforward Chicago shuffles and slow blues, the guitarist infuses his upbeat personality to the proceedings, which makes the album so consistently refreshing. Stellar accompaniment by keyboardist Rob Walters and guest shots from Robert Jr. Lockwood and Lonnie Brooks certainly don't hurt (Brooks' vocals and guitar sizzle on "Someone Else," one of the album's highlights), but this remains Williams' show. Aggressive, supple, good-humored, and -- above all -- jubilant, this album finds Williams playing to his strengths. He's one of the blues' few come-from-behind success stories and, at nearly 70, an artist who returned from self-imposed retirement to release some of his best, most impassioned, and exciting music, albeit in his waning years. --- Hal Horowitz, allmusic.com

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