

Tony Joe White – Best Of (1993)

Wpisany przez bluesever

Piątek, 30 Październik 2009 12:20 - Zmieniony Niedziela, 14 Lipiec 2013 19:56

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01 - Polk Salad Annie 02 - Soul Fransisco 03 - Willie And Laura Mae Jones 04 - Rainy Night In Georgia 05 - Roosevelt And Ira Lee (Night Of The Mossacin) 06 - Stockholm Blues 07 - High Sheriff Of Calhoun Parrish 08 - Old Man Willis 09 - The Train I'm On 10 - If I Ever Saw A Good Thing 11 - As The Crow Flies 12 - Even Trolls Love Rock And Roll 13 - Backwoods Preacher Man 14 - Takin' The Midnight Train 15 - Did Somebody Make A Fool Out Of You 16 - They Caught The Devil And Put Him In Jail In Eudora, Arkansas 17 - Saturday Night In Oak Grove, Louisiana 18 - I've Got A Thing About You Baby 19 - For Ol' Times Sake 20 - Ol' Mother Earth Personnel Kenny Malone - Drums Jerry Masters - Vocals (Background) Tommy McClure - Bass James Milhart - Drums James Mitchell - Sax (Baritone), Baritone Norbert Putnam - Bass Donna Rhodes - Vocals (Background) Sandy Rhoads - Vocals (Background) Sandra Rhodes - Vocals (Background) George Soulé - Vocals (Background) Mike Utley - Organ Terry Woodford - Vocals (Background) Reggie Young - Guitar Jeri Heiden - Art Direction Louis Collins - Tenor (Vocal) Robert McGuffie - Bass REY International - Design David Briggs - Organ, Keyboards, Piano Ronnie Barron - Organ, Conga, Piano (Electric), Vibraphone Billy Swan - Producer Tony Joe White - Guitar (Acoustic), Guitar, Harmonica, Vocals, Producer, Main Performer Tippy Armstrong - Guitar (Acoustic)

Twenty tracks from 1969-1973, the period of Tony Joe White's greatest success, including "Polk Salad Annie" and White's own version of his composition "Rainy Night in Georgia." Most of this is quality swamp rock with pop-soul-conscious production; on cuts like "High Sheriff of Calhoun Parrish," it sounds very much like he was trying to achieve a groove in the mold of Bobbie Joe Gentry's "Ode to Billie Joe." Sometimes he gets real down-home in a stomping backwoods blues style that makes him sound a little like a White counterpart to John Lee Hooker, as on "Stockholm Blues." If there's any criticism to be levied against this music, it's in its occasional lack of variety, White mining staple swamp rock boogie riffs for all they're worth. However, few, if any, performers and writers were as skilled as White in doing so, and he has a fine knack for sharp storytelling lyrics. ---Richie Unterberger, Rovi

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