

Tori Amos – American Doll Posse (2007)

Wpisany przez bluelover

Wtorek, 13 Październik 2009 22:01 - Zmieniony Poniedziałek, 28 Sierpień 2017 13:30

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1 Yo George 1:25 2 Big Wheel 3:18 3 Bouncing off Clouds 4:08 4 Teenage Hustling 4:00 5 Digital Ghost 3:50 6 You Can Bring Your Dog 4:04 7 Mr. Bad Man 3:18 8 Fat Slut 0:41 9 Girl Disappearing 4:00 10 Secret Spell 4:04 11 Devils and Gods 0:53 12 Body and Soul 3:56 13 Father's Son 3:59 14 Programmable Soda 1:25 15 Code Red 5:27 16 Roosterspur Bridge 3:58 17 Beauty of Speed 4:08 18 Almost Rosey 5:23 19 Velvet Revolution 1:19 20 Dark Side of the Sun 4:19 21 Posse Bonus 1:45 22 Smokey Joe 4:19 23 Dragon 5:03 Isabel – vocals on tracks 1, 7, 11, 18, 20 Clyde – vocals on tracks 3, 9, 16, 17, background vocals on track 5 Pip – vocals on tracks 4, 8, 12, 19, 22, background vocals on track 15 Santa – vocals on tracks 6, 10, 12, 14, 23, background vocals on track 3 Tori Amos – vocals on tracks 2, 5, 13, 15, 21, background vocals on track 20, Bösendorfer piano on tracks 1-7, 9-10, 12-23, electric piano on track 3, Fender-Rhodes on tracks 7, 13, 23, upright piano on track 17, Wurlitzer on track 20, clavichord on track 22, Mellotron on track 23 Matt Chamberlain – drums & percussion on tracks 2-7, 9-10, 12-13, 15-18, 20-23 Jon Evans – bass on tracks 2-7, 9-10, 12-13, 15-18, 20-23 Mac Aladdin – electric guitar on tracks 2-8, 10, 12-13, 15-18, 20, 22-23, ukulele on tracks 7, 11, electric 6 and 12 string guitars on tracks 10, 13, 18, 20, mandolin on tracks 11, 19, acoustic guitar on tracks 11-12, 15-16, 20, ebow guitar on 22 Edward Bale, Matthew Elston, Holly Butler, Rosmary Bank – string quartet on tracks 9, 14 John Philip Shenale– string arrangement on tracks 9, 14, brass arrangement on track 14 Nick Hitchens – tuba, euphonium on track 14

While the main controversy so far surrounding Ms Amos' 11th album is that its first attendant single, "Big Wheel" is getting nil airplay due to the use of the acronym 'MILF' in the chorus (don't ask); the hardest thing to grasp may be the underlying concept. But rest easy, it's a return to old form on many levels for the the red-headed quirkstress .

To deal with the problematic 'theme' first: Tori has adopted the personae of five female characters to speak at various points during the album. The 'Doll Posse', if you will. These are Isabel, Clyde, Pip, Santa and err...Tori. All based on Greek archetypes, they allow the album to

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move between genres and moods with a deftness that may have been lacking on previous work by Amos.

Top of the pack has to be the aforementioned "Big Wheel" which, with its country rock slide, is probably the raunchiest record she's made yet. Elsewhere the fare tends to vacillate between lighter pop-isms such as "Bouncing Off Clouds" or the more traditional piano and strings of "Girl Disappearing".

While the innovation of multiple voices is handy, it also leads to a little too much filler in places, with some songs barely extending beyond sketches. However it's undeniable that American Doll Posse returns Amos to the forefront of a genre which, along with Kate Bush, she defined. We may have newer eccentrics these days such as Joanna Newsom, but Tori Amos was there first. And she's still pushing her own boundaries. ---Jerome Blakeney, BBC Review

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