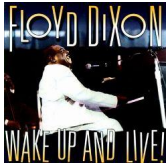


Floyd Dixon - Wake Up and Live (1996)

Written by bluesever

Thursday, 12 June 2014 16:06 -

Floyd Dixon - Wake Up and Live (1996)



1 Hey Bartender 2 My Song Is Don't Worry 3 You Know That'll Get It 4 Long Time Ago
5 Dream 6 You're The Only One For Me 7 450 Pound Woman 8 Mean and Jealous
Man 9 I Wanna Rock Now 10 Don't Send Me No Flowers in the Graveyard 11 Wake Up
and Live 12 Livin' a Lie (Weak for a Woman) 13 Rockin' at Home 14 Got the Blues So
Bad 15 Skeet's California Sunshine 16 Gettin' Ready Floyd Dixon - Piano, Vocals Marc
Anton - Horn (Alto), Horn Arrangements James Arvans - Drums Leslie Baker - Bass (Acoustic)
Port Barlow - Guitar (Acoustic), Guitar (Electric), Mixing, Producer Jimi Bott - Drums Joe
Campbell - Trumpet Eddie Clarke - Drums Mark Goldberg - Bass (Acoustic) Charlie Owens -
Sax (Baritone) Rick Reed - Bass (Acoustic) Eddie Saxman Synigal - Sax (Baritone), Sax
(Tenor) Dan Weinstein - Trombone Danny "Bone" Weinstein - Trombone

There was a time when swing-oriented jazz, R&B and blues overlapped to form an accessible yet intelligent style of music. In the late '40s Louis Jordan, Charles Brown and Amos Milburn were popular figures and Floyd Dixon (although a bit in their shadow) was not far behind. When rock & roll suddenly took over pop music in the mid-'50s, the middle-aged black performers were tossed off the charts in favor of their younger white imitators and work began to become scarce. Fortunately Floyd Dixon survived the lean years and, as with Charles Brown, he made a "comeback." This CD is a definitive Floyd Dixon release, mixing together older hits (including his signature tune "Hey, Bartender") with newer originals; all 16 selections were written or co-composed by Dixon. Joined by a jumping band that features a liberal amount of solo space for guitarist Port Barlow, tenor saxophonist Eddie Synigal and the old-time styled trombone of Danny Weinstein (plus a couple of spots for Charles Owens' baritone), Dixon sounds in excellent shape. His voice had not aged much, his enthusiasm is very much intact and his piano playing (whether on slow blues, medium-tempo novelties or the closing instrumental blues "Gettin' Ready") is quite jazz-oriented. Chip Deffaa's liner notes are an added plus. Highly recommended. --- Scott Yanow, Rovi

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