

Bill Durst - Good Good Lovin (2015)

Written by bluesever

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01 - Good Good Lovin 02:42 02 - Got Love 03:36 03 - 21st Century Blues 04:52 04 - I'm Alright 04:18 05 - Heaven Heaven 04:44 06 - King Snake Prowl 03:54 07 - What Could Have Been Love 03:04 08 - Northern Electric 03:09 09 - I Regret to Say 02:59 Bill Durst – guitar, vocals Joe DeAngelis – bass Corey Thompson - drums

In this corner...Stratford, Ontario, Canada based blues-rocker Bill Durst brings his hit-you-over-the-head style of blues-rock to this his fifth full length album. He started out at nineteen as a member of the Canadian rock band Thundermug. The approach here is of the take-no-prisoners variety, save for one slower and mellower tune. All the songs included here were composed by Bill and his writing partner, bassist Joe DeAngelis who was the original singer for Thundermug. Drummer Corey Thompson rounds out the power trio. The band plays full out, with Bill spewing forth rapid fire, but crisp and clean guitar solos. The husky voice of Bill adds to the muscular torrent of sound.

The crunch of the title track sets the tone for most of what is to follow. Snaky slide guitar leads off the hard charging “Got Love”. Bill’s knack with slide guitar is one of the highlights of this blues-rock journey. He slides his way through “21st Century Blues”, seamlessly firing off notes with a natural ease. Things chug along quite nicely on the positive “I’m Alright”. “Heaven Heaven” contains an irresistibly catchy slide guitar riff. The guys boogie through “King Snake Prowl” like ZZ Top with tough guitar that will clean out your speakers, then proceed to dust your living room to boot. Bill bellows “wash out(watch out)” throughout the song.

Things slow down, but get heavy at times on “What Could Have Been Love”. It showcases lovely guitar soloing amongst the noise. “Northern Electric is about a train, as various Canadian towns are rattled off over a great rocking riff. The album closes out with what sounds like filler and a bit of a throw away song-”I Regret To Say”. It’s also the quietest thing here.

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Bill's years of experience in the scene has produced a hard charging dose of solid rocking goodness. The powerful chords and strong guitar solos sound great along with the strong rhythm section. Bill's throaty voice perfectly compliments the vibe of the songs. The guys also mellow out the sound occasionally. This crew certainly knows what they are doing and does it well. If you are in need of music to energize and lift you up, you've come to the right place. --- bluesblastmagazine.com

Bill Durst is a big man with a big reputation and a big, big guitar tone, and he hits a self-described "musical sweet spot" on fifth solo album Good Good Lovin.

The Ontario native – an inductee of the London Music Hall Of Fame as a member of seminal '70s Canadian boogie rockers Thundermug – taps his post-Thundermug years as a member of ZZ Top tribute band Tres Hombres for this album which has more than a passing stylistic resemblance to the iconic guitar playing and vocals of ZZ's Billy Gibbons.

Title track Good Good Lovin opens the show, with a nod to Jeff Beck's sixties style, and on 21st Century Blues Durst sounds like he could actually BE Gibbons, such is the resemblance. But rest assured the imposing Durst is no copycat: this is all him, and it rocks fierce and sharp.

Holding up the back end on this blues-rocking ride across the desert are bassist Joe DeAngelis, the original singer for Thundermug and co-writer of all nine tracks here, and drummer Corey Thompson.

Heaven Heaven is an irresistible dusty shuffle, King Snake Prowl is another trip to the ZZ Top universe with some incendiary guitar work from Durst, which culminates in a whirlwind of sirens and "watch outs" and a warning rattle to great effect. ./

What Could Have Been Love occupies the common ground between Gibbons and Hendrix, a

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scorching slower blues that sends sparks flying, and Northern Electric's riffing boogie is a good time waiting to happen, and even includes a little Canadian geography lesson!

The album closes in fine fashion with the country-flecked blues of I Regret To Say, a sad lament that will have you reaching for your lighter (or mobile phone, nowadays) and wiping away a tear. ---Shane Pinnegar, /magazine.100percentrock.com

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