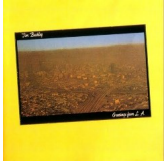


Tim Buckley – Greetings From L.A. (1972)

Written by bluesever

Saturday, 26 June 2010 19:41 - Last Updated Sunday, 17 February 2019 16:08

Tim Buckley – Greetings From L.A. (1972)



01. *Move With Me* – 4:49
02. *Get On Top* – 6:30
03. *Sweet Surrender* – 6:43
04. *Nighthawkin'* (Buckley/Larry Beckett) – 3:20
05. *Devil Eyes* – 6:49
06. *Hong Kong Bar* – 7:08
07. *Make It Right* – 4:06

Personnel:

- Tim Buckley – guitars, vocals
- Lee Underwood – guitar, Keyboards
- Venetta Fields, Clydie King, Lorna Willard – vocals
- Joe Falsia – guitar, string arrangements
- Reinhold Press, Chuck Rainey – bass
- Harry Hyams, Ralph Schaeffer – viola
- Louis Kievman, William Kurash – violin
- Robert Konrad – violin, 12-string guitar
- Jesse Ehrlich – cello
- Kevin Kelly – organ, piano
- Paul Norros, Eugene Siegel – saxophone
- Jerry Goldstein – percussion, arranger, producer
- Carter Collins – conga, conductor
- Ed Greene – drums

Stepping back from the swooping avant-garde touches of Starsailor for a fairly greasy, funky, honky tonk set of songs, the opening lines of Greetings from L.A. set the tone: "I went down to the meat rack tavern/And I found myself a big ol' healthy girl." Sassy backing vocalists, honking sax, and more add to the atmosphere, while Tim Buckley himself blends his vocal acrobatics

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with touches not unfamiliar to fans of Mick Jagger or Jim Morrison. The studio band backing him up might not be the equal to, say, War, but in their own way they do the business; extra touches like the string arrangement on "Sweet Surrender" help all the more. The argument that this was all somehow a compromise or sellout doesn't seem to entirely wash. While no doubt there were commercial pressures at play, given Buckley's constant change from album to album it seems like he simply found something else to try, which he did with gusto. "Get On Top," one of his best numbers, certainly doesn't sound like something aimed for the charts. The music may have a solid groove to it (Kevin Kelly's organ is worth a mention), but Buckley's frank lyrics and improv scatting both show it as him following his own muse. ---Ned Raggett, AllMusic Review

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