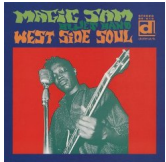


Magic Sam's Blues Band – West Side Soul (1967)

Wpisany przez bluesever

Czwartek, 29 Październik 2009 10:12 - Zmieniony Sobota, 24 Kwiecień 2021 19:58

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Side A: *"That's All I Need"* - (Magic Sam) – 3:40 *"I Need You So Bad"* - (B.B. King/Sam Ling) – 4:51 *"I Feel So Good (I Wanna Boogie)"* – 4:36 *"All Your Love"* - (Magic Sam/Otis Rush) – 3:43 *"I Don't Want No Woman"* - (Don Robey) – 3:38

Side B:

"Sweet Home Chicago" - (Robert Johnson) – 4:11 *"I Found a New Love"* – 4:03
 "Every Night and Every Day" - (Jimmy McCracklin) – 2:19 *"Lookin' Good [instrumental]"* - (Magic Sam) – 3:11 *"My Love Will Never Die"* – 4:04 *"Mama Talk to Your Daughter"* - (J. B. Lenoir) – 2:40

Magic Sam – vocals, guitar Might Joe Young – guitar Stockholm Slim – piano Earnest Johnson – bass Odie Payne – drums Marc Thompson – bass(1,3,8) Odie Payne, III – drums(1,3,8)

To call *West Side Soul* one of the great blues albums, one of the key albums (if not the key album) of modern electric blues is all true, but it tends to diminish and academicize Magic Sam's debut album. This is the inevitable side effect of time, when an album that is decades old enters the history books, but this isn't an album that should be preserved in amber, seen only as an important record. Because this is a record that is exploding with life, a record with so much energy, it doesn't sound old. Of course, part of the reason it sounds so modern is because this is the template for most modern blues, whether it comes from Chicago or elsewhere. Magic Sam may not have been the first to blend uptown soul and urban blues, but he was the first to capture not just the passion of soul, but also its subtle elegance, while retaining the firepower of an after-hours blues joint. Listen to how the album begins, with *"That's All I Need,"* a swinging tune that has as much in common with Curtis Mayfield as it does Muddy Waters, but it doesn't sound like either -- it's a synthesis masterminded by Magic Sam, rolling along on the magnificent, delayed cadence of his guitar and powered by his impassioned vocals. *West Side Soul* would be remarkable if it only had this kind of soul-blues, but it also is filled with blistering, charged electric blues, fueled by wild playing by Magic Sam and Mighty Joe Young -- not just on the solos, either, but in the rhythm (witness how *"I Feel So Good [I Wanna Boogie]"* feels unhinged as it barrels along). Similarly, Magic Sam's vocals are sensitive or forceful, depending on what the song calls for. Some of these elements might have been heard before, but never in

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a setting so bristling with energy and inventiveness; it doesn't sound like it was recorded in a studio, it sounds like the best night in a packed club. But it's more than that, because there's a diversity in the sound here, an originality so fearless, he not only makes "Sweet Home Chicago" his own (no version before or since is as definitive as this), he creates the soul-injected, high-voltage modern blues sound that everybody has emulated and nobody has topped in the years since. And, again, that makes it sound like a history lesson, but it's not. This music is alive, vibrant, and vital -- nothing sounds as tortured as "I Need You So Bad," no boogie is as infectious as "Mama, Mama Talk to Your Daughter," no blues as haunting as "All of Your Love." No matter what year you listen to it, you'll never hear a better, more exciting record that year. ---Stephen Thomas Erlewine, allmusic.com

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