

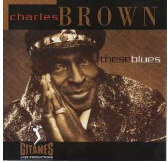
## Charles Brown - These Blues (1994)

Written by bluesever

Saturday, 09 February 2019 15:56 -

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## Charles Brown - These Blues (1994)



*1 These Blues 6:32 2 Honey 3:46 3 May I Never Love Again 5:05 4 I Got It Bad And That Ain't Good 5:24 5 Is You Is Or Is You Ain't (Ma' Baby) 5:51 6 A Hundred Years From Today 5:23 7 Save Your Love For Me 5:25 8 I Did My Best For You 7:21 9 Sunday Kind Of Love 4:44 10 Tomorrow 5:11 11 Amazing Grace 4:15* Bass – Ruth Davies Drums – Gaylord Birch Guitar – Danny Caron Tenor Saxophone – Clifford Solomon Vocals, Piano – Charles Brown

Between 1956 and 1986, pianist Charles Brown was basically cast aside by the blues world. Despite the widespread influence of his pioneering, jazz-oriented West Coast blues, Brown bounced from label to label with scarcely any success or notoriety. In 1986, guitarist Danny Caron urged him to make a comeback, a move that resulted in remarkable success. This 1994 release, produced when Brown was 72 years old, marks a highlight of his unbelievable comeback. With Caron and saxophonist Clifford Solomon offering solid support, Brown proves he's still got talent to spare. His solo reading of Ellington's "I Got It Bad" combines his smoky vocals with wonderfully vibrant piano while Louis Jordan's "Is You Is, Or Is You Ain't" offers jump blues at its most tasteful. ---Marc Greilsamer, amazon.com

Brown was enjoying the peak of an astounding career resurgence when he recorded THESE BLUES in 1994. Amazingly, his powers were in no way diminished. It has been said before that Brown sounds here almost exactly like he did on his breakthrough hits of the late '40s, when his urbane brand of post-Nat King Cole blues provided a blueprint for such artists as Ray Charles and Chuck Berry.

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Backed by an excellent small combo, Brown tears into a set of blues and bluesy pop songs. He even goes solo on Duke Ellington's "I Got it Bad (And that ain't Good)". While his vocals are as insinuating as ever, it's Brown's piano playing that astonishes-an amazing mix of traditional blues licks, Erroll Garner-ish block chords, and quicksilver octave passages that seem to appear out of nowhere. ---AllMusic Review

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