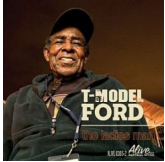


T-Model Ford - The Ladies Man (2010)

Written by bluesever

Wednesday, 26 January 2011 10:07 - Last Updated Sunday, 07 July 2013 21:08

T-Model Ford - The Ladies Man (2010)



01 - Chicken Head Man

02 - Two Trains

03 - I'm Coming To Kick Yer Asses [play](#)

04 - I Love You Baby

05 - 44 Blues

06 - Sallie Mae

07 - My Babe [play](#)

08 - I Was Born In A Swamp

09 - That's Alright

10 - Love Me All Night Long

11 - Hip Shaking Woman

Musicians: T-Model Ford – Guitar, Vocals Dustin Arbuckle - Harmonica Starr Harris - Percussion Aaron Moreland - Guitar Martin Reinsel - Percussion Stefan Zillioux – Guitar

Bluesman T-Model Ford (James Lewis Carter Ford) started playing late in life, releasing his debut album Pee-Wee Get My Gun in 1997 at the age of 74 years (give or take a year or two). Ford's unique take on the music is an inspired mix of rough-n-tumble, Delta-born juke-joint jams and stripped-down Chicago style blues, with a side helping of the hypnotic Mississippi Hill country rhythm. During his lengthy life, Ford has lived the blues as well as sung about them...he's worked in sawmills and logging camps, driven a truck, and experienced more than his share of run-ins with "Johnny Law."

T-Model Ford's The Ladies Man. --While much of Ford's back catalog has the bluesman accompanied only by his drummer Spam, working with a full band has done little to temper the primal fury of Ford's mournful wail or sparse, albeit complex style of guitarplay. The sound of "Two Trains," for instance, is forged in the heart of the Mississippi Delta, Ford's vocals accompanied only by his fractured chords and Arbuckle's gritty harp blowing. "I'm Coming To

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"Kick Yer Asses" is an interesting spoken-word interlude with Ford talking about the early days of his career.

With the spry, mid-tempo "44 Blues," Ford's voice raises to an almost-yodel as he embroiders his angular guitar notes on top of Moreland's circular rhythm, Arbuckle's harp embellishing the song with Sonny Boy Williamson charm. "That's Alright" is an engaging shuffle with a slow-walking guitar line and staggered percussion that's heavy on the brushes, the instrumentation complimented by Ford's soulful vocals on intermittent verses. The album-closing "Hip Shaking Woman" is the sort of indigo-hued blues on which Ford has built his reputation, a juke-joint rocker with heavy guitar, almost shouted vocals, a slight boogie rhythm and, lurking near the surface, the shadow of menace.

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