

Allman And Woman - Two The Hard Way (1977)

Written by bluesever

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01. Move Me (Fred Beckmeier/Steve Beckmeier/J.Cameron/V.Cameron) – 2:53 02. I Found You, Love (Alan Gordon) – 3:54 03. Can You Fool (Michael Smotherman) – 3:16 04. You've Really Got A Hold On Me (Smokey Robinson) – 3:16 05. We're Gonna Make It (Gene Barge/Billy Davis/Raynard Miner/Carl Smith) – 3:08 06. Do What You Gotta Do (Jimmy Webb) – 3:24 07. In For The Night (Ed Sanford/John Townsend) – 3:28 08. Shadow Dream Song (Jackson Browne) – 3:40 09. Island (Gregg Allman/Tony Colton/J.Neel/Dan Toler) – 4:23 10. I Love Makin' Love To You (Richard Germinero/Evie Sands/Benjamin Weisman) – 3:46 11. Love Me (Jerry Leiber/Mike Stoller) – 2:46 - Chèr - lead vocals - Gregg Allman - lead vocals + - Ricky Hirsch, John Leslie Hug, Fred Tackett, Scott Boyer - guitar - Randall Bramblett, Harvey Thompson, Ronnie Eades - saxophone - Harrison Calloway, Jim Horn - horn - Ben Cauley - trumpet - Dennis Good - trombone - Mickey Raphael - harmonica - Bobbye Hall - percussion - Willie Weeks - bass - Bill Stewart – drums

The perversely fascinating thing about this legendary, largely unheard disaster is that, in their Southern and Southern California conceptions of blue-eyed soul, Gregg Allman and Cher really are not that far apart. Allman, steeped in the sound of his blues heroes, emotes convincingly, of course, and Cher can act the part, so their duets aren't entirely without merit, at least when the material is as pedestrian as it is here. Although the music is mostly in Allman's Southern folk-blues-rock style, nobody is asking Cher to sing "One Way Out," and by following her husband's lead most of the time (a habit she no doubt learned with Sonny Bono), she doesn't get into too much trouble. (In fact, on Jackson Browne's "Shadow Dream Song," which wouldn't sound out of place on Allman's Laid Back solo album, you hardly notice her.) And Allman's grittiness frequently makes the songs sound more substantive than they are. Still, it's hard to get over the head-shaking unlikeliness of this musical union, and when they tackle a song standard such as "You've Really Got a Hold On Me" or (God help us!) "Love Me," you can tell how far below Allman's usual standards they actually are. ---William Ruhlmann, allmusic.com

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