

## John Oates - Mississippi Mile (2011)

Written by bluesever

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1 *Mississippi Mile* 2 *Let It Rock* 3 *It's All Right* 4 *Please Send Me Someone To Love*  
5 *All Shook Up* 6 *Pallet* 7 *Searchin'* 8 *Come Back Baby* 9 *Deep River* 10 *He Was A Friend Of Mine* 11 *You Make My Dreams Come True* 12 *Dance Hall Girls* Bekka  
Bramlett Vocals Sam Bush Fiddle, Mandolin Dennis Crouch Bass (Upright) Jerry Douglas  
Dobro, Lap Steel Guitar John Gardner Drums Mike Henderson Guitar (Electric), Harp,  
Producer, Slide Guitar Pete Huttlinger Guitar (Acoustic), Guitar (Electric) Michael Jude  
Vocals (Background) Jed Leiber Hammond B3 Kevin McKendree Piano John Michel  
Tambourine, Vocals (Background) John Oates Guitar (Acoustic), Guitar (Electric), Producer,  
Vocals Michael Rhodes Bass (Electric)

For his third solo album, John Oates decided to pay tribute to the blues and R&B that originated in the Mississippi Delta, taking considerable liberty in his definition of the Delta by letting it encompass Chuck Berry's rock & roll, the Coasters' jiving cool, the Impressions' slick uptown groove, and Percy Mayfield's smoky late-night balladry. Only sticklers will gripe about Oates bending the borders of the blues because history has shown that he's never been a purist; he's always fused different sounds and styles, which is precisely what he does here, grounding himself in an easy-rolling bluesy roots music that can encompass all manner of R&B, from a reworking of Elvis Presley's "All Shook Up" to a dynamic reinterpretation of Oates' own "You Make My Dreams Come True." It's a setting far more stripped-down than he's usually performed within -- lots of acoustic guitars, Dobros, and mandolins -- and the band locks into its rhythm with ease. Plus, there's actually a bit of sandpaper grit to Oates' voice -- maybe not enough to make this a down-and-dirty hoedown, but enough to give it soulfulness, enough to keep it from grooving a little too smoothly. Parts of *Mississippi Mile* hark back to Oates' folkly beginnings -- Hall & Oates covered "Deep River Blues" early on and he reworks the song here -- but it's a unique record in his career, not just in how it puts an emphasis on blues and folk over soul but how it captures him performing with a relaxed authority that's quite appealing. ---Stephen Thomas Erlewine, AllMusic Review

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