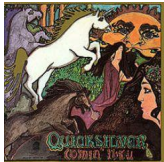


Quicksilver Messenger Service – Comin' Thru (1972)

Written by bluesever

Tuesday, 28 August 2012 16:44 - Last Updated Tuesday, 20 November 2018 20:39

Quicksilver Messenger Service – Comin' Thru (1972)



1. "Doin' Time in the U.S.A." (Gary Duncan) – 4:15 2. "Chicken" (Traditional, arranged by Dino Valenti) – 4:03 3. "Changes" (Valenti) – 4:15 4. "California State Correctional Facility Blues" (Valenti, Duncan, Greg Elmore, Chuck Steaks) – 6:10 5. "Forty Days" (Valenti, Duncan, Elmore) – 5:31 6. "Mojo" (Valenti) – 5:34 7. "Don't Lose It" (Duncan, Valenti) – 5:57

Personnel Dino Valenti – vocals, guitar, congas Gary Duncan – guitar, vocals, Greg Elmore – drums Chuck Steaks – organ Mark Ryan – bass + Ken Balzell – trumpet Dalton Smith – trumpet Bud Brisbois – trumpet Pat O'Hara – trombone Charles C. Loper – trombone Sonny Lewis – saxophone Donald Menza – saxophone

The last of Quicksilver's albums before they broke up is a disappointment, and a real poser for all but the most dedicated fans. The songwriting was getting thin by this time, as indicated by the presence of numbers like "Chicken," a traditional piece arranged by Dino Valenti, which is little more than four minutes of wasted time on a 36-minute record. This track, and Valenti's promising but ultimately disappointing "Changes," were a sure sign that the band was delivering an album, but nothing more than that, as a way of fulfilling a contract; it's even hard to visualize the group doing this material on-stage. The presence of trumpets, trombones, and saxes is also a problem, because they make Quicksilver sound more like Blood, Sweat & Tears than themselves, and Valenti wasn't David Clayton-Thomas. But then there are hard-rocking numbers like "Doin' Time in the U.S.A." and "California State Correctional Facility Blues," which actually work, with slashing guitars, organ playing that is alternately soaring and funky, and a great beat. So about two-thirds of this album is what you would want and expect from Quicksilver, even if it isn't their best work, and the rest can be skipped. ---Bruce Eder, allmusic.com

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