

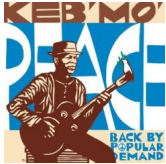
## Keb' Mo' – Peace ... Back by Popular Demand (2004)

Wpisany przez bluesever

Poniedziałek, 28 Grudzień 2009 12:49 - Zmieniony Poniedziałek, 22 Marzec 2021 20:33

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### Keb' Mo' – Peace ... Back by Popular Demand (2004)



01. *For what it's worth* 4.00
02. *Wake up everybody* 4.07
03. *People got to be free* 3.45
04. *Talk* 3.38
05. *What's happening brother* 3.25
06. *The times they are a-changin'* 4.11
07. *Get together* 4.00
08. *Someday we'll all be free* 4.02
09. *(What's so funny 'bout) Peace, Love and Understanding* 3.43
10. *Imagine* 4.54

Mindi Abair - Sax (Alto), Sax (Soprano) Maxi Anderson - Vocals (Background) Karen Elaine Bakunin - Viola Alex Brown - Vocals (Background) Mark Cargill - Concert Master, Fiddle, Violin Susan Chatman - Violin Nikka Costa - Scat Paulinho Da Costa - Percussion Stephen Ferrone - Drums Steve Ferrone - Drums James Harrah - Guitar (Electric) Phillip Ingram - Vocals (Background) Paul Jackson, Jr. - Guitar, Guitar (Acoustic), Guitar (Electric) Keb' Mo' - Bass, Guitar (Acoustic), Guitar (Electric), Mandolin, Slide Guitar, Steel Dobro, Vocals Michael King - Organ (Hammond) Nick Lane - Trombone Miguel Martinez - Cello Harvey Mason, Sr. - Drums Reggie McBride - Bass Jeff Paris - Fender Rhodes, Keyboards, Mandolin, Organ (Hammond), Piano, Piano (Electric), Synthesizer Greg Phillinganes - Organ, Piano Lon Price - Saxophone Wil Wheaton - Vocals (Background)

The velvety voiced Mo' shifts away from his usual matters of the heart to matters of the world on this disc of predominantly covers. He has also abandoned his bluesier roots in favor of a slicker, jazz-based pop. The result is a protest album for the double-latte crowd, most of whom can hum along to chestnuts from the Rascals ("People Got to be Free"), John Lennon ("Imagine"), and Bob Dylan ("The Times They Are A-Changin'"). While a jaunty banjo- and fiddle-flecked version of the Nick Lowe-penned "(What's So Funny 'Bout) Peace, Love and Understanding" (popularized by Elvis Costello) uses a questionable rearrangement to convey the song's message, Mo' really connects when he raids the soul vaults for tunes by Marvin Gaye, Harold

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Melvin & the Bluenotes, and Donny Hathaway. It's a pleasant, subtle, and always professionally performed detour that's as comfy as a warm cup of hot chocolate on a chilly day. ---Hal Horowitz, allmusic.com

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