

The Soul Of John Black - Black John (2009)

Wpisany przez bluesever

Poniedziałek, 24 Styczeń 2011 19:44 - Zmieniony Środa, 03 Lipiec 2013 19:04

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- [4:08] 1. *Black John*
- [4:07] 2. *Betty Jean*
- [4:19] 3. *Ever Changin' Emotions*
- [3:46] 4. *Last Forever* [play](#)
- [4:34] 5. *Bottom Chick*
- [5:33] 6. *I Knew A Lady*
- [3:51] 7. *White Dress*
- [4:38] 8. *Never Givin' Up*
- [4:43] 9. *Better Babe*
- [3:58] 10. *Push Into The Night*
- [5:00] 11. *Holiday Inn*
- [2:28] 12. *Thinking About Sou* [play](#)

Personel:

John Bigham (10-string bass);
Bill Bottrell (guitar);
Adam Mcdougal (keyboards);
Chris E. Thomas (synthesizer, background vocals);
Shawn Davis (bass guitar);
Jake Najor, Scott Seiver, Oliver Charles (drums);
Satnam Ramgotra (cymbals);
Davey Warf Rat Chegwidden, Dave Chegwidden (percussion);
Kandace Linsey, Laura J. Jones (background vocals).

The Soul of John Black is an American alternative soul, blues, rock duo formed by John Bigham and Christopher Thomas.

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The Soul Of John Black is the nom de musique of John Bigham, whose impressive resume includes a stint as percussionist with the Miles Davis band, eight years of guitar and keyboard work with the pioneering rock-funk-ska band Fishbone, and touring and session work with Dr. Dré, Eminem, Nikka Costa, Bruce Hornsby and Everlast, just to name a few. The Soul of John Black is a celebration of the African American musical heritage. On Black John, JB masterfully combines soul, gospel, funk and hip-hop, while tracing its roots all the way back to its humble origins - the blues. JB infuses his uniquely crafted music with contemporary urban rhythms and hauntingly earthy acoustic slide guitar which at once pays tribute to a bygone era of such legendary figures as Leadbelly, John Lee Hooker and Muddy Waters, while boldly crossing over into new innovative territories and sonic frontiers.

Bigham pursues a rather loose definition of the blues with Black John, blending healthy chunks of soul, funk, and rock in the mixer alongside his Delta grit. The album-opening title track, for instance, is a folk-blues tale of old-school, Southern-style vengeance delivered with gospel fervor, a funky guitar line that would do Johnny Watson proud, and a backbeat like nobody's business. Bigham's six-string solos are an exhilarating cross between Jimi Hendrix and Ernie Isley, with a little juice of his own making thrown in for good measure. The rest of Black John plays in a similarly sweet vein, a throwback to the early-1970s when electrified Chicago blues collided with the loose-limbed funk sound of the era, with classic R&B hanging right around the corner. This is the kind of album that Chess Records wanted to make with Electric Mud, but although ol' Muddy had the mileage under his belt, he didn't have the funk in his heart like Bigham, and Waters didn't have the benefit of absorbing classic influences like Sly Stone, Larry Graham, Bootsy Collins, and even Prince, as is evidenced by the hardcore groove of Black John.

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