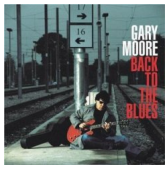
Gary Moore - Back To The Blues (2001)



1. Enough Of The Blues 4:47
2. You Upset Me Baby 3:14
3. Cold Black Night 4:17
4. Stormy Monday 6:53 *play*
5. I Ain't Got You 2:53
6. Picture Of The Moon 7:12
7. Looking Back 2:19 *play*
8. The Prophet 6:19
9. How Many Lies 6:10
10. Drowning In Tears 9:21

Gary Moore (vocals, guitar);
Nick Pentelow, Frank Mead (tenor saxophone);
Nick Payn (baritone saxophone);
Martin Drover (trumpet);
Vic Martin (keyboards);
Darrin Mooney (drums).

Six years after his successful tribute to Peter Green, Gary Moore follows with another solid electric blues-rock effort that falls squarely in line with his similarly themed albums Still Got the Blues, After Hours, and Blues Alive. Although he adds brass on a rollicking version of B.B. King's "You Upset Me Baby," Moore predominantly sticks to the basics here, pounding out energetic and full-bodied blues-rock and leading a stripped-down trio with a journeyman's enthusiasm and his trademark thick, sustained guitar solos slashing through the proceedings. The majority of the tracks are originals, although even the best of them sound suspiciously like rewritten blues standards. "Cold Black Night" is little more than a speeded-up "Messin' With the Kid," and "Picture of the Moon" sounds awfully similar to Moore's own "Still Got the Blues." And

whether the world needs yet another version of "Stormy Monday" or "I Ain't Got You" is debatable. But Moore pulls off even the most clichéd material with his phenomenal prowess; supple, identifiable vocals; and a guitar tone that effortlessly shifts from a Santana/Peter Green-styled hovering intensity to a slashing Stevie Ray Vaughan attack. While Moore isn't redefining the genre or even his own approach to it, he's adding his stamp to blues-rock with Back to the Blues. Consistently rugged, moving, and heartfelt, the album is a reminder that even without reinventing an established musical style, an artist can effectively work within its boundaries to produce a satisfying, if not quite fresh, interpretation relying solely on talent and passion. ~ Hal Horowitz

Mojo (Publisher) (3/01, p.103) - "...This is an album defined by the words 'taut' and 'blistering' with bone-crunching production values and some incendiary, recorded-live solos. Eric Clapton could learn from this....and not a metal cliche in sight."

Many consider Gary Moore to be one of the most underappreciated guitarists in rock music, particularly in America where he has barely made an impression at all. Nonetheless he is often cited as an influence on the work of many other notable guitarists including Ozzy Osbourne's axeman Randy Rhoads, and his fortunes are interweaved with the success of other well-considered artists. Moore drew his own inspiration from the stalwarts of blues-rock, in particular Peter Green of Fleetwood Mac. His first taste of fame was as a member of Skid Row where he first met his future Thin Lizzy associate, Phil Lynott. After he left Skid Row in 1972 he chose to form his own group, the Gary Moore Band, but when their debut album failed to arouse any interest he decided to re-connect with his old bandmate Lynott. Moore didn't play with Lizzy for long at first, though he did return to play with them from time to time throughout the 70s, including working with them on Lizzy's seminal Black Rose (1979) album. He went on to do session work and to join Colosseum II though, once again, he didn't stick around, working with them on three albums. Moore's second solo album generated the hit "Parisienne Walkways" -- recorded with Lynott on vocals -- and he created another new band G Force who lasted for only one album. In the 80s he put more energy into his solo work and enjoyed a run of European successes with albums released during this decade. His first album of the 90s marked a change of direction and the blues oriented Still Got the Blues became his best-selling offering. Subsequent albums evoked a similar sound, then in 1994 he formed the single album supergroup BBM. Since then he has continued to release solo albums which show his enduring fascination with blues and rock.

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