Roy Orbison - Crying (1962/2011)

1 Crying 2:46 2 The Great Pretender 3:01 3 Love Hurts 2:26 4 She Wears My Ring 2:29 5 Wedding Day 2:06 6 Summer Song 2:44 7 Dance 2:52 8 Lana 2:17 9 Loneliness 2:27 10 Let's Make A Memory 2:17 11 Nite Life 2:30 12 Running Scared 2:12 13 Candy Man 2:44 14 Let The Good Times Roll 2:34 15 Dream Baby (How Long Must I Dream) 2:33 16 The Actress 2:37 Bass – Bob Moore Cello – Byron Bach Drums – Buddy Harman, John Greubel Guitar – Boudleaux Bryant, Fred Carter Jr., Grady Martin, Hank Garland, Harold Bradley, Joe Tanner, Ray Edenton, Scotty Moore Harmonica – Charlie McCoy Piano – Bill Pursell, Floyd Cramer Saxophone – Boots Randolph, Harry Johnson Sleeve Notes – Boudleaux Bryant Trumpet – Cam Mullins, Carl Garvin Viola – Howard Carpenter Violin – Brenton Banks, Cecil Brower, Dorothy Walker, George Binkley III, Lillian Hunt, Solie Fott, Suzanne Parker, Vernal Richardson, Wilda Tinsley

Best known for his trademark sunglasses, distinctive, powerful voice, complex compositions, and dark emotional ballads, Roy Orbison is one of the few American artists to score significant British success during the "beat boom" of 1963-5. He was inducted in the Rock and Roll Hall of Fame in 1987.

Crying is the second album released by Roy Orbison in 1962. It was also his second album on the Monument record label. The album name comes from the 1961 hit song of the same name that in 2002 was honored with a Grammy Hall of Fame Award. In 2004, the song ranked #69 on Rolling Stone Magazine's "500 Greatest Songs of All Time".

The album features nearly all original material by Orbison and some of the writers who frequently tailored songs for him, such as Felice Bryant and Joe Melson. The trademark early Orbison production flourishes, with swooping strings and full vocal choruses, are also present.
--- musiconvinyl.com

Roy Orbison's second album was above-average considering the slight standards of the time, but was a fairly slight effort nonetheless. In its favor, the album features nearly all original material by Orbison and some of the writers who frequently tailored songs for him, such as Boudleaux and Felice Bryant and Joe Melson. The trademark early Orbison production flourishes, with swooping strings and full vocal choruses, are also present. What's missing is truly first-rate songwriting. With the exception of "Love Hurts," the title track, and the epic hit "Running Scared," most of the cuts lean toward the Big O's more sentimental side, and are pleasantly forgettable. Of the obscure cuts here, the best are the uptempo "Nite Life" and "Let's Make A Memory," with its bouncing string arrangement, but neither could be classified among his best early work. --- Richie Unterberger, Rovi

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