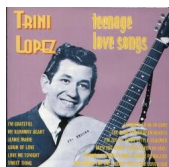


Trini Lopez - Teenage love songs (1995)

Wpisany przez bluelover

Czwartek, 27 Kwiecień 2017 14:06 - Zmieniony Poniedziałek, 28 Sierpień 2017 17:18

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1 *The Right To Rock* 2 *Just Once More* 3 *Love Me Tonight* 4 *Chain Of Love* 5
Then You Know (You've Been In Love) 6 *I'm Just A Poor Little Schemer* 7 *Jeanie Marie*
8 *One Heart, One Life, One Love* 9 *You Broke The Only Heart That Ever Loved You* 10
The Club For Broken Hearts 11 *Nobody Listens To Our Teenage Problems* 12 *My*
Runaway Heart 13 *I'm Grateful* 14 *It Hurts To Be In Love* 15 *Yes You Do* 16 *Don't*
Treat Me That Way 17 *Since I Don't Have You* 18 *The Search Goes On* 19 *It Seems*
20 *Won't You Be My (Queen For A Day)* 21 *Rock On* 22 *Don't Let Your Sweet Love Die*
23 *Here Comes Sally* 24 *Nobody Loves Me* 25 *Sweet Thing* 26 *Don't Go* 27 *Sinner*
Not A Saint 28 *Where Can My Baby Be* 29 *Rosita* 30 *Only In My Dreams* Trini Lopez
- Primary Artist, Vocals

Almost certainly an unauthorized release, this 30-track CD claims to include all the songs Lopez recorded before his "If I Had a Hammer" hit in 1963, although it doesn't give original issue dates or labels for any of the cuts. Actually, it's missing a few of his pre-Reprise sides, including his late '50s singles with the Big Beats, as well as his 1959 King single "Nola"/"Rosalia." But it does have all of the other late '50s/early '60s tunes that showed up on King singles, along with one-off 45s during the same era for Volk, DRA, and United Modern. At this point in his career, Lopez was not a folk/pop troubadour, but a pop-rock singer, spooning out generic recordings in the teen idol and mild rockabilly styles. There's barely a hint of the Tex-Mex-Latin lilt that would characterize his famous '60s hits, though you can hear that come through fairly strongly on one of the better songs, "Jeanie Marie." In fact this is largely given over to sub-Elvis Presley ballads, with occasional more swinging cuts that rise above that level, such as the R&B-tinged "It Hurts to Be in Love," and the moody "The Search Goes On," which again hints a bit at his future incarnation as folk/pop troubadour. (It's also one of the few songs here on which Lopez has a piece of the songwriting credits.) Really, it's difficult to imagine how anyone could have had high hopes for this stuff; the material is often embarrassingly derivative and unmemorable, and Lopez does not invest it with overwhelming passion or personality. Incidentally, "Sinner Not a Saint" was written by Shel Talmy, later producer of the Who, the Kinks, and numerous other notables; Lopez was the first artist he produced. ---Richie Unterberger, AllMusic Review

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