

Thin Lizzy – Fighting (1975)

Wpisany przez bluesever

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01. *Rosalie* (Bob Seger) – 2:56 02. *For Those Who Love To Live* (Brian Downey, Phil Lynott) – 3:08 03. *Suicide* (Lynott) – 5:11 04. *Wild One* (Lynott) – 4:17 05. *Fighting My Way Back* (Lynott) – 3:11 06. *King's Vengeance* (Scott Gorham, Lynott) – 4:09 07. *Spirit Slips Away* (Lynott) – 4:38 08. *Silver Dollar* (Brian Robertson) – 3:25 09. *Freedom Song* (Gorham, Lynott) – 3:30 10. *Ballad Of A Hard Man* (Gorham) – 3:16 - Phil Lynott - bass, lead vocals, acoustic guitar (04) - Brian Robertson - guitar, backing vocals - Scott Gorham - guitar - Brian Downey - drums, percussion + - Roger Chapman - backing vocals (01) - Ian McLagan - piano (08)

After four albums, Thin Lizzy have finally found their sound, with Gorham and Robertson's harmonized guitar interplay filling in the sonic details, and Lynott's songwriting abilities gaining focus and consistency. For this and the next four albums they'd stick to the formula and run with it; it's hard to choose between any of these albums (excepting their masterpiece *Jailbreak*), as they are all of nearly the exact same quality. These bar-fightin' Irish lads lead off with a cover of Bob Seger's lust ode to a Canadian DJ, "*Rosalie*," and actually make you like it. Lynott hovers alternately between cheap romanticism and cheap cynicism, but the deep, aching guitar lines that hook into "*Wild One*," convey the loss Lynott attempts to articulate better than his clichéd lyricism. But deep lyrics aren't what Lynott's songwriting is about: he relies way too much on clichés such as "for I would beg, lie, steal, I would borrow," but he sings them in a manner heartfelt and emotionally poignant enough to overcome the occasional clunkiness -- the term is soul. That's what makes "*Wild One*" the album's most moving song. Yet the most classic moment comes on side two with "*King's Vengeance*" slipping into "*Spirit Slips Away*." It can be seen as a mini-epic: the first song is set in olden times, perhaps the Middle Ages or the 17th century -- spring comes and teases while a commoner faces the wrath of His Majesty's justice for some no doubt petty offense, for the King's vengeance is aimed upon the poor. It's telling of Lynott's earthy working-class sensibility that his foray in the Heavy Metal Medieval Ballad Genre (every '70s band had at least one - even Aerosmith (!)), he'd choose the plight of the common man rather than some knight slaying dragons. The second song might or might not follow the same commoner's plight, as perhaps he got the noose and finds the cold, empty tomb -- the way the two tracks flow into one another creates the impression, and "*Spirit Slips Away*," is the most chilling, desolate song Lynott ever wrote (after all, what's more chilling and desolate than

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death?). A subject obviously on Lynott's mind at the time -- both the cruel, viciously sarcastic "Suicide," (the mocking verses "the boy could boogie" are downright mean) and the sympathetic die-young-n-pretty "For Those Who Love To Live," feature protagonists who prematurely leave this vale of tears. Lynott still hadn't quite fully developed, however, and there are a handful of rough moments, but the only songs that are truly weak all the way through are "Silver Dollar," and "Ballad of a Hard Man," - which makes sense, since those two were written by Robertson and Gorham, respectively. Whatever - their limits as songwriters aside, the pair prove their mettle (hah! a pun) with their fiery, lyrical guitar lines. --- starling.rinet.ru

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