

Mp3 Charles Wright - Finally Got It...wright



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This CD features Charles Wright in the tradition of Charles Wright and his 103rd St. Rythmn Band. Its acoustic soul music of the late 60s-early 80s at its best. 15 MP3 Songs URBAN/R&B: Soul, URBAN/R&B: Rhythm Blues Details: Expensively recorded with a live rhythm section, live horns, and often live strings; beautiful background harmonies, and clever arrangements, in the tradition of Charles Wright and his original Watts 103rd Street Rhythm Band. This music is genuine Soul, Funk, and Pop, liken to the music of the 60's through the mid 80's, when popular music was still recorded by live musicians. Mr. Wright's vocal style is genuinely original and is often compared to that of the late, great "Otis Redding" and Soul singer "James Brown". He embodies the epitome of the human soul, and his live performances often leaves the audiences both awed and spellbound. Many historians, when approached about the genre of Charles' music, describes it in a single word....timeless! "Finally ..Got It Wright", will more than likely go down in the annals of history as, "a timeless masterpiece" and as one of Charles Wright's greatest accomplishments. Larry Durham "CD REVIEW" Bob Davis of SOUL PATROL Reviews New Release... Charles Wright - "Finally Got It Wright" If there was a category called something like "Most Fun Album of the Year" then the album "Finally Got It...Wright" would certainly be one of the front runners for that award in the year 2006. But since there is no such category, I suppose that it will probably end up as one of the best FUNK albums of 2006. Charles reminds us all that you can address some serious issues and have fun at the same time. This album is packed with 15 songs and unlike some albums, there is NO FILLER here. Charles Wright demonstrates his versatility by using almost every style from Funk, to Slow Jams, to Latin, to Doo Wop, to Gospel, to Jazz, to Comedy to just about anything else you can think of!!! Charles Wright is of course one of the ORIGINATORS and as such he stands as one of the most important artists in the history of FUNK music. The fact that he can produce such an album in the year 2006 stands not

only as a testament to his phenomenal talent, but also for his longevity. He's best known for the song "Express Yourself" which was a big crossover hit 35 + years ago. At the time when "Express Yourself" was riding high on the charts, it was right in the middle of the Black Power Movement here in the United States. And of course the song was not only a perfect reflection of it's times, it also served as an inspiration to many young Black Americans, including yours truly. At the time it was released it inspired me to always be myself and know that all things were possible as long as I remained true to myself. On the album "Finally Got It ...Wright", Charles Wright has included an updated version of the song "Express Yourself" as if to remind us all that in the year 2006, we not only need to continue to "express ourselves", but also Charles Wright is going to be "expressing himself" as well. "express Yourself" isn't the only Charles Wright hit song that Charles covers on the album "Finally Got It Wright". He also covers another one of his hit songs "Loveland" here and he does it quite nicely. "Follow Your Spiorit" is damn near a follow up to "Express Yourself". Here Charles is once again talking about the power in self expression. Some of the topics that Charles Wright wants to express himself about on this album are infidelity in a smoking FUNK jam called "Un-Seen Dirt", fake women (with fake fingernails, fake hair, fake breastasisses and fake love) on the push her up against the wall slow jam called "Is It Real", the subversive "Funk Junk". On the front cover of the CD, there is a disclaimer that says "PLAYED BY HUMAN BEINGS, NOT BY MACHINES". There is Charles Wright making yet another statement, this time about the prevailing trend of "artificial music". And as if to put an exclamation point on that topic, Charles Wright includes two doo woppers on this album, one called "Doo Wop Man" and the second one closes the album and it's a cover version of "Goodnight My Love". The appearance of "Goodnight My Love" on this album is significant. The original was done by Jessie Belvin, the mentor of Charles Wright. If you are a person who cares at all about the past, present and future of this music, then you owe it to ourself to check out this new CD from one of our living legends. TRACK LISTING FOR CHARLES WRIGHT - "FINALLY GOT IT..WRIGHT" 1. Express Yourself (Special Dance Version) 2. Un-Seen Dirt 3. Is It Real 4. No Greater Love 5. Funk Junk Pt.2 (Instrumental) 6. You Babe 7. So Hot 8. I'll Give You Time 9. Follow Your Spirit 10. Let Me Make Love To You 11. Funk Junk Pt.1 (Vocal) 12. Doo Wop Man 13. This Is Your Night 14. Loveland 15. Goodnight My Love "I like my music pure and simple, easy to understand" expressyourself.net Bob Davis earthjuice@prodigy.net "CHARLES WRIGHT.....LIVE" By Sally Foxen/oothatgirl@yahoo.com A couple of weeks back I had the absolute pleasure of attending a release

party for Charles Wright's latest CD, "Finally Got It Wright". Other listening parties that I've been to have been in clubs, studios, and even private homes. This one however, was held at Tia Chucha's, a cafe/cultural center/bookstore. OK, so maybe not so unusual but Tia Chucha's (located in Sylmar, CA) caters primarily to the Chicano/a, Mexicano/a, and Latino/a communities. When I walked through the doorway to the small venue, I saw a few people sitting at tables chatting. There were maybe eight rows of eight chairs across filling the room and facing an entire set-up of instruments at the back of the room. A short delay was announced so I took the time to look through the racks of videos, DVD's, and books, most in English, others in Spanish and a few in Spanglish. Books about the arts, culture, gang life, vatos and their homies, and living the vida loca. Again, I wondered, "why Tia Chucha's?" I sat down, looked across the aisle and saw John "Sly" Wilson sitting there. Little did I know what I was about to experience. Luis Rodriguez, owner of Tia Chucha's and author of many of its books, gave the opening remarks. He spoke to the mostly Black audience (maybe 25 or so) of the globeness of Charles' music and how he listened to the Watts 103rd Street Rhythm Band in his younger days, etc., etc. You know the typical words given in an intro. However, by the end of the night, those "typical" words and the venue made sense. With Hense Powell on keys (also plays a mean trumpet), Sam Rhodes on bass, Melvin Dunlap also on bass (and one of the original Watts 103rd Street Rhythm Band), Louis Taylor on sax, Michael Harris (also of Earth, Wind & Fire) on trumpet, Greg Dalton (AKA G-Mack) on guitar, drummer Robert Miller, and Steve Baxter (who also performs with Baron's friend, Barry Manilow) on trombone, the band took the stage". A few seconds later, Charles walked in and the show began. The first song of the night was "Doo Wop Man" - some knew it, some didn't but everybody got into it. The second song, however, brought shouts of recognition from the audience, LOVELAND. Albeit a bit more mature, Charles' unmistakable voice was still there. I couldn't believe I was sitting ten feet from Mr. Loveland himself! His energy and depth of performance was amazing. The night went on with every song sounding better than the last. "Is It Real" and "Un-Seen Dirt" were the midway show crowd pleasers. The instrumental version of "Funk Junk" was true funk in its purest form. When Charles came back to the stage and started singing the song, the crowd went wild. The audience sat on the edge of their seats waiting for the next lyrics, laughing, and oo-ing and ahh-ing throughout. One of my favorites of the night was "Let Me Make Love to You". I thought I was a teenager at my first concert and Charles was singing directly to me. Wait I still do that! Tell me y'all don't do that, too!! The show ended with, what else.. "Express Yourself".

Everybody was on their feet dancing and singing and gave back to Charles and the band the energy they gave us. He and the band were in true funk form. It couldn't have been better. An hour concert. A \$100 a ticket show. A Disneyland E-Ticket ride. All for free. I sat there wondering what it would be like just to walk in off the street and find this remarkable show. That's when Luis Rodriguez's words and Tia Chucha's made sense. Growing up, my friends (predominantly Black and Mexican) all knew Charles Wright and the Watts 103rd Street Rhythm Band. Everybody knew all the words to "Express Yourself" and "Love and Hate". You could hear those songs at parties on the Westside or the Eastside and from the lowriders cruising the beach on Sundays. The melding of cultures through Charles' music back then still holds today be it in California, New York or anywhere in between. Regardless of race, ethnicity, class, or caste. EVERYBODY loves Charles Wright and his music. If you're in the LA area and you didn't come out, you missed one helluva show. If he performs within 100 miles of you, it's worth the drive - you will NOT be disappointed. I'm sure John "Sly" Wilson and Charles McCormick (of Bloodstone) both agree. When you listen to "Finally Got It...Wright", you'll agree, too. Sally STREET TEAMS Hello, just a musician who appreciated all that Charles Wright did, and how he influenced me during the 60's ... I started on tour in 1957 with George Clinton/Parliaments as a keyboardist on the Hammond...Also worked with the "Artistics", the "Intrigues", "Major Harris awhile, with Nat Turner's Rebellion. "The 100 Proof Aged in Soul/Eddie Holland Stagecoach Production....Thanks to Mr. Wright's music, I have been a fan of his playing style and enjoyed the "Watts 103rd Street Band" ...Thanks Charles...Billy Kendrick's Cornish/Keyboards/Now with Gospel group "Chosen" in Harrisburg, PA

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