

Home Again – Tim Jones

I love music so very much it is the only reason I took to writing about it. I now get the most immense pleasure when artists share their music and give me the opportunity to pen a review, it is a cherished privilege. That privilege has just been afforded me by Tim Jones with his new album Home Again and I am very pleased to share my thoughts.

Home Again is a deeply personal reflective album that Tim himself says was inspired by real people and events in his recent life and that is abundantly clear from the incisive revealing lyrics and the empathic feel and sounds of the music. Jones possesses a voice that can handle emotion easily, from pain and despair to hope and joy, his guitar playing displays similar breadth, at one stroke mournful and hurt, the next strident and driving. In fellow band members, Sam Kelly on drums and Andy Hodge on bass Jones has willing collaborators who ease the melodies along with precisioned rhythms.

Home Again is roots based music and features 10 original compositions from the 12 tracks, 9 of which fit neatly in to the 'up tempo' category and 3 that rest very comfortably in the slow mood music category, all are executed with great touch and feel.

Small Town sets the tone for the album, a lyric about Jones's own return to his roots from a spell in Spain, the words capturing Tim's vision of the people and environs. An element of anger and cynicism invades the lyric and is embellished by the edge to the voice and the guitar lick.

Watching You drives along on a repeat mode hook and riff and Kelly and Hodge move it on with a pulsing rhythm with a funky edge. The first ballad like Blues tune surfaces on The Nature of Love, opening up on a mournful lead break of single plucked notes sitting under the lovelorn vocal expressing love and affection. Acoustic and electric guitar combine on a wave of crystal clear notes and the solos weave away with delicacy making a soft landing on the melody.

I Got No Time and I Want Your Money lift the tempo combining a nicely phased shuffle that features a rhythm section flurry and another fine combination of acoustic and electric guitar work. St James Infirmary lays bare the pain of death and loss through Jones's morose guitar tones and the finality of the lyric. Just listen to the guitar solo that flickers away, Tim's fingers stretching across frets to pull out wrought notes.

Rollin' and Tumblin' has been covered by many but few have done so in the stripped back way that Jones has, it rolls along on deft acoustic finger picking that is picked up by Kelly and Hodge who dig deep for the groove and as the pace quickens Jones cuts through it with a scything coarse solo.

As the album heads for home the journey is completed by another torn ballad, We're all Gonna Die Sometime and three foot tappers of which Don't Come Looking For Me really impresses through a low gear groove that pulses like a heartbeat and the guitar riff grinds incessantly creating a moody feel that is further illuminated by the sharp clipped solo.

A really good strong album from an honest and real musician, nice one to add to the collection.

Nigel Foster