

# BIG CITY Rhythm & Blues

# REVIEWS

## **BOBBY RUSH** *All My Love for You* Deep Rush Records 2023

Bobby Rush is due to turn ninety years old on November 10. You can look up his myriad accolades: Grammys, Blues Music Awards....As this issue goes to press, he will have completed a six week tour from one coast of the



U.S. to the other. Apparently, he has a battery that is still fully charged, as evidenced by his 29th. studio album, which is suffused with vinegar and vitality. I think of him as Ruler of the Raunchy, Lord of the Libido, Father of Funk Blues, and not least, Baron of the Buxom. ("She's my TV mama," he sings at one point, "One with a wide screen.")

Yes, Rush likes his women substantial, and his music is and always has been focused on sex and relationships. Such universal concerns explain his six decade-plus continuous popularity on the Black entertainment "chitlin' circuit" and his simultaneous crossover appeal to white audiences. This album, conceived and executed during the Covid pandemic and even while Rush himself was suffering from a bout of Covid, hews to his established and successful format. Aided by guitarist Dexter Allen and percus-

sionist Joey Robinson (and apparently a few other, uncredited musicians), Rush presents ten original songs replete with grit and humor.

Part of the fun of listening to a Bobby Rush album is his creative use of...not double entendres, exactly; more like one-and-a-half entendres. In "I Want To" he makes his desires clear: "Let's play a game/You get on your knees/And I'll do the same/You be the cow and I'll be the bull/We'll play a game called push and pull." Later, in "I Got a Proposition for You" he sings, "Put on your night thing, baby/Take off your evening gown/You won't sleep at all, little girl/But I do feel like layin' down." "I'll Do Anything for You" and "You're Gonna Need a Man Like Me" reprise the same message. Quite clever is "One Monkey Can Stop a Show," his retort to the much-covered "One Monkey Can't Stop a Show," which Rush claims to have written.

The album's opening track, "I'm Free," diverges from the blues funk party vibe. It's a vigorous assertion of Rush's liberation from the constraints of racism and an impoverished upbringing. On it, and on most songs, Rush's vocals land somewhere between gruff singing and talking blues, and the dominant set rhythm is a throbbing funk groove. Rush plays some guitar and adds brief but adept harmonica fills on several songs.

On his website Rush proclaims, "I joke and talk about sex in a way that people can understand. That's what the world is

built around, making love and making money. I can tell the story better than most people." The track "I'm the One," an assertive declaration of his importance to the blues, puts that thought to music. He has ample reason to boast.

This album had me alternately guffawing and dancing around the room. The indubitable conclusion: Bobby Rush is highly entertaining, and can still deliver the goods in top form.**Steve Daniels**

## **DOUG DEMING & THE JEWEL TONES** *Groovin' at Groove Now!* Endless Blues Records

Alright you righteous and cool cats and kittens this is some of the hottest swinging blues, rockabilly and roots music you're ever gonna hear. And we're not talking about archives from the 50's or early 60's, we're talking about right now, daddy-o! Recorded live at a club in Basel, Switzerland this exciting date features guitarist-vocalist Doug Deming, along with Andrew Gohman on stand-up bass, Zack Pomerleau on drums and harmonica, Sax Gordon on saxophone (naturally!), Terry Hanck on sax and the ubiquitous Bill Heid on keyboards.

After a brief introduction they come out swinging on the Deming-penned rave-up "East Side Hop." Deming is one of the modern progenitors of rockabilly-flavored jazz-blues guitar and he pushes the melodic envelope like there's no tomorrow. It's an appropriately energetic tune to get the party started. "Only Time Will Tell" is

another Deming original that finds him doing battle with the devil. It's a strong rough-and-tumble blues-drenched number that features his sweet and gritty vocals accompanied by Pomerleau's skillful drum and harmonica prowess. The band gets into a Wes Montgomery-flavored groove on "Put it Down." Here Deming is talking about turning over a new leaf for his girl and professes his love via smooth octave note lines and backed by Heid's tasty organ riffs. The joint just

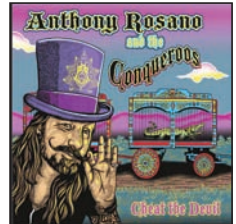


explodes when they jump into Fats Domino's "I'm Ready." The sax players are combustible and the tsunami-like push of the drums and bass really set this one into the stratosphere. That's followed by the classic Willie Dixon tune "Oh Baby." Again, Pomerleau steps out on harmonica and really adds that swampy and dirty tone to things. This is a very skillful band that can shift all that crazy and upbeat energy, lowering it to simmer for the ballad "Every Night When I Get Home." This is another Deming tune and has all the cache and class of a Great American Songbook standard. Deming can shift his voice from soul shouter to syrupy sweet and really makes this one work. The combination of the saxophones and Heid's beautiful piano fills add the right

amount of lightness and atmosphere. The rocking nugget "Bloodshot Eyes" is a throw down thrill ride and a half. With Sax Gordon's blazing wails and the fast-paced tempo kicking their backsides, these are the kinds of tunes that work the audience and the band into a sweat. The remaining four tracks on this disc were all penned by Deming and further show his diversity from modern rockabilly fare to clever wordplay and down-and-dirty blues. Highly recommended!—**Eric Harabadian**

## **ANTHONY ROSANO AND THE CONQUEROOS** *Cheat the Devil* Whiskey Bayou Records

Guitarist extraordinaire Anthony Rosano burst into the scene with his self-titled, Mike Zito-produced debut that climbed to Number 1 on the iTunes blues chart in 2017. Rosano and his power trio, The Conqueroos, have opened concerts for the likes of Bob Seger, ZZ Top and Samantha Fish. *Cheat the Devil* was recorded live at Whiskey Bayou Studios and produced by Tab Benoit. The New York native, based in Virginia, has been compared to Fender Stratocaster-playing Stevie Ray Vaughan and Rory Gallagher but I'm not buying it. He sounds like a Gibson man in the vein of Gov't Mule guitarist Warren Haynes or Cream-era Eric Clapton with the spirit of Jimi Hendrix. But combined with his soaring vocals and stellar songwriting, Anthony Rosano is his own man, to be compared



to by later generations. Recorded with no overdubs or studio trickery, this album ROCKS extremely hard, with the sturdy rhythm section of Kyle McCormick on drums and bassist Jake Fultz lending ample support to the heavy rockers and graceful dynamics to the more tender moments. The opening track "Sweet Little Devil" showcases the guitarist's uncanny ability to seamlessly shift to slide and back without missing a beat. "What Kind of Fool" is built on a grungy riff that wouldn't sound out of place on a Soundgarden record. The lone cover on *Cheat the Devil* is an update of Slim Harpo's "King Bee" that closes the session. Kudos to Tab Benoit and the fellas for accomplishing *exactly* what they set out to do: Creating an honest and excellently-recorded statement of where Anthony Rosano and The Conqueroos are in 2023. —**Bob Monteleone**

## **TOM HAMBRIDGE** *Blu Ja Vu* Quarto Valley Records 2023

Just to save some time here, I won't detail Tom Hambridge's myriad accolades: Grammys, Blues Music Awards, White House appearances, albums produced. You can find it all out on his website or other online sources.

Among other facts you will discover is that he has written or co-written over one thousand songs.

The first album of his own since 2018's 'The NOLA Sessions' is a reprise of thirteen of his original songs. (Whether this a collection of past tunes, or whether some have been re-recorded, is not clarified.) Among his many accompanying soul-



mates are frequent colleagues, including keyboard whiz Kevin McKendree and stellar bassist Tommy MacDonald.

New on this outing is the appearance on five songs of notable guests, most of whose albums Hambridge has produced. The result is a set of potent and pulsating pleasure.

This is not an album of meditative slow blues outings. From the get-go, we are into full-on blues rock, starting with "Ain't It Just Like Love," bolstered by Hambridge's propulsive drumming and sterling guitar by none other than Buddy Guy, his chops belying his octogenarian status. Hambridge's raspy and forceful singing melds symbiotically with the tune, as it does throughout.

The next guest, multiple decades younger, is Joe Bonamassa, whose stinging guitar leads follow a few bars of dazzling introductory drumming by Hambridge. Rob McNelly provides the piercing guitar lead on "Wear You Out," and then it's a turn for Christine "Kingfish" Ingram, rising star whose two albums have been produced by Tom, as he digs into the rollicking shuffle of "Blues Don't Care."

"Sick with Love" follows; with its jimi Hendrix-style screeching guitars, it's my

least favorite track of the album (but it's still good). The pure rocker "Automatic" is succeeded by "Symptoms of Love," another shuffle with more of the clever lyrics with which Hambridge excels. Legendary harmonica ace James Cotton may have died in 2017, but his artistry is evident from his contribution to the instrumental "Brother John Boogie." Another rocker and then a final guest appearance, by guitarist Josh Smith, lead to "Johnny Winter," a talking blues wherein Tom laments the absence of that late guitar legend from the Blues Hall of Fame. This track must also have been dug out of a vault, because an online search reveals that Winter was inducted in 1988.

The set ends with "Meet Me in Chicago," full speed ahead, capped by "End of the Line," the only slow track, definitively proving that Hambridge and company can also conquer that sub-genre with skill and poignancy.—**Steve Danielsic Harabadian**

#### **GA-20** *Crackdown*

Karma Chief Records

#### **GA-20** *Live In Loveland*

Karma Chief Records

GA-20 is a throwback blues trio formed in Boston in 2018 by longtime Charlie Musselwhite sideman Mathew Stubbs and Pat Faherty. The two guitarists favor exotic, vintage guitars and amps and recently have been featured on the cover of *both* *Guitar Player* and *Vintage Guitar* magazines. In fact, GA-20 is the name of a Gibson amplifier made in the 1950s. The band has been described as "a trio that plays stripped down '50s/'60s Chicago blues with a lot of distortion and no bass." They have been touring relentlessly and enjoyed

immediate success on the charts. 2018's *GA-20 Does Hound Dog Taylor: Try It... You Might Like It!* debuted at #1 on the Billboard Blues Charts. (Of course, Hound Dog Taylor is a notable Chicago artist from the '60s/early '70s who also favored a bass-less band.) Drummer Tim Carman rounds out the trio and Faherty handles the vocals. *Crackdown* was recorded live in the studio and producer Stubbs says they spent a lot of time tweaking different amp and guitar combinations, recording using minimal microphones, with the drums and amps placed in the same room. This resulted in some lovely sonic varia-



tions from song to song and retro reverb sounds on the vocals that really give this album a timeless feel. *Live In Loveland*, on the other hand, was recorded straight to an analog 1/4



inch tape machine. This album, also produced by Stubbs, really showcases GA-20 in their element, with the excited crowd becoming a fourth member of the band. *Live, GA-20* takes things to the edge, often bordering on collapse, but always landing on their feet. Of the eleven songs on *Live In Loveland*, five are from *Crackdown*, three are from their debut *Lonely Soul*, and three are previously unrecorded. It's been said that GA-20 sounds like an old record



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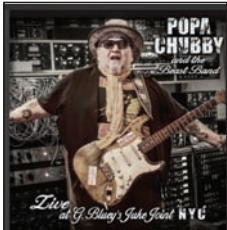
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brought to life and I couldn't say it any better myself. Highly recommended. —  
**Bob Monteleone**

**POPA CHUBBY & THE BEAST BAND**  
*Live at G. Bluey's Juke Joint NYC*

Guild Coast Records

Guitar slinger Popa Chubby has been a fixture on the worldwide blues scene for years, but his earliest gigs were in New



York City punk clubs like CBGB's in the 1980s and when he collaborated with Richard Hell, from Television and the Voidoids. His music retains that edge from his younger days and he is an explosive performer who is currently touring several countries in Europe. This exciting double-CD was recorded over two nights in October 2022 at a small club in Long Island City, Queens. The first half of *Live at G. Bluey's Juke Joint NYC* opens with the Neil Young deep track "Motorcycle Mama" and closes with a roaring instrumental take of "Over the Rainbow." In between is a version of Jimi Hendrix's "Hey Joe" and a surf rock reading of "The Godfather Theme" including snippets of "The Munster's Theme" for good measure. The rest of the side consists of Chubby originals including the autobiographical "Another Ten Years Gone," which name checks Jimi, John Lennon and then Stevie Ray Vaughan and Willie Dixon, telegraphing Chubby's progression to the hard rocking bluesman he so grandly proves on this set. An interesting cover in the 2nd half is Leonard Cohen's "Hallelujah," which starts tenderly enough but soon morphs into a blazing tour de force featuring blazing guitar and an organ solo by Mike Dimeo that takes the listener to church. In fact,

Dimeo's B3 is a huge part of the 4-piece band's sound, which also includes the dynamic rhythm section of bassist Michael Merritt and drummer Stefano Giudici. A nice change of pace is the original tune "Sweat." Similar in vibe to the Peggy Lee standard, "Fever," and built on a walking bass pattern resembling the B-52's "Rock Lobster," Popa weaves a harrowing story about revenge. *Live at G. Bluey's* is an honest, "take no prisoners" complete Popa Chubby show, with, as I paraphrase Chubby from the liner notes, "no edits, punch-ins and re-takes." This album is a culmination of the man's long career and a must listen. —**Bob Monteleone**

**D.K. HARRELL**  
*The Right Man*

Little Village Records

Do you seek the blues? Silly question because you're reading this magazine right now! But do you seek authentic and soulful blues? Well then, look no further. You've come to the right place and D.K. Harrell is the "right man" (see what



I did there?)! Harrell is only in his mid-twenties, but he already has the musical wisdom and gravitas of the forefathers he so skillfully emulates. This cat embodies the best of the "Three Kings"—B.B., Albert and Freddie. And he does it with respect, class, humor and style.

Harrell composes all his own material on the album and he is joined by notable monsters, including legendary sidemen and stars like bassist Jerry Jemmott, producer-guitarist Kid Andersen and Tower of Power's baritone sax mainstay Stephen "Doc" Kupka. But everyone here is first rate and, along with strings

arranged by Don Dally, brings a powerful and classic sheen to this record date.

The title track hits you from the outset, with a stinging guitar and vocal combo. Harrell's hip urbane feel recalls some of B.B. King's best work. "You're a Queen" is his tribute to all women as he lets you know where he stands right from the start. He's coming from a praise-based and authentic position where you treat your woman with respect. "Get These Blues Out of Me" has a '60s/'70s feel. The complement of strings and a super soulful approach recalls Latimore or, perhaps, Sir Mack Rice. "You'd be Amazed" is a funky pressure cooker of a jam. There's a great horn chart and energy here that is infectious. Kudos go to Harrell's Albert Collins-like "ice pickin'" style. "While I'm Young" is just pure fun and frolic. This one testifies and swings with the lyrical hook, "I'm gonna live, I'm gonna love while I'm young. I'm gonna play the blues." And that upbeat groove continues on "Not Here for a Long Time (Part 1)." It's all swagger and bravado and few do it better than Harrell. "We're not here for a long time, we're here for a good time." Indeed! And then we get to the track "Hello Trouble." Oh boy! This one is a fiery blend of heartfelt vocals and guitar, with a backdrop of swinging horns. This is very live-in-the-studio where you here Harrell calling out cues to the band. With sly references to John Lewis, this cut is clever and classic at the same time. The hits just keep on coming with "Not Here for a Long Time (Part 2)." Basically, this sounds like a love letter Harrell sends to his band, as he gives a literal shout out to everyone to individually take a solo and throw down with some impromptu conversation. Harrell has assembled some of the baddest cats in the biz for this date and he's gonna let you know about it! "Honey

Ain't So Sweet" refers to a femme fatale kind of relationship. Well, she might not be so sweet, but this tune is! Harrell pulls out all the stops, with ultra smooth vocals and well-executed call and response between his emotive licks and the horns. Coming into the home stretch Harrell offers great advice to unburden yourself and "Leave it at the Door." This is a fun and audience-participation track that will find you jumping in on the chorus - as the band does here. "One of the Road" concludes this wonderful album with a bang. But, not in a boisterous way, but with swing and smooth swagger you would expect from Harrell and crew. Keyboardist Jim Pugh and drummer Tony Coleman step out for an outstanding track that grooves to no end. This is award-winning stuff right here, folks! D.K. Harrell is one to watch and, just as important as he is a soloist and performer in his own right, he graciously makes a point to spotlight everyone else as well.—  
**Eric Harabadian**

**LISA BIALES**  
*At Christmas*

Big Song Music

Lisa Biales is a singer-songwriter from Oxford, Ohio who is a big fan of Christmas. She's recorded Christmas classics in the past but never really ventured into a collection of original seasonal tunes. Well, she got together with producer, percussionist and writing collaborator Tony Braunagel and knocked out some holiday cheer, with a bluesy twist.

Braunagel assembled some of the best L.A. session players in the business, including a core team of guitarist Johnny Lee Schell, keyboardist Jeff Paris and legendary bassist Chuck "These Boots Were Made For Walking" Berghofer. The result is a wonderful time that will really put you into

the holiday spirit, even if it's a tad early!

This is a ten-song collection that has all the charm of Great American Songbook fare, but with a contemporary edge that ushers in cool grooves and swinging beats. "At Christmas" begins with Braunagel's second-line New Orleans beat and a snappy horn chart by section players Mark Pender



on trumpet, Jerry Vivino on sax and Garrett Smith on trombone. This sets the pace for a very hip Christmas, indeed! "Shake Hands With Santa Claus" was popularized by Louis Prima and gets a slick arrangement here by one of Conan O'Brien's main horn players, Richie "La Bamba" Rosenberg. Biales really adds a lot of spice and soul to this one. Schell's "That's What I Like About Christmas" has a nice swing to it as Biales emotes her best Brenda Lee. The jaunty "The Boy I Met for Christmas" and the sweet dedication to her favorite doggie, "Lulu Magoo," could easily be thought of as familiar themes or standards. One of Biales' major influences is Bonnie Raitt and she deftly taps into that spirit on the rootsy "When the Snowflakes Fall." "Mary's Little Baby Boy" has a gritty ZZ Top feel and Biales and company even work in a Southern Allman Brothers' groove on "Christmas Cheer." "Christmas Record" is one of the latter songs on the album that is a hoot. It's all about the singer-songwriter's journey from Ohio to sunny California to cut the album when the season or the setting isn't really conducive to the mood.

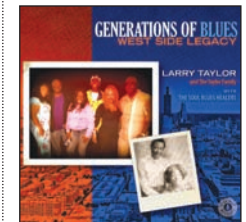
But all in all, this is a solid album that covers a lot of musical ground and is a welcome offering to those that are looking for something new and different in seasonal music, but still enjoy the familiarity that Christmas and the holidays bring. —**Eric Harabadian**

**LARRY TAYLOR AND THE TAYLOR FAMILY W/ THE SOUL BLUES HEALERS**

*Generations of Blues*

Nola Blues Records

Eddie Taylor, Sr. was one of the first guitarists and recording artists, along with vocalist wife Vera Taylor, to make the migration from the Deep South to the West Side of Chicago. This was in the 1950s and trying to raise eight children amid the chaos of an urban environment was not easy. Five of




Eddie Sr.'s eight kids became musicians and in 2015, Larry Taylor invited his siblings Brenda (vocals), Demetria (vocals), Eddie Jr. (guitar-vocals) and Tim (drums) to record songs from their parents' generation. Also included is Larry's son Dullah "Liljet2x" who performs a rap number dedicated to his mother.

What you have here is a real family affair, aided by Larry's band, The Soul Blues Healers. The album was recorded during sessions in 2015, 2017 and 2023 and dedicated to Eddie and Vera Taylor for Eddie Sr.'s 100th birthday anniversary, January 29th, 2023.

This is Chicago blues as you would expect it to be—straight ahead, no nonsense and authentic.

*Willie G*



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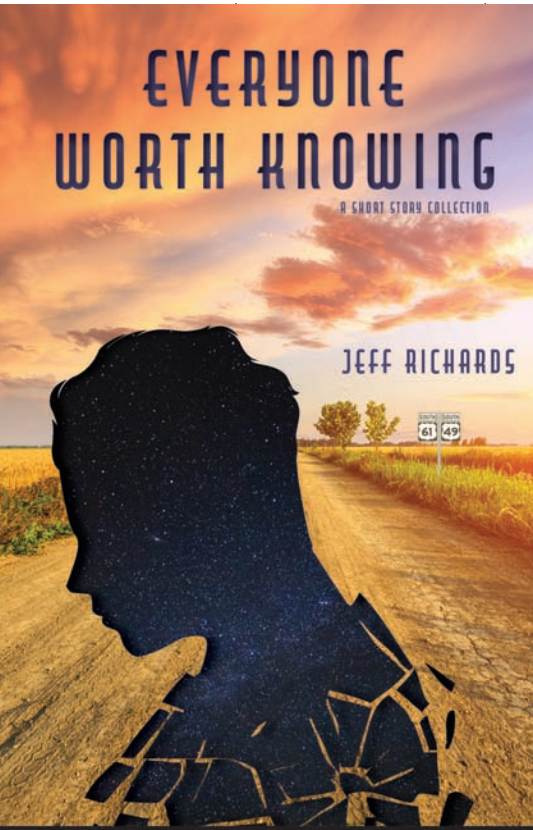
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*Blue Bella*  
RECORDS

Larry Taylor's "She Treats Me Just the Same" opens the festivities, with an up tempo rave up and a funky undertow. The Soul Blues Healers join in and make their presence known. That's followed by a classic Eddie Taylor shuffle, "Take Your Hand Down." Demetria Taylor really throws down with a righteous vocal on her father's tune "Bad Girl." She's accompanied by the soulful B.J. Emery on trombone and Ronnie G on sax. Sister Brenda Taylor has a wailing voice and really puts it to good use on back-to-back hits like Vera Taylor's "I Found Out" and J.B. Lenoir's "Talk to Your Son." Jerry-O Mansfield and Ronnie G, on lead guitar and sax respectively, really bring a kick to Samuel Maghett's "You Belong to Me." Demetria offers another lead vocal here and she rides that bubbly groove, with grace and style. Another track that is a highlight, for this reviewer, is Larry Taylor's "Penitentiary Blues." This stands out because it is a fine example of that cross-section where the Deep South and the urban sounds meet. It's got a raw and rootsy feel, but with the addition of the horns, it adds a certain commercial element. No doubt, the track that truly sets this album apart in terms of blending "generations" together has to be Larry's son, Abdullah's song, "No Shine." As Liljet2x he unfurls an auto-biographical rap that really cooks atop some great guitar work by Ice Mike Thomas, bassist Abraham Avery and his father on drums. In the spirit of keeping that contemporary and funky vibe going Larry lays down a James Brown kind of vocal and groove on "Jump Down American Queen." The horns really give this a New Orleans flavor as well and makes for an excellent dance track. Larry and Eddie Jr. chime in on the instrumental finale, with

"Blues in the Rain." It's a nice and easy mid tempo shuffle that highlights Eddie Jr.'s guitar and the mastery of Matthew Skoller on harmonica.

This is a very comprehensive legacy piece and a wonderful tribute to a monumental blues family. It also offers hope, in the briefly noted work of Liljet2x here, that the blues can live on in new and contemporary forms looking toward the future.—**Eric Harabadian**

**TERESA JAMES & THE RHYTHM TRAMPS**  
*Rose-Colored Glasses, Vol. 2*

Blue Heart Records 2023

Teresa James and her band are riding a hot streak; no reason to stop now. By my count, this is James's fourteenth album over the last two decades, and her third on the Blue Heart label. Earlier this year she and The Rhythm Tramps released "With a Little Help from Her Friends," a relatively pared-down outing deploying only drums, bass, guitar, and keyboards as it covered well-selected Beatles songs.

The new album reprises the format of "Rose-Colored...Vol. 1," from 2021; involved are a revolving roster of musicians, including noted drummer Tony Braunagel and keyboard whiz Kevin McKendree. Still intact are The Rhythm Tramps, with Billy Watts wielding steady and snazzy guitar, James on piano, and her husband, and frequent co-writer Terry Wilson, who penned all but one of the twelve tracks, on bass. Their long history of collaboration is reflected in the seamless agility of their playing.

"I wouldn't do it for money/I'd do it for love/Like a bee making honey/It's all I'm thinking of" James croons in the enticing opener, "I'd Do It for You." Its catchy hook and clever

lyrics reveal Wilson's composing skill, and Teresa nails it with her supple and sultry vocal. Deserving kudos as well are the horn



section of Darrell Leonard (formerly of the Phantom Blues Band) and Paulie Cerra, who make multiple appearances on the set, always to fine effect.

The several tracks succeeding the opener maintain the vigor and vibes, bluesy to the max. Then the set evolves into a set of pop ballads, with only one or two more blues numbers. "Flip Flop," co-written by James and Wilson, is especially appealing. Wilson harmonizing well on the vocals and the horn section particularly jaunty. "That's What I'm Talking About" introduces a 1960s Motown soul vibe and a little later Matt Lomeo provides some adept harmonica on "Ain't Nothing for

Certain."

In the past I have lauded James's singing and compared her to Bonnie Raitt and Susan Tedeschi. My opinion is unchanged; her singing is pitch-perfect, sensual, and with just a tinge of country music twang. Vol. 2 is more pop than blues, but equally noteworthy.—**Steve Daniels**

**GILES COREY**  
*Giles Corey's Stoned Soul*

Delmark Records 2014, 2023

If you have had the pleasure of listening to the last few albums of Chicago harmonica ace Billy Branch and his band the Sons of the Blues, you may have appreciated the sturdy and snazzy guitar playing. The purveyor is Giles Corey, whose resume of more than two decades includes two of his own albums and appearances as guitarist on albums of the band Mississippi Heat and harmonica mavens Matthew Skoller and Russ Green. During his career from his base in Chicago he has played with legends Otis

Rush, Magic Slim, Eddy Clearwater, Syl Johnson, and Sugar Blue.

As it has been doing for the last couple of years, Delmark Records is re-releasing many of its albums digitally, including this 2014 release by Corey. The album slipped by me back then, but now I have the pleasure of enjoying it. The core band on the outing with Corey was comprised of drummer Rick King, Joewaun Scott on bass guitar, and Marty



Sammon on keyboards. (Sadly, Sammon, who also played in the bands of Buddy Guy, Phil Guy, and Otis Rush, died in October 2022 at the too young age of forty-five.) The result was a set of almost a full hour, eleven of the thirteen songs being original compositions of Corey or other band members.

The longest track of the set, at over six minutes, is

one that I have already played repeatedly. It's "Don't Let the Green Grass Fool You," first released in 1971 by soul singer Wilson Pickett. I love the irresistibly funky and danceable version by the California Honeydrops, and this rendition is equally good, sporting a strong and raspy vocal and simmering guitar solo by Giles, a similarly fine piano solo by Sammon, and tight backing vocals by Nanette Frank, Diane Madison, and Mae Koen. That trio also contributes to "Right On," which combines an anthemic message about freedom with a musical meshing of jazz and soul blues.

As expected from their glowing resumes, Corey and Sammon acquit themselves admirably. Giles's guitar leads are succinct, lyrical, and unpretentious. On at least one track, "Home Is on My Mind," there is a terrific interplay of lead and rhythm guitars, presumably overdubbed by Corey since no other guitarist is mentioned on the liner notes. On four tracks we are treated to the sprightly sounds of a man-

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dola (sometimes called an alto or tenor mandolin) courtesy of Pat Otto. On "Morning Train," for example, which begins as a propulsive blues boogie introduced by Corey's thrumming guitar, Otto soon enters and the track becomes a bluegrass boogie! Kudos also need to be given to Scott, whose bass foundation is unerring, and particularly to King, whose drumming is jaw-dropping.

My only quibble about this album is Corey's use on four tracks of a guitar wah-wah pedal. Wah do we need that for? Just my personal dislike of the gimmick; it may be fine with you. Otherwise, this set, almost a decade after its initial release, easily stands the test of time.—  
**Steve Daniels**



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