

1) JAY McSHANN, HOOTIE BLUES, STONY PLAIN 1315.

Confessin' The Blues / Yes Sir, That's My Baby / When The Lights Go Out / Hootie Blues / My Chile / I'll Catch The Sun / All Of Me / Deed I Do / Interview. 73:54.

McShann, vcl, p; Jim Galloway, ss, ts; Rosemary Galloway, b; Don Vickery, d. 2/2/01. Toronto, ON, Canada.

2) SUGARCANE COLLINS, WAY DOWN THE RIVER, SUGARCANE COLLINS, no#.

Like A Midnight Shower Of Rain / Got A Mind To Ramble / One Wing Frank / Folks Of The Road / Leadbelly / All The Way To St. Louis / I've Heard The News / Follow Me Boy / Sallie Mae / Shine The Light / Dancing Rabbit Creek / Stranger Here / Way Down The River. 56:26.

Collective personnel: Collins, vcl, g; Pete Burgess, wbd; Chris Doyle, Giles Smith, b; Paul Green, Kirk Lorange, G; Andy Vogel, hca; Bryce Wearne, jew's harp; Bob Howlett, org; Ben Hakalitz, d; Nigel Pegrum, d, perc; Bob Howard, cga; The Briscoe Sisters, Brett Charles, Paul Green, Ian "Johnno" Johnson, Rubina Kimiia, Toni Swain, congregation. No dates or location listed.

3) LYNWOOD SLIM, LAST CALL, DELTA GROOVE 108.

Well Alright, Okay, You Win / All Night Long / Wee Baby Blues / I'm Tired / Nothin' But The Blues / You're A Pain / Say It / Me, Myself And I / Across The Sea / Not Your Clown / I'm Sorry / You Never Cried For Me. 44:37.

Collective personnel: Slim (Richard Duran), vcl, hca, bgo, flt*; Ron Dziubla, sax, p; Rich Delgrosso, mandl; Kid Ramos, Kirk Fletcher, Armando Cortez, Kate Moss, Jeff Ross, Gonzalo Bergara, g; John Bazz, Tyler Pederson, Nick Moss, Rick Reed, b; Sonny Leland, Harnobu Tsushida, p; Ron Felton, James Gadson, Richard Innes, Greg Campbell, d; Andre & Devon Thompson, bg. No dates or location listed.

4) CARRIE JACKSON, IF I HAD MY WAY, C-JAY, no#.

My Funny Valentine / Strong Man / One World / What Can I Say After I Say I'm Sorry / If I Had My Way / Fine & Mellow / Don't Explain / God Bless The Child / On The Street Where You Live / On The Banks Of The Quadalquivir / This Can't Be Love / When A Woman Loves A Man. 59:30.

Collective personnel: Jackson, vcl; Joe Ford, ss, as; Herbie Morgan, ts; Lenny Argeese, g; Tomoko Ohno, p; Steve Freeman, b; Yusef Ali, Bob Bray, d. Paterson, NJ. No date listed.

5) HOLLYWOOD BLUE FLAMES, ROAD TO RIO, DELTA GROOVE 107.

Disc 1: Road To Rio / Everybody's Blues / Coffee Grindin' Man / Steady Rollin' / Long Black Cadillac / Gumbo Grinder / Gone Away(a) / 3RD Degree Burn / Let's Rock Awhile / Dr. Blake's Boogie / Black Chili Pepper / Sharpest Man In Town / Jr's Boogie Rocket(b) / Let Me Love You(b) / Honeydripper(b). 54:37.

Disc 2: (Larger Than Life - Hollywood Fats Band): Fats FriesOne / Nasty Boogie Woogie / Baby Let's Play House / Side Tracked / Kidney Stew / Cleanhead Blues / Shake Rattle 'N Roll / Rockintits / This Little Voice / Love For Sale+/Boogie Woogie Blues+/ Motel Time. 61:56.

Disc 1: Collective personnel: Al Blake, vcl, hca, g; Fred Kaplan, p, org, perc; Kirk "Eli" Fletcher, g; Larry Taylor, b; Richard Innes, d; Kim Wilson, hca(a); Junior Watson, g(b); Tom Fabre, ts. 11/17/96 - 02/06. Arleta, CA. Newport Beach, CA.

Disc 2: Collective personnel: Hollywood Fats, g, vcl; Al Blake, vcl, hca; Fred Kaplan, p; Larry Taylor, b; Jerry

Smith, el b; Eddie "Cleanhead" Vinson, vcl, as*; Roy Brown, vcl+; Richard Innes, John Boudreaux, d. circa 1979/80. Laguna Beach, Palo Alto, Solana Beach, Monterey, CA.

Like Mose Allison and very few other singing pianists, Jay McShann is pretty much unclassifiable. In a career that has spanned almost half of a century he is the last survivor of the Kansas City scene when it was in its heyday. These eight tracks (1) find the man from Muskogee comfortably ensconced at a gig in the Montreal Bistro in Toronto after the turn of the millennium with friends Jim and Rosemary Galloway on alto/soprano and upright bass respectively along with trapster Don Vickery for a revisitiation of some favorites from the past. Broadcast for the CBC's "Saturday Night Blues" radio show this short (less than fifty minutes), relaxed performance shows that Hootie was in fine form at that time and obviously enjoying himself immensely. Everyone was listening closely to one another and there's not a hint of showboating to be detected. The playing time is bolstered by an almost twenty-five minute interview conducted by Holger Petersen almost two and one-half years later at the North Sea Jazz Festival in Holland that will hold the interest of musical history buffs. Not particularly essential but nice nonetheless.

Much like Chris Smither, the Australian Andy "Sugarcane" Collins (2) uses the Blues vocabulary and phrases to create (folk) songs that are original but seem like one has somehow heard them before due to the roots of the music tradition. Titles like "Got A Mind To Ramble" with lines like "Sun's going down, Moon's going to rise again, dirt road been calling my name, got a head full of Blues, heart full of misery, etc." set the tone for this apparently self-produced album. Even the opening instrumental featuring the harp of Andy Vogel is entitled "Like A Midnight Shower Of Rain." Perhaps Sugarcane has been reading a whole lot of Paul Oliver. Another song tells us "the Jack Of Diamonds is my only friend" but throughout the history it has had many Bluesmen friends. His tribute to Leadbelly is told in first person kind of shaky perspective; "I've Heard The News" incorporates several standard Blues couplets along the way; and, like Blind Willie Johnson, Sugarcane wants to "Shine The Light" underscored by organ and clapping hands. The Jews Harp (referred to as the Mississippi digge) appears on one of the three instrumentals "Dancing Rabbit Creek." Anyway, you get the picture. It seems that Mr. Collins has made the required pilgrimage to the delta and his imagination, coupled with many listenings to various country Blues figures, filled in the blank spaces on his songwriter's pad.

There's no shortage of Slims dotted throughout the ranks of Bluesdom. Most of the ones I really dug have passed on but there's still Lynwood Slim out there doing it today. Of all the blue-eyed Bluesmen glutting the market, he, Doug Macleod, Paul Oscher and maybe one or

two others are all these ears can handle. Thankfully the Stevie Ray Vaughan clones seem to have subsided somewhat. **(3)** is subtitled "The Mellow Soul Of..." and that's a fairly accurate description of this never rushed or hurried date. Essaying a mix of West Coast Jump numbers, KC Blues, and three from his own pen, Slim sings in a natural, unforced manner and adds his trademarked harmonica (lots of chromatic) along with guest guitaring from Kid Ramos, Kirk Fletcher, and Armando Cortez. Whereas his Soul Feet collaboration with Baby Doo Caston saluted the tough Chicago sound, this has an overall Jazzy caste and is filled with straight-on swing. A seldom heard Bo Diddley ballad is heard in "I'm Sorry," Duke's "I Ain't Got Nothin' But The Blues," and "Wee Baby Blues" are both horn laced and a cool change of pace, "Me, Myself And I" (credited to Billie Holiday) harkens back to the Hot Club Of France with impressive mandolin from Rich Delgrosso. All three of the tunes with the name Richard Duran (Lynwood Slim) underneath them are winners; "You're A Pain" sports clever lyrics, the spectre of Jimmy Reed haunts "Across The Sea," and the leader supplies some atmospheric flute to the final cut, "You Never Cried For Me." This one's a keeper for me.

Making her debut on disc **(4)**, Carrie Jackson is even more on the Jazz side yet she is not a total stranger to the Blues. Being a native of Newark does that to people. There's a strong Lady Day influence, not especially in her phrasing but in the slight melisma that shows up in her voice and the inclusion of songs like "God Bless The Child," "Fine and Mellow" and "Don't Explain." Backed by mostly veteran area musicians, Ms. Jackson does a credible job on this program of mostly standard fare. The horns are used sparingly with the quartet of Tomoko Ohno's solid piano, filigree from the guitarist of Lenny Argeese over empathetic bass and drums from Steve Freeman and Yusef Ali respectively. The latter even scripted three of the selections which fit seamlessly into the whole. Longtime Cadence readers will recognize the name of Joe Ford, who doubles effectively on soprano and alto, and tenorman Herbie Morgan seems to ring a distant bell from God knows where. My favorite cut was "Strong Man," covered by Abbey Lincoln, and springs from the late Oscar Brown, Jr. Not a bad sampler of Carrie Jackson's vocalistic wares.

Last, but by no means least, is a double disc presentation from Delta Groove featuring the members of the Hollywood Blue Flames **(5)**. Actually, it spotlights two separate bands, the Hollywood Blues Flames and the Hollywood Fats Band, the latter of which contained four of the five members of the former, with Kirk Fletcher in for the late Michael "Hollywood Fats" Mann on guitar. Disc One is the new recording with an even dozen selections of the HBF's brand of Blues Rock in addition to a trio of bonus tracks featuring the lead guitarist of Junior Watson that I found particularly attractive. One title, "Gone Away" is a simpatico duet between Al Blake and Kim Wilson of Fabulous Thunderbirds fame. Mostly live, the second platter

transports us back some two and one half decades to hear Blake, Kaplan, Taylor (playing the big bull instead of electric) and Innes serving their apprenticeship with guitar firebrand Hollywood Fats. The opening instrumental, "Fats Fries One," has unknown personnel and a pair of famous names are called to the bandstand later on to perform two tunes each. The great Eddie "Cleanhead" Vinson delivers signature songs "Kidney Sew Blues" and "Cleanhead Blues" along with distinctive altoing while Rhythm and Blues legend Roy Brown entertains the crowd with a typical pair, the first of which is listed as "Love For Sale" but unfolds into an old double entendre routine that has been covered by Preston Shannon as "The Clock" and evolved into Chuck Berry's "Reelin' And Rockin'." Whatever the case, it is all good fun and West Coast Bluesophiles will simply gobble up this stuff.

Larry Hollis

**TOM TALLITSCH,
DUALITY,
TOM TALLITSCH, no#.**

Big Sky / Propellerhead / Falling Grace / Visions / Coming Around / Lulu's Back in Town / Infant Eyes / Mablestates. 54.29.

Tallitsch, ts; Dave Manley, g. Apr. & Dec. 2005, Lawrenceville, NJ.

Tenor saxophone and guitar: the blend comes with built-in spaces and a wide tonal range that centers on melody. The duo of Tom Tallitsch and Dave Manley ensures that each interpretation contains warmth, reflective asides, and a gentle attack. The guitarist's fingerstyle articulation and the saxophonist's legato utterings create a session that caresses the music. Tallitsch's four originals find the two artists moving slowly but deliberately through themes of mellow respite and relaxed conversation. "Coming Around," while driving much faster than the others, takes the duo through a smooth encounter that bubbles with leisurely satisfaction. Both tenor and guitar rollick in the sunshine of the song's warmth, but their interpretation turns deceptively cool. Their session remains serene and unruffled throughout.

The slow Blues of "Lulu's Back in Town" proves lightweight and mellow, as both artists improvise in turn over its memorable theme. Tallitsch carries a broad, warm tone, while Manley articulates this one with the sliding action of an expressive Blues guitar. Steve Swallow's "Falling Grace" lets the pair drive with an animated character that gives the album its best look at their cohesive interplay and how well they work together. Step for step, the tenor saxophonist and guitarist weave a web that allies itself with lovely Brazilian undercurrents that thrill. Wayne Shorter's "Infant Eyes" returns to the album's slow, somber theme, while Stevie Wonder's "Visions" dances lightly with graceful charm. Tallitsch and Manley have created a gentle Jazz program that offers warm greetings for lovers of overlapping tonal colors and reflective moods.

Jim Santella