

**1) CALVIN OWENS,
I AIN'T GONNA BE YO' DOG NO MO',
SAWDUST ALLEY 23354.**

Mr. Handy / Never Saw It Coming / Best Worst Day / Just Be True To Me / Hold What You Got / Black Night / Handcuffed To The Blues / So Mean To Me / Magic Stick / Time To Rock / Nobody Ever Loved Me / Mr. Maxwell / I Ain't Gonna Be Yo' Dog No Mo' / You Didn't Hurt Me / Sweet Angel. 59:47.

Collective personnel: Owens, tpt, flgh, vcl, bg vcl; Eddie Lewis, Carol Morgan, Chester Farmer, Keith Dabney, Andy Haderer, Rudiger Baldauf, James Page, Deante Deese, tpt; Ed Lowe, Al Jones, Reggie Goebel, Ronald Thornton, Mark Godfroid, Jan De Breaker, tbn; Woody Witt, Tito Hernandez, Martin Langford, Kelly Dean, David Caceres, Gerald Stewart, Kenneth Randall, Paul Conroy, Don Slocum, Kurt Van Herck, Peter Vandenriesche, Fabrice Alteman, Eddie De Vos, Bo Vanderwerf, Johan Vandenriesche, Shelly Carroll, rds; Charles Davis, Paul Chester, Mike Sunjka, Marty Townsend, Guitar Shorty, g; Tommy Castro, Hamilton Loomis, Mark May, vcl, g; Dr. Michael White, cl; Mr. Joe, wbd; Jabo, the Texas Prince of Zydeco, acc; Dave Maxwell, Paul English, Ron Cole, Antonio Langham, Peter Van Bogart, kybd; Keith Vivans, Roman Korchek, John Moon, Anthony Sapp, b; Marvin Sparks, Dennis Eichler, Laurent Mercier, d; Marvin Sparks, perc; Trudy Lynn, Gloria Edwards, vcl; Tommy Lee Bradley, B.J.Scott, Mieke Belange, Frank De Ruytter, Yan De Bryun, Kelly Dean, David Caceres, Marvin Sparks, bg vcl; Marcia Sterling, Kathryn Orr, Jennifer Davis, Amy Teare, vln; Dan Striba, Rita Porfiris, vla; Jeff Butler, Valdine Ritchie, cel. Houston & Austin, TX. Brussels, Belgium. No dates given.

**2) TRUDY LYNN/CALVIN OWENS,
I'M STILL HERE,
SAWDUST ALLEY 23356.**

Swing Boogie / Blues Singing Woman / I'm Still Here / Hands Off My Woman / Blues Party / Since I Found You / Saturday Night / Left Me Singing The Blues / Everybody's Got A Blues Song To Sing / Boogie Woogie Gumbo / Starry Eyes / You're The Only One / Payin' The Price. 56:06.

Collective personnel: Lynn, vcl; Owens, tpt, flgh; Nelson Mills, vcl, tpt; Eddie Lewis, Carl Morgan, Chester Farmer, Keith Dabney, James Page, Deante Deese, Andy Haderer, Rudiger Baldauf, tpt; Ed Lowe, Al Jones, Reggie Goebel, Ronald Thornton, Mark Godfroid, Jan De Breaker, tbn; Woody Witt, Tito Hernandez, Martin Langford, Kelly Dean, David Caceres, Gerald Stewart, Kenneth Randall, Raul Conroy, Don Slocum, Kurt Van Herck, Peter Vanden-Riesche, Fabrice Alteman, Eddie De Vos, Bo Vanderwerf, Johan Vandenriesche, Shelly Carroll, Kyle Turner, rds; Dr. Michael White, cl; Jabo, the Texas Prince of Zydeco, acc; Charles Davis, Paul Chester, Mike Sunjka, Marty Townsend, Clarence Holleman, g; Paul English, Ron Cole, Antonio Langham, Peter Van Bogart, kybd; Keith Vivans, Roman Korchek, John Moon, Anthony Sapp, b; Marvin Sparks, Laurent Mercier, d; Marvin Sparks, perc; Tommy Lee Bradley, Trudy Lynn, B.J. Scott, Mieke Belange, Frank De Ruytter, Yan De Bryun, bg vcl; Marcia Sterling, Kathryn Orr, Jennifer Davis, Amy Teare, vln; Dan Striba, Rita Porfiris, vla, Jeff Butler, Valdine Ritchie, cel. Houston, TX. Brussels, Belgium. No dates given.

**3) GREGOR HILDEN,
GOLDEN VOICE BLUES,
ACOUSTIC MUSIC 3191365.**

Schufflin / Golden Voice Blues / Off Beatin' / Smack Bertha's Shuffle# / Late Rent Shuffle* / Mature Blues# / Baritone Boogaloo* / Jammin' / Sweet 'N' Sour# / Earth Blues# / Greg's Boogie.* 57:05.

Hilden, g; Horst Bergmeyer, p, org; Tommy Schneller, sax*, Keith Dunn, hca#; Erkan Ozdemir, b; Klaus Schnirring, d.

No location (possibly Holland) or dates given.

**4) GIL BENSON,
DON'T WORRY 'BOUT ME,
C-JAY 19503.**

Don't Worry 'Bout Me / Cherokee / But Beautiful / Fools Rush In (Where Angels Fear To Tread) / I'm Confessin' (That I Love You) / All My Tomorrows / Red Top / It's Only A Paper Moon / Jelly, Jelly / Sent For You Yesterday (And Here You Come Today) / I'll Be Seeing You. 48:21.

Benson, vcl; David Robinson, ts; Lenny Argese, g; Tomoko Ohno, p; Steve Freeman, b; Lester McKee, d. Paterson, NJ. 3/03.

**5) JOHN LONG,
LOST & FOUND,
DELTA GROOVE 106.**

Hokum Town / Pressure Cooker (Bout To Blow) / Hell Cat / Blues And Boogie Woogie / Foot Stompin' Daddy* / Stranglevine / Johnny's Jump / Mean Ole Rootin' Ground Sloth / Greyhound Driver / Healin' Touch / Leavin' St. Louis / Leavin' St. Louis (*Piano Version).* 41:26.

Long, vcl, g, hca; Fred Kaplan, p*. Burbank, CA. No dates given.

(1) is the latest installment from Calvin Owens in his crusade to promote what he terms "big band Blues." Like previous editions, this has all the hallmarks of the old fashioned R&B/Soul & early Rock 'N Roll revues that used to crisscross the country back in the day, with one stable "house" band backing several artists on a variety of material. Those wishing further information on the background of the veteran trumpeter are referred to his *Cadence* interview (7/05, p.11). His large aggregation reminds this writer of a mix of the Houston Blues sheen of the legendary Joe Scott Orchestra that backed Bobby "Blue" Bland on the Duke label and the Jazz-tinged excitement of another Texas native, Onzy Matthews, who helmed a red-hot big band for some Capitol dates that are now long out-of-print. As before, they mix it up with a mix of instrumentals (mostly all by Owens) and vocals that are fairly hard to identify for the large part. Contemporary bluesmen Tommy Castro tones down his Rock tendencies on "Never Saw It Coming" and less so on "Time To Rock" while Hamilton Loomis does a good job on the rumba-flavored "Best Worst Day." The only recognizable Blues staple present is Charles Brown's "Black Night." There's a hint of Hip Hop on the introduction to "Handcuffed To The Blues," one of a pair (the other is "Nobody Ever Loved Me") from Gloria Edwards and Jabo, serves up a gumbo of fatback funky Zydeco on "Hold What You Got." The strings are used judiciously on less than a quarter of the selections, mostly on the few slow grinders like "Magic Stick" which refers to the licorice stick of Dr. Michael White. As this series of releases progress there seems to be a slight gain in slickness over the earlier issues, but those who own them will no doubt have to have this one also.

Songstress Trudy Lynn is on the above listed and also appeared on the previous Calvin Owens disc *Keeping Big Band Blues Alive* (7/05, p.44). Her history in Southern Soul Blues is deep where she acquired something of a reputation as a slightly more sedate version of Millie Jackson when it came to double entendre lyrics that bordered just

to the left of raunchy. (2) finds her in the company of the Owens cadre on sessions that could have possibly occurred at the same time as the bulk of the material for (1) was recorded. Most of the usual suspects from above are on board and they lend an air of class to the proceedings compared to some previous albums where the backing was often rather pedestrian. Performing a dozen songs mostly written by the dependable Rue Davis, Ms. Lynn exhibits a forceful delivery and shows that she has lost none of the power in her voice from former days. Bandleader Owens provides two titles "Saturday Night" and "Boogie Woogie Gumbo," the former a fairly generic workout and the latter more interesting with some pepper-hot squeeze box from Jabo. The autobiographical "Blues Singing Woman" comes from Trudy herself as does the tasty "Everybody's Got A Blues Song To Sing" with smooth flugeling from Owens. Blues belter Nelson Mills does a strong number in the walking "Hands Off My Woman." Overall a somewhat spotty affair but her fans will welcome it nonetheless as her best work (which was on the defunct Ichiban label) is long unavailable.

After a first listen to (3) I thought how odd it was for an album of all instrumentals to be entitled Golden Voice Blues until it came to me that perhaps it was a reference to leader Gergor Hilden's gold 1968 Gibson Les Paul which he uses as his voice throughout the majority of these self-composed eleven tracks. There's a list of over a half-dozen albums under his name inside the digipack flap (so he's far from a newcomer) but not one word concerning his origin or biographical data. This disc is identified as being recorded at Fox Music Studios in Munster/Telgte, hence the guess in the location listing. It is clear Hilden has listened to and absorbed the old masters from the sounds emanating from his vintage 1964 Fender Deluxe Reverb amplifier yet he somehow manages to sound non-derivative. What we have here is basically a rhythm quartet beefed up by Tommy Schneller's tenor sax (occasionally over-dubbed for horn parts) on four cuts and, on four others, the non-flashy harp work of Keith Dunn. "Baritone Boogaloo" doesn't have Schneller switching to the big E-flat horn but the leader performing on a Danelectro baritone guitar. In a Blues sea awash with Stevie Ray wannabes, these unpretentious sounds came as a pleasant surprise.

There seems to be no question about it, male Jazz singers are becoming an endangered species. Although they can be rooted out in any good-sized city, there doesn't seem to be hardly any name recognition nationwide as there was back in the time of Torme, Joe Williams, and others. In the liners to (4) Jazz historian Stan Myers mentions that Gil "Bop" Benson was formerly an actor and trumpeter during the fifties and sixties while working a day slave in education in Paterson. Backed by area musicians he offers up a program of certified standards that should be known to all. Pianist Tomoko Ohno heads a tight trio along with the knowledgeable tenor of David Robinson. Guitarist Lenny Argese's contributions are minimal except on "I'll

Be Seeing You" which is a duet with the singer. This guy knows his chords and substitutions. Other than the entire disc being mixed a little low (just give the volume knob a boost) the major problem is with the leader who has a tendency to sing a tad on the flat side. Less than a half-step but still irritating, it is most noticeable on ballads, the ends of his phrases, and on long, held notes. As a sampler of Benson's abilities this may be okay to peddle at his gigs but I can't recommend it in good faith.

It's back to the basics for the final platter (5). This one reminds me of those old movies trailers that hawked "X amount (you fill in the blank) of years in the making" since a fellow record collector friend of mine commented that he remembered seeing John Long and Homesick James playing years ago in Denver when he was billing himself as Johnny. As the timeworn cliché goes *it's been a long time coming*. To this Blues veteran *retro* would be incorrect; he is that in some ways (all good), but by putting his own original spin on the Country Blue genre it all comes out sounding like some long lost find (without the scratches and pops) by an obscure bluesman from a distant time. Performing on rack harmonica and acoustic guitar, Long has a voice that is never forced and reeks of authenticity. There are too many highlights scattered throughout to mention; just pick a track. But three are reinforced by the sterling, azure pianowork of Fred Kaplan who is well respected in Blues circles. Just check out the last track, an electric guitar with piano take of "Leavin' St. Louis" (saluting Long's birthplace). The compositions are all of the first rank, some co-written with his brother Claude, and suggest influences of masters from Robert Johnson to Muddy Waters. A perfect combination of the fresh and familiar. The small, West Coast indie Delta Groove has a sure winner on its hands with John Long.

Larry Hollis

PROJECT DELOS, A SATURDAY NIGHT ON THE MOON, SPLASCH 963.

Easy Landing / Andromeda / Remember Christopher Pike / Love's Away From Earth / Safe Cyborg Incorporated / The Way We Touched The Sky / A Saturday Night On the Moon / Jamming at the H.R.C. / Operation Chaos / Ufo, Where are you? / The Trouble with Tribbles. 64:04.

Andrea Esperti, tbn; Lorenzo Paesani, p/synth; Niccolo Faraci, dbl b/sequencers; Alessandro Blasi, d. January 25-28, 2005, Milan, Italy.

Project Delos is a quartet of Italian musicians whose website, along with this disc's liners and track titles, refer repeatedly to a fascination with electronics, with all things science fiction. Even the title bespeaks alien concerns, or their juxtaposition with the mundane. Unfortunately, I got more Saturday night than Moon, and I found myself underwhelmed.

It isn't that the disc is badly performed, or that craft is lacking on any level—this is absolutely not the case. The compositions are tight, the playing is very good, often excellent. There is variety in the tunes as well. Listen to the beautiful balladry of