

Buddy Holly. "70 Miles" is about being on the road to a gig. I'm not sure what the title refers to, the lyrics aren't terribly filthy, but maybe they're thinking of the guitar tone. The Gretsch is actually in the way of the cover shot being filthy. Nice picture just the same though! Sixgunromeo.com -MB

Eight O'Five Jive / Too Many Men
RRTT002

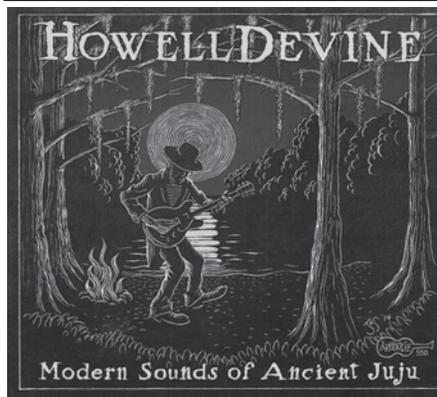
Here's a group formed by inspiration of a Radio show called "Nashville Jumps," and playing that jumping style R&B with a stripped down lineup including guitar, sax, electric bass & drums, plus a female singer. All of them sing though, so there are plenty of backing vocals. The 12 song set includes 2 originals by singer Lee Shropshire, and follows a thread through some of the songs relating to relationship problems and survival. Interestingly they open on a Big Maybelle cover in "I've Got A Feeling," and drive it with a Ska beat that in fact others like James Hunter bring out and the guys who invented Ska got from this style of music too. A couple of other interesting covers are Jimmy Liggins "Drunk" and Big Jay McNeely's "Insect Ball." With less pieces (no piano, only one sax), they can't hit as hard as the original bands did, but it's the right music. The R&B bands were a scaled down alternative to the no longer economically viable big bands, and here's the next step. We were out dancing to a local band much like this, only with piano instead of the sax just a few nights ago. We like them! Eightofivejive.net -MB

Tony Torres / A Real Gone Time

Tony fronts a powerhouse Blues trio, featuring the sort of wide variety of styles that I started this magazine 30 years ago to try and encourage. While his music doesn't sound like the Paladins or the Tailgators, it reminds me of the sort of excitement I felt when I first heard those bands – both longtime favorites! Tony's been playing for several years in a big 8 piece R&B review with his co-writer here Dave Costarella, and it's time for him to step out and shine on his own. He's backed by two different lineups, one called Real Gone and the other Tres Gatos. Kicking off in a funky groove with the title tune, it's party time out of the box. The intro "Whammer Jammer" (from the J. Geils Band) at #2 would have made Freddie King proud. Torres' vocals are a little gruff, but that's par for Blues. "Let's Rock It" has a Rockabilly feel. "Surf Queen" actually has a Bolero or Tango feel, and vocals. This CD is Roots Rock oriented,

with a very nice variety of different styles and grooves. "Out Of Your Head" is a Blues that shifts tempos between that "Smokin' TNT Drinkin' Dynamite" groove and a swinging shuffle like the Paladins used to favor a lot. "Katrina y Romero" is another fine guitar instrumental piece, with a vaguely Latin feel. With 16 songs you're really getting value for your dollar! The two other covers include Dave Alvin's "Marie Marie," with some lyrics in Spanish, and Stevie Wonder's "Ribbon In The Sky" - a mellow instrumental. Tony wrote half the songs on his own, and 4 with Costarella, who also wrote "Let's Rock It" on his own. "5 O'Clock Blues" and "Cold Inside" are a pair of slower Blues, followed by the Intro of "Cowboy Surfer." That one's a favorite for me, with a bit of the Spaghetti Western feel to it! "Satisfied" has a Memphis Soul kind of vibe. "Tongue Tied" is kinda Jazzy, with a funky groove, fast picking. This is a really nice collection of varied tunes, different grooves, all with Blues and Roots Rock at the center, by an excellent guitarist with very solid backing. "Baby Come Home" has some fine slide guitar playing, and the show closes on "El Gato," another guitar instrumental workout with that Bolero feel, and a piece of "Miserlou" for good measure. Fine stuff- see the ad! -MB

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Howell Devine / Modern Sounds Of Ancient Juju / Arhoolie 550

We haven't had anything to review on Arhoolie in quite a while, but seeing that label name on a CD cover is instant credibility! These guys are a trio named for two members: Joshua Howell plays

both electric and resonator guitar and harmonica, and sings; Pete Devine plays drums and washboard; Joe Kyle Jr. plays upright bass. The fare is Country Blues, including classics from Muddy Waters, Frank Stokes, Sonny Boy Williamson II, Bukka White and Al Duncan, plus some originals. As a player myself, I'm always a sucker for a group that features washboard! And a major measure of this type of act is whether they are adding to the tradition with their own songs, and they do. The first that appears, "Let You Go," is good enough they could have opened with it! Fine transparent production – just feels like your in a chair in the front row at a live performance, as it should! The final track was indeed recorded live in performance. The harmonica tracks don't include guitar, just the percussion and bass backing. The electric tunes with drums don't move away from the Country Blues feel, they fit together just fine. They've opened on the most familiar cover "I Can't Be Satisfied." Bukka White's "Shake 'Em On down" is the most familiar to me of the others though I've heard Duncan's "It's Too Late Brother" too, and the original "Rollin' In Her Arms" thanks Howlin' Wolf because it uses lyrics he used. They have an earlier CD on Arhoolie too! Arhoolie.com -MB

**The Mamas & Papas / The Complete
Singles: 50th Anniversary Collection**
Real Gone 0418

The Mamas & Papas were a disparate collection of former folksingers from New York City who landed in Los Angeles in 1965, pretty much broke and wondering if they had a future. They auditioned for Lou Adler, who ran Dunhill Records and had produced a pile of hits for Johnny Rivers and others going back to early days with Sam Cooke. He was fascinated by the angelic voices of the scruffy quartet and knew they could be stars. He was proven right when their second Dunhill single, the wistful "California Dreamin'," soared to the Top 5 in early 1966 and kicked off a string of almost 20 other charting singles before they dissolved in 1968. All those records, from massive hits like "Monday, Monday," "Words Of Love" and "Creeque Alley" are here along with all their flip sides, many the equal of the more popular A sides. You also get the solo singles by Mama Cass, including "Dream A Little Dream A Little Dream Of Me," credited to the entire group when it came out in 1968. There are also poor selling singles from Denney Doherty and the underrated "Mississippi," an infectious little Pop gem Papa John Phillips cut in 1970. The group came and went in just a few years and while tangled