

cd reviews

NEIL YOUNG & CRAZY HORSE "Live at the Fillmore East 1970" (Reprise Records)

Legendary concerts of the past often don't result in noteworthy recordings, but Neil Young pulls it off with a new CD chronicling his concerts of March 1970 at the also leg-



endary Fillmore East in New York City. Prepare yourself for stinging guitar work, as Danny Whitten trades licks with Young, fresh off his

time with Buffalo Springfield and his just-completed debut solo album.

"Cowgirl in the Sand" is terrific on this disc, pushed along by a tight rhythm section and circa-1970 guitar solos. Young's voice throughout the show is in good shape, complete with warbles and quavers, but it's Neil Young, after all. Six songs long, in beautiful remastered sound (this is the first release from the Neil Young Archives Performance Series), "Live at the Fillmore East 1970" is much more than a time capsule, it stands on its own as a fine rock 'n' roll recording.

JOHN KOENIG, for The Post-Crescent

LOREENA MCKENNITT "An Ancient Muse" (Verve/Quinlan Road)

After an absence of nine years, Loreena McKennitt returns with a new aural journey through time and place, titled "An Ancient Muse." I find it enjoyable to lose myself in her rhythms and lyrics, the "feel" of her recordings. Some would tag McKennitt's long recording career as "new age" or attempt to lump her in with medieval re-enactors but in truth, she's far beyond any of that.

McKennitt journeys to far reaches of the world, researching ancient cultures and peoples, creating a cast of characters and sounds

brought alive through her lyrics. Think of her music as a living, singing canvas hanging in a gallery. Every time you spin this CD you'll be peeling back a layer,



exposing new voices and words, thoughts and inspirations. "An Ancient Muse" includes Celtic bal-

lads, instruments brought back from the dead, inspiration from historical events and places, and a diverse selection of musicians. It hums and vibrates with depth, compelling me to listen over and over. Sound quality is superb, and her liner notes are extensive and fascinating, providing historical perspective. Loreena McKennitt creates music of the imagination.

JOHN KOENIG, for The Post-Crescent

LEVON HELM "Levon Helm" VARIOUS ARTISTS "From Clarksdale to Cleveland Vol. 1 the Roadhouse"

(Kejo Entertainment)

www.kejoentertainment.com

Levon Helm was the drummer and one of the vocalists of The Band. His unique voice on "Up on Cripple Creek" and "They Night



They Drove Old Dixie Down," to use two examples, are a big part of why those songs stick with listeners. Helm's self-titled

solo record from 1982, never before available on CD in the U.S., has been reissued with one previously unissued track. "Summertime

Blues," produced by Duck Dunn of Booker T & the MG's. The entire album was recorded at the legendary Muscle Shoals Sound Studios. Pretty much only known to collectors, this is a terrific, rootsy record.

Also out from Kejo is "From Clarksdale to Cleveland vol. 1 The Roadhouse." Billed as "a series of musical journeys through blues 'n' rock," Los Angeles radio legend Jim Ladd is putting these together. An interesting

mix of tracks make up this disc, ranging from "One Bourbon, One Scotch, One Beer" by John Lee Hooker to "Dixie Fried" by George Thorogood. Or try "Wang Dang Doodle" by Howlin' Wolf followed on the disc by "Hole in the Wall" by Bill Wyman's Rhythm Kings. Get the idea? My bottom line is that this is excellent music, some of it legendary, but I'm not certain of the point of the compilation. Most blues and R&B enthusiasts already will own most of these tracks in one form or another. But this may be an ideal introduction for the iPod generation, and if including Lynyrd Skynyrd and Fogat exposes listeners to Howlin' Wolf and Willie Dixon, it's all right with me.

JOHN KOENIG, for The Post-Crescent

GLEN CAMPBELL "Best of the Glen Campbell Music Show" (DVD)

(RPM Records)

www.rpmrecords.co.uk

Glen Campbell had it all in the 1970s. A hit television show, his chirpy smile and upbeat recordings, his reputation as a clean-cut performer and popularity with multiple generations. There weren't many performers of the time that my mother and I both liked, but he was one.

The English liked him as well, and he

New releases

COMING TUESDAY:
Gang Starr, "Mass Appeal: The Best of Gang Starr" (Virgin)
N.W.A., "The Strength of Street Knowledge: The Best of N.W.A." (Priority)
Collin Raye, "Fearless" (Country Roads)
Switchfoot, "Oh, Gravity!" (Sony)
Various, "The Family Values Tour" (Firm)
Various, "Rocky Balboa — The Best of Rocky" (Capitol)

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toured there and filmed concerts for television broadcast. RPM Records has compiled a series of 1972 and '75 London TV and concert performances onto a splendid DVD titled



"Best of the Glen Campbell Music Show." Simple title for performances that may startle those who are unfamiliar with how skilled Campbell is with the guitar. His regular band toured with him, including

Carli Jackson, the guitarist and banjo picker who was made a star from his duets with Glen on the TV show in the States.

One bonus feature is several performances on stage from 1975 with Jimmy Webb, who famously wrote most of Campbell's hits. Together they perform a medley of "By The Time I Get to Phoenix," "Wichita Lineman," "Galveston," and "Honey Come Back," then full renditions of "Didn't We" and "Macarthur Park."

As if that isn't enough, there's also a 1978 set of a half dozen songs, including "I'm So Lonesome I Could Cry" and "Milk Cow Blues," unusual inclusions in his show.

JOHN KOENIG, for The Post-Crescent