

**HOT LICKS!**

**BLUES**

**The Rolling Stones**  
*Under Review 1962-1966*  
(MVD/Sexy Intellectual)



This 90-minute DVD shines a light on the Stones' formative years—an undeniable component of which was their passion and zeal for the blues. Includes footage of the band's 1965 *Shindig* TV appearance with Howlin' Wolf (who performs "How Many More Years"), and offers some insight into the late Brian Jones, an adventurous multi-instrumentalist who was arguably the most significant musical presence in the band's earliest incarnation.

**Guitar Shorty**

**We the People (Alligator)**



Sixty-seven-year-old Shorty's fat guitar tone and scorching blues-rock licks, created with a stash of G&L axes, continue to earn him new fans. They're also the perfect backdrop for these stinging lyrical takes on modern-day America, particularly "Cost of Livin'" and the title track.

**Chris Smither**

**Leave the Light On (Mighty Albert/Signature Sounds)**



Smither still flies under the radar of many, which is a shame; his songs are sharp enough to have been covered by the likes of Bonnie Raitt, and you won't find any dogs in his discography. *Leave the Light On* is a contemplative affair, with Smither's beautiful, intricate fingerpicking style at the sonic heart of a bag of folk- and blues-infused tunes.

—SEAN McDEVITT

**JAZZ**

**Ted Reichman My Ears Are Bent (Skirl Records)**



The composer/multi-instrumentalist's excellent second album has an unexpected rock 'n' roll feel and features the appealingly weird improvisations of electric guitarist Mary Halvorson. —AP

**Pete McCann**

Colorful new record from the New York chameleon

**P**ete McCann is one of the most prominent jazz guitarists on the New York scene. As a sideman, he's worked with top modern players including trumpeter Kenny Wheeler, saxophonist Kenny Garrett, and drummer Peter Erskine, doing countless gigs and appearing on more than 50 recordings.

McCann is impressively diverse—his style ranges from straight-ahead to rock to traditional Brazilian, on both electric and nylon-string guitars. His first two CDs as a leader, *Parable* (1988) and *You Remind Me Of Someone* (2000), showcased these and other influences, and his latest album, *Most Folks* (Omnitone), continues this pan-stylistic approach. Playing alongside saxophonist John O'Gallagher, bassist John Hebert, and drummer Mark Ferber, McCann explores Pat Metheny-influenced territory ("Most Folks"), modal rock ("Yes, My Friend"), and acoustic Latin ("Las Tias"). While many albums like this sound annoyingly hodgepodge, *Most Folks's* blend of influences feels completely natural. —ADAM PERLMUTTER



**Albert Cummings**

Working man takes a cue from ... Britney Spears?

**GEAR BOX**

**AXE** Early '90s Fender Strat with Pearly Gates humbucker and Tele lipstick single-coil

**AMP** Fender Vibro King with 2x12 extension cab

**STRINGS** GHS .012s

**FX** Ibanez TS-9, Klon Centaur, Electro-Harmonix Holy Grail reverb, Vox wah, Boss delay

**I**n a relatively short span, Albert Cummings has established himself as one of the premier blues artists of our time. His latest effort, *Working Man*—an apt title for a guy who not only works his tail off 'shedding guitar but also builds luxury homes in his "spare" time—debuted at #6 on the *Billboard* blues chart. Present are the incisive solos and sturdy vocals we've come to expect from the Williamsburg wonder, but for this, only his second Blind Pig album, Cummings swapped

his guitar superhero cape for something a little more *blue-collar*.

**I sense some country flavor on Working Man.** I grew up listening to Hank Williams Jr. and Merle Haggard, but I'd never explored my country upbringing until now. I never studied country guitar—it's too twangy for me—but I wanted to show where I came from.

**You blend the two styles quite well.** There's an old saying: The difference between country and blues is, with one you're drinking beer, and with the other you're drinking whiskey.

**This record sounds complete; it's not just a guitar showcase.** I wanted a record where the guitar complemented everything, rather than in-your-face playing. I tried not to get caught up in 57 takes of a solo; instead, I just let it flow. I tried to get one-track solos, captured like a photograph.

**But if you make a mistake, don't you have to re-record it?** Well, we had a running joke in the studio; if a bend was slightly flat or my voice was a bit off pitch, I'd just say, "Britney Spears me!"

—MICHAEL MUELLER



**OPENING AXE**