

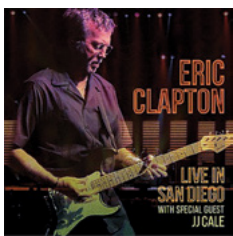


**Jack White**  
**The Acoustic**  
**Recordings 1998-**  
**2016**

These 26 recordings delve into the heart of the prolific song-smithing of Jack White, providing an eye-opening retrospective of B-sides and reimaginings, and insight into White's muse. It also features the previously unreleased "City Lights" and "Love Is The Truth."

Filled with tuneful performances, the collection begins in chronological order (by conception) with songs made popular by the White Stripes. "Sugar Never Tasted So Good," "Apple Blossom," and "I'm Bound To Pack It Up" sets the tone. Recording imperfections such as background noises, lopsided harmonies, and fluctuating vocal volume are left intact. It's this kind of rustic, DIY, first-take approach that permeates the album, displaying White's sense of humor and humanity. It focuses your attention squarely on the song and not production.

McCartney-esque whimsicality and Plant and Page's acoustic approach ricochet, but it's augmented by White's dry, wacked-out sense of humor, as on "Well It's True We Love One Another," "Honey, We Can't Afford To Look This Cheap," and "Effect And Cause." White combines the raw blues tradition with old school Nashville, but songs like "You've Got Her In Your Pocket" is just plain great songwriting. — **Oscar Jordan**



**Eric Clapton**  
**Live in San Diego**  
**with Special Guest**  
**J.J. Cale**

With Eric Clapton's 2014 announcement that he would no longer tour, his tribute album to J.J. Cale the same year, and subsequent revelation that he'd been suffering from peripheral neuropathy, the double-CD release of this 2007 concert recording makes total sense.

Cale, Clapton's longtime inspiration who died in 2013, made a rare appearance with E.C., and, after opening the show, Robert Cray joined Clapton for the encore. Opening with "Tell The Truth" from his 1970 Derek and the Dominos album, the guitar icon revisits songs from the following 34 years, including "Little Queen Of Spades" from *Me And Mr. Johnson*. With Doyle Bramhall II



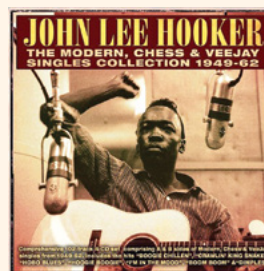
John Lee Hooker.

## MR. BOOGIE

**J**ohn Lee Hooker was the bridge between country blues and electric blues, something elegantly captured during a 53-year career. The son of sharecroppers, he melded field hollers, Delta blues, talking blues, and what became called Mississippi "hill country" blues into the electric postwar era with records like "Boogie Chillun" and "Sally Mae" from 1949. Those two tracks kick off this four-CD set covering his recorded work through 1962.

Playing fingerstyle mostly on semi-hollow-body electrics, Hooker's music was raw and primal — often just guitar and voice, the artist tapping out the beat with his foot and rhythmic chugs on the strings. "Whistlin'

And Moanin' Blues" has no lyrics, but is gripping nonetheless. Hooker was a great whistler, no doubt, but dig those just-over-



**John Lee Hooker**  
**The Modern, Chess &**  
**Veejay Singles Collection**  
**1949-62**

driven guitar licks, deep in the modal-blues universe. Every guitarist should mentally connect John Lee's riffs here with what Jimi Hendrix was doing on "Voodoo Chile" almost

30 years later. You can almost draw a straight line from Hooker to Hendrix.

"Crawlin' King Snake" is another early classic, full of sexual bravado and insistent double-stops over bass notes — the Robert Johnson effect of making one guitarist sound like two. "I'm In The Mood" from '51 sports an unusual doubled vocal and additional guitar of Eddie Kirkland; it's a glorious, rambling jalopy of electric blues. Cue up 1952's uptempo "Rock Me Mama," featuring John Lee's guitar accompanied by organ and drums, and you can see he was only a stone's throw away from the coming sounds of rock and roll.

A full decade into his career, Hooker's 1958 "I Love You Honey" is a polished commercial recording, sporting a wallop of boogie-woogie guitar (here, John Lee and Eddie Taylor) and barrelhouse piano. By the time we get to "Boom Boom," released in 1962, the Hook is crafting radio-ready blues-rock with big drums, bass, and sassy lyrics, a far cry from his stripped-down country blues of 1949. The Animals covered the tune two years later and you know Mick and Keith were listening to every note the man played.

With more than 100 tracks across four discs and an excellent set of liner notes, this is a must-grab set for any blues fan. From "Boogie Chillun" to "Dimples" to "Boom Boom," this release isn't just Hooker's best blues — it's some of the finest American blues ever recorded. — **Pete Prown**