

His song "Car
of restlessness
d in bittersweet
Donovan Leitch's
ob Dylan's "Not
with's "Walk a Mile
e originals, and a
Fave's songwrit-
ork measures up
o Dylan. La Fave's
gain" strikes just
chord as Dylan's

on (electric guitar
Hardin (electric
ovic (Hammond
(bass), and oth-
astic and electric
s, baritone guitar
onic guitar. He
er's hat.

ll of artifice and
g to discover new
to the basics. If
c that embraces
h as emotional
yle, give Jimmy



Billard World Full of

in
50s than most
s, this two-CD
ard's favorites
s and covers of
d Chicago blues,
uch of jazz and

n style with his
unctuating riffs
em to rephrase
those growling
axophone right
at to everyone
o Ruth Brown,
es from Epiph-
tting rapid-fire
song selection
o to faster than
anges and songs

Dylan's "Every-
swampy blues
urn on "World
electric slide
ut cut is "Blues
ey original that
ts: slow tempo,
dging piano, in-

Records) Vic
Juris, Jimmy Bruno, and
Corey Christiansen are three
guitarists who are *that* good,
playing staples. And it makes
for a session of great blowing.
All three shine on cuts like
"All Blues," "Freedom Jazz
Dance," "Killer Joe," and lots
more. Nothing out of the
ordinary, just great players
playing great songs. — **JH**



Tchavolo Schmitt and Various Artists, Les Nuits

Manouches II (Le Chant du
Monde/Harmonia Mundi)
Here's a cool concept: one
CD of Django Reinhardt's
original recordings backed by
a second disc of modern play-
ers' takes on the same songs.
Everyone here, from Biréli
Lagrène to Angelo Debarre
and more. If you like Gypsy
jazz, you can't go wrong! — **MD**



Steve Gul- ley, *Sounds Like Home* (Lonesome

Day Records) Singer/guitar-
ist/songwriter Gulley has the
power to hold the spotlight all
by himself. His strong tenor
voice contributed to one of
the best incarnations of Doyle
Lawson's Quicksilver band,
as well as the Mountain Heart
Band. Here, he's joined by
personnel from both to create
a masterful set of bluegrass.
This one's a good 'un. — **SS**



Storyville, Live At Antone's (AMD 64 Live)

The highlight
of this double-CD/DVD,
recorded at a January '06
reunion, is "What Passes
For Love," featuring a tour de
force intro by its composer,
David Grissom. — **DF**



Mike Ke- neally, *Hat and Boil That Dust Speck* (Exowax

Records) A
Zappa alum-
nus, Keneally
cemented his
reputation as a "stunt guitar-

reissued as CD/DVD-disc
sets, featuring remastered
audio, rare studio footage,
and unreleased material. So
if you need a fix of demented,
odd-time guitar wizardry,
these gems are just what
the therapist ordered. — **PP**



Various art- ists, *Flamenco Jazz* (Frémeaux & Associés)

This two-CD set is an ear- and
eye-opener of 24 tracks blend-
ing flamenco and jazz into a
new fusion. Pianist Chano
Domínguez covers Thelonius
Monk tunes while guitarist Ge-
rardo Nuñez plays his original
"Calima," displaying the varied
takes on both genres. — **MD**



O'Donel Levy, *Simba* (Aim) This Aus- tralian re-release

is typical of what many know
and love from this era — plenty
of instrumentation and, yes,
some over-arranging. But
O'Donel's greasy funk, soul,
and blues licks shine. You have
to wade through some weeds
to get to the clear water,
but it's worth the dig. — **JH**



Sarah Borges, *Diamonds in the Dark* (Sugarhill

records) Borges worships at
the alter of rockabilly legend
Wanda Jackson, but her
music has more rock and pop
inflections. "The Day We Met"
combines punk-rock energy
with sweet pop melodic lines.
On "Stop and Think it Over"
Borges' delivery reminds one
of long gone Boston power-
pop faves The Atlantics.
This is perky, catchy, and
very addicting. — **SS**



Buddy Alan Owens, *The Best Of* (Sun- dazed) Spanning

the years 1969 to '78, these
18 tracks prove worthy of
the family name, with father
Buck dueting on two songs. Of
special interest to guitarists is
the unmistakable backing of
the Buckaroos, featuring guitar

"My Back Door" ("listening to
Buck Owens") and "Lodi." — **DF**



Kim Richey, *Chinese Boxes* (Vanguard)

Richey's more
pop-oriented side may initially
put off longtime fans because
it is so un-country. But she
delves into a more contem-
porary style with richer and
more eclectic orchestration
and complex melodic lines.
Her lyrics continue the colorful
poetic bent of her best earlier
work. This album's subtle
power will draw you in deeper
with each listen. — **SS**



Tim Buckley, *My Fleeting House* (MVC Visual) This

is the first DVD collection
of performances by the
singer/songwriter (father of
the late Jeff Buckley), who
died in 1975. The songs and
interviews — with co-writer
Larry Beckett, guitarist Lee
Underwood, and Buckley
himself — paint a portrait of
an artist who was as eclectic
as he was ambitious. — **DF**



Various artists, *Saint- Germain-des- Prés* (Frémeaux & Associés) This three-CD

set captures the spirit of a
famous time and place in
jazz — Paris' Saint-Germain-
des-Prés neighborhood from
the pioneering years of the
1920s through the bebop
of the '50s. From Juliette
Gréco to James Moody,
this a great set. — **MD**



Various artists, *Duets: A Prairie Home Companion*

(High Bridge) Whether or not
you're a fan of the show, some
of these duets are wonderful.
Two Everly Brothers cuts,
"Blues Stay Away From Me"
and "T for Texas" are worth
the price of admission. The
late, great Chet Atkins makes
several appearances, including
a charming "Fiddlin' Around"
with Johnny Gimble. Other



Kendel Car- son, *Rearview Mirror Tears* (Train Wreck

Records) Carson plays a hot
fiddle and sings her music
with an Appalachian lilt.
While not afraid to wallow in
a bit of white-trash funk on
"I Like Trucks," Carson's best
material has a more compli-
cated American Gothic feel.
Her vocal duets with producer
Chip Taylor have the kind of
magic hits are made of. — **SS**



Pam Tillis, *Rhinestoned* (Stellar Cat)

Thankfully, yet
another country star has
discovered how liberating it
can be to get back to basics
and declare her independence
— artistically and commer-
cially. The intimate setting,
featuring backing from aces
such as multi-stringers Bryan
Sutton and Dan Dugmore,
is perfect for Tillis' pure,
expressive voice. — **DF**



Chris Knight, *The Trailer Tapes* (Drifter's Church) This

sort of work tape foreshad-
ows the strengths that
would make him regarded
as one of country's finest
songwriters and performers;
just Knight on guitar and
vocals on songs that would
be built upon and placed
on later records. It's not
essential, but to fans, it's a
good piece of the puzzle. — **JH**



Lorraine Jordan and Carolina Road, *Carolina Road*

(Blue Circle records) Jordan
is as one of the best Mon-
roe-style mandolin players
on the planet. Although this
latest CD lacks a barnburner
instrumental, her solo on
"Carolina Rain" gives you
a taste. Jerry Butler's rich
tenor voice adds a dimension,
and he sings lead on six of
the 12 tracks. This release
should add to Carolina Road's
reputation as a fine traditional
bluegrass band. — **SS**