

PRESERVATION HALL JAZZ BAND

50th Anniversary Collection

(SONY/LEGACY)



Sometimes it pays to break the rules. “You know that shelf that says ‘Do Not Place Anything On This Shelf?’” asked Ben Jaffe, artistic director of PHJB. “Someone had placed the Preservation Hall tapes on that shelf. That’s the only reason the tapes survived.” This four-CD box is a compendium cobbled together from those tapes rescued from the hurricane—58 cuts, including five previously unissued tracks, spanning the 50-year history of the Preservation Hall Jazz Band.

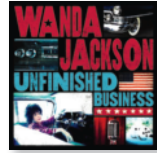
To help celebrate the event, the director invited several guests to contribute, including Andrew Bird, Richie Havens, Del McCoury, Pete Seeger, Tom Waits and Yim Yames. The result, this box of trad jazz as it’s been played for the past hundred or so years is a unique sonic history of New Orleans, as played by some of its most qualified musicians. Close your eyes during some of the older cuts and find yourself in the 1920s, the heyday of the Crescent City’s jazz era. With little imagination you can find yourself a dancing partner at Funky Butt Hall (which doubled as a church!) and listen to musicians such as Buddy Bolden, Kid Ory, Freddie Keppard, Jelly Roll Morton and King Oliver’s Creole Jazz Band.

LOU NOVACHECK

WANDA JACKSON

Unfinished Business

(SUGAR HILL)



Wanda Jackson represents an earlier musical generation—the Rock and Roll Hall of Fame inductee used to hang with Elvis Presley and his cohorts. On the other hand, she used Jack White to produce 2011’s *The Party Ain’t Over*, and once again she goes for a current generational perspective with Justin Townes Earle in the producer’s chair—and a wise choice it was. The ten tracks on *Unfinished Business* provide a perfect showcase for Jackson’s rockabilly, country and gospel skills.

The album kicks off with two rocking bluesy numbers, “I’m Tore Down” and “The Graveyard Shift,” that harken back to the early days of her 58-year career. “Am I Even A Memory” is as classic as country can be with producer Earle joining Jackson for a tear-stained heartbreaker with overflowing pain—same goes for “What Do You Do When You’re Lonesome,” written by Earle. Both songs derive their dripping despair and soulful sorrow from Paul Niehaus’ distinctive pedal steel. Jackson and Earle pay tribute to Townes Van Zandt (Earle’s middle-name-sake), covering his “Two Hands.” The album closes with the beautiful “California Stars,” written by Woody Guthrie, Jay Bennett, & Jeff Tweedy. Throughout, Jackson’s music is satisfying on many levels as it crosses temporal and genre boundaries.

SCOTT PEAVLER

MITCH RYDER

Live At Rockpalast 1979+2004

(MIG)



Mitch Ryder & The Detroit Wheels had million-selling singles in 1965 and 1966 with “Jenny Take A Ride” (a combo of “C.C. Rider” and Little Richard’s “Jenny Jenny”) and “Devil With A Blue Dress On/Good Golly Miss Molly.” Ryder’s gritty vocals and angry intensity will have a home on classic rock stations as long as there is radio. In 1979, Ryder, then a solo artist, went on a New York pub crawl with Peter Ruchel, producer of Rockpalast, the legendary German TV concert series. Ruchel invited Ryder to perform at the 1979 Rockpalast Eurovision Night at Grugahalle Essen in Germany, with Southside Johnny and the Nils Lofgren Band.

Steve Winwood and Spencer Davis fans may enjoy this video of the “Full Moon Concert” (15 songs). Ryder and the band emptied the minibar all week, yet they worked hard and the sound and video are crisp. Standouts include the above-mentioned medleys, “Ain’t Nobody White (Can Sing The Blues)” and Lou Reed’s “Rock ‘n’ Roll.” Also included is Ryder’s 2004 Rockpalast return with German band Engerling (18 songs) including a spirited cover of the Doors’ “Soul Kitchen.” Extras: slideshow, trailer and a crude, drunken interview in which Ryder points out that he’s a legend.

ANNIE DINERMAN



FROM THE Vinyl Rack

BY ARNIE GOODMAN

Muddy Waters and the Rolling Stones

Live at the Checkerboard Lounge Chicago 1981
(EAGLE ROCK)

The vinyl experience starts with the packaging. The three-fold cover is a checkerboard with a photo of Waters and the Stones. The album itself is a two-LP set on 180-gram vinyl. The beauty of the music is that it’s clear that the Stones did not intend to turn this jam session into an album.

You can feel the sound come off the grooves as well as the aura of the Checkerboard Lounge, a little juke

joint in Chicago, the kind of place where blues should be played. The performance perfectly captures the all-star blues jam with Waters, Buddy Guy, Junior Wells and the Stones all playing Waters classics.

The only way to listen to Muddy Waters and Chicago blues is on vinyl. Enjoy the thrill.

Ike & Tina Turner

Feel Good
(PURE PLEASURE)

Pure Pleasure has picked another winner. Reproducing the original artwork used by United Artists,



this record is pressed on the finest 180-gram vinyl and was remastered from the original analog recordings

by Sean Magee at Abbey Road Studios. I hate to say it, but this one sounds even better than the original in every way.

Recorded in 1972 and produced by Gerhard Augustin and Ike Turner, the record has a distinct ‘70s sound. As far as the music goes, Ike and Tina Turner do their thing. Standouts include the title track and “She Came in Through the Bathroom Window.”

I have always said that the best albums Tina Turner ever made were with Ike Turner, and this album is no exception. Enjoy the vinyl experience: buy this record.