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Bits

BLUES IN THE SOUTH

MAY 2026

Issue 469

INTERVIEW WITH TODD
ALBRIGHT

INTERVIEW WITH
SPENCER MACKENZIE

PLUMPTON REVIVAL
2026

A DIFFERENT SHADE
OF BLUE: WILLIAM
CRIGHTON

REVIEWS

VIDEOS

Todd Albright



- 01/05 **STEAMER @ P'tsmouth Hoy, Poole Quay BH15 1H**
- 04/05 **EARLY MAY BANK HOLIDAY**
- 07/05 **PETE AND PHIL'S BLUES JAM @ The Bull Hotel**
The Headlands, Downton SP5 3HL Every first
Thursday of the month, 20:00.
- 09/05 **ERROL LINTON, THUMPING TOMMYS, RAY**
CASHMAN w LUCY PIPER + MORE @
Wolverton Folk & Blues Festival IoW. 11:00-20:00.
- 13/05 **PETE AND PHIL'S BLUES JAM @ The Duck Inn,**
Duck Lane, Laverstock, SP1 1PU, 19:30.
- 13/05 **BRIXHAM BLUES @ The Conservative Club, 2**
New Road, Brixham TQ5 8LZ, 20:00.
- 14/05 **TOM RIDOUT @ Teign Jazz & Blues, Teign Corinthian**
Yacht Club, <https://teignjazzandblues.co.uk/>
19:30.
- 15/05 **BETH HART @ Bristol Beacon, Trenchard**
Street, Bristol, BS1 5AR, <https://bristolbeacon.org>
- 20/05 **GREG COULSON @ Hanger Farm, Aikman Lane, Totton,**
Southampton SO40 8FT
- 22-25/05 **SIDMOUTH INTERNATIONAL JAZZ AND BLUES**
FESTIVAL <http://www.sidmouthjazz.com>
- 22/05 **OTIS JAY BLUES BAND @ Sandbanks Brewery,**
Poole, BH17 0UG. 19:30.
- 24/05 **SON OF DAVE @ The Electro Blues Shack, St Peter's**
Church, Brighton, BH1 4GU 18:00.
- 25/05 **THIRD DEGREE @ The Thomas Tripp, Christchurch,**
15:00.
- 25/05 **XTRA TACOS! (Ian Jennings. Lucy Kate Piper and**
Ritchie Lane) @ Ashburton Arts Centre, 20:00.
- 28/05 **THE JON AMOR TRIO @ Teign Jazz & Blues,** 19:30.
- 03/06 **BEN WATERS @ Winchfield Festival, Hants.**

- 04/06 **THE CONNOLLY HAYES BAND @** Teign Jazz and Blues, Corinthian Yacht Club, <https://teignjazzandblues.co.uk/> 20:00.
- 04/06 **PETE AND PHIL'S BLUES JAM @** The Bull Hotel, The Headlands, Downton SP5 3HL.
- 05/06 **THIRD DEGREE @** Forest Arts, New Milton, 19:30.
- 10/06 **PETE AND PHIL'S BLUES JAM @** The Duck Inn, Duck Lane, Laverstock, SP1 1PU.
- 10/06 **BRIXHAM BLUES @** The Conservative Club, 2, New Road, Brixham, TQ5 8LZ.
- 13/06 **RIVERSIDE BLUES BAND @** The Platform Tavern, Town Quay, So'ton, SO14 2NY 21:00.
- 13/06 **ABB AND FRIENDS - Farewell Performance @** Forest Arts, New Milton - last performance by the Average Blues Band after 37 years together.
- 14/06 **TOM WATERS' BAND WITH GEOFF ACHISON @** The Brook, Southampton.
- 17/06 **TOM WATERS' BAND WITH GEOFF ACHISON @** The Acorn Theatre. Penzance.
- 17/06 **STAN'S BLUES JAM @** The Platform Tavern, Town Quay, Southampton SO14 2NY Free entry, Backline provided, 20:00.
- 18/06 **TOM WATERS' BAND WITH GEOFF ACHISON @** The Livermead Cliff Hotel, Torquay.
- 18/06 **SARAH HARRIS WITH THE RONNIE JONES TRIO @** Teign Jazz & Blues: Teign Corinthian Yacht Club 19:30.
- 19/06 **ROBERT JOHN AND THE WRECK @** Lover Rocks Festival, Bournemouth.
- 26/06 **BEN WATERS @** Cafe Oasis, Weymouth.
- 02/07 **PETE AND PHIL'S BLUES JAM @** The Duck Inn, Duck Lane, Laverstock, SP1 1PU. 20:00.
- 05/07 **XTRA TACOS!** (Ian Jennings. Lucy Kate Piper and Ritchie Lane) @ Ashburton Arts Centre, 14:00.
- 08/07 **PETE AND PHIL'S BLUES JAM @** The Duck Inn, Duck Lane, Laverstock, SP1 1PU, 19:30.
- 08/07 **BRIXHAM BLUES @** The Conservative Club, 2 New Road, Brixham TQ5 8LZ, 20.00.



Most Played Album Top 40 – March 2026

Collated from the playlists of the Independent Blues Broadcasters Association members

Position	Artist	Album
1	DEBRA POWER	UNAPOLOGETICALLY ME
2	ELLES BAILEY	CAN'T TAKE MY STORY AWAY
3	JOE BONAMASSA	B.B. KING'S BLUES SUMMIT 100
4	GARRET T. WILLIE	BILL'S CAFÉ
5	TOM DAVIES & THE BLUEBIRDS	ANGEL ON THE MISSISSIPPI
6	SELWYN BIRCHWOOD	ELECTRIC SWAMP FUNKIN' BLUES
7	BURNIN' SENSATIONS	WELCOME TO THE CHURCH OF ROCK & ROLL
8	TEDESCHI TRUCKS BAND	FUTURE SOUL
9	LIL' ED & THE BLUES IMPERIALS	SLIDEWAYS
10	GREIG TAYLOR BAND	TAKE A LEFT
11	DANI WILDE	THE VIZZTONE SESSIONS
12	SAMANTHA MARTIN & DELTA SUGAR	A BEAUTIFUL BUZZ
13	PETER VETESKA & BLUES TRAIN	KEY OF V
14	MIKE FINNIGAN	MIKE FINNIGAN
15	OMAR COLEMAN & IGOR PRADO	OLD, NEW, FUNKY & BLUE
16	DAVE ARCARI	GOING TO SEE THE KING EP
17	THE DIBS	JUST FOR YOU
18	WILL JOHNS	ON TOP OF THE WORLD
19	CHRIS THAYER & THE TCB	ONE FOOT IN THE GRAVE
20	KIM WILSON	SLOW BURN
21	ED ALSTROM	THIS IDEA OF HUMANITY
22	ALICE ARMSTRONG	FURY & EUPHORIA EP
23	GREG COULSON	LIVE AT PEGGY'S SKYLIGHT
24	STEFAN HILLESHEIM	LIVE AT THE CHICAGO BLUES FESTIVAL
25	BILLY THOMPSON	THIS WORLD
26	REBECCA DOWNES	A STORM IS COMING
27	DUKE ROBILLARD & HIS ALL STAR BAND	BLAST OFF!
28	ALBERT KING	BORN UNDER A BAD SIGN
29	MICK SIMPSON	CHANGING TIMES
30	CHARLES TINER	GOOD SOUL
31	CHARLIE BARATH	ISSAQUENA GETAWAY
32	ERIC BIBB	ONE MISSISSIPPI
33	NEIRIN	WE ARE NEIRIN
34	JOHN MAYALL & THE BLUESBREAKERS	WITH ERIC CLAPTON
35	TERESA JAMES & THE RHYTHM TRAMPS	BAD AT BEING GOOD
36	THE RIGHT REVEREND CROW	DEMOCRACY BLUES
37	DEL BROMHAM	DEVIL'S HIGHWAY
38	THE JIGANTICS	DON'T MIND IF I DO
39	BOB CORRITORE & FRIENDS	ERNESTINE BLUES
40	ALTERED FIVE BLUES BAND	HAMMER & CHISEL



Marshall



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MARTIN HARLEY

MISSISSIPPI MACDONALD

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ALICE ARMSTRONG

AYNSLEY LISTER

DOM MARTIN

TOBY LEE

WILL WILDE

BLUES VOCALIST OF THE YEAR

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THE MILK MEN

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YEAR**

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**GOIN' UP THE COUNTRY BLUES
CLUB**

MARK HARRISON

MARTIN HARLEY

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JESSE GARWOOD

TOM DAVIES

TOM WATERS

ZAC SCHULZE

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BURNING ROPE

KIRRISS RIVIERE & THE DELTA DU BRUIT

TRUE STRAYS

THE WHISKY FLOWERS

UK BLUES CLUB/VENUE OF THE YEAR

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LEEDS BLUES CLUB

TEMPERANCE - LEAMINGTON SPA

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BROADSTAIRS BLUES BASH

COLNE GREAT BRITISH RHYTHM & BLUES

OLD BUSH BLUES FESTIVAL

SWANAGE BLUES FESTIVAL

DAVE RAVEN BLUES BASED BROADCASTER OF THE YEAR

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GARY GRAINGER

PAUL LONG

PAUL WINN & BEN DARWIN

RICHARD DUNNING

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CATFISH - TIME TO FLY

DORIS BRENDEL & LEE DUNHAM - BIG BLUE
SKY

EMMA WILSON - A SPOONFUL OF WILLIE DIXON

MISSISSIPPI MACDONALD - OLI MAC PRESENTS
SLIM PICKIN'

WILL WILDE - BLUES IS STILL ALIVE

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BYWATER CALL

CAITLIN KRISKO & THE BROADCAST

JOANNE SHAW TAYLOR

MUIREANN BRADLEY

THE BONESHAKERS

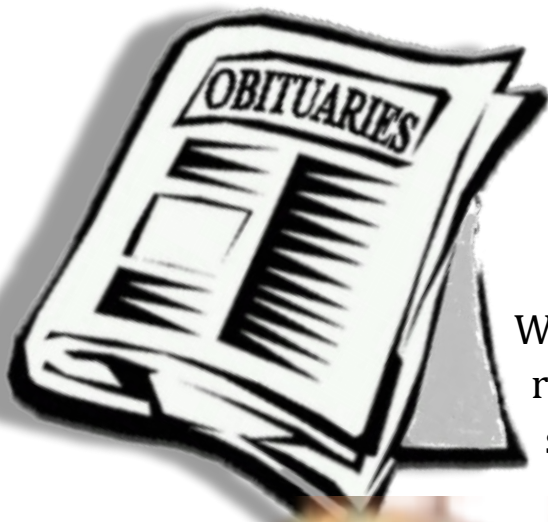
UNsung HERO OF THE YEAR

JIM SIMPSON

LIFETIME ACHIEVEMENT

ERIC CLAPTON





Wayne Moss

(February 9, 1938 – April 20, 2026)

Wayne Moss was an American guitar player, bassist, record producer and songwriter best known for his session work in Nashville. In 1961, Moss founded Cinderella Sound recording studio. In 2011 it was Nashville's oldest surviving independent studio. Moss was one of the founders of Area Code 615 and Barefoot Jerry, both bands made up of Nashville session players.

Area Code 251's principle hit was a harmonica piece called 'Stone Fox Chase' which became the theme music for the BBC music show The Old Grey Whistle Test.

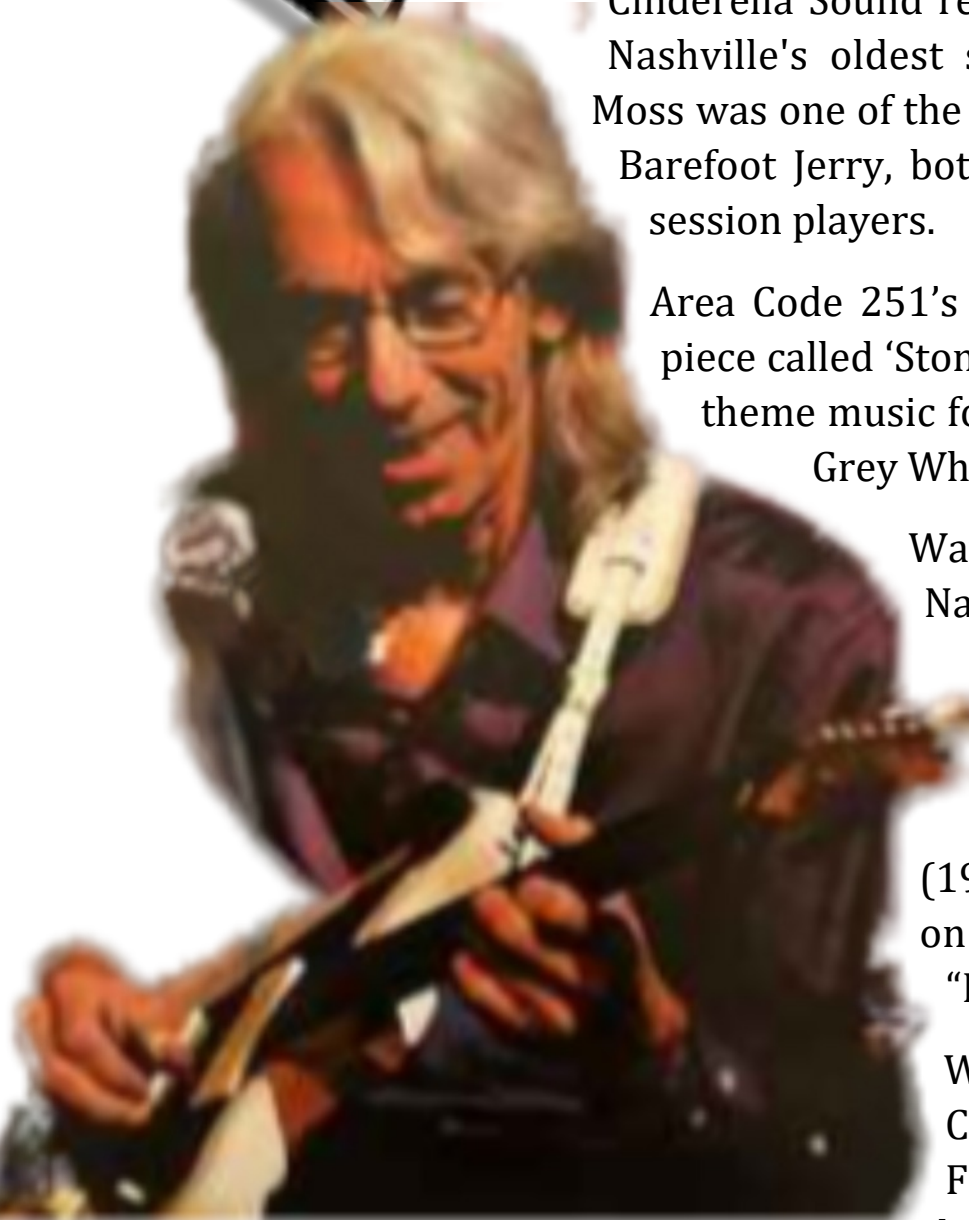
Wayne played with a plethora of Nashville musicians and on hit records by Tommy Roe 'Sheila' (1962), Roy Orbison 'Oh, Pretty Woman' (1964), and on Dolly Parton's signature song 'Jolene' (1973). He played guitar and bass on Bob Dylan's acclaimed album "Blonde On Blonde" (1966).

Wayne was born in South Charleston, West Virginia on February 9, 1938. As a teenager he played in bands in nearby

Charleston before eventually moving to Nashville, Tennessee in 1959.

Moss played on as a session musician with Charlie Daniels, Fats Domino, Everly Brothers, Lefty Frizzell, Leo Kottke, Kris Kristofferson, Dennis Linde, Charlie McCoy, Moon Mullican, Mike Nesmith, Carl Perkins, and Nancy Sinatra. He also played with Brenda Lee as a member of her touring band.

Moss died on April 20, 2026, at the age of 88.



A BITS INTERVIEW: TODD ALBRIGHT

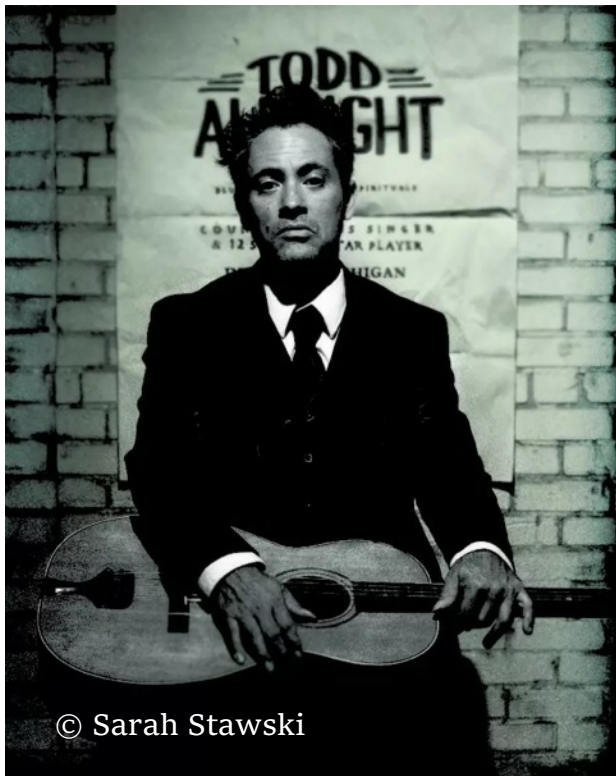
Todd Albright is a country blues, twelve string guitar player and vocalist based in Detroit, Michigan. Grounded in the pre-war era of the blues tradition (1880-1939), Todd is a mindful purveyor of blues history. His repertoire upholds musical pillars such as Blind Willie McTell, George Carter, Blind Lemon Jefferson and Leadbelly.

He has just released his latest album, "Blues For Dexter Linwood".

Ian McKenzie spoke to him on the telephone.

TA: Hello.

BiTS: Hello Todd, it's Ian McKenzie, it's nice to speak to you.



TA: Hey Ian, how are you, buddy?

BiTS: I'm doing very well indeed thank you. Thanks for agreeing to speak to me. It'll be about 20 minutes, and I have to tell you because it's not legal if I don't, that we are being recorded. I think you know that anyway. Let me tell you what I want to do. I'd like to talk to you about your background, first of all, and how you came to be a guitar player in the first place, and then, of course, about the "Blues For Dexter Linwood" album. So tell me, how did the blues catch you?

TA: Well it was kind of a function of the guitar. When I was a kid. I think I might have been 14 or 15 years old, I got into guitar playing and I had a relative that played a lot of Hank Williams type stuff, and so I learned those three chords [chuckles]. And I was immediately struck when I was hearing anything that was finger-picked, any kind of finger-style guitar, it immediately drew my ear, and of course, any kind of exposure I had to the country blues that was all finger-picked. That was the immediate impetus was the function of the guitar really.

BiTS: What sort of age were you when you started being interested in guitar music then?

TA: Oh, about 14 or 15, somewhere around there.

BiTS: And did you get yourself a guitar? Did you persuade your mum and dad to buy you one or something?

TA: Well, like I said, I had a family friend who was a guitar player of sorts. When I was two years old, I had a guitar, I'd always had one. I didn't learn to play it until I was 14 or 15, and by then, that guitar was in pretty rough shape. So I don't remember how I got the first one, but it certainly wasn't a very expensive guitar.

BiTS: First guitars tend to be a problem to play because the action is so high [laughs].

TA: Yeah, yeah, exactly and when you're new at it, it can be discouraging, but I was hooked pretty quick on making those sounds, and I would listen to anything that was finger-picked. I didn't care what genre of music it was.

BiTS: Did you have lessons?

TA: No, never took any lessons.

BiTS: Or did you just play along?

TA: No, just that family friend who showed me a couple of chords and then I was kind of off and running and trying to learn things off of the records.

BiTS: Okay, what sort of music were you listening to then? Who were the artists you were listening to?

TA: Well, I mean, as a kid, I came about at the end of the, unbelievably, the hardcore punk sort of thing, so I was very interested in that kind of music early on,

But at the same time I'm listening to the the complete recordings of Robert Johnson had been released, so this was like the late, late-ish sort of 80s. I bought that and I wasn't ready for it. I mean, I couldn't get through it sonically because of the quality of the recordings. I knew it was important just by looking at the cover of this gentleman in the suit playing this guitar, and I knew it was important. I'm seeing songs like 'Hell Hound On My Trail', and 'If I Had Possession Over Judgement Day'. It's pretty compelling material, but it took me a little while to kind of get through the surface noise into what he was actually doing and what that music was. But once I did, the gates were open and I was running full speed.

BiTS: Okay, and how did the 12-string come on the stream? I guess through Lead Belly, really.

TA: Yeah, I mean, Lead Belly and Blind Willie McTell, and I had a neighbour who was this kind of a surly biker who had a 12-string guitar that he would play on the porch, so I heard a lot of it. I finally got my hands on one, which was also a piece of junk. The thing was, I had a video cassette of Lead Belly playing, and I could see the shapes he was making on the guitar, but when I tried to play them, it didn't sound the same.



And it took me years to figure out that he was tuned differently, that he was playing in a lower tuning than standard 440. That happened by accident also. I had just gotten a hold of a Paul Geremia record, and I was restringing the 12-string, and it was a 12-string song that he was playing on this recording, and I accidentally discovered that he had the guitar tuned lower. So it was like a huge revelation [chuckles].

BiTS: It's funny, isn't it? I'm a bit older than you, but things like that and open tuning and stuff, you never really find out about when you're a kid. It's not until much later they come along.

TA: Yeah, so the kids these days got it so easy. I had a lot of questions. There was no



Internet. There was nowhere to ask and nobody I knew, certainly, knew anything about it. I was kind of an island unto myself there trying to figure this stuff out. I mean, there was just no information, not available to me in Ohio at that point.

BiTS: I'm a great Big Bill Broonzy fan and there's a thing called, what is it now? 'Joe Turner - Southern Saga'. I couldn't figure out how it was done just sliding fingers, that's all. Open D. I didn't know that existed!

TA: Speaking of Broonzy, I played a show in Chicago at a place called the Old Town School of Folk Music, and they have Broonzy's guitar, his Martin, and they let me play it.

BiTS: Oh did you? That's absolutely fabulous.

TA: Well it was absolutely remarkable. I tell you what, I played it, and I spent a whole summer one year learning everything Broonzy did in the key of C. I was obsessed

with it. And then when I got the opportunity to play that guitar, I discovered that it's just a regular old Martin. There was nothing special about that guitar at all. And it was purely Broonzy. It's purely Broonzy.

BiTS: It's the way he picked. He had very large hands as I'm sure you know.

TA: Oh yeah, oh my god, yeah. Yeah, he about blew the strings off of that guitar when he played it.

BiTS: Yeah, that's right. That's absolutely right. Tell me, when did you decide that you were going to become a professional musician? Did you have a career or something?

TA: Well, no, I never did intend on it. I was a construction worker. I laid tile. I was a tile installer for a living, and this is just something that I did. It never occurred to me that that was a career path. I had no ambition to do that. I was just playing around town and then doing my eight hours a day laying tile. That was all it was until later on.

BiTS: You were playing gigs I guess, at that time? With a view to doing what with the music – nothing?

TA: Nothing. I had no ambitions at all to do anything outside of play the songs and make \$50. That was it. That was as far as the ambition went.

BiTS: So what happened? How did you come to get to the standard that you are now and be a recording artist and so on?

TA: Well, I got tired of working construction. I was living in Ohio just at the border of Michigan, so I grew up travelling from Ohio to Detroit, as often as I could because there was more going on here than there was down there. And it got to a point where I was playing so many gigs up here that I rented a \$100 room. It was \$100 a month and that's all I had to do was play gigs. I managed to scabble together enough work to do it and then Third Man Records, Jack White's label, opened a storefront here in town, and I got a call one day because they started a book imprint, and they were going to have a few of their first batch of poets come up and read, and they realised quickly that nobody's going to sit through that many poets. They're just not. So essentially, they hired me to be a palate cleanser.

I went in and they did a couple of poets, then I played a set and when I came down from my first set they asked me if I wanted to do a record. So that set the gears in motion for actually doing it on a more serious level anyway.



BiTS: That record was “Fourth Floor Visitor”, is that right?

TA: No, that was “Detroit Twelve String”. “Fourth Floor Visitor” I recorded at just about the same time for another small Detroit label. The guy asked me if I wanted to do a record, and I said, yeah, and they actually came out, I think maybe a month apart, which is not exactly ideal, but [chuckles].

BiTS: When did you decide that you were going to concentrate on 12-string?

TA: I mean, since I started playing guitar, I pretty much always had one and then I just found myself playing it more and more and more. And finally, I was just not even bringing a 6-string to gigs. And it was just purely 12-string. And then about, I don't know, maybe 13, 14 years ago, I finally sold the only 6-string I had, and I haven't even owned a 6-string in over a dozen years.

BiTS: [Chuckles] I was going to ask you whether you have a guitar collection that are there any 6-strings in it?

TA: No, no 6-strings at all. I think I have maybe four or five guitars, but none of them are 6-strings [chuckling].

BiTS: Now tell me, do you play with a thumb pick and finger picks or just fingernails?

TA: Well, for many years I only used just my bare fingernails, and once you go on the road for an extended period of time, I was finding that my thumb was getting worn out. As of the last couple years I've been using a thumb pick on certain things, not everything, but anything that's got a fast bass line in it, I'll use a thumb pick for because it just saves the skin. I'm not totally in love with the sound of a thumb pick, and I've never really used finger picks, but yeah, it's a different sound and it took a little while to get used to hearing that, but I'm used to it now and it sounds good to me.

BiTS: Tell me something about the favourite guitar that you've got at the moment. What type is it? What's your favourite guitar of the ones you play?

TA: Oh, the ones I'm playing? Well, the one I'm playing now is based on a – my guitars are all built by a guy named Todd Cambio (Fraulini Guitars) in Madison, Wisconsin, and they're all based on early 20th century guitar building, so 1890s through mid-30s is what Todd Cambio builds off of. The one I've got now is, the one I'm using most regularly, is a Regal that was sold by a company called Tonk Brothers, and it's a copy

TODAY'S PERFORMER OF TRADITIONAL AMERICAN AND ETHNIC MUSIC is faced with a dilemma: Should they play old instruments from the era in which their music was originally created, or should they play a modern instrument which, while it may require less maintenance, bears little or no resemblance to the instruments of old? From this question the Fraulini Guitar Company was born.

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FREIDA Our new tenor model has combined Old World workable construction with the scale and tuning of the tenor body, allowing it to be an essential element in today's swing, modern and jazz ensembles.

THE ULTRA MODERN LINE

of one of Paul Geremia's old guitars that Cambio has in his collection these days, and it's a wonderful sounding guitar. It's birch of all things and with a spruce top in there. Birch is king in my world. A lot of the early, cheapo Stellar guitars from the 20s, most of them were made out of birch. Some oak but mostly birch, and the higher end ones were, of course, mahogany.

BiTS: Let's move on to the new album. I was about to say, "Detroit Twelve String Blues & Rags", but that's the previous one, isn't it?

TA: Yes, sir.

BiTS: Blues for, I forget the name of the place now.

TA: Dexter Linwood.

BiTS: Okay, tell me, where did the title come from in the first place?

TA: Well, I'm standing right now on my front porch and I'm in the middle of Dexter Linwood. It's a neighbourhood here in Detroit.

BiTS: Ah, is it. It sounds like somebody's name.

TA: It does, but what it is, is there's Dexter Boulevard on my left and there's Linwood Boulevard on my right. So the neighbourhood in between is Dexter Linwood, and there's a history of folks naming songs, but you see it more in the jazz world. You'll see like blues for this, blues for that, blues for so and so, you know. So I'm kind of keeping in that tradition a little bit of kind of honouring a person or a place by naming it after the neighbourhood here.

BiTS: That's absolutely wonderful. Now tell me about the recording of it. Did you do it all in one go, or was it done over a period of time?

TA: I recorded this record in, I think, an hour and 45 minutes.

BiTS: Whoa!

TA: Yeah, we recorded it in mono with one microphone in the room and on some of the tracks I have Charlie Parr, who produced it, play some slide on a few songs, and a great harmonica player from Duluth, Minnesota named Dave Hundrieser. We just kind of positioned ourselves in the room where it sounded best to the engineer and we just pressed record on the tape and away it went. I don't typically do second takes. If I get through the song, that's the take.



BiTS: I was talking to Doug McLeod a year or so ago and the last album that he did was done like that, with all of them sitting around one microphone.

TA: Yeah, yeah. I don't like sitting through like mixing sessions. I don't want to mix a record. I just want it to be done and that's it. I don't fuss with any of it. I have no love for recording. I don't like doing it [laughs].

BiTS: Did you work off some kind of set list, or did you just play what you felt like?

TA: These were just songs that I was currently playing live, and things that I hadn't recorded previously. I mean, I did re-record one song because I wanted to take another swing at it, but for the most part it's just stuff that was in the repertoire at the time.



BiTS: One of the songs on the album that I have not heard for 20, 30 years is 'Ella Speed'. I have not heard that song. It's absolutely fabulous. It made the hairs on the back of my neck stand on end.

TA: Oh thank you. [Laughs] Excellent, excellent. Who was it in England that did that? It was popularised at some point in the 60s, wasn't it?

BiTS: Yeah, I guess it must have been Lonnie Donegan.

TA: Yeah, probably, yeah. It was kind of big for skiffle, wasn't it?

BiTS: That's absolutely right. Now Todd, tell me why did Charlie Parr choose to do this in mono?

TA: Well, I mean, he just wanted to capture what I do live as best he could and in mixing something, like with multi-tracks, you lose that. There's a certain rawness to it. There's no safety net involved. You don't get to like boost the vocal. You don't get to change anything. What it is is what it is, and it's the most honest way of doing it as far as I can see, because I mean you see a lot of tricks going on in studios these days and they can do anything, especially with digital recording. This went to two-inch tape and that's it. There was no fussing around with it. It is what it is, and I mean, it couldn't be simpler.

BiTS: Do you have a favourite track on the album?

TA: A favourite track? Oh geez, I like 'Frankie'. I like 'Stockin' Feet Blues'. That one I had recorded previously, and I never really liked how it turned out, but this one's much better. I really enjoyed that, the 'Stockin' Feet Blues', a Blind Lemon Jefferson song. I like the opening track, the first track on the record is great. A great Blind

Willie McTell song called the 'Drive Away Blues', is great. I like them all. The Lead Belly ones are good.

BiTS: Do you write your own music?

TA: No, and a lot of folks ask me about that, and being a traditional musician, it's like, I don't think it's necessary to write in order to carry on a tradition. There's so many songs that were written in the 20s and 30s that deserve to keep being heard by contemporary people.

BiTS: Yeah, yeah. One of the things that attracts me to the music, always has done, is that people who lived under such appalling conditions very often, were able to produce such beautiful music.

TA: Oh for sure. For sure, and I mean Broonzy came from Arkansas, a little tiny place in Arkansas and there was nothing there. So it's a factor of moving to a larger city and becoming more sophisticated. I mean, he started off as a fiddle player.

BiTS: That's right. Absolutely, yes.

TA: And his early recordings, there are recordings of him on fiddle very early on, but then he fell under the spell of Papa Charlie Jackson, who kind of tipped him to a lot of things that were going on in the big city of Chicago, and it's just one of those things. All through the south, I mean, when you look at the Piedmont, what they call Piedmont blues, which would be the southeastern portion of the United States, that was all very sophisticated and based on ragtime, which was hugely popular here in the 1880s, 1890s, through about World War I anyway. So it's just a remarkable thing. It's just incredible.

BiTS: Todd, we've been left recently by two giants of acoustic blues Roy Book Binder and John Hammond. Did you know either of them or both of them?

TA: I only met John once a long time ago when I was a kid, but Roy and I have been close friends for the last, I mean, I talked to Roy at least three or four times a week for the last dozen years. So I mean, it's been a pretty heartbreaking thing.

BiTS: Yeah absolutely, absolutely.

TA: I always say I had two musical fathers. I've learned the music from Paul Geremia, and I've learned the business from Roy Book Binder.

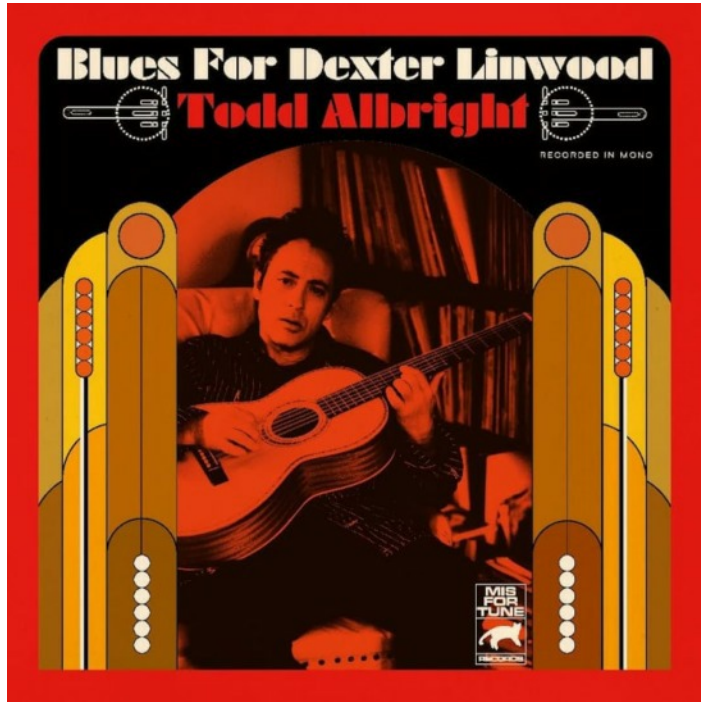


BiTS: Let me ask you a couple of questions if I may, about the future. You're off doing, I think, quite a long tour in a couple of days' time, I guess.

TA: Yeah, I leave tomorrow.

BiTS: To promote the record, yes? Have you got any plans for big festivals or anything like that?

TA: You know I hate playing outdoors. I can't stand it. I don't like the way festivals are run or operated and they just kind of shove you on. There's no way to relax, and then you're dealing with weather and sticky guitar strings because it's always humid wherever you're at. No, keep me in the clubs [chuckles].



BiTS: That's wonderful. Okay, so how long is this tour coming up then?

TA: Well, I've been on the never-ending tour for the last 10 years. I work as much as I can. I never really come off it. I try to play at least between seven and 10 dates a month.

BiTS: Right. Any thoughts of coming to the UK?

TA: Well, it's been a while. I haven't been over since, I guess it was 2019, I think was the last time I was over there. I would like to, yeah, it's certainly something I want to do. I just got to figure out a time to do it, and now that the world's kind of a mess, I'm not sure what's going to happen.

BiTS: Ain't that the truth?

BiTS: Well, Todd, I must say before I go, that I think the record is absolutely fabulous. I have already played it on my radio show, my acoustic blues radio show, as an album.

TA: Excellent.

BiTS: I may well do it again [laughs].

TA: Please do. Keep it going, keep it going.

BiTS: Bye.

TA: Okay, bye-bye.

BiTS: Bye-bye. Thank you.

TA: Thank you, Ian.



A BITS INTERVIEW: SPENCER MACKENZIE

Lauded JUNO-nominated blues-rock artist Spencer Mackenzie, hails from Southern Ontario and has steadily earned accolades and the attention of blues aficionados worldwide, since his first studio album in 2016. Known for his complete commitment in live shows, leaving nothing behind when he steps onto the stage, Mackenzie delivers a fiery and memorable performance.

Spencer has just released “Empty Chairs”, produced by Ross Hayes Citrullo, a 2X JUNO Award–nominee and Emmy Award winner. Ian McKenzie spoke to Spencer on the telephone at his home in Canada.

BiTS: Okay Spencer, lets make a start. Would you tell me please, was your family musical? Did you come from a musical family, or how did you get into music in the first place?

SM: Yeah, so I really didn't come from a musical family in the sense of like my parents playing instruments. My mum really doesn't play, my dad doesn't play but he's kind of like a musical encyclopaedia my dad, like growing up around the house his music was on 24/7 and he's 64, so he kind of grew up, Beatles, Rolling Stones, classic rock, but of course, a lot of great blues music. Some of my earliest memories were listening to blues greats, like Stevie Ray Vaughan, B.B. King, Albert King, and I was a big Clapton fan too. So I always had music in my ears around the house, and then that morphed me into who I am today.

BiTS: And so how did you actually start playing the guitar?



SM: Yeah, so the really cool thing about playing a guitar for me was, I picked it up when I was five. My parents bought me a right-handed one, but then kept seeing me flip it the other way. So we went out and bought a left-handed guitar. And I would say for the first five, seven years I kind of was self-taught.

I had a few little teachers here and there, and I was kind of playing my own thing. But the important thing is I grew up listening to a lot of Stevie Ray Vaughn, B.B. King and stuff like that, but when I started teaching myself guitar, I wasn't necessarily playing that right off the bat because I was so young when I heard that stuff, I didn't fully remember it.

I was playing kind of classic rock tunes like the Beatles, stuff like that, and then it wasn't until my first serious teacher when I was about 12 years old, like my first real serious teacher near here where I live, a guy named Lammy. I was playing some songs for him and he said, you should check out this guy Stevie Ray Vaughn. I think you'd really like him and I said, who's that? When I went home, I searched it up, hit 'Pride And Joy', and then



everything that I remembered from those kind of formative years of music listening, all just came back to me, one artist after another. I kind of had a, not an epiphany, but kind of a rebirth of blues music in my life.

BiTS: So were you listening to the records and trying to play along to them and that sort of thing?

SM: Yeah, exactly, and since then like Stevie Ray was probably the biggest for me that ignited that switch, but then obviously like Hendrix, Clapton, B.B. King, Albert King, Freddie King, and I was playing along with everything I could. I couldn't put the guitar down by that time, and the thing is I've always loved songwriting. I've always loved playing music but then really getting into the guitar happened for me at that age.

Then, a few years after that, I had a very serious teacher, who I'm still in contact with, John Navaroli his name is, and I'm just from a small town outside of Niagara Falls, Ontario, and that's when I kind of learned a lot more of my chops. The great thing is I've had so many mentors in the sense of just even playing on gigs. I've had so many

people help me throughout my career just through me getting up on stage and getting to play with them, and that's what's great.

BiTS: So how old were you when you started playing with the band, and was it your own band or somebody else's?

SM: I would say my first band I ever played in was when I was around like 13, maybe, and it was kind of a collection of some local kids through my teacher. I was kind of a bit of a lead singer but then I also sang and played guitar and stuff like that, but then shortly after that, just before I was around driving age, which here is like 16, I started going to a lot of blues jams. So my first band was about like when I was 13 or so, but then I kind of started the blues tradition of going to see people do it and learn from them at around that age, and that's when I started forming my own thing, around that age of like 16 or so.



BiTS: I did an interview a few days ago with an acoustic guitar player, pretty well known, I won't say who he was, and he said to me that when he first started to play, he spent all his time standing in the front row of audiences staring at the person's right hand.

SM: Exactly, exactly. Many, many years spent just watching people.

BiTS: Yes, now tell me how did band work come along. You obviously started as you mentioned, but what happened then?

SM: So I got chosen to play in the, I'm not sure if you're familiar but there's this competition in Memphis called the IBC, the International Blues Challenge, and I kind of had a chance to go as a youth act, but I needed a band. That was the thing, I only ever played with the people I jam with at gigs or guest spots, right? I'd only ever played with people like that, and all the members of the band had to be under, I think it was 21. I was like, oh I need a band, and that was the first time that I ever formed a band. I would say I was about 17, but actually the piano player and Hammond player on this record Miles Evans Branagh, I still play with to this day. The other kids had different ventures, but that was kind of me forming my first band. Then over the years, ever since probably, when I came home and when I was working on my first record, I was like okay I need to have this band, and I have lots of people I still play with to this day.

BiTS: Let's move on to recording now. Tell me, the new record, which is I think extremely good, is what number in the sequence? How many have you done?

SM: Well this is my third record that's out. I technically have four records. There is a record I did when I was like 16, but it's not available now. I would say this is record number three for me and yeah, we had an amazing time making it.

BiTS: And how did it come about? I mean did you write all the songs before you went to the studio, or what happened?

SM: Yeah, well it took a few years, but I had a few songs that I did first in 2023, and then 2024 for me was a really busy touring year, but even though it was, at the end of 2023, I started writing a lot more. Then by the summer of 2024, the band and I were in the studio, but the process was less of, hey, I have these tunes, let's play them, and more of kind of a grey process of me and my producer sitting down with an acoustic guitar, weeding through them, doing pre-pro. Then I sent out the songs to the band, just me on an acoustic guitar, and then we even did like band pre-production as well, like just playing through the songs as a band for a couple of days. Then lastly, as a band tracking them, and that was a few days. So it was a really long process, but it was great because we just really got to gel and take our time with the songs, as opposed to like showing up with the music.



BiTS: Yeah, it sounds like quite an involved process. How long did it actually take?

SM: Well, I would say it probably took about like two years to make the record, but that was also in the middle of a pretty busy touring schedule and a lot of other things. I did the record in the summer of 2024, but then after that we tracked guitars, we tracked backup vocals. We added other things in. We were mixing, mastering. So it really took, like I would say 2024 was the year we recorded it, but then end of 2024 into 2025 is when we were kind of adding the finishing touches.

BiTS: Tell me something about the band members then.

SM: Yeah, so the band on this record are phenomenal. Like I said earlier, Miles Evans Branagh on piano and Hammond. He's phenomenal. I've played with him for a very long time. And then from my previous record, "Preach To My Soul", I also have a drummer, Adam Cannon, playing with me as well. I don't tour with him. He's a phenomenal drummer out of Hamilton, and did the majority of everything. He's in my producer's band, as well, The Commoners. Another drummer who I had for a few songs, who I tour with quite a bit, Matt Burns, also out of Hamilton. He plays with me quite a bit. And then the majority of the bass on the record was done by Stacey Shopsowitz, who I played a few gigs with, but mainly I record with and who

Ross, my producer, knows very well. Then also a few songs from another Hamilton guy, Steve Pelletier, on bass.

On backup vocals, we had this amazing duo, a woman named Sandra Bouza and also Chantel Williams. And Chantel was on the last record as well. So there was a bit of a combination from who I used on the last record, especially Adam and Stacey being the rhythm section and I used them because they were already working with my producer, Ross. We have a really good relationship, but he felt really confident using them as the rhythm section and kind of being in the trenches with them on these songs, and I think it worked out really well.

BiTS: Do you have a favourite track, or one that turned out better than perhaps you expected it to?

SM: You know what? I really don't know. I think they all really worked out great. I think the one that I'm kind of the most proud of that was kind of the underdog in the beginning was 'Trip', because it started a lot different and then we weren't going to do it, but then I kind of work shopped it a couple of other ways, and it turned out into a really great kind of anthemy-blues-rock song. I'd kind of describe it like that and, yeah, originally, we weren't going to do it, and I was like, no, let me take it and let me rework it a bit, and then I'm glad I did. So that was one that I was kind of happy to give a rebirth, but I would say the rest of them though we were just happy with how they turned out, and happy with the great time we had.

BiTS: Tell me, how are you promoting it? Are you going out on a big tour, or what?

SM: I definitely have some shows around Canada and a little bit in the States, but I don't have any plans to come over to Europe or the UK yet, but hopefully next year.

BiTS: Okay, that's good.

SM: To tour with this record would be phenomenal.

BiTS: Yeah. So what sort of a tour are you doing in Canada? A number of venues or just mostly staying around Ontario.



SM: Well, I've got a number of venues around, especially with the record coming out a few weeks ago. I've done a lot in Ontario, some in Quebec, and also, I have a lot of festivals as well this year around that area. A few areas include New Brunswick, Quebec, Thunder Bay, Ontario, and then also as well just venues, but you can find all that through my website, spencermackenzie.ca. But that's kind of a combination of some venues and some festivals this year promoting the record.



BiTS: How do you get around? Have you got a bus or do you all travel by car or what?

SM: Oh, it's kind of a combination of both. It could be a car, a trailer or sometimes on the plane. That's kind of my two modes of transportation, but hopefully one day in a big bus driving around the country would be pretty cool.

BiTS: Let's talk guitars for a minute. I would guess from what you said earlier on that maybe you're a Fender person. Is that right?

SM: I grew up playing a Strat. That was my first thing that really got me into that. I grew up playing a Strat, especially like Hendrix, later Clapton and Stevie Ray Vaughn, of course, but now in the last I'd say four years, I've been playing a Les Paul, and just kind of with the nature of this record. I have a beautiful ES 335 that I played on the last record that I put out, and the pickups on it are just a little deeper than the Strat that I played for such a long time.

Essentially, I made that jump from ES 335 to Les Paul simply because I was going over to Europe and I didn't want to bring the 335 just because it's hollow, and so it's delicate, and it was my baby. So I went and got a Les Paul, and it really played great on a lot of the stuff, and that was I think, the end of 2022. I did that and I just haven't looked back since. There's a few songs I played on the ES 335 I did on the Strat on this record. I think there's like maybe two or three, but the rest were all this Les Paul standard.

BiTS: Do you ever do any acoustic stuff—on stage I mean?

SM: Yeah, I don't do much acoustic stuff. I've been known to play a few acoustic gigs here and there, and I really love it, especially the songwriter in me and the blues-cat in me. I play a few gigs like that, but I would say my main show is electric. The one thing I do like about acoustic is it gives me an opportunity to play a lot differently and sing a lot differently. I wouldn't say that I'm a disciple of acoustic blues, but it's definitely a discipline within itself. There's one track on this new record 'Till I Get To You', that has some acoustic on it from my beautiful Hummingbird.

BiTS: Oh right, that's a great guitar as well.

SM: Oh, I love it.

BiTS: Tell me, what do you expect to do in say the next five years? Where would you like to be in five years' time?

SM: Oh, in five years what I hope I'm doing is releasing more music that people want to hear, and I hope that I get to as many places as possible, and I could share the love with people, and I hope I'm touring more and more. I hope I'm just kind of getting my name out there, but more importantly meeting great people along the way.

BiTS: Do you practise a lot, Spencer?

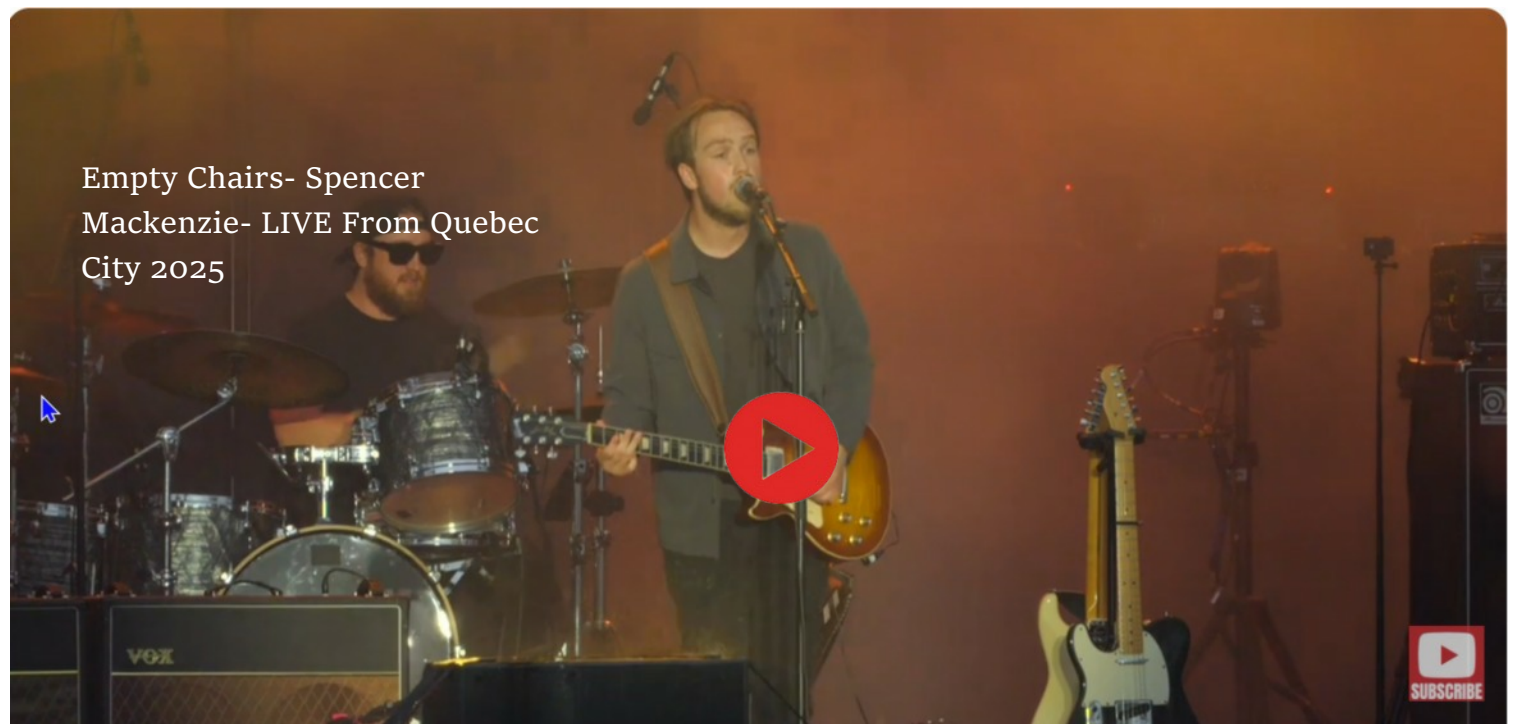
SM: I practise a lot especially around the time of a new record coming out as far as like rehearsals, but I would say I practise when I'm intrigued on something, and I want to figure something out. I don't sit at the guitar every day, but what I do every day is I indulge myself in music. If I'm not practising on something, I'm writing. And so if you count that as almost practice as well, kind of sitting down with a guitar and writing, sitting down at a piano and writing, I do both on any given day, really.

BiTS: Well, Spencer, thanks for talking to me and give my regards to your wife as well. She did all the work in fixing up this interview.

SM: I will.

BiTS: Thank you very much indeed. Bye.

SM: Bye-bye.



PLUMPTON REVIVAL 2026

The Forgotten Festival Is Coming Home on Saturday 8th and Sunday 9th August 2026
at Plumpton

Racecourse, Plumpton, Lewes BN7 3AL.

In 1969 and 1970, Plumpton Racecourse played host to one of the most legendary — yet overlooked — festivals in British music history. Acts like Pink Floyd, The Who, Ginger Baker, Peter Green, and Black Sabbath lit up the Sussex skies before the festival was forced to relocate. Eventually evolving into what we now know as the Reading Festival.

Now, more than 50 years on, that forgotten chapter of British counterculture is set to roar back into life. Plumpton Revival will take place on August 8–9, 2026 transforming the racecourse into a full-scale, immersive reimagining of those extraordinary late-60s/early-70s weekends.

The event will feature theatre-quality tribute acts honouring the original lineup — including Think Floyd, Who's Next, Dreams of Fleetwood Mac, and Eric and the Claptones — alongside nationally touring artists from the current Blues circuit, such as The James Oliver Band, Brothers In The Blues, Will Wilde, Aynsley Lister, and The Milk Men, Kozmic Pearl, Climax Blues and more. With vinyl DJ Rik Taub keeping the music flowing between our main stage performances.

But Plumpton Revival is far more than a music festival. We are curating a fully immersive and interactive 1970s experience, complete with psychedelic visuals retro theming, period-accurate food and fashion, vintage markets, art installations retro funfair attractions, and walkabout actors bringing the spirit of the era to life.

The event will also include a Festival Cinema (showing footage from the 1960s and 1970s), Festival Comedy (headlined by the legendary Basil Brush 'Live & Unleashed and Chas & Dave by The Spice Chavs), Festival Circus and Festival Disco.





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REVIVAL**

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THINK FLOYD
THE MILK MEN
WHO'S NEXT
LAURENCE JONES
GARY CAIN
HOT PROPERTY
LEWIS FLOYD HENRY

SUNDAY

DREAMS OF
FLEETWOOD MAC
AYNSLEY LISTER
BROTHERS IN THE BLUES
ERIC & THE CLAPTONES
WILL WILDE
ALICE ARMSTRONG
THE JAMES OLIVER BAND

SECOND STAGE

SATURDAY

LEWIS FLOYD HENRY
EXPERIENCE
BURNING ROPE
SAMUEL ASHTON
& THE INSTINCTS
LEE AINLEY'S BLUES STORM
R.A.D

SUNDAY

EDDY SMITH
& THE 507
THE CROUPIERS
GREG COULSON
KOZMIC PEARL
CLIMAX BLUES BAND

COMEDY STAGE

SATURDAY

BASIL BRUSH
LIVE & UNLEASHED
TONY LAW
CRAIG CAMPBELL
REBECCA RONCORONI - MATT GIFFORD
MARTYN BONNER - BERNIE QUINLAN
LUKE & AZARIA'S M.A.D. SHOW

SUNDAY

CHAS & DAVE
BY THE SPICE CHAVS
JARRED CHRISTMAS
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'ROCK'

STAR DIES IN CRASH



● PICTURED ABOVE: Singer Eddie Cochran.
PICTURED LEFT: The wreckage of the car after the crash which killed him.

AMERICAN rock 'n' roll singing star Eddie Cochran died yesterday after a car taking him to London Airport crashed.

The crash happened late on Saturday night, at Chippenham, Wilts.

Cochran, 21, was travelling to the airport by hire-car from Bristol, where he topped the bill last week in a stage variety show.

Passengers

With him were three other passengers.

One was American singer Gene Vincent, 25, who starred with Cochran in the show.

Another was American girl singer Shakin' Street, 20.

The third was theatrical agent Patrick Thomkins, 29, of Cambridge, London.

As the car went through Chippenham it suddenly spun in the road and

Flung out as car is wrecked

crashed backwards into a concrete lamp-post.

Cochran was flung into the road.

People living nearby heard the crash. They ran

By NED GRANT

out in their nightclothes to help him and the others in the crash.

The car-driver—George Martin, of Blackhorse-road, Harefield, Bristol—was unhurt.

But Cochran had severe head injuries.

Vincent was badly bruised, and had slight head injuries. Miss Streetley had a fractured wrist and back injuries. Thomkins was bruised and grazed.

The injured four were taken to hospital, at Bath.

And there, just after four o'clock yesterday afternoon, Cochran died. Thomkins said in hospital

last night: "The crash happened so suddenly that I don't think any of us knew much about it."

Cochran, whose records have included "Summertime Blues" and "C'mon Everybody," had been in Britain since January, doing stage and TV work.

He was due to fly back to America yesterday, to do some filming.

Vincent, his first big hit was "Be-Bop-a-Lula"—was flying with Cochran to take a holiday.

So was British "rock" singer VINCE EAGER, 19.

He did not know of the crash until he called to collect his plane ticket at London Airport.

Cancelled

Then Eager was given a message from Bath about the crash. He cancelled his flight and drove to Bath. There he saw the three injured people.

Last night a spokesman for Eager's manager, agent Larry Farnes, said the British singer would fly to America with Cochran's body after the inquest.

And Cochran's last record, called "Three Steps to Heaven," will be issued on schedule in Britain within a few days.

TEDDY BOY

Foolish
Fashionable
or Vicious?



Next week the Evening Chronicle starts publication of an investigation of the Teddy Boy problem carried out in Manchester and the North West by a team of special investigators.

Are Teddy Boys vicious? Are they misguided? Are they modern youth following a fashion trend? Next week the Evening Chronicle gives you the answers.



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A Different Shade of Blue



News from Oz by Frank Davidson

William Crighton has long been considered a vital voice in Australian music as his songs weave stories of land spirit and the struggle, with raw intensity.

Frank Davidson caught up with William on A Different Shade of Blue ahead of the release date of his fourth album, "Colonial Drift".

Frank Davidson: Good morning to William Crighton!

William Crighton: Good morning Frank .



FD: Now if people had to put a genre on your music, I've heard various things, bush psychedelic, folk, rock, rock folk, that sort of thing, but back in the 80's you would have grown up with Australian bush groups like Redgum, The Bushwackers, Shane Howard, Goanna, and of course Midnight Oil who were probably at the vanguard of that sort of Aussie "bush" music, so to speak. Did that impact on your musical upbringing and what you are doing now?

WC: Yes, I guess so, I mean I grew up in the 90's, but I was definitely exposed to that music and the Bushwackers, you'd see them kicking around a fair bit, and a great band obviously.

And the Oils (Midnight Oil). The Oils were probably the biggest Aussies influence in that way cos they made their own sound. I also loved Redgum like you mentioned, even John Williamson and Slim Dusty, those country artists that toured around the

country areas and told the stories of places I really loved. I was always drawn to storytelling, you know no matter where it was from. So as far as a label for my music, I do like Bush Psych, because you know the bush is alive and I love the music to feel alive with that. Having to pigeonhole it in any sort of genres so to speak, but I'm open to any, whatever anybody wants to call it.

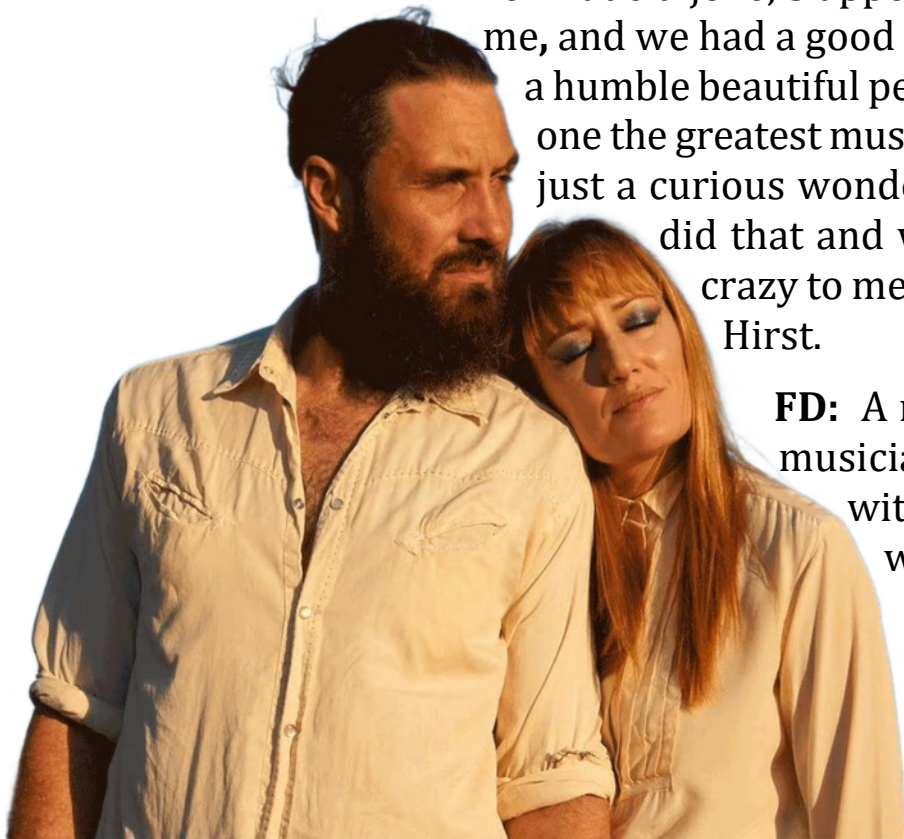
FD: Yes, we'll let the "suits" work out the genre, you just do what you do so damn well,, which is play good music. Now your association with Midnight Oil, and indeed the late Rob Hirst (drummer) passing just recently, goes back a fair ways. I was reading the other day that after a performance at The Woodford Folk festival in the merch tent, you looked up and waiting in line to buy one of your CD's was Rob Hirst himself! Tell us your reaction when you saw Rob standing there waiting to buy a copy of your CD?

WC: (laughs), yeah that was a crazy moment and actually the first time I met him. That was in 2018 and I had just finished my first set, ever, at Woodford, and it was a hot humid kind of night, we had a great set, selling quite a lot of CDs, with a long line waiting and I heard "Hey William, that was great", and I had very little time to actually realize that it was Rob Hirst! I fell pretty silent (laughs) and didn't really know what to say, but he, in his way that I've come to know, in the years after, we became good mates, you know.

He made a joke, slapped me on the back, and relaxed me, and we had a good yarn you know. He was just such a humble beautiful person you know, aside from being one the greatest musician and songwriter ever, he was just a curious wonderful person and the fact that he did that and waited in line to buy my CD was crazy to me, but you know, I guess that's Rob Hirst.

FD: A music lover as well as a fantastic musician, With your friendship, along with your wife Julieanne Crighton, who's a vital part of your music obviously, how did you all come about to collaborate on "Colonial Drift" with Rob, who features on a few tracks on this album, putting his stamp on it, so to speak?

WC: Totally! I was on tour, with the Oils, we worked a bit together, Rob, Jim (Moginie) and I, on "Water & Dust", my last album, because we recorded it, a part of it, at Oceanic Studios, Jim's place and um, and we had written a song on that, and from that, I sort of grew the association, I suppose and passed some sort of test in his mind to invite me out on the road with The Oils, for their final tour, their "Resist"



tour for Europe and the UK, and a couple of dates in Australia as well, but I played all the Europe and UK dates on that run and during that time on tour, you know and Rob would always be standing side stage during my set watching you know, and we would have a yarn about it after and he would always tell me, give me his honest thoughts on the set and overwhelmingly support, if I had a little moment of something that might have went the other way, I knew it and he knew it you know?

WC: That's how I knew I had a good friend and somebody who you know is on your side and truthful in a beautiful kinda way.

He said, uh, he would love to write some songs with me and Julieanne for the next album.

So maybe a month or two after we returned home, he called me up and said hey I've been working on a couple of songs with you two in mind, do you want to come down and finish them?

WC: So we did. We started working for probably the next 18 months, going backward and forward, at

his place playing on his porch and singing, kicking around ideas. We had a bunch of ideas that would make it on subsequent albums as well, but the songs on "Colonial Drift", "Warzone" and "Horizon" "Warzone" in particular, was one that when he first sang those lines you know, "This is my home, this not a warzone", it sent something through Julieanne and I you know, we worked on that song and that represented such a big part of us working together on this album and of course his influence permeates through the whole album, but that song in particular really stands out as having him, his spirit and passion on it, um.

WC: When we heard of his tragic passing, you know, it was in the air, you know, and

we were about to do the video for that song, you could hear his voice, you know, because his voice is a big part of that song, and we were pretty emotional, even to the point of stopping the video, but then, I don't know something just came over us and we were like, well you know, a reminder that his spirit and what he's given to the world is here forever, you know and the lessons we learned from him, you know, so we pushed on with that, and uh, Yeah, you know it's an odd feeling thinking about it, you know cos on one hand you lost a mentor and a friend, and on the other had you're really proud of this work you did together.



FD: That's right and with your Midnight Oil connection, and to lighten the mood a bit, are there any sort of stories you can tell us about touring with them particularly in the UK, where they were well known and you weren't as well known, was that difficult for you as an opening act perhaps in some of those shows?

WC: Well I heard stories you know, like when Split Enz opened for The Oils, you know, them being booed off the stage and things thrown at them, things like that, so I was a bit worried...(laughs), but it actually went well, I remember Peter (Garret) saying to me that I was doing well in that regard, laughs, and I found The Oils crowd to be especially warm to me, you know and also it was pretty evident that I was a huge fan of the Oils, and such a big part of how I grew as a musician and who I am. And so I think that was pretty evident you know.

FD: You didn't have to get the chicken wire out like the Blues Brothers did to stop bottles being thrown at you perhaps?

WC: (laughs) No Nothing like that thankfully. I mean, there was a funny story not to do with that tour but to do with the recording of "Colonial Drift") We'd recorded



"Warzone" and in the haze of it, up at home here, Rob was going to play drums on it but of course he didn't quite have the strength (at his home) there towards the end there, so we recorded it at Ocean Grove, and then we took it down to Jim Moginie's to work with Rob...We pulled it up on the studio speakers and Rob looks over as he's bopping along with the

track, kind of gently with a smile on his face, and said, "William, William, that's not the chord we wrote for the start of the chorus", so I felt like an idiot, you know obviously, and I said "aw shit it's not either", as Rob had this idea of going from Minor versus the Major the same key in the choruses, so that day we redid that whole song under his guidance working with him and the genius, Jim Moginie, and uh, yeah we just totally re did that song. That was a funny moment at the time, in a potentially sad context, definitely lightened the mood, and then when I said I was going to go and get the drums and the bass on it now, cos we had written them off as they no longer fit the changes we made, Rob said to me "Now don't forget"! (Laughing).

FD: William, you have performed in this neck of the woods at the Port Fairy Folk Festival a couple of years back and you had an amazing bloke on guitar in your band, Jeff Lang. How did you and Jeff first meet up?

WC: Jeff and I first met Langy at (Byron Bay) Bluesfest, a few years ago. I've always been a fan of him and his guitar playing, and I always wanted to ask him, if he wanted to be in my band. So I worked up the courage to do that and then, he said he would love to do it, so, he started playing in the band and since then we became really great friends and having him on stage when we play is a great honour and a great guitar lesson too. I'm picking up things from him. You know he's a funny bloke, and having him on the road, he gets along great with Julie-Anne and the rest of the crew, you know he's part of the family, it feels like when were on the road together, or when we're not. I love Langy!

Musically we work together well. He invited me to come and be a part of his band for the tour, The "More Life" tour, and the album he did last year, "More Life" which I did and enjoyed. I felt a bit out of my depth there, as a musician but I dealt with it and feel I got better over that tour, you know. I love having good people around me, so if you can play like a demon and you're a good person, then, that's the criteria in his band.

FD: William you grew up in a small Riverina [A major agricultural region in south-western New South Wales, Australia, Ed] town in regional New South Wales. Growing up in a smaller town environment, how did that impact you as a musician?

WC: It's not something that I'd really thought about until the last few years, 'cos when you're there you're not really thinking about it, it's home, you know, and you love it and I still love it (that small town environment), I get claustrophobic when I'm in the city, I mean I love going in to the city for an amount of time, you know it's busy, exciting that sort of stuff, but I can't stay there for too long.

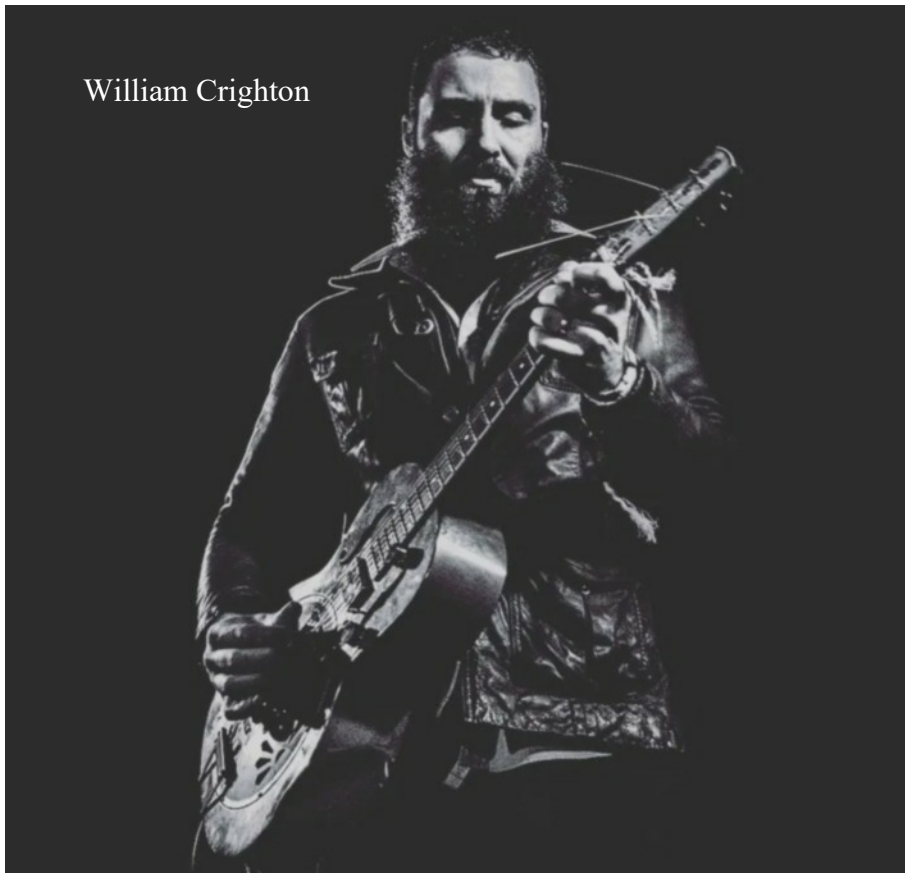
I've tried living in New York, and cities in China, and enjoyed the experience, but my home and my feeling is when I'm in the (Australian) bush, when there's expanse, you know, openness. And you know time to think, a bit of isolation, the soundscape of all that, birds, and rustling, the way things move seemingly at a slower pace but when you zoom in everything's pretty frantic too, that's on a natural level. As far as a cultural level out there, I have a complicated relationship with that cos I love a lot



of that spirit, of helping each other out, and the love that everyone seems to share of Australia.

On the other hand there's some ideas and things out there, that can permeate through a small town because there's not enough push back on some of those ideas. But that's anywhere you know, culture in general, we're still a young nation on an ancient land, you know. We're trying to find the story we all resonate with and that is true you know. So, I found it hard especially when I was writing "Empire" (2018 album release) that was my real exploration through those hallways of understanding.

FD: Getting back to the brand-new album released tomorrow (March 20th) on ABC music, "Colonial Drift", it's a pretty extensive tour over the next few months, will this tour be a duo situation with Julieanne or with a full band?



WC: It's a combination. All of the Victorian shows and all of the East Coast shows are with a full band, so you know the full thing. And then Adelaide and Perth will just be Julieanne and I.

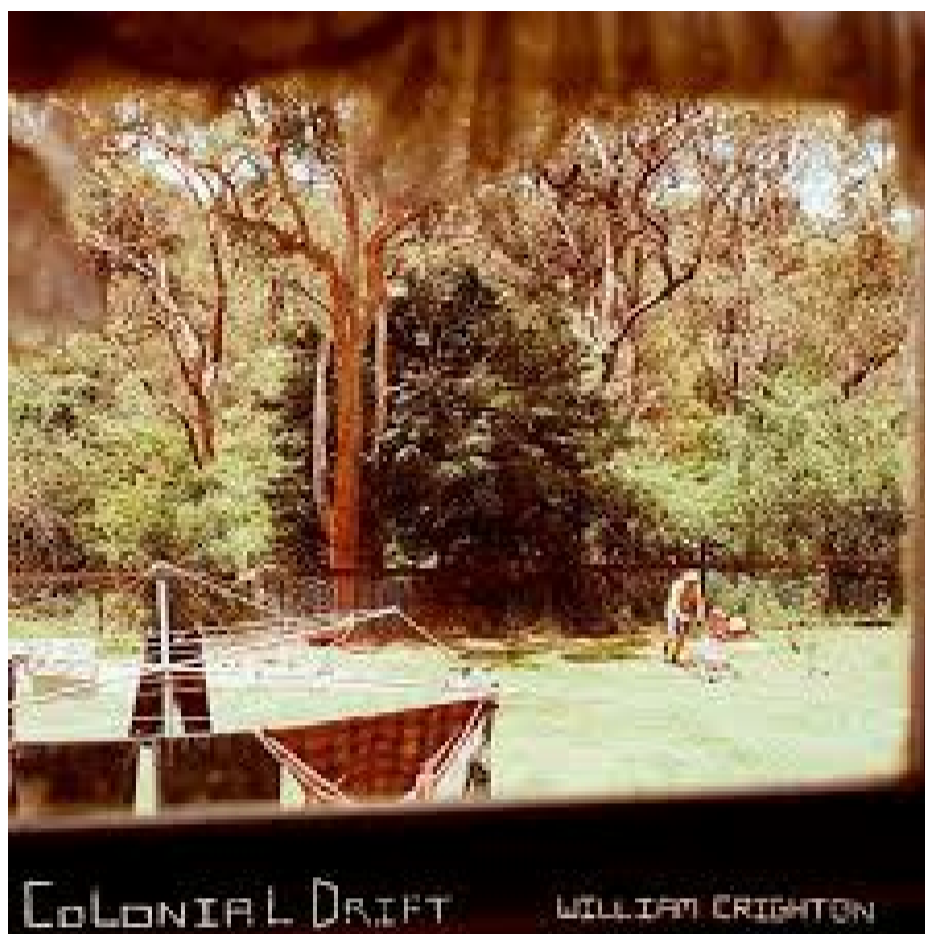
There will be moments where we strip it right back playing on a Ukulele with Julieanne, and then there will be the full...as loud as it gets. We've got a great band at the moment, and I can't wait to get out and play these new songs from "Colonial Drift".

FD: Sounds good, before you head out on tour and having built up a name over 4 albums with this new release, does the thought come into your head, will anyone show up?

WC: (laughing) Yeah I guess, uh, yeah always, you wonder, always. Is anyone going to show up? Sometimes I think things are going to go well and they don't sometimes I think they won't go so well and they go extremely well! It's a tough time at the moment, for people, music trends, spending money on if they go out and see music, it's usually the huge names and generally not spending as much money on Australian acts, but at the same time, you know, we do it cos we love it and have to make it viable and I hope as many people as possible come out to these shows. Ticket sales are pretty good at this point, in a lot of places, so you know, some work to do in other places, but we'll just see how we go.

FD: You mentioned earlier when you first met Jeff Lang at Bluesfest, and now with the recent cancellation of the Bluesfest Festival, how do you see that impacting the Australian music industry and yourself in general?

WC: I don't know, it's like things come and go, you know. Bluesfest was great for a long time. I think it did probably lose its way there for a while as it stopped supporting as many local artists as it probably should have and poured the money into huge international acts which was arguable anyone actually wanted to see. So, as a whole I love the concept of Bluesfest, but I did see it change over the years and all things come and go. It will have a huge impact on the industry because it did bring a lot of acts to Australia, and that alone will change that side of it. Things come and



go and we just have to look forward to the next thing that supports those sort of genres and hopefully that happens, they are so many good festivals in Victoria, like Riverboats festival (Echuca Vic) Gumball, Meredith, I haven't been to Meredith yet, but I know it's an incredible festival. Up here where I am in the Hunter region of NSW we have the whole Dashville scene, so there's all these independent festivals that do support Australian music and do want to grow the scene here and less about the big money-making juggernaut scene. Hopefully those festivals start to draw more people and can expand and more festivals pop up in the wake of the decline and demise of Bluesfest.

FD: Now your tour kicks off in April and is heading all over Australia and into New Zealand, you'll have been everywhere man!

WC: 100 percent ! We had to cancel, we were supposed to be in Europe right now opening for The Dead South, on their European tour, but our tickets got cancelled and it was impossible to get there on the dates planned due to the Middle East conflict. But the boys in The Dead South understood and graciously extended the offer for next year's UK tour, so we'll look forward to that too.


FD: How can our listeners grab a copy of "Colonial Drift"?

WD: The best bet is to [jump on my website](#) and order directly from me or you can go to your favourite record shop and if they don't have it they will order it in.

FD: Sounds good, now I like to do this for the people I interview and put them in the presenter seat and choose a couple of songs to play from "Colonial Drift? So give us 2 songs to feature and we'll let you get on your way

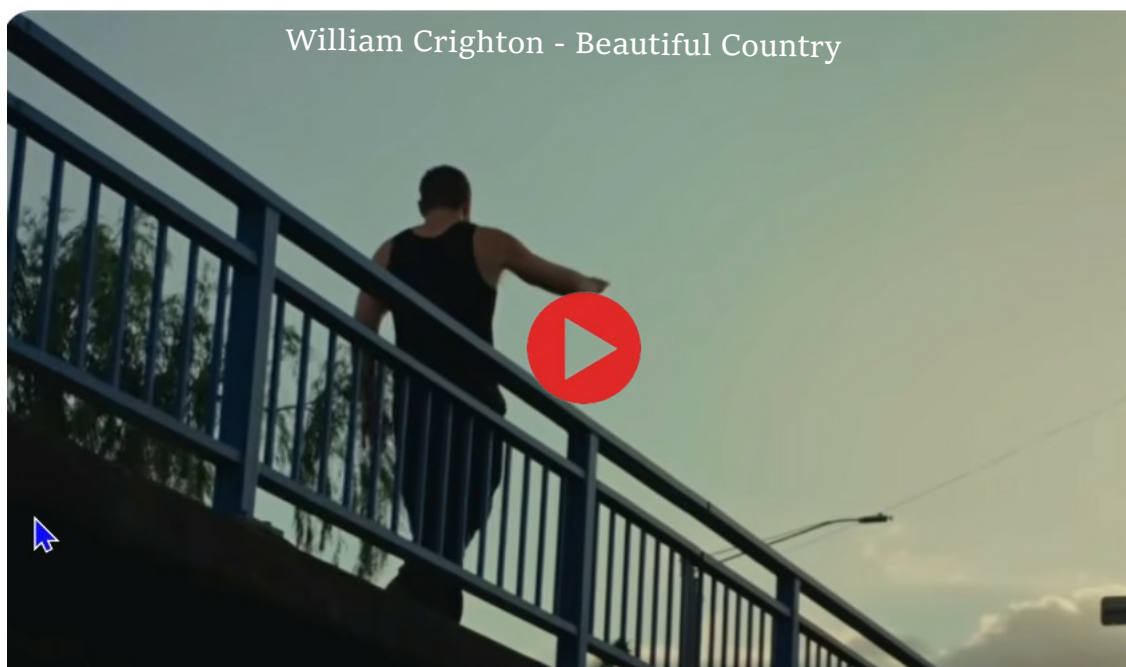
WC: OK, I think the first one we already had a good yarn about was 'Warzone', with a lot of Rob Hirst on it, let's play that one, and let's also play the other Rob Hirst co-wrote, 'Horizon'.

Horizon is one where we did most of the chorus together, and Rob asked me to put a story behind it, so Jules and I worked on that and it came up quite beautifully you know. My wife Julieanne wrote a bunch of lyrics on both of these songs, so it was a real combined joint effort for these two songs. 'Horizon' was seamless, coming together and 'Warzone' came together after a full unpack and rebuild .

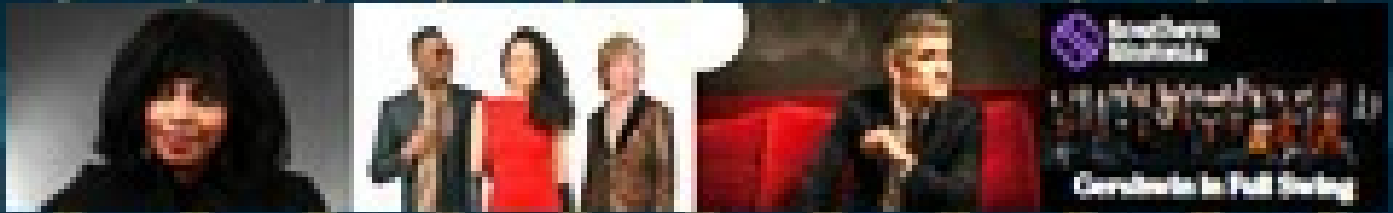
FD: Well let's play  ['Warzone'](#) and  ['Horizon'](#). William Crighton, thank you again for your time this morning on A Different Shade of Blue on 3way.fm.

Congrats on the 4th album, be safe on the road and I hope you can find some cheaper petrol/diesel at some places you travel to and from.

WC: Thank you so much Frank, thank you for having us on air.

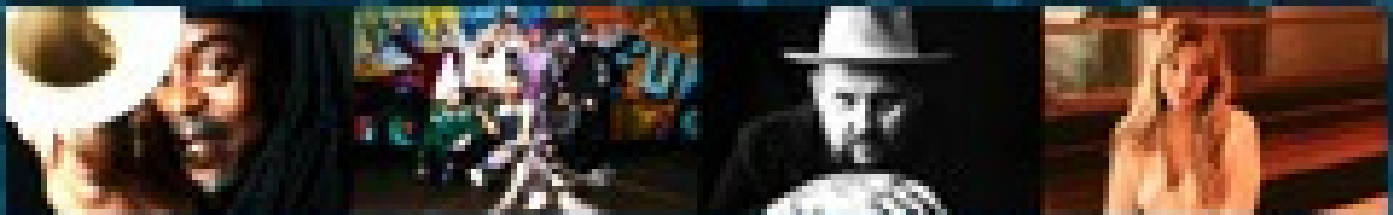


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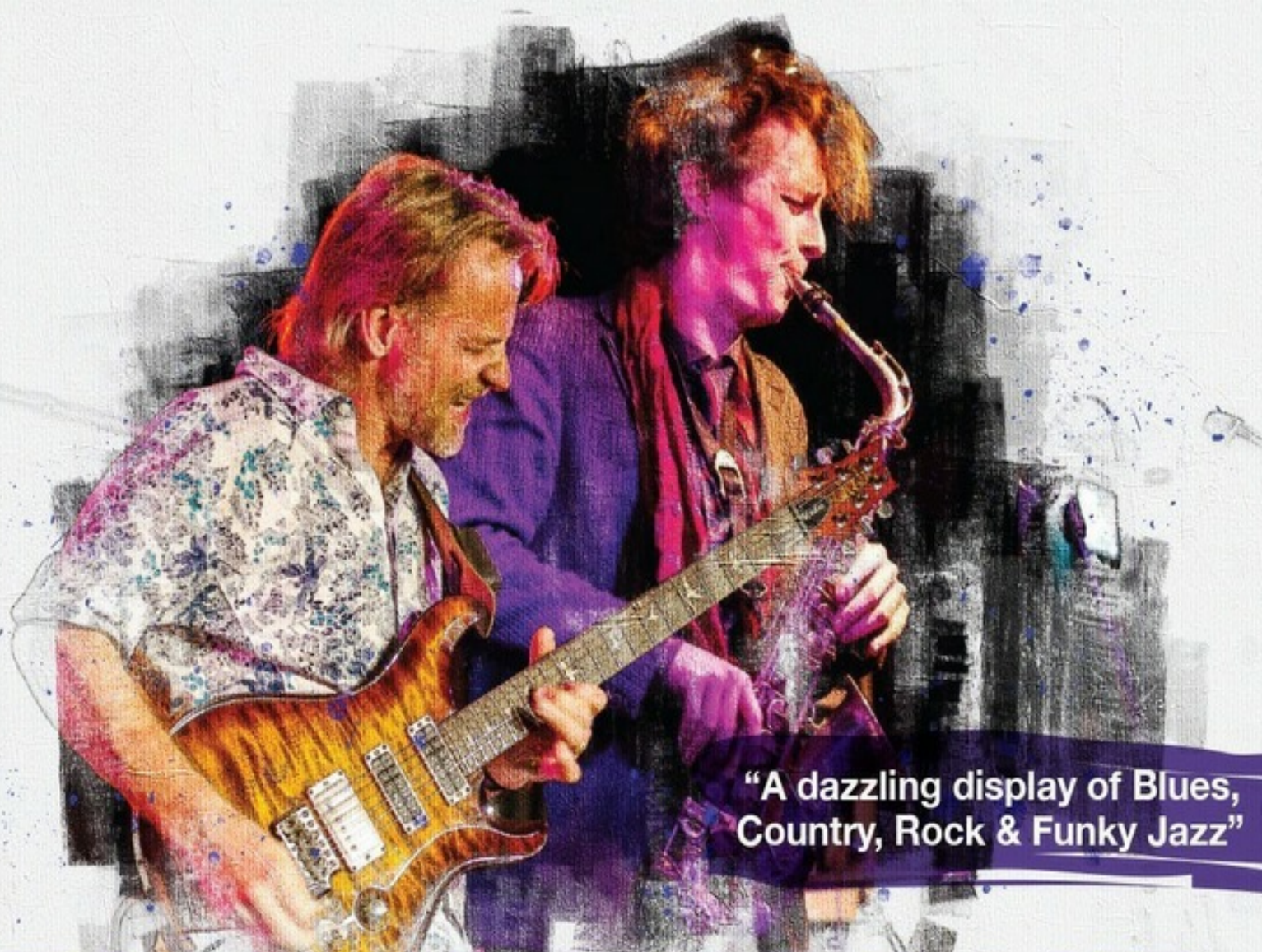
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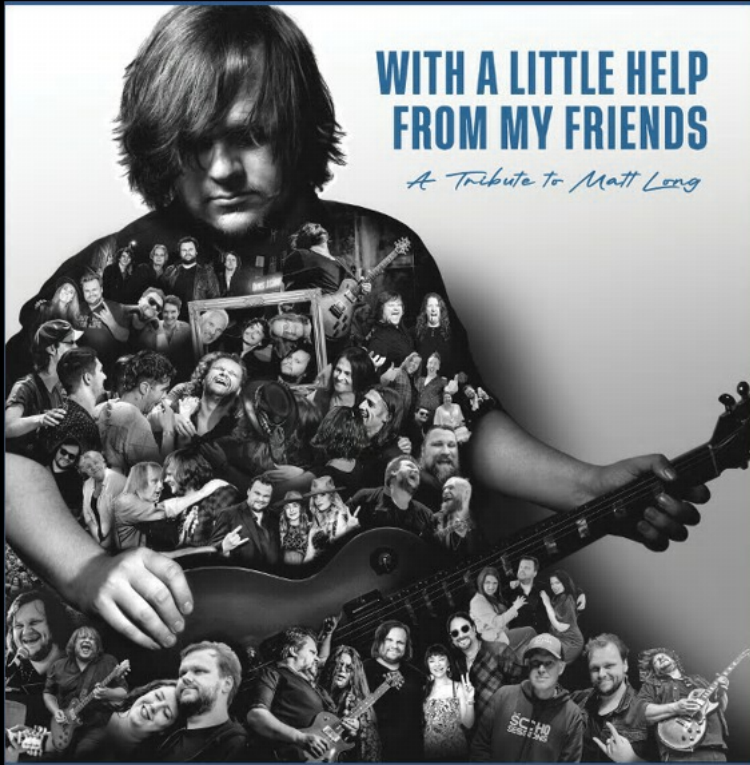
MAY - JUNE 2026

May 22 // **CIVIC CENTRE** // Uckfield
May 24 // **TOMSTOCK** // Farthinggate Farm,
Holnest
May 25 // **PIZZA EXPRESS** // Dean St, Soho
May 26 // **PIZZA EXPRESS** // Holborn
May 27 // **VONNIES** // Cheltenham
May 31 // **KOMEDIA** // Brighton
June 2 // **MUSIC & ARTS CENTRE** //
Barnoldswick
June 4 // **YELLOW ARCH** // Sheffield
June 5 // **THE CLUNY** // Newcastle
June 6 // **THE MUSIC HALL** // Dundee

June 7 // **VOODOO ROOMS** // Edinburgh
June 9 // **BAND-ON-THE-WALL** //
Manchester
June 10 // **THE ROBIN** // Bilston
June 11 // **HOT BOX** // Chelmsford
June 13 // **BOROUGH HALL** // Godalming
June 14 // **THE BROOK** // Southampton
June 17 // **ACORN THEATRE** // Penzance
June 18 // **LIVERMEAD CLIFF HOTEL** //
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WITH A LITTLE HELP FROM MY FRIENDS

This is the Tribute album to Matt Long, former front man and guitarist for multi award winning UK blues rock band Catfish. All but the title track are songs written by Matt but here are performed by his good friends from the worlds of blues and blues rock in both the UK and the USA.



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TW: o tracks include guitar solos from Joe Bonamassa and Walter Trout, which both retain Matt's original vocal. There are also guitar solos from TW: o of Matt's guitar tutors from the Academy of Contemporary Music in Guildford, Nic Meier (Jeff Beck band) and Nat Martin (Toyah, Robert Fripp, Thomas Dolby). Each artist has put their own

spin on Matt's songs, which makes each track unique and very special.

This is a 16 track double vinyl with coloured discs and lyric booklet.

PLEASE NOTE THAT THIS IS A PRESALE - the album will be released on 20 March 2026, and vinyl will be sent to everyone who has purchased it shortly before the launch date.

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Paul Long, Matt's father writes: This is a very special project to me and the family. After our son Matt died in October 2024 (he was also lead singer, guitarist and songwriter with the blues rock-band Catfish), our friend Dudley Ross suggested asking Joe Bonamassa if he would play a solo on a track for Matt. The word spread about this and before we knew it we had offers from musicians and bands to record one of Matt's songs, so we can now say that there will be a double tribute album of his music, to be released on 20th March. All proceeds will go to the cancer ward at Royal Surrey Hospital in Guildford, where Matt was treated.

MARK HARRISON BAND



DATES 2026 FEB-JUNE

FEB 27	CHEPSTOW	MACKENZIE HALL***
FEB 28	BARTON UPON HUMBER	ROPERY HALL
MAR 3	COULSDON	THE TUESDAY NIGHT MUSIC CLUB
MAR 6	BROADMAYNE	BROADMAYNE VILLAGE HALL (DORSET)
MAR 7	SHILLINGSTONE	THE PORTMAN HALL (DORSET)
MAR 8	CORFE CASTLE	VILLAGE HALL (DORSET)
MAR 13	LUTON	THE BEAR CLUB
MAR 21	EATON CONSTANTINE	VILLAGE HALL (SHROPSHIRE)
MAR 29	LEDBURY	PRINCE OF WALES**
APR 11	NEWCASTLE	CLUNY 2*
APR 15	BANBURY	BANBURY FOLK CLUB*
APR 25	MUCH WENLOCK	THE EDGE ARTS CENTRE
APR 26	WEST HORSLEY	HORSLEY LIVE MUSIC CLUB***
APR 27	CAMBERLEY	THE MIDNIGHT SPECIAL BLUES CLUB
MAY 2	AYLSEBURY	LIMELIGHT THEATRE*
MAY 6	SWINDON	THE PULPIT*
MAY 9	COVENTRY	THE ALBANY THEATRE***
MAY 15	NEW MILTON	FOREST ARTS CENTRE
MAY 16	ALDERSHOT	WEST END CENTRE
MAY 22	LEAMINGTON SPA	SOUTHBOUND*
MAY 29	DIGBY, LINCS	DIGBY WAR MEMORIAL HALL
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WED 29 JULY | NORTHAMPTON ROADMENDER

THU 30 JULY | NORWICH EPIC STUDIOS
FRI 31 JULY | HOLMFIRTH PICTUREDROME
SAT 01 AUG | EDINBURGH THE QUEEN'S HALL
MON 03 AUG | SUNDERLAND THE FIRE STATION
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Ben White & Thomas Lucas	I Spy & Another	Rich Miller
Blue Touch	Jack-Austin Despy	The Rigmorollers
Blues Cruise	Joe Kash	Robin Bibi Band
Box Car Blues Band	John Walsh Blues Dogs	The Rolling Drunks
C Bone Band	Jon Amor Trio	Southern Blues Collective
Cat Alley Dogs	John McClean & the Clan	Southern Slamdoor Band
Chicago 9	Jono Rowland	Thomas Heppell Band
Devil's Avocado	Kaspar (Berry Rapkin) & Lucy	Thomas Heppell Solo
The Ealing Collective	Kirris Riviere & the Delta du Bruit	Vince Lee & Sophie Lord
Electric Jam Sessions with Robin Bibi	Lee Signey	Will Killeen
Emma Wilson	The Mighty Howlers	Yabooty
Fabulous Fez Heads	The Milk Men	Zoe Schwarz & Rob Koral
Fat Finger	The Mustangs	Zoe Schwarz Bluez Party
Fran McGillvray Band		

Lineup is confirmed at time of publication, but as with anything planned far in advance, may change due to circumstances beyond the control of Swanage Blues Festival

REVIEWS



Mike Finnigan—Mike Finnigan—Forty Below Records ASIN : B0G45116LH

One of Mike Finnigan's first jobs as a young session musician was playing on Jimi Hendrix's 'Electric Ladyland' album (he never got paid for the session!) and he went on to play in the bands of Dave Mason, Stephen Stills and Joe Cocker amongst many others, while I saw him with both Taj Mahal and Bonnie Raitt. This solo album is issued posthumously following Mike's death in 2021 when most of the tracks were already finished and with his long-time producer and associate JJ Blair overseeing the issue of the rest. Curtis Salgado's '20 Years of BB King' is a magnificent way to start, a song featuring lines from BB's songs and with wonderful BB-style lead guitar from Joe Bonamassa. Then it's a funky run through 'My Credit Didn't Go Through' (as done by Freddie King) with Mike's soulful voice and Hammond organ. 'Don't Answer the Door' is a slow blues by Jimmy Johnson most famously done by BB King and Mike again turns in a fine vocal performance, with guitar from Mr. Blair and John Sklar.

Smokey Robinson's song 'The Way you Do the Things You Do' was one of the unfinished tracks and JJ Blair got Smokey himself to add his vocals, another unfinished song was Little Feat's 'All That You Dream' and Blair had Stephen Stills sing on this in a version that perfectly captures the feeling of the original. 'It Ain't Fair' is a soulful slow blues with Mike's Hammond, 'She's Not Just Another Woman' is rocking R&B and 'Lay Around and Love on You' is pure New Orleans with great piano and brass. Mike does a rocking version of the old gospel song 'Let that Liar Alone' (also featuring his son Kelly) and we finish with an unbelievably good version of Merle Haggard's 'Sing Me Back Home' - transformed from a cornball country song into a very emotional, soulful torch song—stunning! Credit to JJ Blair for his production and direction of the album and listening to both Mike's wonderful singing and keyboard playing here it's just amazing that he didn't make more solo albums during his lifetime. However this is a fine memorial to him.

Graham Harrison



Tedeschi Trucks Band—Future Soul—Fantasy Records ASIN : B0GJ9VY8HC

I've read some snuffy reviews of this new album suggesting that under their new management the band have 'sold out' and gone pop!?! That's definitely not what I hear, to me this album is exactly the same mix of blues, soul and rock that they have always done and indeed that Derek's and Susan's own bands both did before they merged. Opener 'Crazy Cryin'" is a funky blues – Susan's soulful vocals, Derek's peerless slide guitar, organ, brass and driving rhythm section, so business as usual! – then Mike Mattinson's song 'I Got Soul' is gentler and more melodic and 'Who Am I' carries on in similar fashion with Susan's tender vocals and Derek's sitar-like guitar figures – beautiful track. 'Hero' is a slightly downbeat minor-key song that slowly builds and 'What in the World' is a country-inflected ballad with a superb slide solo.

The title track is a rousing bluesy rocker with Susan singing in unison with Derek's lead guitar and there's also gospel backing vocals, while 'Under the Knife' has Mattinson singing lead with Derek's slide slipping between the lyrics. 'Devil Be Gone' is a swampy blues shuffle with the brass and backing vocals adding nice highlights and with Derek and Susan's guitars trading licks in the instrumental section. The last two tracks – 'Shout Out' and 'Ride On' - see the album finish in a rather restrained fashion, both beautifully sung and played and particularly the melodic 'Ride On' will probably stick in the memory with more of Derek's lovely sitar-like slide guitar. As I say for me this is a really good album up there with all their previous outings – great vocals from Susan throughout, wonderful guitar from Derek and with the rest of the band supporting them perfectly with arrangements that feature all the members of the 12-person band but that never overpower the songs. Some tracks are instant standouts - 'Crazy Cryin'" and 'Devil Be Gone' - but I suspect many others will be growers that will creep up on you to become firm favourites.

Graham Harrison



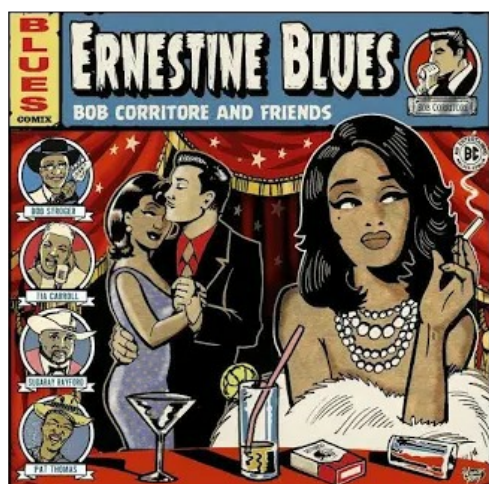
Luke Winslow-King—Coast of Light—Bloodshot Records ASIN : B0GDQHPQMG

Luke Winslow-King's first records (made when he lived in New Orleans) were traditional blues and his later records although still based in blues have moved away more into Americana. That move continues here in a record made with his friend and producer Italian slide guitar supremo Roberto Luti in the latter's home town of Livorno, while Luke himself has now moved to live in

Northern Spain. We begin with 'Dangerous Blues' a loping, moody blues based on an acappella song recorded by Alan Lomax. 'Teacher's Desk' alternates between subdued sections and more upbeat parts - it's a bit 'prog'! 'Shoot from the Hip' returns us to the blues with lead guitar and organ and 'Don't Worry Your Mind' is a straight ahead rocking 12-bar blues with nice organ – almost like a Status Quo song! 'Destiny' is a melodic love song with interesting mallet percussion from Giacomo Riggi and 'What'll We Do' is a ballad with a similar relaxed feel – with its distinctive Luti slide solo.

The title track is a gentle acoustic folkly song, recalling a walk with his wife along the coast of Southern Spain near Cadiz, again with a nice slide guitar solo. 'As Far as We know' and 'She Talks to the Flowers' are both more contemporary songs, with the latter having a distinct Spanish influence, while 'Lotus Blossom' is a slow atmospheric track with more poignant, echoey slide guitar. The final track 'Silent Hour' is another gentle love song with more mallet percussion and with lyrics from the Austrian poet Rainer Maria Rilke. Personally, I would have liked a bit more real blues feeling here although this is a pleasant, varied selection of songs and styles and Luke's vocals and guitar are good throughout. Luke is backed by an excellent band of Roberto Luti (guitar), Nicola Venturini (keyboards), Simone Luti (bass) and Piero Perelli (drums).

Graham Harrison



Bob Corritore & Friends—Ernestine Blues— Vizztone ASIN : B0GL7H22WG

Bob's relentless release of albums continues with this 16-track record with contributions from Sugaray Rayford, Johnny Rawls and Oscar Wilson amongst many others and with Bob playing excellent harp on every track. Tony Coleman starts us off with Snooky Prior's 'How You Learn to Shake it Like That' with Jimi 'Primetime' Smith on guitar, we then have Carla Denise (who I hadn't heard of before) blasting out the jump blues 'Tell Me Darling' in fine style. Carla also gives us a delicious slow blues 'Troubles on Your Mind' over Ben Levin's marvellous piano, as well as another jump blues 'Wild as you Can Be'. Sugaray sings his own song 'Blind Man Cry' a dramatic soul ballad with Russ Harwood on organ and the title track is a Sam Cooke song sung in 50s-style by Tia Carrol.

Bob uses some of his usual contributors to provide the backing here - Jimi 'Primetime' Smith and Bob Margolin (guitar), Bob Stroger or Yahni Riley (bass), Anthony Geraci (piano) and Wes Starr or Brian Fahey (drums). Willie Buck sings

the Muddy Waters song 'Trouble No More' and also the Chicago slow blues 'Standing on the Bank' and Jimi 'Primetime' Smith gives us the loping Jimmy Reed song 'Going Fishing'. I really liked Oscar Wilson (of The Cash Box Kings) singing Joe Tex's plaintive soul ballad 'She Might Need Me' with Nick Moss on guitar and Oscar also gives us Jimmy Reed's 'Down in Mississippi', with lovely rolling piano from Mr. Geraci. This is another good album from Bob with lots of variety from the many different singers and musicians – every track has a different line-up – and also several diverse styles of blues, with the only common factor being Bob's harmonica and although he does play wonderfully and alter his style to fit each track, I'm afraid I did occasionally wish he'd sit out on a few songs!

Graham Harrison

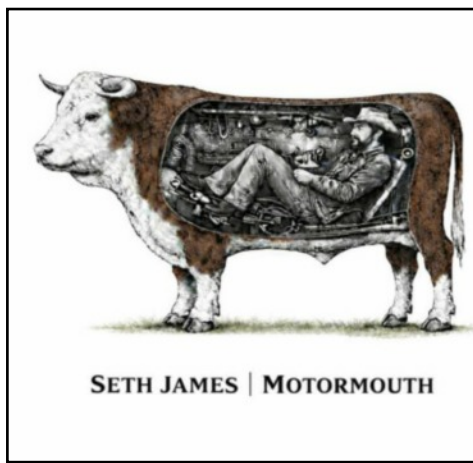


A.J. Fullerton & Jake Friel—Fullerton & Friel Vol. II—Gitcha Records

Colorado's A.J. Fullerton (vocals and guitar) and Ohio's Jake Friel (vocals and harmonica) have teamed up again for a follow up to their 2020 album of acoustic blues, which again features well-known blues songs. We begin with Taj Mahal's 'Cakewalk into Town', then it's Mississippi John Hurt's 'Louis Collins' and 'Let the Mermaids Flirt with Me' – all are sung and played acoustically – no effects, no production tweaks just beautiful, tasteful singing and playing. Elmore James' 12-bar blues 'Look Over Yonder Wall' ups the intensity but 'Careless Love' cools us down again with lovely finger picking guitar and Jake's harp and 'Sitting on Top of the World' carries on in the same vein.

Willie Dixon's 'Bring it on Home' introduces a change in that the vocals and harp have reverb for added atmosphere but Doc Watson's 'Deep River Blues' brings us back to the straight-ahead acoustic style of Sonny and Brownie (and also reminded me of the more recent Tommy Ball and Kenny Sultan). 'Stack O Lee' is performed as a folk ballad rather than a blues with just A.J.'s voice and guitar but Jake is back for Sleepy John Estes' 'Goin' to Brownsville' with A.J. switching to slide guitar. The very short 'Hard Times (Make You Stronger)' is one of A.J.'s own songs and we finish with J.B. Oden's classic 'Goin' Down Slow'. I really enjoyed this record but have to admit that I'm biased having played harmonica in similar duos for the last 20 or so years, for me this represents the true beauty of the blues with straight forward, unadorned playing of classic blues songs, with unpretentious singing and playing from A.J. and the wonderful tone and tasteful contributions from Jake.

Graham Harrison



Seth James—Motormouth—Qualified Records

I really liked Texan singer/guitarist Seth James' 2021 Album "Different Hat" but was disappointed by the follow up "Lessons"—a tribute album to Delbert McClinton that featured versions of Delbert's songs that were just too close to the originals. Like its predecessors this new record was produced in Nashville by Kevin McKendree with many of the same musicians – Kevin (keyboards), Rob McNelley (guitar), Steve Mackey (bass), Lynn Williams (drums) and with a brass section of Jim Hoke, Vinnie Ciesielski and John Hinchey. We start with 'Why Should I Suffer'. a slinky original with female backing vocals that Seth wrote with Bob Britt and Gary Nicholson and the title track is similar but with stabbing brass. 'It's Later than You Think' is jazzy and 'I'll Be Gone' is pure Western Swing with backing from The Time Jumpers featuring great fiddle and pedal steel, while 'High Horse' is a loping blues built on a guitar/piano riff and with a tasty guitar solo.

Again, we can hear the Delbert McClinton's influence throughout here - that mix of R&B and Texas blues, like 'I Can't find Your Mind' another James/Britt/Nicholson song and the lovely soul ballad 'Just a Thought' is an actual Delbert McClinton song. 'I Can't Wait' is a catchy rocker with Kevin's boogie piano and also Cajun accordion and Don Bryant's 'I Got to Know' is powerful R&B in the Ray Charles mould, closely followed by 'Lonely Avenue' the Doc Pomus song that was covered by Ray. We finish with a jazzy Western Swing melodic ballad with The Time Jumpers again providing the backing. This is a good mix of new songs and covers with some great playing by all involved and with a unified overall feel but also just enough variety, Seth has a fine voice – powerful but also relaxed – and if you like Delbert McClinton I'm sure you'll like this album.

Graham Harrison



Gabe Stillman—What Happens Next?—Gulf Coast Records ASIN : B0GG52FKWK

Singer/guitarist Gabe Stillman made his debut release in 2018 backed by The Nighthawks and produced by Anson Funderburg and this latest record (also produced by Funderburg) appears on Mike Zito's Gulf Coast Records. The title track starts us off, it's a catchy offering with good vocals and guitar from Gabe and tasty backing, I wasn't keen on the lyrics of 'Yesterday's Donuts' but 'Someone in My Mirror' gets us back on track with nice

slide guitar and great organ from Eric Roberts. 'The Man I'm Supposed to Be' is a 7-minute slow blues with some blasting lead guitar from Gabe as well as heartfelt vocals and 'I've Got to Use My Imagination' is a subtle, thoughtful version of the old Gladys Knight song and Gabe closes the album with another well-crafted cover – John Hartford's 'Gentle on My Mind'. This is a fine album with Gabe demonstrating that he is a good guitarist and singer and that as well as doing blues he can also handle other genres.

Graham Harrison



The C. D. Woodbury Trio—Bulldog—Lightning In Bottle Records

Pacific Northwest blues player CD, has continuously evolved over the last thirteen years leading to his induction into the Washington Blues Society's Hall of Fame in 2022. This, his new album, has CD on vocals and all guitars with Robert Baker on bass and Bill Ray on drums.

The opener 'Wicked Grin' possesses a slow, low, moody, growling bass and percussion, with a rich menacing guitar on a tale of razor slashing revenge for the death of a woman. Albert King's classic 'Born Under A Bad Sign', is satisfyingly delivered by a rich fluidly ringing power laden guitar.

Elvis Presley's 'Little Sister' is given a grooving rockabilly feel accompanied by a splendid harmonica courtesy of Bill Davis. Bobby "Blue" Bland's 'I Wouldn't Treat A Dog (The Way You Treated Me)' has a pleasant uplifting feel with a relaxed funkiness and very grooving fluid guitar work.

'Gaslight Road' follows. Ahh! Deception! Fraud and scamming are the tales here. with a rolling bass and percussion and a strong tight rich-guitar underpinning the lies!

Jack Bruce's splendid 'Politician' is given a dour, prowling bass, while the guitar enjoyably mimics a politician's meaningless vocal gymnastics.

'Dollar Store Readers', a whimsical, acoustic, back porch tale of cheap glasses with details like birth control frames, and a blurry eyed confused outlook.

James Brown's 'I Got You (I Feel Good)', is a lazy laid back jazzy summer strolling groover with splendid, sparkling harmonica and guitar.

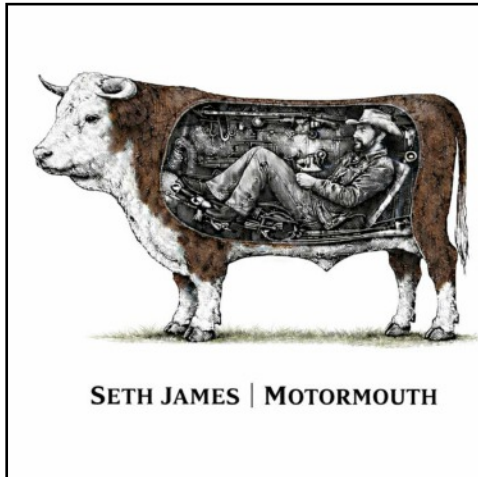
Willie Dixon's 'Spoonful', here, has richly, relaxed picking guitar driving us along with a lazy percussion and a fluidly weaving flute from Mike Marinig. A joyful swinging harmonica and guitar describes song writing in Mark Dufresne's 'A Song

In There’.

The guitar snapping and stomping blues ‘(Call Me The) Bulldog’, is a tale of a footloose, freewheeling life.

Recommended!

Brian Harman



Seth James—Motormouth—Qualified Records

Fort Worth, West Texas native Seth, has delivered an album that is a delicious amalgamation of past and present influences such as; Texas Swing, Leon Russell, Delaney and Bonnie, Delbert McClinton and the luscious Memphis soul sound.

Seth’s vocals are a blend of sweetly soft soul and whisky mellow and as welcoming as a hearth fire.

Seth takes lead guitar and vocals with core musicians; Kevin McKendree: keyboards and production, Rob

McNalley; guitar, Steve Mackey; bass, drums; Lynn Williams and horns; Jim Hoke, Vinnie Ciesielki and John Hinchey.

‘Why Should I Suffer’ and ‘Motormouth’, are gently, rocking soul grooves with insistent brass and vocal backing, underpinned with a richly burring guitar.

The piano led ‘I’m In Trouble’, is an alluring mixture of rolling honky tonk piano and enticing joyful, soulful gospel. ‘It’s Later than You Think’, is given a laid back Texas swing feel, with sparkling rolling piano and rich low guitar.

The alluring slide guitar and fiddle on the extremely catchy Texas swing of ‘I’ll Be Gone’, matches the briskly, punchy percussion.

The slow burning, soulfully moody keyboards and guitar of ‘High Horse’, describes a melancholy tale of arguments and strife.

The mellow, slow grooving burner ‘I Can’t Find Your Mind’ deals with emotional estrangement and drifting souls.

Delbert McLinton’s ‘Just a Thought’, is a splendid emotion laden, southern soul slow burner with a despair filled, melancholy organ and guitar. An urging accordion on Delbert McLinton’s ‘I Can’t Wait’, gently leads this very enjoyable foot-tapping swamp rocker. Don Bryant’s introspective ‘I Gotta Know’, is given an urging soulful keyboards, horns and guitar feel.

Doc Pomus ‘Lonely Avenue’ and ‘I Feel the Burden’ joyfully and soulfully punches and strides with soaring horns and rich guitar and keyboards.

‘Start A brand New Day’ is a splendid Texas swinging, slow fiddle and slide driven floor duster.

Highly recommended!

Brian Harman.



Mike Guldin—While I Can—Blue Sky Tunes

Pennsylvania based veteran bluesman Mike, guitar and vocals, has teamed up with keyboardist and producer Kevin McKendree, his band Rollin' & Tumblin' and a whole host of guest players.

The opener 'Driving Rain' sets the scene, downbeat punching-percussion, moribund organ and an urging drizzly guitar sees the driver powering on to the lady he loves.

On 'Heartbreak in Disguise', Mike duets with Jackie Wilson on the smoky, rolling emotional blues where doubt and distrust cancel out the hope of love.

'Let it Shine', an acoustic guitar, fiddle and piano instil the rural feel of times spent in joyful harmony with nature.

'Always a Woman', possesses an infectious percussion rumba beat with a ringing guitar and rolling piano that leads into the sunset.

In 'Luck Runs Dry', a burning keyboard and bass back a low wailing guitar telling a tale of woe. 'Placencia Nights' is a tale of balmy nights on the coast of Belize. Lazy percussion, soothing, bubbling keyboards and lazy, dreamy guitar and vocals complete the image.

'Going back To Memphis' is a southern mellow rolling tribute. As it tells of a man and his family's journey back to bury their father in his spiritual home. Low horns and gently smoking keyboards urge it onwards.

In 'When the Bills Come Due' a dour, smoking, rolling guitar tell the tale of long service, redundancy and future poverty.

'Roll Chattahoochee Roll', an easygoing, rolling, marching piano and percussion feel drives this glowing tale of home and good times. Don Gibson's 'Oh Lonesome Me', is quite simply, a footloose, piano rocking, roller.

'Deadwood', is a slowly, rocking good time blues groover on the good times to be had when gambling and drinking on the Deadwood County line.

'Down The Hatch', is an enticingly slowly, rolling honky tonk piano led stroller on the fun times to be had with alcohol and the effects on families.

Recommended!

Brian Harman



Bad Temper Joe—The Acoustic Blues Guitar Revue —Timezone Records

Bad Temper Joe is a blues singer/songwriter and guitarist from Eastern Westphalia in Germany. He is well known on the European blues circuit and indeed won the German Blues Challenge in 2022.

The album opens with Charley Patton's 'Down The Dirt Road Blues', a gentle vocal laid over a nice acoustic slide guitar groove. He digs in even deeper with R L Burnside's 'Poor Black Mattie'. He puts his own stamp on the classic 'Freight Train' with a nice and gentle rendition. The Jimmy Reed song 'Baby What You Want Me To Do' is a real foot tapper driven along nicely with some cool harmonica work from Marcel Rahe. That unmistakable riff pushes along the Willie Dixon classic 'Spoonful'.

There is a nice up tempo feel to the classic 'Since I've Laid My Burden Down' which brought to mind Eric Bibb in style. Next up is a great extended version of the Robert Johnson classic 'Come On In My Kitchen' whilst there is a Tom Waits vibe to the Johnny Cash tune 'Big River'. Things slow down with a lovely moving version of 'Goodnight Irene' before the album closes with the self penned, 'If Tears Were Diamonds' a poignant and lyrical tale.

This album is well produced to give you that intimate "playing in your front room" type of vibe that makes it such a relaxing album to listen to and almost conversational. His finger picking acoustic guitar work is clear, defined, well balanced and he has developed his slide guide technique to produce some lovely sounds. His voice is relaxed and comfortable and he has an authority in the delivery that engages the listener.

Whilst nine of the ten songs here are old well known blues classics he still manages to breath new life into them without straying too far from their blues roots. This is a great album of classic acoustic blues and a must for all you blues fans out there.

Ged Wilson



The Jigantics—Don't Mind If I Do—Rawtone Records

The Jigantics consist of four very talented and creative musicians based in Gloucester UK playing a mix of blues, folk, rock, Americana you name it!

The album opens 'Watch And Chain' a great upbeat bluesy number with some lovely Glen Frey style slide guitar. Darrell Scott's 'Down To The River' has a more country feel to it something not too dissimilar to "The Band", I really liked this one. 'The Rain Came Down' has an Americana vibe to it with hints of Cajun thanks to the accordion sounds. 'Sorry' has a Celtic folk feel to it and Sarah Kelly's lovely vocal really does justice to this Karine Palwort tune. 'Everybody's Hero' slows things down a little with some breathy vocals from Martin Fitzgibbon.

'Childish Things' is more country rock with some Jeff Skunk Baxter style lead guitar work going on. 'Falling' has a nice harmonious chorus whilst 'Clipping My Wings' has a 1970's folk vibe to it with Sarah on lead vocal sounding reminiscent of Jacqui McShee. There is some tasty guitar work to be had on the tune 'On My Way'. Ralph McTell's folky political tale 'Peppers And Tomatoes' gets an airing and brought to mind shades of the Incredible String Band before the album closes with the uplifting 'Take It With You' a great tune that implores you to sing along.

This album is a good blend of rootsy genres that helps keep things interesting. Their choices of lesser known cover songs is a bonus bringing a freshness to the proceedings. The album is well balanced with Sarah and Martin laying down a solid foundation of bass and drums respectively to allow the two top guitarists of Mark Cole and Keith Thompson do their thing. Collectively they come together really well with their vocal arrangements which is a highlight of this album.

Whilst there may be not much there on the album in terms of old style blues The Jigantics cross many rootsy genres which I'm sure will appeal to a blues audience and the overall vibe of the album is such good fun and indeed is a really enjoyable album, go give it a spin.

Ged Wilson

CHRIS CHALMERS & THE SOUVENIRS



Chris Chalmers And The Souvenirs—Way Back Home—Independent Release

Belfast based Chris Chalmers is perhaps best known for his work with The 2:19 band but here he teams up with his fellow collaborator Marty Young with a new venture and a debut release, “Way Back Home”.

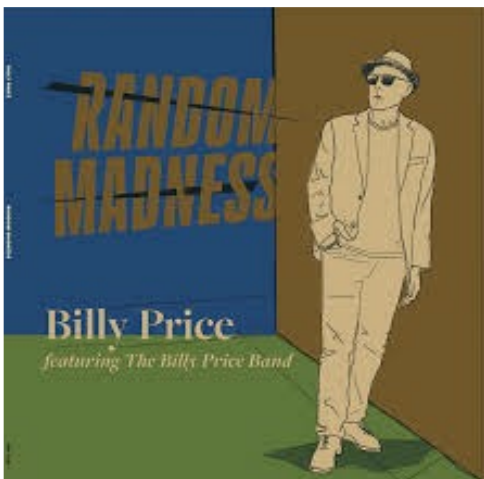
The album opens with the title track ‘Way Back Home’ a ripper of a vocal and a great blues stomp ably aided and abetted by Paul Winn of DC Blues fame on harmonica. Things slow down a little with ‘Over The Edge’ which has a more Americana feel to it. ‘When You Start Drinking’ is a country blues with shades of Johnny Cash whilst ‘Lo And Behold’ is a nice piano based country ballad. There is a great feel of warmth with ‘Two Blue Diamonds’ which has a real Van Morrison vibe to it.

‘Sinking’ is a short and simple rhythmic blues groove before things take a gentler turn with the nice acoustic guitar based ‘Six White Horses’. ‘Like A Stone’ is another simple rhythmic blues groove that is almost a reprise of the aforementioned ‘Sinking’. ‘God Is A Cynic’ is a gentle almost gospel blues piano based ballad. There is some really nice acoustic guitar fingering on the gentle ‘Until I Do’ before the album closes out with a gospel styled ballad, ‘There Will Be A Light’.

This album has been put together well with some nice touches to the production to the set of well constructed songs with good use of dynamics. Chris’s voice has developed and got better and stronger. The instrumentation is solid throughout and the addition of some lovely organ sounds from John McCullough really adds some dimension and body to the songs.

This album is a slight change of direction for Chris. There are still all the basic solid foundations of his blues roots in there but he has now added a leaning towards writing Americana influenced ballads which really help him to explore fresh melodies and new ideas and find his own identity.

Ged Wilson



Billy Price—Random Madness—GET HIP GH-1195

The opener, ‘I Was A Fool’, is a cool, hip number, smouldering with a Latin tinge, and followed up with the nicely funky ‘I Got That Dog In Me’. Billy’s sounding good! That’s no great surprise though. This album’s predecessor, 2024’s award winning, Tony Braunagel produced “Person Of Interest” on the Little Village label was extremely well-received; if you’re unfamiliar with Billy, he sang with guitar legend Roy Buchanan for three years, received the “Best Soul Blues Album of 2016”

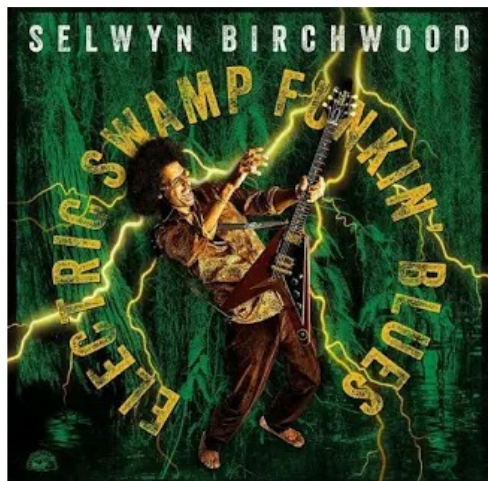
award for “This Time’s For Real”, his duet album with soul-blues legend Otis Clay, and has been involved with The Keystone Rhythm Section and his own Billy Price Band.

It is the latter he works with on this once again Tony Braunagel-produced album; Tony also plays drums on several tracks. Recorded in Billy’s native Pittsburgh, this features guitar, bass, drums, co-writer Jim Britton on keyboards, a big horn section and some fine backing vocalists. The songs lean towards the soul side (take a listen to ‘Exit Strategy’ or the gospel-tinted ‘Dirty Knee Revelation’ for just a couple of fine examples) and Billy is of course in excellent voice – not for nothing has he been described as “one of the best blues-eyed soul singers”.

‘Curiosity’ is a mellow soul-blues, whilst ‘Rent Free’ owed more to the blues *per se* (and do note that classy, low-down trumpet solo), and ‘Creature Of Habit’ is a fine, jumping, jazzy blues. The thought-provoking title track closes the set, a slow, jazzy blues again with excellent trumpet playing. But this set isn’t really “just” about the blues or soul. It is a fine singer and band ranging across those genres in a way few can these days. Check it out.

Norman Darwen

(www.billyprice.com)



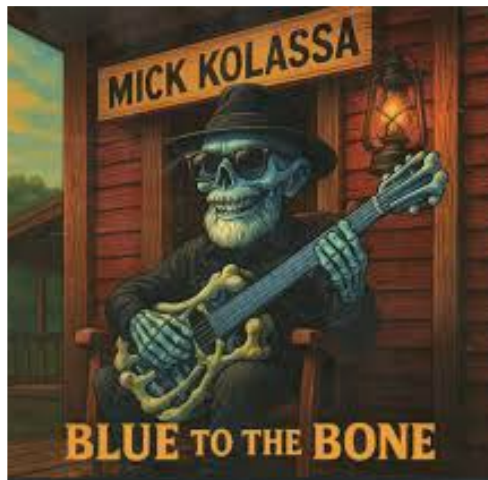
Selwyn Birchwood—Electric Swamp Funkin’ Blues—Alligator

Young Florida-born Selwyn Birchwood and Alligator Records is a match made in Heaven – this album proves it (again). Listen to the catchy title track, with its muscular vocals and arrangement, high energy regular electric and lap-steel guitar playing (inspired by Sonny Rhodes, with whom Selwyn toured), and a positive outlook.

‘Damaged Goods’ combines soul and blues so tightly it is useless to try to prise them apart, and ‘All Hail The Algorithm’ expresses justified concern about the digital revolution (and features some blistering guitar work), and ‘Labour Of Love’ is nicely mellow. ‘Should’ve Never Gotten Out of Bed’ is about one of those days we’ve all had and wish we hadn’t, and the keening lap-steel underlines the sense of frustration and annoyance, whilst ‘What I’ve Been Accused Of’ is a classic-sounding blues with subtle echoes of Muddy Waters in the vocal, arrangement and guitar (plus a bit of Elmore James); the slow blues ‘Soulmate’ is a suitably impassioned performance, and the closing number, ‘The Struggle Is Real’, has something of an inspirational pop-gospel feel.

Altogether, an extremely involving set, proving Selwyn continues to live up to the promise he has showed earlier; he is a major talent of the modern blues scene. Do check this out.

Norman Darwen



Mick Kolassa—Blue to the Bone—Endless Blues MMK 032026

Mick may be singing about growing older and losing faculties on the first track here, 'This Getting Old Is Getting Old', but the witty, incisive lyrics, sly vocal delivery and big, blasting blues backing belie it. 'All It Takes Is Blues' shows Mick's antidote as he celebrates that blues is all he need. Mike returns to the theme of aging with the rather upbeat 'Something To Look Forward To' and the slower 'I'd Like To Be Recycled'.

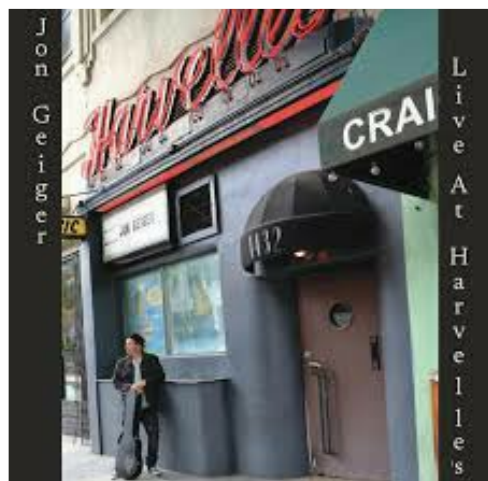
'Please Don't Write That Song' is a plea to keep things fresh and original – it might not always be the case but the sentiment is certainly understandable. 'Text Me Baby' is about (relatively) new technology – or is it? – and 'Mr Right' is a fine boastful blues.

In complete contrast is 'For Better Or Worse', a follow-up to 'Baby's Got Another Lover', about his wife's addiction to alcohol. It is chilling, a deep and hopefully cathartic side of the blues not heard to this extent very often these days.

Mick brought together many of his favourite Memphis musicians who have made his previous blues albums so successful – guitarist Jeff Jensen, bass player Bill Ruffino, drummer James Cunningham, Rick Steff on keyboards, Eric Hughes blues harp, and horn players Kirk Smothers on sax and trumpeter Marc Franklin. They know and provide exactly what is needed. Harmonica legend Bob Corritore pops up to good effect on the very bluesy 'Sixteen Tons', one of two covers on the set – the other is the obscure country tune 'If My Nose Was Runnin Money', which certainly fits Mick's approach! Chalk up another winner for Mick.

Norman Darwen

(www.mimsmick.com)



Jon Geiger—Live at Harvelle's—Independent

You may recall this album being reviewed in *BITS* of January 2024; however this is a repackaged and re-worked set. It is now a double CD release, and allows Jon plenty of time to stretch out.

Jon's been attracting some attention out on the West Coast recently, opening for people like Coco Montoya and Jorma Kaukonen and attracting great reviews. He is an endlessly inventive guitarist, and effortlessly keeps listeners on their toes with his inventive musicianship

– influences from the likes of Eric Clapton and Jimi Hendrix may pop up, but so do licks that remind the listener he has also played with the likes of Jon Schofield and Emily Rempler as equals. He’s a blues-rocker plus so much more, not playing just for fun, he’s giving you everything – listen to his break on his intensely soulful cover of Bill Withers’ ‘Ain’t No Sunshine’, and here too, note the contribution of his bass player towards the end. Or try ‘Feeling Good’ where he includes blues, blues-rock, jazz and almost flamenco-like guitar licks. His vocal incorporates much of that too.

I recently learned that Jon was an early mentor of the young Dave Keller, the up-and-coming soul-bluesman who works frequently with Johnny Rawls – I wasn’t surprised, it makes sense once you hear just how good a singer Jon himself is, and as just mentioned, he certainly shows it here. The set is a bit rough and ready at times – but that only underlines the spontaneity and authenticity of the performance.

Norman Darwen

(www.jongeiger.com)



Will Johns—On Top of the World—Independent

Will Johns justifiably calls Eric Clapton “Uncle”, so it might not come as too much of a surprise that this is more or less a reasonably straight blues set, right from the slightly down-home sound of the opener, ‘Sitting On Top Of The World’, drawing from Howling Wolf’s cover, right through to the closing ‘Worrying You Off My Mind’. Along the way, there is the riffing blues-rock of ‘Loneliest Man On Earth’, with its subtle touches of Cream, the jazzy ‘Moondog’, and a lovely version of Big Bill Broonzy’s ‘Bull Cow Blues’, updated but still keeping some of the

original feel.

‘Manish Boy’ is given a solid workout, with a nod towards the 1976 version Muddy Waters cut with Johnny Winter, and ‘Spoonful’ may also reference Cream, though this version is rather different from the cover on “Fresh Cream” – this is a duet with Tomiko Dixon, Willie Dixon’s very talented grand-daughter. ‘Move It’ is a smooth disco-tinged number that also features Indian singer and viral sensation Amritha Rajan scatting away, and ‘On My Back’ is just an infectious solid groover with world music overtones from Russian vocalists OYME. The album closes with ‘Worrying You Off My Mind’, which closes the circle nicely – it has the same melody as the opener.

Will has been spending a lot of time in Florida recently, and in 2025 he was inducted in the Blues Hall Of Fame in Chicago. It is rare for a UK blues player to get such Recognition in the USA, a tribute to Will’s undoubted talent both as a singer and guitarist. So too is this very listenable album.

Norman Darwen

(www.willjohns.com)



Pontchartrain Shakers—Love, Peace & Chicken Grease—Southland SCD-53

Need I tell you these guys are out of Louisiana? Even without the name, you'd be able to tell from the subtle funkiness of the opener, 'Sunshine' and the lazy blues groove of 'Don't Ask Me How I'm Doing' anyway. And the instrumental version of the old standard 'St. James Infirmary' would probably clinch it anyway...

Pontchartrain Shakers are a four-piece band, here with some guests, including Amadee 'The Creole Blues Man's Frederick IV father, illustrating the family lineage. You know it's Louisiana too when there's speculation that he might be related to the Pope who was elected when they were recording this set!

There is a fine R'n'B ballad in 'You Amaze Me', and 'Going To Kentucky' is a strong rootsy, swampy number, 'Christmas In New Orleans' owes something to Guitar Slim, and Elizabeth Cotton's standard 'Freight Train' is present as Amadee's father knew her from when she played in Algiers, Louisiana; it always brings a smile to my face and this individual version, sung by Jojo Wight, is no exception. A couple more excellent covers round out the album: William Bell's perennial R'n'B classic, 'You Don't Miss Your Water', is given a lovely Louisiana feel, and R.L. Burnside's down-home 'Jumper On The Line' ends this enjoyable set in er, jumping mode.

Norman Darwen

(www.pontchartrainshakers.com)



Guy Verlinde—Best of Blues—Bandr Music CD/ LP 02

Belgian blues icon Guy Verlinde turned 50 on 22nd March and this set was released in LP, CD and digital formats to mark this milestone (Guy is versatile – there are other releases dealing with “Blues-Rock”, “Acoustic” and “Song”, all gathered together on a 4 CD Box set). Although it is a “Best Of...”, do note that a couple of songs have been partially re-recorded, a couple totally reworked and re-recorded, and everything has been

re-mastered.

There is a variety of styles of blues on offer here; take a listen to the funky 'Soul Jivin' for a bit of Guy's own background. It contrasts strongly with the New Orleans jazz styled blues of 'I'm Your Man', showing the breadth of Guy's approach. He copes vocally with both equally well. The two totally new recorded numbers are the straight-up Chicago blues of 'Me & My Blues' and the vintage New Orleans R'n'B

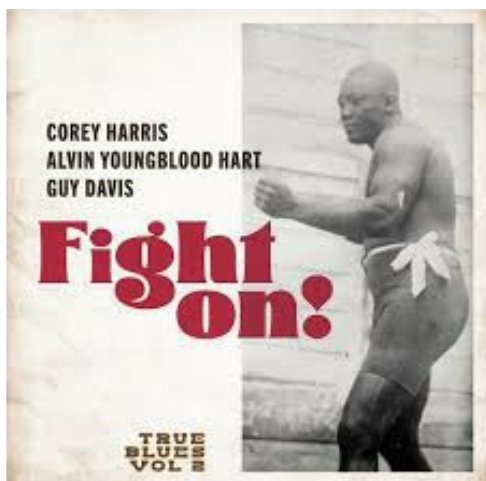
piano sound of 'Heaven In My Head'. The totally rocking 'Gator Bop' is one of the partially re-recorded numbers...

It is good to note too that Guy's good friend, the late, excellent blues singer Tiny Legs Tim, is also acknowledged with the two men duetting on 'Going To Missy Sippy', a tribute to the club in Ghent where both appeared regularly. There are some other noted musicians in support too: listen to Steven Troch's inventive harp playing on, say, 'Do That Boogie', or guitarist Richard Van Bergen's contributions to several numbers. But all twelve tracks are impressive.

A belated happy fiftieth, Guy. You've given us a rather fine present here!

Norman Darwen

MEA CULPA: Gremlins got in the works again last month when the song 'What's That I Smell' was wrongly identified as being the song by Thomas Dorsey. It is in fact an original song of the same name by Corey Harris. Sorry Mr Harris. An amended review is below.



Corey Harris, Alvin Youngblood Hart and Guy Davis—Fight On! True Blues Vol. 2—Yellow Dog/Bandcamp

Well, Volume 1 of this set was released a very long time ago—in 2013 (BC, Before COVID). It consisted of music from Taj Mahal, Guy Davis, Shemekia Copeland, Corey Harris, Alvin Youngblood Hart, and Phil Wiggins. On the Telarc label and with 12 tracks, it was described as “a collaboration of the best blues musicians currently playing today”.

The format of that album was a collection of tracks—mostly solo performances recorded at a range of venues all over the USA. On that album there were two tracks with the artists performing as ensembles.

In this iteration, the artists only perform solo. The tracks were recorded separately in Virginia, Mississippi and New York.

The album opens with Cory Harris' passionate delivery of Jimmy Strothers' banjo song 'We Are Almost Down To The Shore' played with a stonking guitar part and carrying the repeated phrase “Fight On”. The track was first recorded by Alan Lomax in 1936.

Next up is a terrific version of Charlie Patton's 'Screamin' and Hollering the Blues' delivered by Alvin Youngblood Hart followed by 'See Me When You Can' from Guy Davis, his own song, taken from his 1996 album “Call Down The Thunder”.

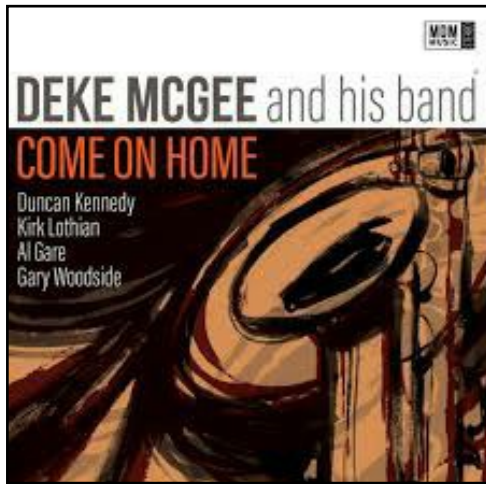
Corey Harris gives us 'What's That I Smell'. NOT the song of the same title written by Georgia Tom Dorsey. It is an original written by Mr Harris and comes with another terrific, occasionally complex, guitar part and a powerful vocal delivery.

Music written by Alvin Youngblood Hart ('If Blues Was Money') and Guy Davis ('Deep Sea Diver') is paired with songs attributed to Rev Gary Davis ('I Belong to The Band'), Mississippi Fred McDowell ('Highway 61') and Elizabeth Cotten ('Everything I Got is Done in Pawn', an adaptation of 'Shake Sugaree') completes the album.

The cycle of songs reveals the truth of the statement by Corey Harris that: "The thematic tie of the record lies in the fact that we are three African-American bluesmen who are fighting to maintain our cultural legacy and heritage. Each of these nine tracks represents a contemporary image of traditional Black lifeways."

Amen to that!

Ian K McKenzie



Deke McGee and his Band—Come On Home
—MDM Music

Well, here's a real eye-opener! How has this wonderful band escaped my attention for so long?

The band is Deke McGee - vocals, tenor & baritone saxophone, Duncan Kennedy - guitar, Kirk Lothian - piano, Al Gare - double bass, Gary Woodside - drums, and for added punch, Jimmy Steele - baritone saxophone. It was recorded at Riverside Studios and Chime Studios in Glasgow.

The band brings us jump blues, blues, soul and rhythm n' blues, and has an outstanding horn section (Deke and Jimmy) which really makes the music swing. Deke also handles all the vocals. As if that's not enough, he wrote all the phenomenal lyrics and music.

The opener, 'Gravy Train' sets the scene with a stomping train-like rhythm and some fun lyrics "All aboard. all aboard and ride that gravy train." A jumping piano solo a cracking guitar solo and some lovely band work make this my favourite. Want a bit of rumba rhythm *a la* New Orleans? Try 'Here Comes Trouble'. Want a 1950s early slow rock and roller try 'Coming Back to You'. It's a cracker!

The piano intro to 'Goodbye So Long I'm Gone' reminds me of Professor Longhair. 'Move It On' takes me back to Sounds Incorporated (anyone remember them?).

All in all, this is cracking album that deserves wide airplay and a great big thank you to Deke and his band for giving me (us?) 52 minutes and 16 seconds of fabulous entertainment,

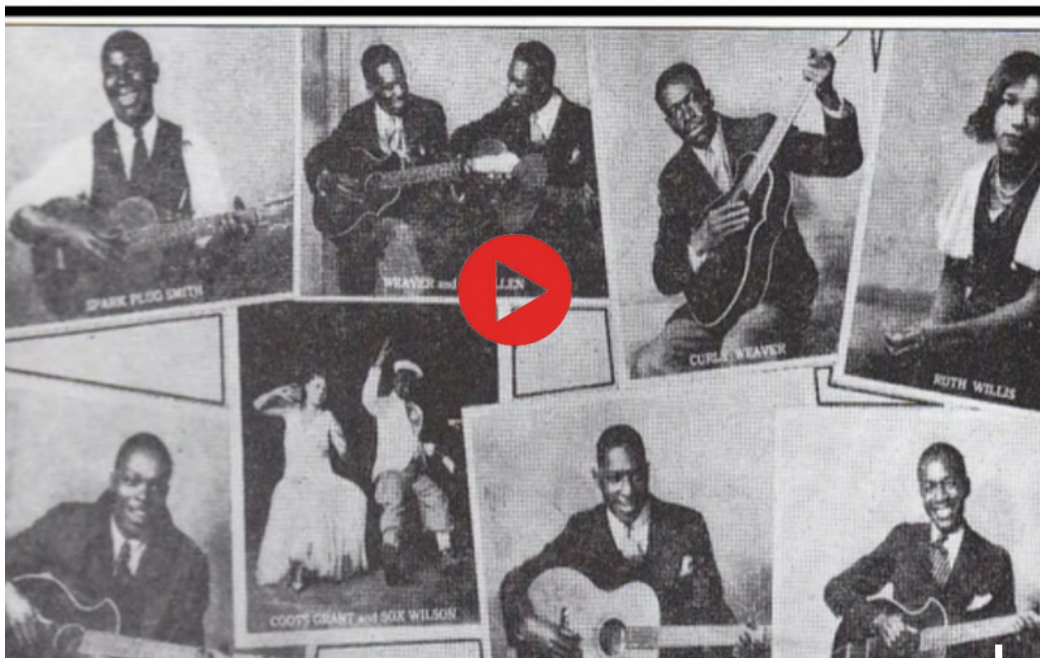
Ian K McKenzie



Miles Davis - So What



Big Joe Lewis - I Wonder What's The Matter



Ruth Willis - A Man of My Own

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