

two others are all these ears can handle. Thankfully the Stevie Ray Vaughan clones seem to have subsided somewhat. **(3)** is subtitled "The Mellow Soul Of..." and that's a fairly accurate description of this never rushed or hurried date. Essaying a mix of West Coast Jump numbers, KC Blues, and three from his own pen, Slim sings in a natural, unforced manner and adds his trademarked harmonic (lots of chromatic) along with guest guitaring from Kid Ramos, Kirk Fletcher, and Armando Cortez. Whereas his Soul Feet collaboration with Baby Doo Caston saluted the tough Chicago sound, this has an overall Jazzy caste and is filled with straight-on swing. A seldom heard Bo Diddley ballad is heard in "I'm Sorry," Duke's "I Ain't Got Nothin' But The Blues," and "Wee Baby Blues" are both horn laced and a cool change of pace, "Me, Myself And I" (credited to Billie Holiday) harkens back to the Hot Club Of France with impressive mandolin from Rich Delgrosso. All three of the tunes with the name Richard Duran (Lynwood Slim) underneath them are winners; "You're A Pain" sports clever lyrics, the spectre of Jimmy Reed haunts "Across The Sea," and the leader supplies some atmospheric flute to the final cut, "You Never Cried For Me." This one's a keeper for me.

Making her debut on disc **(4)**, Carrie Jackson is even more on the Jazz side yet she is not a total stranger to the Blues. Being a native of Newark does that to people. There's a strong Lady Day influence, not especially in her phrasing but in the slight melisma that shows up in her voice and the inclusion of songs like "God Bless The Child," "Fine and Mellow" and "Don't Explain." Backed by mostly veteran area musicians, Ms. Jackson does a credible job on this program of mostly standard fare. The horns are used sparingly with the quartet of Tomoko Ohno's solid piano, filigree from the guitarist of Lenny Argeese over empathetic bass and drums from Steve Freeman and Yusef Ali respectively. The latter even scripted three of the selections which fit seamlessly into the whole. Longtime Cadence readers will recognize the name of Joe Ford, who doubles effectively on soprano and alto, and tenorman Herbie Morgan seems to ring a distant bell from God knows where. My favorite cut was "Strong Man," covered by Abbey Lincoln, and springs from the late Oscar Brown, Jr. Not a bad sampler of Carrie Jackson's vocalistic wares.

Last, but by no means least, is a double disc presentation from Delta Groove featuring the members of the Hollywood Blue Flames **(5)**. Actually, it spotlights two separate bands, the Hollywood Blues Flames and the Hollywood Fats Band, the latter of which contained four of the five members of the former, with Kirk Fletcher in for the late Michael "Hollywood Fats" Mann on guitar. Disc One is the new recording with an even dozen selections of the HBF's brand of Blues Rock in addition to a trio of bonus tracks featuring the lead guitarist of Junior Watson that I found particularly attractive. One title, "Gone Away" is a simpatico duet between Al Blake and Kim Wilson of Fabulous Thunderbirds fame. Mostly live, the second platter

transports us back some two and one half decades to hear Blake, Kaplan, Taylor (playing the big bull instead of electric) and Innes serving their apprenticeship with guitar firebrand Hollywood Fats. The opening instrumental, "Fats Fries One," has unknown personnel and a pair of famous names are called to the bandstand later on to perform two tunes each. The great Eddie "Cleanhead" Vinson delivers signature songs "Kidney Sew Blues" and "Cleanhead Blues" along with distinctive altoing while Rhythm and Blues legend Roy Brown entertains the crowd with a typical pair, the first of which is listed as "Love For Sale" but unfolds into an old double entendre routine that has been covered by Preston Shannon as "The Clock" and evolved into Chuck Berry's "Reelin' And Rockin'." Whatever the case, it is all good fun and West Coast Bluesophiles will simply gobble up this stuff.

Larry Hollis

## **TOM TALLITSCH, DUALITY, TOM TALLITSCH, no#.**

*Big Sky / Propellerhead / Falling Grace / Visions / Coming Around / Lulu's Back in Town / Infant Eyes / Mablestates. 54.29.*

**Tallitsch, ts; Dave Manley, g. Apr. & Dec. 2005, Lawrenceville, NJ.**

Tenor saxophone and guitar: the blend comes with built-in spaces and a wide tonal range that centers on melody. The duo of Tom Tallitsch and Dave Manley ensures that each interpretation contains warmth, reflective asides, and a gentle attack. The guitarist's fingerstyle articulation and the saxophonist's legato utterings create a session that caresses the music. Tallitsch's four originals find the two artists moving slowly but deliberately through themes of mellow respite and relaxed conversation. "Coming Around," while driving much faster than the others, takes the duo through a smooth encounter that bubbles with leisurely satisfaction. Both tenor and guitar rollick in the sunshine of the song's warmth, but their interpretation turns deceptively cool. Their session remains serene and unruffled throughout.

The slow Blues of "Lulu's Back in Town" proves lightweight and mellow, as both artists improvise in turn over its memorable theme. Tallitsch carries a broad, warm tone, while Manley articulates this one with the sliding action of an expressive Blues guitar. Steve Swallow's "Falling Grace" lets the pair drive with an animated character that gives the album its best look at their cohesive interplay and how well they work together. Step for step, the tenor saxophonist and guitarist weave a web that allies itself with lovely Brazilian undercurrents that thrill. Wayne Shorter's "Infant Eyes" returns to the album's slow, somber theme, while Stevie Wonder's "Visions" dances lightly with graceful charm. Tallitsch and Manley have created a gentle Jazz program that offers warm greetings for lovers of overlapping tonal colors and reflective moods.

Jim Santella