

POSSIL MOR
TALES FROM THE GARSCUBE ROAD



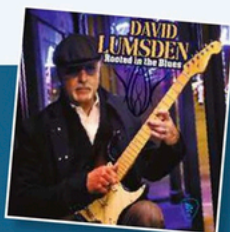
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DAVID LUMSDEN
ROOTED IN THE BLUES

Independent



Like many young Americans Lumsden found his way to blues/rock through the British invasion of the 60's, Yardbirds, Cream, Mayall, Led Zep etc and then discovered the American originators, Robert Johnson, Wolf, Hooker, Bronzzy etc. Later on, Freddie, Albert and BB King fired his imagination and he cut his teeth playing on the circuit with Hurricane Ruth. Opening track Eddy Clearwater's stomping I Wouldn't Lay My Guitar Down leaps out of the speakers featuring Chuck Berry guitar licks, barrelhouse piano and rumbling baritone sax. A lonesome train whistle introduces the self-penned Runaway (Blues Train) a speedy and exciting race to the end of the line featuring great picking from Lumsden and frantic drumming from Jim Engel.

"The material is varied, well chosen, and well played throughout"

Ruthless Boogie is great fun and a real toe tapper featuring Hooker style guitar riffs and swirling organ from Tim Bahn. Lieber and Stoller's classic Hound Dawg gets a slower, funkier treatment which works well and then we get a complete change with a beautiful, jazzy instrumental Your Memory. A heavy guitar riff intro's the bump and grind blues of Hooked On Something featuring guest vocalist Reggie Britton and suitably sturdy guitar from Lumsden. The material is varied, well chosen, and well played throughout with Lumsden's guitar work being particularly stellar. That guitar work dominates a cover of Becker/Fagen's Steely Dan instrumental Josie as Lumsden duels splendidly with Bahn's electric piano. Old chestnut Everyday I Have The Blues gets a good workout and then we get a fabulous instrumental tribute to Hendrix with Ode To Jimi aka Slow Burn featuring some familiar riffs lovingly delivered. A live recording of Dylan's track Everything Is Broken featuring Kylan Davis' snarling vocals closes the album. Along with fine playing there is plenty of energy here and it should prove a winner for blues/rock lovers.

DAVE DRURY

guitar-driven blues and horn and keyboard-drenched soul, recorded and arranged with enough pizzazz to avoid that dreaded 'I've heard this one 100 times before' vibe. The opener, Tell Me, is a fair taster of what you get on this CD as a whole; an admonition to an unfaithful man delivered over the kind of sonic backdrop that wouldn't be out of place on a Jimmie Vaughan recording. If Your Phone Don't Ring is a brilliantly menacing minor key break-up blues reminiscent of the best 1970s work of Ann Peebles. Another highlight is Live With Yourself, a clever song that put me in mind of Bettye LaVette's cover of Dylan's Things Must Change, with that observation meant as high praise indeed. While Lynn's unrelenting powerhouse vocals make her the undoubted star of the show, guitar geeks will want to keep an ear out for hugely under-rated Strat merchant Anson Funderburgh, who guests on five tracks and gets a 'feat' credit on three of them. Yates McKendree, the other main guitarist, is no slouch either. The two of them work well together on gospel-tinged closing number Life Goes On, with strong vocals from Lynn to boot. I liked this one a lot, and if this is your kind of musical territory, so will you.

DAVID OSLER

PRAKASH SLIM
COUNTRY BLUES FROM NEPAL

DEVILLE RECORDS

There are many new blues artists around and thank god for that, but what there does seem to be a lack of is a Country Blues artist with real authenticity. Step forward Prakash Slim. Hailing from Nepal, you may be forgiven for being a little apprehensive about his take on Country Blues. Fear not, this album is magnificent. The opening track, Blue Raga, is a lovely little instrumental ditty showing that Slim can play acoustic guitar well within the realm of Country Blues artists of yesteryear. As well as five original tracks by Slim, the album also contains tunes by the masters of Country Blues including, Bukka White, Charley Patton, and Robert Johnson. Moon Going Down (Charley Patton) has long been a favourite track of mine. When Slim performs these tunes from the masters, he's not just copying them for the sake of it, he

stamps his own identity on these songs with a very firm hand. It is the understanding and feeling that Slim manages to pour into all of the songs on the album that convinces me that this guy can fly the flag for Country Blues for a very long time. Corona Blues, penned by Slim is one of the best of his original songs on the album. Prakash Slim brings his own interpretations to Country Blues while paying homage to the greats. Crossroad Blues and Me And The Devil Blues (Robert Johnson) have been covered by a multitude of artists, but these particular versions made me feel closer to Johnson than other artists have made me feel. It's the tone in his voice, the touch on the guitar, somewhat mythical as was Johnson in many ways. Police Dod Blues (Blind Blake) is a track that I've not heard in a very long time. Kudos Parkash for giving me a fantastic reminiscence. Two bonus tracks feature on the album. Bhariya Blues, and Garib Keto, both delivered in his native tongue round off a magnificent album. If Country Blues is your thing, look no further than Prakash Slim. Add this to your collection.

STEPHEN HARRISON

JACK BROADBENT
RIDE

CROWS FEET RECORDS.

Being an avid blues fan for the last forty years, people tend to know what I love, and with the introduction of social media sites I tend to get tagged in a lot of videos about artists that blow people's minds. One such artist was Jack about five years ago, playing slide guitar in Amsterdam and the first thing I noticed after his phenomenal playing was, that he was using a hip flask as a slide. Fast forward to today and here we have his latest offering, following on from Moonshine Blue. Straight from the off a driving, deep tone beat of guitar into the opening title track, Ride. A tale of adventure where Jack's voice slips into the song like melted chocolate over marshmallows. The hairs stand to attention on my arm and the back of my neck informing my senses, oh yes, we are gonna love this. I am not disappointed as the second song flows effortlessly in, called I Love Your Rock and Roll and, yes, we do Jack. Especially your guitar swashbuck-

ling, so glad to be on this ride. Like any good album you should get a stylistic diversity here and there is, no more evident than on the velvety moody New Orleans which has me wishing I was there. I'm overly excited that there's still five more to come. Hard Living is basically what everybody is going through now and told here with a guitar that at times I swear is crying. I will never tire of a musician that can bring out emotions with an instrument and this track alone is worth buying the album for. I'm practically laying on the floor emotionally exhausted at the end till Jack picks me up with Midnight Radio and now I'm skipping to an up-tempo track, it's like riding the rapids of a raging river, twists and turns, ups and downs but forever flowing in the same direction. Baby Blue, followed by Grace To Me are silky rock/blues with some great mouth reeds being blown on the latter, Who Are You? Where we've come to calm waters and all I can say is what a ride.

BARRY BLUESBARN HOPWOOD

GA-20
CRACKDOWN
 COLEMINE

In case you're not familiar with GA-20, the last album from this Boston, Massachusetts-based trio (their second) was 2021's tribute to Hound Dog Taylor set, released in a joint venture between Colemine and Alligator Records. That's not all you need to know, but it should certainly have got your interest. The present release spreads its net rather wider repertoire-wise, but retains the raw, earthy sound of its predecessors. Gone For Good maintains the presence of good old Chicago club blues with electric slide guitar and would have sat well alongside the tracks of the previous album, and that is indeed a compliment. This time around though, the band also heads down south to Louisiana, with Dry Run the kind of thing that might have turned up on a Jay Miller or Eddie Shuler tape in some long-forgotten studio, whilst Lloyd Price's hit Just Because is also noteworthy. The garage side of the band comes to the fore on the opener (also the last track, in a briefer reprise) Fair-weather Friend, and Double Gettin' has something of a punky blues feel, which