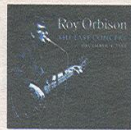


List

ed down Junior
s this duo (just
ner Down Home
much racket as
rio. "Wonderin'
' Wolf, and, with
aa and Tommi
accordeon and
d King whip up a
you can almost
oiling.

'59 Klira arch-
tube radio amp,
s a hollowbody
-90s through a
- but he'd prob-
w and lowdown
s Charlie Mus-
ere's something
y reminds me of
me personality
way he plays. If
w up in Chicago
am, I would've
n reality, some-
ot it' - all on his
ool thing." - **DF**



Roy Orbison

The Last Concert: December 4, 1988

Eagle Records

Roy Orbison's Monument Records labelmate Tony Joe White says Orbison gave his all at every live performance; nothing on this disc will disprove that claim. Yes, there are a couple of small hitches - the '80s overture/intro has none of the timeless quality of Orbison's earliest hits, there are a couple of gimmicky endings, guitarist Bruce Pierson is too in love with his flanger, and though Orbison apparently performed "Running Scared" at the show, it is omitted here.

But all is forgiven the moment Orbison sings the opening of "Only The Lonely," his voice so strong and true it's impossible to believe this

concert took place a mere two days before he passed away.

When he hits the first high note in "Lonely," he conveys the magic atmosphere his voice generated, and it continues as he rolls through "It's Over," "Leah," "In Dreams," and other classics. The spine-tingling ending of "Crying" is so magnificent that, to everyone's joy, he does it twice.

The Last Concert is a perfect complement to the comprehensive 2008 collection, *The Soul Of Rock And Roll*. - **Rick Allen**



Hasse Fröberg & the Musical Companion

Future Past

Reingold Records

Do you like Queen, Boston, and other purveyors of '70s rock anthems? If so, check out the debut from singer/

guitarist Hasse Fröberg, who's best known as co-vocalist for Sweden's Flower Kings. Hasse (pronounced Hah-see) holds down the heavy rhythm riffs on his trademark Les Paul goldtop, while leadman Anton Lindsjö adds fretboard-scorching leads that bring to mind everyone from Michael Schenker to Slash to countryman Yngwie Malmsteen. There are also catchy harmony-guitar lines that sing in true '70s style. But the stars of the show are Hasse's big-ass guitar riffs and soaring tenor voice.

Cue up the 10-minute "Fallen Empire" for the kind of sing-along chorus that's hard to get out of your head, yet it's also full of prog-rock allusions galore, a nod to his 15 years singing in the Flower Kings. The metalish riffing that launches "Above" wouldn't be out of place on a vintage Journey or Styx record, while "I Wouldn't Change a Thing" has a great, Thin-Lizzy-inspired guitar harmony and Toto-fueled chorus. Sure, we all like

extra! EXTRA!

, Animals
Reap
Records)
isco's
cord
it knows
Jeremy
s while
ound.

ord that
ar while
JH

LINS,
n (Col-
voice)
Baez,
ated
n in-
e, and
rial by
is case
ric An-
htfoot.
alb and
, along
talcimer,
Tam-
before
- **DF**

RSTICK,
ickman
buted)
en
music
, and
es eight
itions
s CDs.



The modernistic cover art for this excellent album does not lead

one to expect the New York country/funk/rock/roots/punk within. No matter. Guitarist/singer Frank Caiafa's band may be all over the map, but they're engagingly original. Rich Hinman is a standout on guitar and pedal steel. - **RA**



KENNY SASAKI & THE TIKI BOYS, Island Slumber (Vintage Groove) Think

Martin Denny or Les Baxter. Note the difference between "island" and "surf" music. As much jazz (the easy listening variety) as rock - although some Duane Eddy/Al Caiola twang rears its head here and there. Despite its title, "Let's Rock" gives credence to the theory that Sasaki played guitar on the Norm Wooster Singers' almost-hit "Lovin' You Lots And Lots." - **DF**

they have a straight R&B feel or a Latin rhythm, Brown's playing delivers in full. - **JH**



SID SELVIDGE, I Should Be Blue (Archer)

With his soft, high voice, delicate touch on acoustic guitar, and hint of funk, Selvidge resembles fellow Memphian Jesse Winchester. Producer Don Dixon (of R.E.M. fame) adds bass, keyboards, guitar, and baritone to Selvidge originals and covers of Tim Hardin, Townes Van Zandt, and Fred Neil. Amy Speace duets on Donovan's "Catch The Wind," featuring Steve Selvidge's lead guitar. - **DF**



DAFNI, Sweet Time (Daffer Diddle Music)

Few, if any, singer/songwriters have pursued a doctorate in organic chemistry, and Dafni's music is equally individualistic. Jazz inflections combined with roots simplicity



but-appealing jazz stew. His playing is never clichéd and his compositions show he has his foot in different musical forms. It all comes out tasty and new as you wind your way through. - **JH**



MITCH KASHMAR & THE PONTIAX, 100 Miles To Go (Delta Groove)

A welcome reissue of the late-'80s debut of Southern California's Pontiax, featuring harp man Kashmar and guitarists Bill Flores and Jon Lawton. The influence of contemporaries William Clarke and Hollywood Fats (on the title cut) and the Fabulous Thunderbirds (the shuffle "Night Creeper") are inescapable. Capping off this long out-of-print gem, the band reunited for two bonus tracks. - **DF**



JUSTIN JONES, The Little Fox EP

Jones' voice and songs to carry the day. - **SS**



KIM BEGGS, Blue Bones (Black Hen Music) Canadian folk/country

singer/songwriter Beggs' lovely voice, self-harmonies and acoustic guitar are paired with Steve Dawson's arresting National steel, Weissenborn, and electric slide. At her best - as she is here - Beggs reminds one of Joni Mitchell and Iris DeMent. Dawson (who also produced the album) is simply awesome. - **RA**



TIM WOODS, The Blues Sessions (Earwig Music)

You can't really beat rompin' stompin' blues-rock delivered by guys who know how to play it. Just for fun, Woods gets help from numerous folks with names you know. - **JH**



SANDY DENNY & THE STRAWBS, All Our Own Work (Storyville/Witchwood)

The original dozen songs, nine outtakes, and three previously unreleased demos (all originals) celebrate the remastered edition of this 1967 classic. Twenty years old