



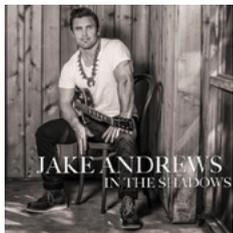
Janne Haavisto and The Shubie Brothers You Are Here

Guitarist/drummer Haavisto is the surf auteur from Finland and co-founder of the defunct Laika and the Cosmonauts. He's still making "instro" rock, but don't expect delirious old-school surf; rather, the Finn is taking instro to the moody Hollywood soundtracks of the '60s. Think of a sultry mix between twangy guitars and the classic scores of Quincy Jones, Henry Mancini (*Touch of Evil*), and Ennio Morricone. Big influences from the Wrecking Crew, too.

One of the best cuts, "Searching For Mr. M," has silky strings and an Afro-jazz groove under Jussi Jaakonaho's reverby baritone axe – Haavisto has a knack for writing memorable guitar hooks, and nails it here.

"The Grey Eminence" is another dreamy, cinematic gem, featuring walls of guitar, baritone, and even pedal steel. "Kuusamon Kotra" assimilates a 1963 track written by his father, himself a noted Finnish musician, while "Hazy Hollow" was co-written by Teisco Del Rey and the Ventures' Bob Spalding, the latter adding guitar to the alluring melody.

Whether you love surf/instro, fat Fender-reverb tones, or vintage Hollywood, grab this disc with confidence. It's one of those endlessly hip CDs you'll leave in the car, and play over and over, hearing fresh guitar licks with each spin. – **Pete Prown**

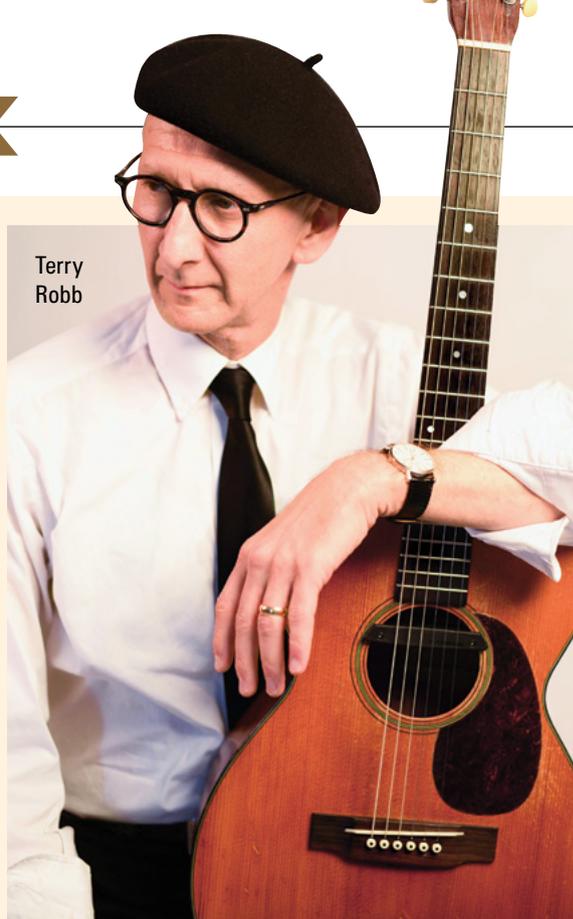


Jake Andrews In The Shadows

Twenty-three years ago, a guitarist who shall remain nameless was booked to play SXSW only to discover his slot was right after Jake Andrews, better known as 13-year-old "Guitar Jake" at the time. The W.C. Fields quote, "Never work with animals or children" was never more apropos.

By that time, the Austin phenom had already played with Gatmouth Brown on TV at age 11 – having jammed with Albert King at Antone's three years prior! Not someone a 40-something wants to follow.

In the mid '90s, there was a glut of teenage blues hotshots, but Andrews wisely waited until he was 19 to release his solo debut –



Terry Robb

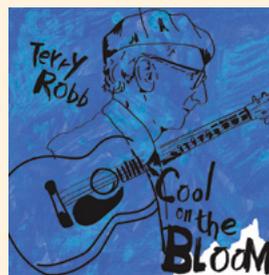
THE OREGON BLUES TRAIL

Portland-based Terry Robb has managed to keep a fairly low profile despite being one of the best players, on acoustic and electric, embracing a range of blues styles and then some. He is, rightly, an inductee in the Oregon Music Hall of Fame.

The 60-year-old has released eight solo albums and a duo CD with singer/harpist Curtis Salgado. He's appeared on albums by Salgado, The New Iberians, and Alice Stuart, and as one-fourth of the eclectic Acoustic Guitar Summit. He learned to make records by producing John Fahey, and produced and played on most albums of the guitar icon's last 25 years.

This acoustic outing

finds Robb in solo and ensemble settings, with only a couple of vocals. The opening 12-bar "Soc Hop" curls fleet phrases



Terry Robb Cool On The Bloom

around a lively dead-thumb beat alternating with walking bass. Robb's lightly swinging title track sounds like a standard you've never heard, and "Christmas In Istanbul," also an original, is both melodic and angular,

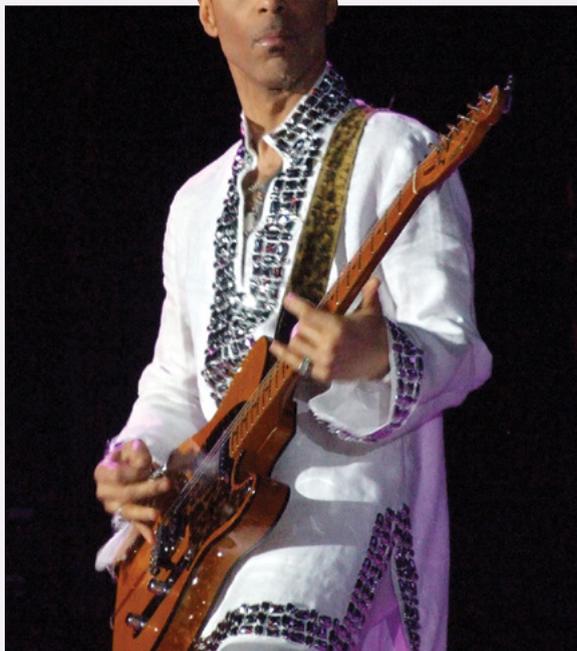
with occasional Django flashes. An instrumental arrangement of The Byrds' "You Showed Me" even sounds at home.

Robb taught himself to play after receiving a guitar from his uncle, who was a swing player associated with Lawrence Welk. As a kid, he followed local jazz legend Buddy Fite around, but was mainly attracted to blues guitar – "so my technique comes from there."

His list of influences includes Fahey, B.B., T-Bone, Charley Patton, Blind Blake, Canned Heat's Henry Vestine, Hubert Sumlin, Tommy Johnson, Son House, and John Hurt, as well as jazz saxophonists John Coltrane, Stan Getz, and Eric Dolphy. "But one guy I really liked," he adds, "was Mel Brown."

With a '47 Martin 0-18 on all the solo songs, a '57 00-18 on the band songs, and a '60s Harmony Sovereign when he switches to bottleneck, the tones are magnificent throughout. The two vocal numbers come as a surprise, not only because they're tucked into basically an instrumental set, but because Robb is a more than capable singer, as on Rube Lacy's "Ham Hound Crave," reminiscent of "Big Road Blues."

Single-note soloing over a slow blues is perhaps the litmus test for any blues guitarist, but it's especially hard to pull off on acoustic. Robb dives in headfirst on "Late Night Kahl," and proves more than up to the challenge. – **Dan Forte**

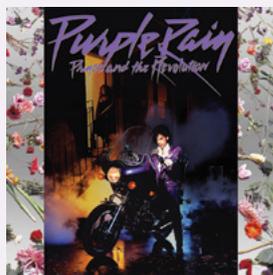


REVOLUTIONS

There was Prince before *Purple Rain* and Prince after *Purple Rain*. When Prince Rogers Nelson got signed to Warner Brothers Records at the age of 18 in 1977, he released a string of albums that showed him to be a freakishly talented multi-instrumentalist and composer. He was an auteur with a personal vision and a hands-on approach to recording that resulted in playing all the instruments. The albums *For You*, *Prince*, *Dirty Mind*, and *Controversy* built upon the success of each preceding album, garnering a loyal following. His live shows were legendary (the Rick James tour in particular), as he broke new ground humanizing the era's new wave movement with old-fashioned African American showmanship and sexuality. He fused pop, rock, falsetto soul

ballads, and created a distinct style of funk.

He was rewarded with platinum albums, but 1999 was his breakthrough to the "late to the party" record-buying public. His



Prince Purple Rain Deluxe Expanded Edition

devilish sexuality and the addictive funk-pop that permeated "Little Red Corvette" and "1999" seductively eased the uninitiated into the whirlwind that would follow. You loved him or you hated him, but you couldn't deny him. Then *Purple Rain* exploded on

to the public, and made Prince a household name

The two-CD Deluxe Expanded Edition is a 3D epic vision of that iconic album as Prince intended it. It includes a re-master of the original tapes from the soundtrack overseen by Prince, including unreleased tracks. These tracks include "Our Destiny," "Roadhouse Garden," "Possessed," "Electric Intercourse," "Father's Song," "We Can F**k," and "Katrina's Paper Dolls."

Also included is a disc of single edits and B-sides, and a DVD of *Prince and The Revolution Live At The Carrier Dome Syracuse, NY March 30, 1985*. Restored from the original master tapes, it's a white-hot performance that presents Prince's crystalized dream of a super-interracial rock band employing members of both genders and sexual identities. Bassist Brown Mark, guitarist Wendy Melvoin, and Prince put on an incredible show with ample fretboard antics while performing astonishing dance choreography.

These vault recordings reveal Prince in the mid '80s as a musical conduit for electro-pop, gospel, rock and roll, and musical theatre. Many of these recordings are collaborations with the Revolution. Individual band members are given the spotlight throughout on lead vocals, songwriting, or ensemble playing. It's an excellent package for Prince fans. Songs like "When Doves Cry," "I Would Die 4 U," "Baby I'm A Star," and "Purple Rain" will still give you chills. — **Oscar Jordan**

though he recorded with Austin's legendary Grey Ghost when he was 13 and the pianist was 89. He could have cut a killer album of Freddie and Albert King covers then or now, but he waited to find his own voice.

Now 37, he's segued from blues-rock heavily influenced by Stevie Ray to harder-edged rock with mature vocals and a varied guitar palette. There's still plenty of bluesy licks, as on "Roll With You," recalling Doyle Bramhall, Sr., but the herky-jerky instrumental "Breakaway" defies categorization. — **Dan Forte**

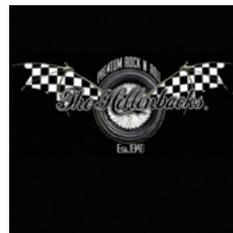


Roger Waters Is This the Life We Really Want?

Roger Waters is a prisoner of his own fame since, with rare exception, he has to make new music that sounds like Pink Floyd. On his first solo album in 25 years, he freely mines grooves, vocals, and effects that are Floyd trademarks and, frankly, that's what his fans want. Still, this is a strong album that focuses on Waters' vocals and famously dark lyrics.

On guitar we hear Waters' acoustic strumming paired with electric work from Jonathan Wilson (Father John Misty, Dawes), who can emulate David Gilmour with admirable restraint — a good example of both players can be heard on "Broken Bones." The single "Smell The Roses" draws its groove from 1975's "Have A Cigar," but no matter — it still cooks along with Wilson's funky seventh-chord and tritone vamp, and he introduces a haunting minor-key slide theme and tasty lead licks later on.

"Picture This" would have been right at home on *Animals*, but that stark, edgy style is still powerful today. It also encapsulates everything that was missing from the fluffer, Gilmour-led Floyd for 30 years — none other than Roger Waters himself. — **PP**



The Hellenbacks Vampires In The Desert

The Hellenbacks are defined by gritty guitars, huge sing-along choruses, and rock-and-roll swagger. Based in Las Vegas, their latest percolates with good ol' American '70s rock with a contemporary twist. Bassist Sean Koos,