

years ago on the West Side Of Chicago. Now, it was the South Side of Chicago that had all of the blues clubs featuring the likes of Muddy Waters, Howlin' Wolf, and Buddy Guy. But the West Side was largely in the background. Eddie Taylor Sr, and his wife, Vera Taylor brought the blues from Mississippi to Chicago in the early 50s. Moving forward to 2015, Larry Taylor and his many brothers and sisters decided to start recording and playing some of their parent's tunes to a new and excited audience. This album is one of the products of that. Thirteen songs are all written by

members of the family, with a large collection of musicians to help complement proceedings. Horn section, complete with tenor and alto sax help bring the blues, soul, and gospel to the fore. She Treats Me Just The Same, is the opening track, written and sung by Larry Taylor. What a way to kick off an album, so much blues and soul packed into this great tune. The plethora of musicians enhances every note perfectly. With just one song, this album has completely engaged my blues juices. Bad Girl, written by Eddie Taylor, features his sister, Demetria Taylor on vocals.

Now, many of you will be familiar with Demetria, as I am, but this tune is one hell of a belter. This album produces song after amazing song, each one holding its own alongside the previous ones. Not to be outdone by her sister, Brenda Taylor lends he vocals to, I Found Out, and Talk To Your Son, which is an adaptation of Talk To Your Daughter, by Robben Ford. Generations Of Blues is exactly what this album professes to be. Every blues enthusiast should get a copy of this album.

STEPHEN HARRISON

the pronunciation of her lyrics, it's vintage Mick Jagger style, and it saves this album from being a little too sweet and kind for its own good. The album finishes up with Always The Blues, which pretty much does what it says on the proverbial tin. There is some scorching guitar work, and maybe there should be more elsewhere on the record. This is a great introduction for those who are not familiar with the work of Jan James, and I suspect that when she takes this collection out to play, that a lot of the smoothness and sweetness of the production are rubbed right off and the raw blues shouter she has to be will shine right on through. Maybe a little of that rawness could have come through on more than a couple of songs, but that's a minor gripe. This is a good album, and it should please fans of Jan James, and more than likely grow some more.

ANDY HUGHES

and to heck with anyone else. Aply supported by a cohort of drums, bass and keys Dudley's lead and fills guitar work is excellent sitting alongside strong vocals. His writing kinda covers the usual fayre of girl trouble, life on the road, cars etc. The only real softer cut is Darkest Days but don't worry we get right back to business with I Want More Wild Young Days. **So, if you are looking for some seriously hard rocking blues you will find all you need on Guitar Kingdom**

GRAEME SCOTT

SKY TRAILS & PIE TALES

TREV TURLEY

The Cherished Synapse Publishing - BOOK REVIEW

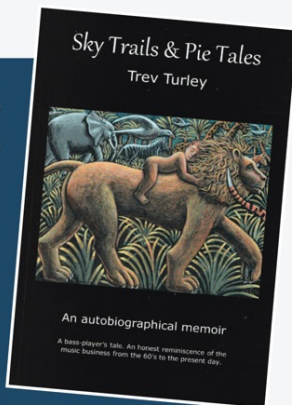
Turley is a name likely to be known to many UK blues fans for both his musicianship as a bass player and his reviews and contributions to UK blues music journals. Here, he takes the bull by the horns and explores his own contribution to the blues community and his at times revealing thoughts on the what ifs of a career in the business.

It's easy to say this is a 'warts and all' memoir of a career spanning over half a century but in reality it's more than that - thankfully, it's an intriguing read full of insight and integrity. Don't expect any salacious gossip here - Turley explains at the very outset that this is not his bag, nor what the memoir is about.

The guy has worked an interestingly broad scan of musical genres over the years and his passing thoughts on them all are included together with every aspect of his career, doubtless similar to many - especially in the early days - from starting gigging in the Midlands as a youngster to the move following, hoping for stardom of some kind in the gold-plated London streets - a quest that, like countless others both before and after, never quite hit the giddy heights. But despite this, Turley remains upbeat and would agree, I'm sure, that he had a wonderful life just by being a professional musician - a goal many would virtually die for.

An enjoyable romp through the life of a music pro, well worth catching, maybe as a good poolside, summer read!

IAIN PATIENCE



JAN JAMES

TIME BOMB

BLUE PALACE RECORDS

Jan James is a fixture of the Chicago blues scene and enjoys a serious reputation with our European friends in the Scandinavian countries, home of serious blues aficionados. Reading her biography, it advises that Jan played the iconic and troubled legend Janis Joplin in the life story drama Love Janis, so it would be reasonable to expect series of scorching raw-edged, soul-baring, throat-searing testimonies of the evils of the world in general, and men in particular. A pleasant surprise therefore, to find that Jan's voice is as smooth and easy as a Southern Comfort on an autumn evening. Desperate Times is a beautifully crafted piece of easy r'n'b with a bed of piano, sax, and tasteful guitar work. The further the album progresses, the more attractive Jam James' voice becomes, it lays you down in an atmosphere of sadness, but tinged with hope and optimism. But it's not all sweetness - Blood On Your Hands is a good down and dirty blues, complete with Jan James twisting

DUDLEY TAFT

GUITAR KINGDOM

INDEPENDENT

Confession time, as I have not listened to anything at all of Dudley's previous output and that is some ten solo albums at least plus others with several bands. He has had numerous film and television music placements as well however he has not crossed my ears until now. Guitar Kingdom has ten original tracks plus one Tinsley Ellis cover and as a collection it is hard and heavy for sure. Harking back, and drawing influence from perhaps the 1970s rock output of the likes of Purple, Sabbath Zeppelin etc, you have to ask yourself is that a good idea? Hell yeah! Black And Blues sets the very loud tone from the outset so be prepared to be pinned back in your seat if you even have your audio system at mid volume setting. This is who cares what the neighbours think music. I am going to push my system all the way to 11 for around forty minutes

JOHNNY KING & FRIENDS

CALL IT CONFUSION

SOL ISLAND

Johnny is a veteran singer and guitarist from Virginia who is obviously well-respected and equally well-connected, his list of friends is impressive. This is a busy, mostly blues set, with tracks often involving several vocalists and/or rhythm sections, this gives it a unique if sometimes overly busy sound, particularly on the opening, title track, though this settles down as the album progresses. This is a result of Johnny updating older analogue recorded songs; on this number, Tony Coleman recorded new drums alongside the now deceased Buddy Miles from the original. Miles also appears on the following number, the tempo- and genre-switching Lyric Fountain Station, it starts as a convincing slow blues and ends as a Santana-ish workout! Those other friends? Well, the album closes with 89 years old blues legend Bobby Rush tackling Slim Harpo's anthemic I'm A King Bee and making it his own. By this time though, Rush has already appeared on several tracks, both on harp and vocals. New Orleans outfit The Dirty Dozen Brass Band adds a distinctive touch to Freedom, Freedom, the soulful God's Own Blues, and the



ALBANY DOWN BORN IN THE ASHES

Independent

For their first new release since 2016 Albany Down have again linked up with go to producer Greg Haver at Rockfield Studios and between them they have conjured up a first-rate Blues Rock album. Vocalist/guitarist Paul Turley is joined by Ben Atkins (bass) and Peter Hancock (drums) in bringing to life a collection of songs about overcoming adversity mostly written during the dark days of lockdown. Always Want What You Can't Have is a kick ass opener with some spikey guitar playing from Paul as he lays bare the unfairness of the music business and relationships in general. Good News is next and carries through the mainstream rock vibe in a very catchy way.

Some excellent use of horns on Same Damn Thing gives the track a real Motown feel and brings some super variation to what's gone before, despite the lyric being about the repetitiveness of being caught in a rut. Paul shows his versatility as a songwriter with the reflective six-minute ballad about the passing of time and life's changes The Memory Of What Used To Be. Special mention for the wonderful backing vocals provided by Cat Wyn Southall and the sympathetic production by Greg Haver. Things get rocked up again with Reflections, a dirty bluesy look back at making wrong decisions, with more than a hint of Hendrix running through it.

“ a quality rock album with blues undercurrents running through

This is sure to fast become a live favourite. Darkest Day finds the band continuing to rock out whilst re-iterating the theme of moving forwards with renewed vigour and positivity. Kingdom Of The Blind is next and maybe I'm showing my age, but this reminded me very much of the best of NWOBHM (if you know, you know), a big classic rock song with cultural and philosophical references hidden in the lyrics. The fast paced Don't Look Back takes us on a high-energy one-way trip that there's no returning from that leads us nicely into I'll Come Running, an upbeat feel-good song with more first-class brass provided by New Zealand's Uppercut Horns. Your Days Are Numbered has a bad attitude crunchy guitar opening perfect for a tale of ending a bad relationship of some kind inspired by the corruption of those in positions of power.

The penultimate song is another heart felt ballad called Heavy Soul. It's a message of hope and positivity for those feeling overwhelmed complemented brilliantly by The Vulcan Strings and the Bedford Friends Choir. Final track Let Your Love Shine ends things in an upbeat feel-good way and is the perfect finale to what is a quality rock album with blues undercurrents running through.

STEVE YOURGLIVCH

Band Of Gypsies-flavoured Itchin' At The Root on which Buddy Miles plays and sings, and ex-Meter George Porter plays one of the two bass guitars. The Roanoke Gospel Choir help recreate a down-home Church feel on Oh My Captain and Savannah Red has a New Orleans feel, and Johnny himself gets the chance to shine on the instrumental That's It; his own Bobby Bland flavoured Recognition Blues is something else too. All tracks though are well worth a listen, and Johnny shows he knows how to be the leader of a real blues band and a half!

NORMAN DARWEN

MIKE BOURNE BAND FEATURING JOHNNY BURGIN

CRUISIN' KANSAS CITY

BLUE HEART RECORDS

Reading through the liner notes before listening to the album, it's made abundantly clear that Mike Bourne is attempting to pay homage to the many people who originated from Kansa City, Missouri, most notably, Abb Locke, Lee McBee, and Lindsay Shannon. Now these names may not be on the tip of your tongue, but they have all shaped blues music in Kansas City, whether it be playing with Howlin' Wolf, or Albert Collins, to owning the finest blues establishment in

Kansas City, BBS Lawnside. So, that's the jist of what the album is all about, the story is told through thirteen magnificent blues tunes, all written by Bourne himself. It's, therefore, a good place to start the album with, Cruisin' Kansas City, with its blues groove and Scotty Moore-type 50s guitar playing. Both styles are represented very well on the album, Johnny Burgin, complementing Bourne so well. What you also get is great horns, sax, and harmonica interweaving between the blues guitars of Bourne and Burgin. Not only does the album celebrate Kansas City's finest, but it also has a slightly deeper edge on some of the songs, Loose With The Truth being a perfect example. It starts as what you would think is a guy singing about his girl lying to him, straight to turning the tables towards politicians, on how they lie and promise everything, whilst actually delivering nothing. This could strike a chord with most countries, I'm sure. Help Somebody, and Too Young To Be Old, offer a more mellow outlook on life within the blues, both have a message that we all often miss in our day-to-day lives in the blues. I feel that I have gained something from this album, an awareness of how important Kansas City is to the world of blues, and also, just how good an artist Mike Bourne really is.

STEPHEN HARRISON

LIL' JIMMY REED WITH BEN LEVIN

BACK TO BATON ROUGE

NOLA BLUES RECORDS

The veteran guitarist and singer Lil' Jimmy Reed finds himself playing with a young whippersnapper, 23-year-old pianist Ben Levin on Back to Baton Rouge. Although on paper it might make for an odd pairing, on record it makes perfect sense. With Lil Jimmy Reed playing guitar, singing, and playing Harmonica, he is more than ably matched for blues feeling by the on-form, stylistically perfect Lewin. With a second guitar, bass, and drums, the ten tracks show a band perfectly at ease, delivering the mix of five originals and five covers on the album. Highlights include the slow 12-bar shuffle of Wish You Wouldn't, with a barrelhouse blues piano solo. Cincinnati's The Place To Be has a foot-tapping funk feeling, and the tempo is greatly reduced for the moody title track, Back to Baton Rouge. In the Wee Wee Hours is well played, with some upbeat piano, and Engine Light is a slow John Lee Hooker groove, with a deeply pitched vocal. I'm The Man Down There is another 12-bar shuffle with plenty of down-home wisdom in the vocals. There is no grandstanding technique here, and no musicians are being flashy for the sake of it, but there is plenty of