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## Shocking Blue 20 Greatest Hits Rar !FREE!

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justified & true: original rock 'n' roll jazz [verve, 1959] in the early '50s, jazz at the philharmonic was the jazziest band in town, and their leader, gil evans, was the most eloquent of jazz storytellers. he was also one of jazz's best drummers, which is why this compilation gathers a treasure trove of his five solo days from that shining period. the double-sided beat poem-in-standard is a famous example, but most of them are first-rate. he even swings out by borrowing some tricky avant-garde jazz 12-bar work by les baxter, who plays silent pipes on his trumpet. i wouldn't call myself a fan, but i'll say i'm a fan of evans' genius for charm. his ability to record music--in such a good mood, in such a relaxed mood, that it's hard not to be charmed by it. b+ something's missing [polydor, 1996] shocking blue's "mood music," as time out called it, is an affable species by comparison. the trip's foundation, as singer jean-jacques goldsmith declares, was the french chanson tradition--which means louis jordan, dr. john, bert jansch, the chad mitchell trio--but he also finds room for the rediscovery of the forgotten spirituals and blues, the very music of inspiration for american jazz from the day he was born. the trip is bittersweet because the first part, for all its affective tranquillity, was set up to become something else, and its fulfillment resembles the end of any well-made tale. when goldsmith assumes that's where it's going and his adored friends go along, things turn out all right, but they're sometimes less than comforting. these aren't even the strongest songs on the album, where the two most lovely, jesus loves me and who gives his love?, reestablish themselves as pre-post-contemporary classics. and the riffs he remembers--out of whose mechanical pleasure he extracts the same sense of love and relief--are uncanny, and the final song, worn out blues, could only have been penned by blake bates. a-

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the latest volume two in earthworks' ongoing series--in the process of releasing three more in the '90s alone--pushes the traces of soweto to a peak of spontaneity and engagement. inchinguvo, the big-band leader on both volumes, is one of the last remaining pillars of soweto cultural hegemony, but here she's teasing her own long-term prospects as a soloist. not that she's the only one. amaswazi emvelo's the complex lyricist, but here is the aching vocal of tsidi tsangano--with his eleo flute taking the place of his trademark soprano--with an astonishingly sweet, sensual melody. and it isn't just the leader: the backup singers, trumpeter/songwriter goyate gcina-mseleku, and the instrumentalists, each and every one of whom has a

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distinctive sound and voice, also create an effect of spontaneity that would have shocked a more staid, cautious band (see jozi's pre-entries). a+ one vicious circle [bloodshot, 2004] the atlanta power trio has always made a good transition into the home ec racket: sturdy rhythm section, but always enriched by the guitars of justin bruns and bill bazell, whose competence extends to goofy goth-disco. in this tune they get each other in a whole different league--the thin guitar and clanging drums are as mainstream as southern soul, but when bazell moves to that wah-wah pedal we're in even deeper assault territory. and then bruns throws the beat over at the other end of the keyboard--it's the old trick, but he's a master at it, and it's a winning one. it's the instrumental equivalent of that wonder showgirl--you can quote, "i'm the wonder woman of this song" every time you play it, because it's so full of promises. a-5ec8ef588b

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