

to that found in the theme tune of *The Odd Couple*; to the current paucity of shops in many a high street with *High Street Lament*, a piano led blues backed by a sombre saxophone and melancholy, fateful trumpet, underpinned by slow brushwork and bass. The current government's health guidelines *Five Portions A Day*. Is a more optimistic calypso flavoured swaying trumpet and saxophone outing. A very nice little mover and groover is found on *Messin' Around With The Blues*, the upbeat drum work is matched with a lively piano and trilling trumpet which is joined by swaying saxophones. The current line-up includes Kit Packham: lead vocals, alto and tenor saxophones, Perry White: keyboards, Olly Blanchflower: double bass, Kenrick Rowe: drums, Steve Knight: guitar, Simon Da Silva: trumpet and last but not least Tracy Mendham: tenor and baritone saxophones. Ordinary subjects and classic rhythms are happily combined to achieve an enjoyably relevant and contemporary sound as in the witty and saucy *Not That Kind Of Swinger*, Kit amusingly recounts the confusion a musician encounters when he answers the wrong kind of advert. The rolling rumba of *This Old Dog*, re-affirms that you are never too old to learn, the album finishes with a fine rendition of *Ain't Nobody Here Except Us Chickens*.

BRIAN HARMAN

JOOST DE LANGE

CRAZY TIMES

Independent



This is the third album that Joost de Lange and his band Rock/Blues Experience have released. Joost is

well known in the Benelux area though, as before putting this combo together he was part of well-known Dutch band Yes You Did and was involved in recording five albums with them. The other members here also played in that band at various times. Calling the band Rock/Blues Experience clearly tells you what to

expect here, a mix of blues and classic rock over ten tracks played with pride.

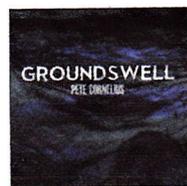
This is none more evident than on album opener *Leave This Town*, decent vocals and good guitar breaks setting down a marker for the album as a whole. It's clear that despite being quite a young band there is some experience at work here. A lot of the excesses and clichés of the genre are avoided and there is variation and some good song writing on display. *Reach Your Goal* opens with some nice crunchy bass lines and is a slower paced tempo that I personally found the band sounded better in. This is followed by the ballad, *Memories* and then *Crazy Thing* that includes a lovely bit of blues guitar mid-song. An instrumental, *Sitting By The Lake* slows things down nicely again. The penultimate track, *Turn Me On* is a bit generic but really hits a groove and is fun before we get an out and out rock'n'roller in *Divine* bringing the album to a close. This isn't going to catapult the band into international recognition but it's a carefully constructed collection of songs that I can imagine are super live. The two guitars never obstruct each other but it would be nice to know what leads were Joost and which were Dennis Van de Bor. The band is completed by Robbin Van de Bor (Bass) and Roland Baak (drums). I haven't heard the previous albums but look forward to the next one as I get the feeling this is a band that is still trying to develop its own sound.

STEVE YOURGLIVCH

PETE CORNELIUS

GROUNDSWELL

Only Blues Music



Tasmanian Cornelius recorded this album almost entirely live in a neighbour's house in Elephant Pass.

And it shows in that the emotional force between artist's heart and listener's ear ie you get what he's trying to say, a smart decision in my opinion. Cornelius made his name

fronting a hard rockin' Texas blues unit, The DeVilles a la guitar slinger. But on this and the predecessor *Tumbleweed*, he has settled into a more mellow style away from guitar solos and Texas raunch. Not to say there are no moments of real guitar fire. The Hendrix style solo on *Repo Man*, shows where he's coming from. The New Orleans inspired opener *Drinking The Blues*, or the cute *Goodnight My Love* (a lullaby to his new young daughter), show what a warm song-writer he is. Like his contemporaries, Cornelius's voice is a perfect foil for his guitar playing, like on closer, the acoustic *Strong Suit*, wouldn't surprise me to see that covered. His slight country lilt comes across on the Meters-like *Talkin' 'Bout New Orleans* or the sinewy lobe of *Cold Water*. His playing, and that of the band, is nicely balanced against the song writing and vocals across the album. Showing great imagination and great fretwork, I have no hesitation in recommending you visit www.petercornelius.com and purchase a copy.

CLIVE RAWLINGS

KAT & CO

IKAT THE BLUES

ToneTrade



KAT & Co's debut album is an album of contrasts, of light and shade. At times, there is intensity, a brood menace. At others, sheer joy. *New Spleen Blues* starts the album in a dark vein, with a slow, sinister, funky groove, but, first contrast, one punctuated by light, cool guitar. *Not My Fault* is a romantic lament for the widowed elderly, but manages to be surprisingly upbeat. *Payin' My Dues* is an inspired verbal duel between Kat and her no-good wastrel musician partner in the distinguished shape of Mud Morganfield. Kat in looks and (at times) vocals has similarities to Eartha Kitt and this comes through on songs like *Iron Rose*, which is a cheerful, good old-fashioned R 'n' B romp. *Make It Rain* has keys very reminiscent of a