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John Heidt



**Plant and
son Krauss**
Raising Sand

Rounder
...dellows couplings with
troters are nothing new;
concept has been done
become somewhat of a
when there's a musi-
an merely commercial,
putting two marquee
er, and when there's an
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ugh Plant has invariably
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e distinctive yet versatile
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ntman has delved into
ld musics from blues to
ldle Eastern, while the
former fiddle prodigy
savior scored her first
with "Baby, Now That
ou" (via the '60s British
e Foundations).
the third element that
projects work (or not) is
— in this case, T-Bone
hemed the famed O
e Art Thou soundtrack
d Skaggs). Here, Burnett
parent of backings — a
lent of the CD's black-
s of Plant and Krauss,

Norman Blake. This isn't about licks;
it's about atmosphere.
The CD's single, the Everly Brothers'
"Gone, Gone, Gone," is one of the
album's only uptempo numbers. Even
Allen Toussaint's "Fortune Teller" is
toned down, with Plant's voice ac-
companied at times by only tremolo
guitar.
But it's the slow songs — two by Byrd
Gene Clark, one by Mel Tillis (the
lilting "Stick With Me Baby"), and
the Gypsy-tinged "Sister Rosetta Goes
Before Us," penned by Burnett's ex,
Sam Phillips — that give the record its
stark quality. Krauss' solo turn on Tom
Waits' "Trampled Rose" and Plant's on
Townes Van Zandt's "Nothin'" are the
most vivid examples of the haunting
quality of this impressive collabora-
tion. — **DF**



The Bridge
The Bridge
Hyena Records

The Bridge serves up a time-honored
mix of roots music with gusto and
grace, and deserves a place with bands
like Little Feat and the Band. Cris
Jacobs writes, plays guitar, and sings in
a manner that puts him in the upper
echelon of modern musicians. The
rest of the band helps drive the songs:
Kenny Liner (mandolin) plays wonder-
fully — and subtly; Dave Markowitz
(bass), Mike Gambone (drums), and
several guests on keyboard supply
strong support.
Jacobs' vocals are soulful and
restrained, while his soloing propels
bluesy funk on songs like "Get Back
Up" and "Bad Locomotive," the lat-
ter being a guitar lover's dream with
a funky, open rhythm guitar and a
rockin' solo. He does much the same
on "Shake 'em Down," starting with a
jazzy intro that sees Jacobs doubling
up with saxophonist Chris Bentley
before the verses and before a dazzling
solo that features chords, double-stops,
and single-lines all used tastefully and
gracefully.
The band shows off fine country
roots on songs including "Country
Mile," with Jacobs on dobro, and
"Chains," a bluegrass stomper that
gives Liner room to shine.
The music of *The Bridge* is that rare
mix of American roots music that often
is diluted to the point of being unrec-
ognizable. With another record or two



Patty Larkin
Watch The Sky
Vanguard Records

Patty Larkin is one of the finest
acoustic guitarists in the world. On
her 12th release, *Watch The Sky*, she
focuses on her songwriting, singing,
and multi-instrumental talents. The
final results are as stellar as her guitar
playing.
Unlike prior recordings, usually
group efforts involving other musi-
cians in a commercial studio environ-
ment, *Watch The Sky* was recorded in
her home studio. Larkin plays acoustic
and electric guitar, baritone guitar,
lapsteel, national steel, bass, banjo,
bouzouki, toy organ, percussion loops,
and does all the vocals.

Although not intended as a concept
album, many of the songs share a
contemplative quality. The opener,
"Phone Message," revolves around
an indie/Celtic rhythmic pattern on
synth drums and a textural bed of
instruments that aren't so much in-
dividual tracks as an environment for
the melody to rest in. The second track,
"Cover Me," has a more traditional gita-
r-based structure, driven by vocals
against a strong acoustic fingerpicking
pattern. Other instruments, including
baritone guitar, ride along deep in the
background. And while this is a solo
effort, the arrangements are anything
but Spartan. "Beautiful" has so many
layers and aural decoration it's difficult
to believe it was recorded by one person
in a home studio.
Longtime fans may find *Watch The
Sky* a bit of a leap from Larkin's earlier
releases, but after only a couple of
listens they'll be smitten by its songs
and innovative arrangements. — **Steven
Stone**



Oz Noy
Fuzzy
Magnitude Records

Oz Noy's brand of fusion rests in
unique bends, sounds, and flurries.
His leanings are definitely jazz, but
there are plenty of rock influences in
the Israeli-born guitarist's music.
Noy's quirkiness shows up on cuts
like "Cosmic Background," where he
supplies chords and choppy rhythms
that at first seem a little off-kilter, but

"Evident" is another one of th
quirky tunes that ultimately takes
the air of a jazz standard. Oz's ba
work is in a place of its own, too; "T
Wishes" is stately, almost to the p
of sounding like a classical music pi
"In a Simple Way" is beautiful, and
take on Prince's "Sometimes It Sm
In April" features chiming chords;
a lovely middle-eastern feel highlig
by Oz's electric star playing. The s
is also a perfect example of the m
chords. While it's obvious he can r
anything, his imagination and
make him unique.
Noy has some fine help thro
out the CD — names you may kn
like Will Lee, Keith Carlock, Vin
Colaiuta, and Jim Beard are huge
the New York jazz scene, so don't
surprised to see Noy's name becom
as familiar as theirs. — **JH**



Dailey & Vincent
Dailey & Vincent
Rounder Records

Dailey and Vincent's powerful co
bination of effusive vocals and fi-
instrumentals make this debut one
of the most impressive bluegrass albu
of '07 — which was an exceptional
for the genre.
Jamie Dailey and Darrin Vinc
are pros; Dailey spent nine years
lead singer and guitarist with Do
Lawson, while Darrin Vincent I
been with the Ricky Skaggs band
a multi-instrumentalist and harm
vocalist for 10 years. Together, they
garnered 21 International Bluegr
Musicians Association (IBMA) awa
Vincent co-produced three artista
and commercially successful albu
by his sister, Rhonda Vincent.
bandleaders, they demonstrate th
musical personalities.
Dailey and Vincent takes the b
parts of Doyle Lawson's Quicksil
band combined with the superso
speed of Skaggs' Kentucky Thund
The opening tune, "Sweet Carri
clocks in at only 2:17, but it perform
so briskly there's time for a full-len
banjo intro, three verses, four chorus
and three full-length solos!
But not all songs are Mach 10 bar
burners. "River of Time" lopes alo
at slightly more than a toe-tapping I
beats per minute compared to "Sw
Carrie's" outrageous 193! Their vo
harmonies are as spot-on as the

between the wah pedal, rat sound, and soaring high guitar to fill several of the title cut, a funk-emorable head and tail and psychedelica with oling.

the surface this CD is k, there's a lot of jazz. offers chiming guitars as, and "Wakan Tanka" h that lets Carl feature . Things end perfectly h TV." It's a tune with a head and a rolling solo that would make Jim get a little spoken word rix when a voice in the s "May you Never have Jazz again," referencing c proclamation. Funny

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Plant and Krauss sing Sand

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horizon as far as the eye can see. Not surprisingly, in addition to himself, the guitarists Burnett picked to *underplay* are Marc Ribot, steeler Greg Leisz, and chief instrumentalist on *O Brother*, Norman Blake. This isn't about licks; it's about atmosphere.

The CD's single, the Everly Brothers' "Gone, Gone, Gone," is one of the album's only uptempo numbers. Even Allen Toussaint's "Fortune Teller" is toned down, with Plant's voice accompanied at times by only tremolo guitar.

But it's the slow songs – two by Byrd Gene Clark, one by Mel Tillis (the lilting "Stick With Me Baby"), and the Gypsy-tinged "Sister Rosetta Goes Before Us," penned by Burnett's ex, Sam Phillips – that give the record its stark quality. Krauss' solo turn on Tom Waits' "Trampled Rose" and Plant's on Townes Van Zandt's "Nothin'" are the most vivid examples of the haunting quality of this impressive collaboration. – **DF**



The Bridge The Bridge Hyena Records

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Jacobs' vocals are soulful and restrained, while his soloing propels bluesy funk on songs like "Get Back Up" and "Bad Locomotive," the latter being a guitar lover's dream with a funky, open rhythm guitar and a rockin' solo. He does much the same on "Shake 'em Down," starting with a jazzy intro that sees Jacobs doubling up with saxophonist Chris Bentley before the verses and before a dazzling solo that features chords, double-stops,

in that rarefied air where the biggest names roam. – **JH**



Patty Larkin Watch The Sky Vanguard Records

Patty Larkin is one of the finest acoustic guitarists in the world. On her 12th release, *Watch The Sky*, she focuses on her songwriting, singing, and multi-instrumental talents. The final results are as stellar as her guitar playing.

Unlike prior recordings, usually group efforts involving other musicians in a commercial studio environment, *Watch The Sky* was recorded in her home studio. Larkin plays acoustic and electric guitar, baritone guitar, lapsteel, national steel, bass, banjo, bouzouki, toy organ, percussion loops, and does all the vocals.

Although not intended as a concept album, many of the songs share a contemplative quality. The opener, "Phone Message," revolves around an Indie/Celtic rhythmic pattern on synth drums and a textural bed of instruments that aren't so much individual tracks as an environment for the melody to rest in. The second track, "Cover Me," has a more traditional guitar-based structure, driven by vocals against a strong acoustic fingerpicking pattern. Other instruments, including baritone guitar, ride along deep in the background. And while this is a solo effort, the arrangements are anything but Spartan. "Beautiful" has so many layers and aural decoration it's difficult to believe it was recorded by one person in a home studio.

Longtime fans may find *Watch The Sky* a bit of a leap from Larkin's earlier releases, but after only a couple of listens they'll be smitten by its songs and innovative arrangements. – **Steven Stone**



Oz Noy

"Epistrofunk" lets us in on his unique style. The intro is major-league funk but by the middle is about jangly chords and an odd-time feel before it locks back in to James Brown-lanc "Evidence" is another one of those quirky tunes that ultimately takes the air of a jazz standard. Oz's ballad work is in a place of its own, too; "Three Wishes" is stately, almost to the point of sounding like a classical music piece. "In a Simple Way" is beautiful, and he takes on Prince's "Sometimes It Snow In April" featuring chiming chords and a lovely middle-eastern feel highlighted by Oz's electric sitar playing. The son is also a perfect example of the man's chops. While it's obvious he can play anything, his imagination and feel make him unique.

Noy has some fine help throughout the CD – names you may know like Will Lee, Keith Carlock, Vinnie Colaiuta, and Jim Beard are huge on the New York jazz scene, so don't be surprised to see Noy's name become as familiar as theirs. – **JH**



Dailey & Vincent Dailey & Vincent Rounder Records

Dailey and Vincent's powerful combination of effusive vocals and fier instruments make this debut one of the most impressive bluegrass albums of '07 – which was an exceptional year for the genre.

Jamie Dailey and Darrin Vincent are pros; Dailey spent nine years as a lead singer and guitarist with Doyle Lawson, while Darrin Vincent has been with the Ricky Skaggs band as multi-instrumentalist and harmonica vocalist for 10 years. Together, they've garnered 21 International Bluegrass Musicians Association (IBMA) awards; Vincent co-produced three artistically and commercially successful albums by his sister, Rhonda Vincent. A bandleaders, they demonstrate their musical personalities.

Dailey and Vincent takes the best parts of Doyle Lawson's Quicksilver band combined with the superlative speed of Skaggs' Kentucky Thunde-