

Jim Campilongo with trademark Tele.

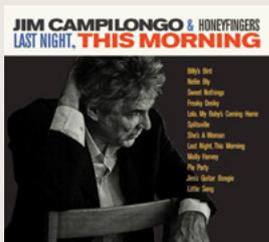
## HILLBILLY TWANG

Jim Campilongo plays the kind of grownup guitar that makes the rest of us want to put aside our childish noodlings and play something with substance.

Drawing from the good stuff, Campilongo is known for crafting a pastiche of western swing, blues, country, and jazz. To be clear, he's not some archival guitar demonstrator with a retro haircut and matching shoes. He's a relevant forward-thinking artist in his own right. His catalogue displays a wide range of themes and moods perfectly illustrated by the sting of his Telecaster.

Weaned on Jimmy Bryant, Chet Atkins, Roy Buchanan, Hank Garland, and Speedy West, Campilongo takes elements of American guitar styles and molds them into sly-humored compositions born of reverb and bite.

Guitarist/arranger Luca



### Jim Campilongo Last Night, This Morning

Benedetti and Campilongo co-produced this new album. With their country-bop cohorts Honeyfingers, they cover older compositions from Campilongo's back catalog beginning with 1996's *Jim Campilongo and the 10 Gallon Cats* to 2014's *Dream Dictionary*. The rest of the crew consists of Jonny Lam on pedal steel, guitarist Roy Williams, bassist David Speranza, and drummer Russ Meissner.

"Billy's Bird" sashays with its friendly western bounce and peekaboo guitar solos. It features everything from Gypsy

jazz, Nashville chicken pickin', and virtuoso pedal steel. Perfectly harmonized lines segue into "Nellie Bly" which was originally featured on 2006's *Heaven Is Creepy*. Now backed by a full ensemble and a different arrangement, this tune evokes the sensation of sitting in the back seat of a Pontiac woodie while cruising along the highway in the 1950s.

"Freaky Dreike" from 2003's *American Hips* gets a fresh treatment as well with its hypnotic two-beat groove and rockabilly meets jazz Manouche flourishes. Special mention goes to Roy Williams who adds authentic flavor throughout. The juxtaposition of his Django-esque lines zipping between Campilongo's hillbilly jazz and Jonny Lam's luscious pedal steel makes for a succulent recipe.

"Splitsville" is classic early Campilongo from his *10 Gallon Cats* period with its driving rhythms and Princeton powered double-stops. "Molly Harvey" from *Live at the DuNord* originally released in 2000, shows Campilongo's plaintive side with this somber ballad, while "She's A Woman" by the Beatles blends the sensibilities of Carl Perkins and Chet Atkins.

This is a brilliant record with magic and artistry that joins the best material from past albums, with new performances. Campilongo plays with a countrified New York drawl creating music that is familiar, yet fresh and inspiring. — **Oscar Jordan**

Wilson ("Black Cat Bone," featuring Thompson on lap steel).

The CD was produced and engineered by another blues guitar great, Kid Andersen, at his Greaseland Studio – fast becoming the place in the Bay Area for authentic blues. — **Dan Forte**



### Richard Bennett

#### Contrary Cocktail

Richard Bennett works with a jazzman's precision and taste, a swing player's cool, and a rockabilly's sense of urgency and fun. As a songwriter of guitar-centric instrumentals, his songs are visually as well as emotionally evocative, flowing out of your speakers in Technicolor.

The lonesome trumpet of "That Girl Was Northern," followed by luscious electric then acoustic lines, seem to come from a less-cynical, more-romantic time – the days when hi-fidelity was the industry standard and the jukebox, dashboard radio, and home-stereo turntables made records sound their best; after all, Bennett does call his label "Moderne Shellac."

He is adept at almost anything with strings. His steel guitar on "Segue To Sundown" shows why he's in demand at Nashville sessions, even in a town full of great steel players. But listening to him play the six-string guitar – especially on a song like "A Lovely Day To Cry" – or his brilliant Latin-inflected "Tresero" – is to hear scope and possibilities of that wonderful instrument that captivates us all. — **Rick Allen**



### Scott Henderson Vibe Station

The latest from Scott Henderson brings more of what we've come to expect from the Stratmaster – his usual liquid tone, great chops, and masterful writing are all on full display.

Henderson showcases his unique sound starting with the opener, "Church Of Xotic Dance." The song introduces the listener to his use of slinky sound, dynamics, and surprising shifts in mood. In fact, like a couple tunes here, the song is almost written in movements. You get the clever melody and great soloing before things slow down