

Walker tells nice stories about honest folks

Ah, yes. Winter has given way to spring. March has given way to April. Sanity has given way to insanity. So, too, the **Daily Nebraskan** must give way to mini-record reviews, like it or not. Ah, yes.

Jerry Jeff Walker. Jerry Jeff Walker. MCA (DL 7-5384.)

Aaaaaahhhh. Jerry Jeff Walker can sure tell a nice story. You might figure that the guy who wrote one of the best songs (Mr. Bojangles) would have some other people to sing about. No disappointments. This album is full of them, stories about honest folks and they're refreshing.

The album was recorded in Austin, Texas and New York. It was recorded "live" but not in performance. Walker simply got together with some friends and put the songs on tape. The result is a pleasant "sittin' round the kitchen table with a bottle of wine" sound that does well by the lyrics of the songs.

For instance, "Charlie Dunn", a bootmaking artisan "Charlie can tell what's wrong with your feet just by feeling 'em with his hands, And he can take a look at the boot you wear and know a whole lot about the man...he never put a mark in the boot/He just hopes that you can remember him the same way that he does you...And it made Charlie real pleased/To see me walkin' with ease."

He is tender, honest and straightforward with the subjects of his songs because that's the kind of people the subjects are. It's a great record of the American people—hobos, bootmakers and bar musicians.

One of my favorites is "Curly and Lil". Walker sings: "Curly would drive that old pickup truck, Lily would roll the cigarettes...Curly told me if you want to be free, You got to be your own boss, Be fair with those you like, do what you think is right, If they still don't like it, pack it up and walk."

Some of the songs are country stompers and others are pretty ballads. All of them are good.

Bart Becker

Second Album. Roy Buchanan. Polydor (PD-5046.)

Roy Buchanan had the reputation of "the World's Greatest Rock Guitarist" before his first album was released. I'm not familiar with it, but Second Album isn't a good defense of that title.



Guitarist Roy Buchanan...carries the reputation of being the world's greatest picker.

Not that it's a bad record. In fact it's a good one technically. This album is seven-eighths instrumental and although Buchanan is indisputably a fine guitar technician with plenty of versatility, his playing on the record seems pretty emotionless.

Side one opens with a rocker called "Filthy Teddy" which is mostly a showcase for Buchanan's slick moves. "After Hours" and "Five String Blues" are both slow blues songs. Naturally "the World's Greatest" is the main man in each song but occasionally some other musicians take short breaks. They shouldn't.

The side ends with "Thank You Lord" on which Buchanan exhibits some breathy singing. He shouldn't. But watch out! Side two's just over the edge of the record and Buchanan and friends have an ambush planned.

It starts off with "Treat Her Right," featuring Chuck Tilley on vocals. It's a good choice for this album although it doesn't have the frenetic energy of the Roy Head original. "I Won't Tell You No Lies" is held together with a long, well-paced guitar line. Buchanan bites off just enough so he can chew comfortably in this one.

When it comes to the last two songs, the album

begins hopping. "Tribute to Elmore James" rears back and blows long and hard while "She Once Lived Here" is a pretty country ballad to end the album.

B.B.

Faces. Shawn Phillips. A&M (SP4363).

Shawn Phillips is, from top to bottom, soft rock. Because of this his album *Faces* is one-dimensional. But it's a nice single dimension.

Phillips has a quiet, emotionally well-based voice which slips easily into a pleasant listening pattern. He can, at times, increase his pace and intensity, to his credit. But it's still soft rock, plain as day.

Faces contains cuts from 1969 to 1972, spanning quite a portion of Phillips' creative career. But the album holds together surprisingly well. All the way from a gorgeous instrumental "L'Ballade" to well-known versions of "Parisien Plight II", "We," "Hey Miss Lonely" and the almost over-popular "I Took a Walk," the album is a corker.

Shawn Phillips deserves popularity in his own way. Jim Gray

Hush 'N' Thunder. Yusef Lateef. Atlantic (SD1635). Besides being a giant in appearance and physical structure, Yusef Lateef is one of the most under-rated giant reedmen in jazz.

On *Hush 'N' Thunder*, Lateef offers just that. From quiet peaceful moods like "Come Sunday" and "Opus Pt. I," Lateef moves on to gospelish "This Old Building," "His Eye on the Sparrow" and finally to hard driving jazz on "The Hump" "Opus Pt. II" and "Prayer."

For the most part Lateef sticks to his flute and tenor sax, but when he ventures out on "Prayer" he's using a pneumatic flute and a shannai, producing some strange but exciting sounds.

"Sunset" is deceiving. Opening with a mournful "House of Usher" feeling, complete with moans and groans, it then moves into a sterling piece, with some nice work done by Kenny Barron on piano.

The hush and thunder parts of the album work, but it's the middle part, the gospelish sounds, that fail. They almost seem to have been included to provide a rounded offering of tunes, rather than what is good. But then charts like "The Hump," "Sunset" and "Prayer" more than make up for this mistake.

Larry Kubert

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