

## ALBUMS

**CROWN PRINCE WATERFORD**  
**With Jim McKaba and The After Hours Band**  
**All Over But The Shoutin'**

Springing The Blues Productions (US) no #

This new release by Crown Prince Waterford will come as quite a shock to those familiar with this singer's rich musical past, and, particularly, his more recent calling as the Reverend Solomon Charles Waterford. For the uninitiated Waterford is one of the few survivors of the blues shouting style first popularized by Big Joe Turner and Wynonie Harris over a half century ago. He began his musical career in 1936, and continued to perform over the next three decades, all the while easily straddling the blues and jazz divide. During that time Waterford worked with such noted musicians as Charlie Christian, Mary Lou Williams, Jay McShann, and Pete Johnson, to name just a few. Although never becoming a major hit-maker, he recorded prolifically, with a number of excellent sides appearing on Philo, Aladdin, Capitol, King and Excello. Then, in 1965, a lifelong dream of Waterford's was fulfilled when he became a preacher. Building several churches in northern Florida, he served the ministry for over 30 years. Although he had long since abandoned his secular musical career, he continued to sing in church, recording a gospel album on the Envy label entitled 'The Reverend Waterford Sings'. In recent years Waterford's blues legacy has been well represented on the reissue market with releases on both the Westside (shared with one of his mentors Walter Brown) and the Classics labels. However, efforts to interview Waterford have been mostly met with a reluctance to discuss his days as a blues singer. So how did this surprising reemergence come about?

Now retired from the church and with spare time on his hands Waterford became aware of the annual Springing The Blues festival in his home of Jacksonville, Florida. Realizing that he hadn't lost his love of performing he contacted the festival's producer, Sam Veal, about the possibility of securing a spot, and more importantly helping him to find an appropriate backing band. Fortunately an excellent local jump blues group called The After Hours Band was available, and after meeting with pianist Jim McKaba, Waterford began rehearsing with them. Then, in April of 2002 Waterford, with The After Hours Band in support, played the festival to an enthusiastic response, and the following month they went into the studio together to record the material found on this wonderful CD.

'All Over But The Shoutin'' is the type of recording that comes around only once in a very long while. Never sounding dated, the music is still very much crafted in the best of the jump blues tradition. In spite of his late 80s age, Waterford's voice sounds both amazingly vital and resilient. In fact there is now an appealing richness to his timbre that was absent from his previous recordings. The playlist strikes a nice balance between Waterford's own vintage compositions and blues standards. Although difficult to pick out highlights, I particularly enjoyed the salacious 'Merry Go Round Blues' and the far too short 'Time To Blow' absolutely

rocks! Waterford delivers 'Move Your Hand Baby' with a sly wink and a grin, and 'Garfield Avenue Blues' is a beautiful personalized blues.

Waterford pays tribute to several of his musical peers with Pete Johnson's 'Roll 'Em Pete', Joe Turner's 'Piney Brown Blues', and Walter Brown is represented with both 'Confessin' The Blues' and the lesser known 'Lonely Boy Blues'. Completing the 10-track blues shouter's menu are the evergreen 'How Long Blues' and 'Worried Life Blues'. Some may be wary of a track listing peppered with a large dose of familiar material. They need not worry. Waterford provides ample evidence that great blues singing is timeless and the band provides just the right amount of spice to hold the listener's attention. Although the spotlight is justifiably on the Crown Prince's vocals, the band is given sufficient solo space to make their own sympathetic contributions on piano, saxophone and guitar. My only reservation is that the playing time is rather short at just over 30 minutes. But how can one possibly complain? We should be extremely grateful that Waterford had both the courage and strength to sing once again. Who would have thought that his inspiration would have led to such an enjoyable result?

I'm extremely disappointed to report that Charles Waterford's health took a turn for the worse not long after this recording. It seems highly unlikely that further performances, or the in-depth interview I had hoped to get, will be forthcoming. This is all the more reason to treasure this gem of a release. In addition to the marvelous music, the liner notes nicely summarize the Crown Prince's story and are generously illustrated with photographs, posters and newspaper clippings from Waterford's personal collection. Unreservedly recommended.

'All Over But The Shoutin'' may be ordered from either Roots and Rhythm at [www.rootsandrhythm.com](http://www.rootsandrhythm.com) or through the Springing The Blues Festival website at [www.springingtheblues.com](http://www.springingtheblues.com)  
 Brian Baumgartner



**IKE TURNER**  
**and The Kings Of Rhythm**  
**The Resurrection:**  
**Live at the Montreux**  
**Jazz Festival**  
 Isabel (French) IS 640202

Ike Turner has been recording for over 50 years, and has collected a vast repertoire of music along the way. To everyone's joy, a couple of years ago he re-formed the Kings Of Rhythm, with some original members, and has been touring with them as a knockout act ever since. Happily, one of his performances was captured in July 2002 at Montreux for this release, and it's not just a terrific example of his live show, but a veritable treasury of what has passed under his personal musical bridge.



Starting off with a brief but cooking band introduction, Ike is brought on to go straight into 'Baby's Got It', a brass-laden instrumental rocker, with Ike on his keyboard and the rolling piano played by one of Ike's oldest friends, Ernest Lane. Lane's style is so similar to Ike's on this boogie, that one could be forgiven for mixing them up! Next, for me, is the absolute killer-diller of the whole CD. 'Sweet Black Angel' smoulders and smokes with the gently moaning horns in the background, Ike on unmistakable guitar and deep-down vocals (some great asides!), while Lane again obliges on piano. Get this: this was recorded exactly 53 years and one week after Lane accompanied Robert Nighthawk on his 1949 Aristocrat version of the song! I'm dazzled and in awe!

'Ike's Theme' is a typical rocking showcase for Ike's whammy-bending guitar (and good to hear the baritone sax in the background), while 'You Can't Winnun All' is his updated take on a song which he has been involved in committing to wax a few times over the years, 'You've Got To Lose'. 'Ike's Boogie Woogie' features the man himself on piano, and again has riffing horns. Then it's down and dirty time again, back to Clarksdale roots for 'Catfish Blues' where Ike's guitar is just wonderfully 'real'. A bit of a leap in culture takes us into 'Mercy Mercy Mercy', a festival favourite and undeniably grooving attractive number which gives various band members a chance to take the lead.

A storming version of Ike's old St Louis buddy Chuck Berry's 'Johnny B. Goode' is followed by a four-song section by Audrey Madison, doing the 'Tina bit' — well, that was a big part of Ike's musical past. She does a stunning version of 'Only Women Bleed', followed by 'Nutbush City Limit', 'I've Been Loving You Too Long' and finishing the show with 'Proud Mary' — long a fave of mine with Ike's arrangement being so brooding in its lead up to point of 'explosion'.

Someone mentioned to me that 'Rocket 88' wasn't included. Do you know, I hadn't even noticed. It is just so good to hear Ike with a full band in support. All musicians excel, but special mention must be made not only of Ernest Lane, but also Mack Johnson on trumpet. All deserve a namecheck, but with two saxophonists, a third keyboard player, guitarist, bass player and drummer, we could run out of space. Above all, this CD is a tribute to the incredible musicianship of Ike Turner, his long pedigree, and ability as a bandleader. *The King Of Rhythm. Cilla Huggins*

**EUGENE 'HIDEAWAY' BRIDGES**  
**Jump The Joint**  
 Armadillo (UK) ARMD 00015

Since moving to this country a few years ago Eugene 'Hideaway' Bridges has built a reputation as a talented young bluesman with a voice that's more than a little influenced by Sam

## REVIEWS

& NEW CD  
 RELEASE  
 CHECKLIST

