

EXTRA



Jimmy Leslie,
Surfin' the Swamp
(Concurrent
Records) A great

title that tells of the artist's background and the music on this disc. Leslie's New Orleans sound dominates, mixed with influences from his hometown of San Francisco. Few pop/rock tunes are as good/catchy as "Sweetwater Sun." Good songs with fine, funky guitar. — **JH**



Claire Lynch,
Crowd Favorites
(Rounder Records)
Lynch's most

requested songs, including her best originals along with unique interpretations of standards such as "Wabash Cannonball." Because all but three cuts are available on earlier CDs, longtime fans may choose to pass, but anyone unacquainted with Lynch's music will find



Al Di Meola,
Diabolic Inventions & Seductions for Solo Guitar

(Inakustik). With its deftly accented nylon-string guitar and spartan Latin grooves, this proves how far Al Di Meola's playing has evolved since his fusion days. Featuring the music of the late South American composer Astor Piazzola, *Diabolic Inventions* is a masterwork of subtle, understated acoustic playing. Every note, chord, and rhythm is in its exact, perfect place. Stunning. — **PP**



Chris Stills, Chris Stills (Fanista)
The son of Steve Stills has an

impressive set of pipes and his lyrics display an au-courant

Crowd Favorites a welcome addition to their CD library. — **SS**



Nick Moss and the Flip Tops, Play It 'Til Tomorrow

(Blue Bella Records) Two discs from the Chicago-based Moss in a mixed bag. The first is a very solid take on Chicago blues; the feel is genuine and hard and Moss' playing is on the money. Makes a great party record, or just a good listen. — **JH**



Robin and Linda Williams, Radio Songs (Red House Records) Robin

and Linda Williams have been

edge that flirts with pretentiousness but never tumbles over into complete self-absorption. The arrangements are big-money slick, and the melodies hook-laden. If introspective pop-rock is your thing, Chris Stills will hit the spot. — **SS**



Lamont Cranston Band, Live at the People's Fair 1987 (Quidditty Records)

Hard rockin' blues served up by the Minneapolis legends. The set is dominated by Pat Hayes' vocals and good-as-it-gets harmonica, but guitarist Mark Knoll shines on most cuts, with his biting tone and imaginative solos. — **JH**



Various artists, The Roots of Chicha: Psychedelic Cumbias

musical staples on Garrison Keillor's "A Prairie Home Companion" since its inception. Here, they serve up 19 selections culled from 20 years of performances. The show is recorded live to tape with do-overs, so flawless performances are nearly impossible. But every selection, to borrow a phrase from Keillor, is "well above average." — **SS**



Jeff Griffith, It Ain't One Thing It's Another (Arrowhead Records)

from *Peru* (Barbés Records). Imagine '60s surf guitar over a Latin beat and you'll get an idea of the cool, kooky music here. This style of Peruvian pop flowered in the late-'60s and '70s, sporting a strange, yet wondrous blend of reverby guitar, wah licks, Farfisa organ, and Afro-Cuban rhythms. This is an infectious ec-

centric album, but one that all surfheads should grab. — **PP**

From his first twangy licks, Griffith delivers a delicious dose of traditional honky-tonkin' country. His voice aches with remorse as he slides from note to note like a cowpoke wrestling a heifer. Stylistically, the disc is a throwback to the late '50s, and for country traditionalists it's as refreshing as a cold Bud after choking down a strawberry daiquiri. — **SS**