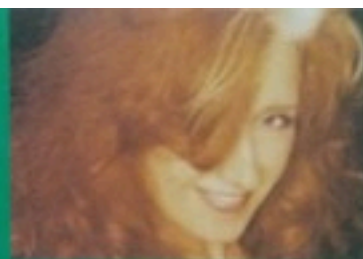




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Raitt, Crow Ante Up

TWO OF ROCK'S MOST POPULAR guitar-slinging female artists return this April with fresh discs: **Bonnie Raitt** (*Silver Lining*) and **Sheryl Crow** (*C'mon, C'mon*). Raitt teams for the second time in a row with producers Mitchell Froom and Tchad Blake, also integrating African sounds into her otherwise blues-based set. Crow, in the meantime, lures in a host of guests for her self-produced effort, ranging from **Don Henley** and **Emmylou Harris** to **Lenny Kravitz** and **Liz Phair**.

Silver Lining (Capitol, April 9) is inspired by the **David Gray** song of the same name, which Raitt covers on the disc. Eleven more cuts fill out the lineup: "Fool's Game," "I Can't Help You Now" (first single), "Time of Our Lives," "Gnawin' on It," "Monkey Business," "Wherever You May Be," "Valley of Pain," "Hear Me Lord," "No Gettin' Over You," "Back Around" and "Wounded Heart."

The Rock and Roll Hall of Fame inductee and nine-time Grammy clincher spent two months in Hollywood's Sound Factory late last year recording the new album. "I don't go in with anything other than the best songs I can find at the time," Raitt tells **JCE**. "I didn't have a concept in mind. But I did know that I wanted to use my tour band and do it with Mitchell and Tchad again. This is a really experienced and adventurous team; the difficult and daunting part is the two or three years it takes to find the songs."

Though Gray drew in a substantial amount of retroactive success with his 1999 breakthrough *White Ladder*, Raitt maintains that she had wanted to use the album's "Silver Lining" as her own title track since *White Ladder*'s initial release. Speaking about her version, Raitt says, "Silver Lining" as a production is the most experimental work that I've done, using loops made by our drummer as well as some created by a friend of ours. Mitchell has a whole arsenal of great keyboard sounds and parts in his head—it's very inventive."

She continues, referencing "Gnawin' on It," a duet between her and slide guitarist **Roy Rogers** recorded in the latter musician's house: "I love the way he plays slide. Having done that kind of groove on many records in the past, I wanted to reinvent it by playing to his guitar-playing style. I've got to say that's my favorite track I've ever cut."

Another adventurous song, according to Raitt, is a cover of Zimbabwean musician **Oliver Mtshudzi**'s "Hear Me God." "We recreated [his] track pretty religiously, pardon the pun," she says. The song is one of a few dips the album takes into African music, a genre that has long since fascinated Raitt. Another tune, "Back Around," is a duet with West African musician **Habib Koité**. Raitt calls the track *Silver Lining*'s most innovative offering: "It's a mixture of me playing a Delta blues **John Lee Hooker** groove and him adding this beautiful acoustic guitar part that's not really like anything you would've heard played over a blues song."

Other album notables include "I Can't Help You Now" and "Time of Our Lives," co-written by Tommy Sims, Gordon Kennedy and Wayne Krupatnick, who authored **Eric Clapton**'s chart-topping "Change the World"; and "Wounded Heart," which Raitt calls "the saddest song I've



• bonnie raitt

• sheryl crow

ever sung." All in all, Raitt sums up *Silver Lining* with, "There's a point when you stop looking back. You've already proved yourself and you're just sittin' in it. You can throw caution to the wind and get a lot more greasy and sexual. And that's how I feel about this one."

Though her music career has spanned only a fraction of Raitt's, Sheryl Crow's numbers measure up considerably. The '90s bloomer has scored 12 million albums and seven Grammys, and now reappears with *C'mon, C'mon*, released April 16 via A&M/Interscope. The tune stack, with guest stars in parentheses: "Steve McQueen" (bluesman **Doyle Bramhall II**), "Soak Up the Sun" (first single, with Liz Phair), "You're an Original" (Lenny Kravitz), "Diamond Road," "It's So Easy" (Don

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from page 8 **raitt, crow**

Henley), "C'mon, C'mon," "Ablene" (Dixie Chicks' Natalie Maines), "Safe and Sound," "Over You" (Bramhall), "Hole in My Pocket" and "Weather Channel" (Emmylou Harris). Pending inclusion at press time was "You're Not the One" featuring **Stevie Nicks**.

Unlike Raitt, who only devoted one or two takes to each Silver Lining track, engineer Trina Shoemaker tells **ICE** that Crow reworked songs a number of times in the studio. "She'll do different versions, but not an enormous amount of takes on a certain vibe," explains Shoemaker. "If it's not happening, she'll stop doing it a certain way, recut it in a completely different way, revise [how] it was cut or start from scratch again."

Specifically, Shoemaker points out "Safe and Sound," which also appeared on last year's *America: A Tribute to Heroes* disc. "[That] was a piece of work that started as a completely different version and morphed into what it is now," she reveals. Additionally, the crew—which also includes her ubiquitous guitar companion **Jeff Trott**—revamped an older Crow track in "Ablene," intended for 1998's *Globe Sessions* CD. "It's just a good-feeling

love song with a little country vibe to it," Shoemaker elucidates.

Shoemaker depicts the Crow recording process as elaborate. Work on *C'mon, C'mon*, she says, "Has been going on for over a year. The songs are in different stages. We would cut a song and move into other vocals on other songs. It's more like making a film where there's a lot of shooting going on at the same time; editing, reshooting, while editors are cutting away." She also adds, "It's not like your average recording session. She's also willing to spend an enormous amount of money to make her records, and it's not going to waste."

In addition to their proper studio efforts, Raitt and Crow have made a number of recent appearances on other discs. They both cropped up on **Tony Bennett's** *Playin' with My Friends* and **Willie Nelson's** *The Great Divide*. Crow also surfaced on *V2's* / *Am Sam* soundtrack. Raitt participated on **Cesaria Evora's** *Sao Vicente*, **Ivan Neville's** *Saturday Morning Music* and sings with Don Henley on this summer's soundtrack to the Disney film *Country Bears*. ■

from page 21 **jazz**

on Koch Jazz. ■ On April 23, Bluebird's First Edition series reissues **Joe Williams' At Newport '63**, a roof-raising set featuring **Coleman Hawkins**, **Zoot Sims** and **Clark Terry**. Previously available on Collectables as a two-fer with *Jump for Joy*, the Bluebird upgrade restores the original live versions of "Gravy Waltz," "All God's Chillun Got Rhythm/Do You Wanna Jump, Children" and "Some of This 'n' Some of That" that were replaced with studio re-recordings on the original LP. Also due April 23 are **Della Reese's** 1960 debut, *Della*, augmented with 12 unreleased piano-vocal demos, and **Lena Horne's** 1957 LP, *Stormy Weather*, with 10 bonus tracks including unreleased alternates of the title song and "Come Runnin'." ■ **Illinois Jacquet's** blistering 1945-1947 sides for the Apollo label are gathered on *Jumpin' at Apollo*, out April 23 on Delmark. Among the 23 tracks, previously licensed to Mosaic Records for its four-CD *Complete Sessions* 1945-1950 box, are the saxophonist's early sessions as a leader with sidemen including **Bill Doggett**, **Freddie Green** and a young **Charles Mingus**. ■ **Curtis Stigers' Secret Heart**, due April 23 on Concord Jazz,

mixes **Cole Porter** and **Harold Arlen** standards with inspired covers of the lovely **Ron Sexsmith**-penned title track, a **Ray Charles**-like romp through **Steve Earle's** "Hometown Blues" and **Randy Newman's** "It's So Hard Living Without You." ■ Before *The Invisible Man* made him a renowned novelist, **Ralph Ellison** explored race in America through heart-felt essays about jazz. Columbia/Legacy's *Ralph Ellison: Living with Music* (April 30) is a companion soundtrack to a 2001 collection of those essays spotlighting **Louis Armstrong's** "What Did I Do to Be So Black and Blue," **Duke Ellington's** "Black and Tan Fantasy" and **Jimmy Rushing's** "Harvard Blues." The disc is capped by a rare five-minute excerpt from a 1964 Ellison lecture titled "Hidden Name and Complex Fate." ■ Out now on True Life Entertainment is *Secret Ellington*, presenting music that **Duke Ellington** wrote for a 1958 Broadway musical called *Saturday Laughter* that was never staged. Producer Todd Barkan assembled a band that included **Joe Lovano**, **Freddy Cole** and the late **Grover Washington, Jr.** ■

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