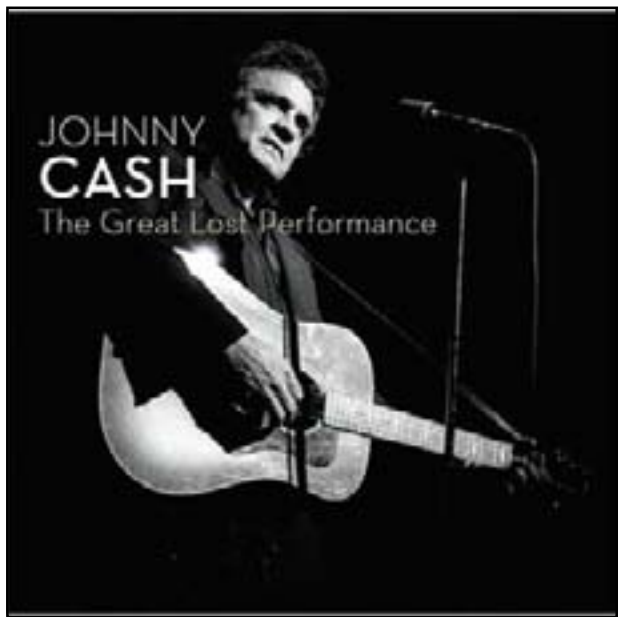


# MUSIC SCENE



*The Great Lost Performances* - Island Records

## Johnny Cash

Park, N.J., one July night in 1990, was recorded four years before Rick Rubin and Cash met and the now legendary American Recordings sessions had gotten underway. There, the genius of Cash took a new turn. *At San Quentin* it ain't, but Cash keeps a stiff upper lip and puts on one heck of a show. He is at the top of his game

when he sings "Sunday Morning Coming Down," and "Five Feet High and Rising" is sung with the same luster.

He blazes through his Sun Records singles "Hey Porter" and "I Walk the Line" with a larger band than the Tennessee Three, but it still hangs onto the magic of his Sun Years.

The duet "Jackson," with his wife, June Carter Cash, has June belting out lines like I have never heard her do. She also keeps up her traveling-medicine-show-style humor between a couple of songs. Although his record company had lost faith in Cash, you can hear in his voice and command of the stage that he had not lost faith in himself. That is what truly separates The Man in Black from the boys in hats! ■

### *The Great Lost Performances*

MUSIC REVIEWED BY BOB JONES

It is almost impossible to fathom an era where Johnny Cash was irrelevant, but there was a time when Columbia Records considered him to be an albatross around their necks.

He could not get arrested on Lower Broad and had to wait in line at open-mike night at Tootsie's Orchid Lounge. Well, the last two items might be stretching the truth a bit, but the '80s were not kind to Johnny Cash.

This live performance, recorded in Asbury

## The Charlie Hunter Trio



*Mistico* - Concord Records

### *Mistico*

MUSIC REVIEWED BY BOB JONES

The Charlie Hunter Trio has a record that sounds like Juke Joint Jazz. It's fusion for sure, but it's not your father's jazz-rock fusion.

For one thing, there are only two songs that are over six minutes long, unlike the

jazz-fusion from the '70s, where songs tended to take up a whole side of an album. This allowed '70s DJs to run to their cars to smoke a cigarette or whatever DJs smoked back then.

The guitar sound on *Mistico* is a very dirty blues sound, and the drums are recorded in such a way that it sounds as though Simon Lott is right in your living room, alive and not processed through effects. The keyboard playing from Erik Deutsch alternates between a traditional classic Fender Rhodes sound to cheesy Casio keyboard and everything in between. Hunter plays the bass lines on his seven-string guitar, where the bottom two strings are actually bass strings with different bass pickups, giving them a genuine thump. Like playing two instruments at once, he plays both the bass lines and guitar lines at the same time. From a distance it sounds as though he is moving in on Medeski, Martin and Wood's turf, but when you step a bit closer you can see that he has his very own thing going on. There is something in this soup for everyone. ■

Bob Jones is the founder of Silver Platter CDs EST1998 in Fort Myers. For more info or to suggest music, email [recordreviews@comcast.net](mailto:recordreviews@comcast.net)

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