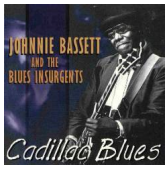
Johnnie Bassett & The Blues Insurgents - Cadillac Blues (1998)



1 I'm Gonna Do, What I'm Gonna Do 2 Cadillac Blues 3 Broke in Pieces 4 I Can't Get It Together 5 That's Fair Play 6 Get over Here Baby 7 Raise the Roof, Raise the Rent 8 Walk On Baby 9 Memories of Your Perfume 10 Cadillac Baby 11 Dog House Is My Home 12 Dresser Drawers Johnnie Bassett - Guitar, Vocals Dwight Adams - Flugelhorn, Trumpet Chris Codish - Bass, Horn Arrangements, Organ, Organ (Hammond) Keith Kaminski - Horn Arrangements, Sax (Alto), Sax (Tenor) RJ Spangler - Bandleader, Drums Papa Willie - Horn Arrangements

Two in a row for Johnny Bassett and his fine band, the Blues Insurgents. They are the keepers of the flame of straight-ahead, postwar blues. Bassett, musically, is a direct descendant of B.B. King circa 1965, with his pure, clean tone and long, flowing guitar lines uncluttered by electronic devices. Vocally, he sounds like Mose Allison and Johnny Adams in an untrained way. His band is very tight and unusual because, along with trumpet, tenor sax and drums, it includes organ, which also plays the bass parts. If this disc has any faults, it may be that Bassett delivers a couple of the hurting songs with too much positive emotion, which seems at odds with his lyrics. A very satisfying disc of shuffles, down-in-the-alley slow blues and funk. --- Sigmund Finman, Rovi

Fellow Detroit musician Johnnie Bassett lays down a more sophisticated, urbane version of the blues with his Blues Insurgents on Cadillac Blues (Cannonball 29103; 57:30). A bit younger than Kirkland at age 62, Bassett is a purveyor of a smoother sound, as on the easy-going title track, the hip, swinging "I Can't Get It Together," the jump blues "Raise The Roof, Raise The Rent" and the humorous shuffle "Dog House Is My Home." He testifies with feeling, both vocally and with guitar, on "Broke In Pieces." And when pushed to it, he can be nasty, as on "Dresser

Drawers." But in general, Bassett tends to play it cool, a la Johnny Adams or Percy Mayfield, as opposed to the gritty, rip-roarin' approach of his Motown colleague Eddie Kirkland. Produced by organ-hound Ron Levy, this one gradually and subtly insinuates itself rather than grabbing you by the throat. ---Bill Milkowski, jazztimes.com

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