



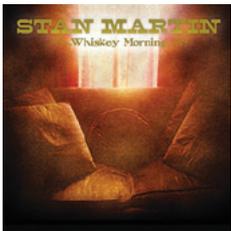
## Judas Priest Redeemer of Souls

After a supposed farewell tour a few years back, Judas Priest has replaced longtime guitarist K.K. Downing with young guitarman Richie Faulkner and developed a completely re-energized sound. As a result, *Redeemer Of Souls* might be one of the best Priest albums ever.

First off, the studio engineering is remarkable. Priest's guitars sound ferocious, like having a wall of Engl Powerball II and Marshall amps in your living room. You can really hear the detail in these super-saturated tube stacks. Veteran axeman Glenn Tipton is still co-leading the band, but he gives young Faulkner tons of room to strut: Richie takes the blazing first lead in "Dragonaut" while Tipton delivers a baroque-style figure run.

Faulkner – who's an admitted fan of Michael Schenker, Zakk Wylde, and Slash – cuts a bruising wah-wah solo in "March Of The Damned," deftly balancing the blues and metal ideas. And "Down In Flames" delivers just about everything you'd want in a Judas Priest song: the riff, crunch, vocals, and a liquid-hot guitar solo to boot.

Bottom line: If your enthusiasm in metal has waned over the years, check this out. It's an amazing re-boot of Judas Priest that could make you believe again. – **Pete Prown**



## Stan Martin Whiskey Morning

Stan Martin is a keeper of the traditional country music flame. He's a Don Rich/Danny Gatton-schooled Telecaster-loving guitar picker, a virtuoso who is not a showoff. And he's a skilled writer and musician who is unabashedly, unapologetically country.

Martin's original songs have a moving, sometime comic, honesty. He retains a romantic toughness, as with some of Waylon Jennings early 1970s tunes written before the outlaw stance became a circus act.

As usual, Martin is supported by well-matched players like steel player Pat Severs. He adds Dobro to complement the melancholy of Martin's languid waltz, "Damn This Town," then returns to the steel to trade light-hearted-but-serious licks with Martin's Tele on "Reasons For Drinking



(LEFT) Charles Lloyd and Gabor Szabo.

You Gone," the honky-tonk dance tune that follows.

A darker, almost sinister rocker, "Running Away" hints at the mood of the album's powerful closer, "Wrapped Around Your Finger," which is one of the best tunes Martin's ever released. It's big and dramatic without being overblown or overwrought.

This song is a dramatic example of how Martin's playing resonates emotionally as much as musically. And that's what the really good ones are going for. – **Rick Allen**



## Charles Lloyd Manhattan Stories

In 1965, when these previously unreleased tracks were recorded at two New York venues, saxophonist/flautist Charles Lloyd and guitarist Gabor Szabo had recently left drummer Chico Hamilton's group – an

incubator for numerous jazz greats. Within a year, Lloyd got as close to being a rock star as any jazz artist of the period, with a quartet sporting Keith Jarrett, Cecil McBee, and Jack DeJohnette, and Szabo released *Spellbinder*, whose "Gypsy Queen" was later grafted onto Santana's cover of Peter Green's "Black Magic Woman."

Both enjoyed crossover success, with Szabo unafraid of being labeled "commercial" – sort of the guitar's equivalent of flautist Herbie Mann. But on the six cuts spread over this double-CD, clocking in at 80-plus minutes, they spearhead perhaps the most formidable super-group either would enjoy, with Ron Carter (at the time, Miles Davis' bassist) and Pete LaRoca (who'd drummed with Bill Evans, Sonny Rollins, and John Coltrane).

In the liner notes, Lloyd accurately states, "This is a music of freedom and wonder – we were young and on the move." He and Szabo were breaking down barriers, experimenting with Indian music – heightened by Szabo's