



new EP may be their *Tunnel of Love*. Parker's lyrical gifts and the Pesos' feel for guitar-rock dynamics retain fine form but are repurposed in service of five

new songs that tackle matters of the heart (as opposed to the broke farmers, dead soldiers, and crazed fishermen of their last effort) with poetic ambition and universal emotion; there's not a clichéd line in the mix, with abstract hurt attached to concrete imagery ("Megaphone," "The Ship Song") while Parker's brawny yet nuanced vocal delivery sheds light on things undoubtedly felt before by anyone who's loved and lost. "Together we built empires," he laments on the title track; more releases like this and, with any justice, they will. — **ETHAN MESSICK**

JON HOGAN

Every Now and Then

DFI ARTS

Any songwriter worth his salt probably has a



but to a bona fide and gone-far-too-soon legend like Blaze Foley, it's anyone's guess what kind of songs they would have become, or perhaps were if only ol' Blaze had committed them to cassette all those years ago. Rather than keep wondering, Marsha Weldon, Blaze's sister, handed over a precious bit of music history to Jon Hogan and asked him to do for Blaze what Billy Bragg had done for Woody. The resultant three new Foley/Hogan co-writes are the gems of *Every Now and Then*, because in Hogan's respectful hands, Foley's bygone pensive wisdom comes alive ... and sure sound like they'd be welcome in any Austin Outhouse. "Can't Always Cry" expertly captures the soul and simplicity that distinguished Foley's best work, while "Safe in the Arms of Love," beautifully augmented by Maria Moss's fingerpicking and Susan Jackson's mandolin, brings an old-timey gospel melody to

few journal pages worth of scribbled lyrics that they have never gotten around to putting to music. When the lyrical artifacts belong to not just "any" songwriter,

Blaze's longing wish and his constant and often sorrowful "search for rhythms and rhymes." In addition to the trio of songs Hogan faithfully adds to the Foley canon, the album includes inspired covers of both Foley and Townes Van Zandt classics, such as "Blaze's Blues," the latter's tribute to the former. But wisely omitted are the two's most well-known songs, the oft-covered "If I Could Only Fly" and "If I Needed You," perhaps because no one really does them better anyway, or maybe to reinforce the notion that Blaze just needed someone like Jon Hogan to make his lost songs fly to places that fate wouldn't allow him the chance to do during his life. — **GLEASON BOOTH**

GHOST OF SOUL

Soul Track Mind

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Sharon Jones, Black Joe Lewis and Amy Winehouse may have grabbed hot corners of the R&B revival market, but there may not be a band out there having more fun revving up the wayback soul machine than Soul Track Mind. Frontman Donovan Keith and his band