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Verbal Penetration

***** **Long Awaited**

11/02/09 I've been waiting for this album to drop for a long time. This is a creative masterpiece. Jesse has been behind the scenes for awhile playing guitar for dj quick and battlecat. While the younger generation thinks that these guys are geniuses this is the man that has been making it hot for them in the background in the studio. Just ask them and hopefully they will admit to it. Sonically this album flows like the ocean. I just hope that our generation embarrasses it and gives it it's just do.

***** **OUTSTANDING Return !!!**

11/21/09 Ok, after two weeks, I am having trouble getting past the first disc (IT'S THAT GOOD !!).

This is easily Jesse's best work ever. There is more depth in his music and emotion in his playing than ever before. I've been a huge Jesse fan since seeing the Time (Controversy tour - yes, I am getting old), and was trying to lower my expectations. Frankly, I did not know if Jesse could recapture his magic/touch from his previous releases. These discs are incredible, and at the risk of prompting jabs from unrealistic Prince fans, Verbal Penetration is much better than Lotusflower/MPLSOUND.

The first disc contains 16 tracks. There are 3 brief tracks that are either introductions or segues, so I will omit them.

Jesse gets it started with the title track, "Verbal Penetration", which fits in the mold of a typical Jesse Johnson jam. The first half has a driving bassline and beat with backing female vocals, then Jesse's smooth and signature chorus, which eventually give way to Jesse cuttin' it up. This is one of the strongest tracks.

Next is "Propaganda" which has a slow sexy vibe, which Jesse singing of the perils of buying into everything we see and hear. The song closes with Jesse playing his guitar through a talkbox (a la Roger Troutman).

"U & I R We R Us" has a Curtis Mayfield "Pusherman" feel to it, but with a message that we all are one, and need to unite before self-destructing. This is the first of several tracks where Jesse makes a strong social statement. Though Jesse



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has done this before (Black in America), the message is far more prevalent on this release.

"100 Watts of Funky" is EXACTLY what you expect it to be, based on its title. This is an explosion of funk with Jesse singing in over an upbeat rhythm section and real horns. Not sure who is playing sax, but GOOD GOD !! This is one of my favorites.

"Merciful" is the first of two instrumentals on this disc. Both songs demonstrate how immense his talent truly is. Merciful is extremely sensual with Jesse playing passionately over a very sexual groove.

The next two tracks are solid, with "Don't Throw Yourself Away" being a lighter tune with the message of remaining strong and proud; not letting anything bring us down or holding us back. "Slo Burnin'" is a gritty funk song.

The next two tracks are my favorites on this disc. I'm not sure who "Sheila Rae" is, but based on what Jesse's singing, she is God's gift to man. This has an upbeat groove and great horn section, with Jesse professing his love for everything about Sheila Rae. "Love Letters" is my favorite song. It's a mellow jam consisting of a stand-up bass and jazzy guitar fills with Jesse doing a D'Angelo feeling falsetto. If D'Angelo played guitar (and still recorded) this is what I'd imagine.

"Slave 2 R Freedom" is Jesse's most socially conscious track, consisting of a bass-driven groove with female backing vocals with a spoken word commentary (not sure if it's Jesse). The spoken word addresses topics like the use of the word 'ni**a' as a term of endearment, lack of pride within our (Black) communities, and general disappointment with our (Black) progress since Dr. King's famous speech. With the exception of 'Black in America', Jesse had never seemed to put his views out there. With this CD, the gloves came all the way off.

"We R So Strong" begins with a jazzy guitar and trumpet intro, with Jesse showing off his ability to play jazz. Though the lyrics are uplifting, I found myself hypnotized by Jesse's fluid, free-flowing playing.

Last, and certainly not least, is the second instrumental on this disc, "Beautiful Sadie". Jesse shows that there are very few on this planet who have master the guitar like him. I was absolutely mesmerized by his playing here. This is why we but his stuff. AWESOME !!

I realize that I can not do this CD justice here, but it's clear to me that Jesse has grown significantly as a musician, lyricist, and person. The social commentary is not heavy-handed and is very much in the vein of Curtis Mayfield or Marvin Gaye. It appears Jesse is seeking to provoke us to do some self-reflection as well as enjoying the music.



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Verbal Penetration - Volume 2 (disc 2), which has a very different vibe than its predecessor. This disc contains 13 tracks and a far more overt social agenda. Besides a brief Intro, there are five other tracks that are spoken word over background music. Let's get these out of the way first.

"Redemption For the Soul. Enlightenment for the Earhole" a French-accented woman recounts an underground movement in the distant future --- a time when 'free' music is banned. On this night, the clandestine gathering is soaking in the creative works of Jesse Johnson (a guitarist, producer, songwriter, and cultural icon of the late 20th and early 21st centuries). The focus of the tale is the message of Verbal Penetration -- "self-respect, love, and the omnipotent power of communication". The group is discovered by the 'music police' and (I don't want to spoil the ending).

"Meditation 01: Astrology" is a spoken word piece (with background music) attempting to link the change in the classification of Pluto as a planet, to the government's attempt to restrict changes in our society (Yes, I know it's a reach). I found the concept to be a bit rambling, and was not fond of this track.

"Meditation 02: Self-Love" is also a spoken word piece containing the dialog between a Black mother and her son. She is explaining their ethnic origins and how understanding one's cultural identity will help with individual self-discovery. While discounting most historical writings and teachings related to Black history and culture as false, she cautions her son from adopting the shortcomings of "today's Black culture" (e.g. use of the word ni\$\$a).

"Reflections" is an interview with Jesse while "VP Credits" are his acknowledgements. The CD does not contain any written credits except for those related to Jesse's attire and appearance (make-up, hair, fashion).

Now, on to the music

"Get Next to You" starts with a driving beat and Jesse shredding it which evolves into a funky seduction of someone Jesse wants to connect with. This is a great way to launch into the second disc. The guitar solo is phenomenal.

"Ali Vs Frazier" is a JAZZ tune. Yes, I said jazz, from Jesse. Presumably in honor of Wes Montgomery, Jesse shows off his smooth guitar-playing in a fast paced song featuring a standup bass and drummer. About two thirds into the track, the bassist (I assume is Jesse) plays a killer solo.

"Please Let Me Go" features a female lead vocal in a bluesy/country song, while that reminds me a little of "I Miss" and "You Don't Love Me the Same" from Bare My Naked Soul.



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"You Have a Friend" is a light song about Jesse encouraging a friend to count on his friendship. Jesse sings in his traditional 'psuedo-falsetto' with female backing vocals on the choruses. This is very easy to listen to and let the vibe just wash over you.

"Letters From a Soldier" is a wonderful ballad about a soldier professing his love for his soulmate, and praying that their love will be enough to bring him back safely to her. It encompasses many of the emotions (I imagine) a soldier must have to motivate him/her to push through the hells of conflict, and reason to survive. Simply beautiful.

"In The Key of Nudity" is a hard driving rock instrumental. Although very catchy, it does get alittle monotonous with very minimal variation from the aggressive beat and melody.

"Peace Be With You" is bluesy insrumental. A nice way to end the compilation. It has a "I'll catch you all later" feel to it.

Needless to say, I am really enjoying Verbal Penetration. If forced to choose, I prefer the first disc, particularly since it contains more music. I find the social and political messages to be interesting in that they provide greater insight into what Jesse thinks/believes/is concerned about. I must admit that my impressions of Jesse were based on the few interviews he did back in the late 80's and early 90's where he seemed to mumble his responses and offered very insight beyond his music. I vividly remember an episode of Video Soul (with Donnie Simpson on BET) where he came across as flaky. It appears, that with age, he has grown in both intellect and confidence to a point where he is comfortable espousing his views and trying to impart change. His apparent adoration of Curtis Mayfield certainly seems to be a strong influence.

Well, enough of my rambling. I hope everyone enjoys Verbal Penetration as much as I do. Can't wait to see Jesse live (which he promises in Reflections).

If you don't have this yet, track it down --- NOW.

**** **Jesse's First Album in 14 Years: It was worth the wait**

10/29/09 I've been a fan of Jesse Johnson since his 1985 debut; Jesse Johnson's Revue. Since that release every album has had it's own vibe and Verbal Penetration is no exception. VP mixes the rawness of Bare My naked Soul with the groove and funk of his 80's albums. But unlike those albums from the 80's VP sounds timeless, defying any sort of time stamp. After a few songs it becomes very apparent that Johnson is a fan of 70's style funk, harking back to artists like Curtis Mayfield, Eddie Hazzle and Marvin Gaye... with a twist of D'Angelo, which Johnson successfully mixes together without ever sounding trite. It' trully amazing that



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	<p>this far in his career he's able to pull out an album that's so creative... passionate... urgent. The songs range from upbeat funk to gentle ballads to rock instrumentals to mid-tempo tunes. Despite the range of material there's a thread thru out that makes this double disc feel like an album... like one body of work. There are few songs the album could do without but with 29 songs, I think Mr. Johnson is allowed a few indulgences. If you're a fan of the 'Minneapolis Music Scene' you'll find Verbal Penetration to be one of the best releases in a loooooong time. This album reminds of the excitement I felt when I first listened to Prince's Sign 'O The Times - yeah, it's that good!</p>
*****	<p>Thisis my boy from back in the day it's so mellow so adult! got to love this man!</p>
12/22/09	<p>I never thought that I could hear good music again but, when I heard this man for the first time in years man it go! I appreciate his music.... After all I am one as his fans I- like the rest of his fans begged him to do one more cd and he did so I am satisfied-he do acknowledge us so I feel good! Thank you Jesse!!!!</p>
*****	<p>Jesse Johnson: Verbal Penetration</p>
12/13/09	<p>I have always been a fan of Jesse, and knew that he had the chops when I first heard his lead riffs on "Get it up" by "The Time." Verbal Penetration shows the maturation of an skilled artist, who has over time mastered his art and by the sound of it, will only get better. The lyrics are relavent for today, political, soulful, urban, racial, soul-searching, and I quote from slave to our freedom "If you feel the choke, it's because your hands on the rope." That's a message that ought make every one think, not just the urban youth or so-called hip-hop generation who are literaly in self-destruct mode. This CD should be blazing the air-waves, not for the money, but for the message. However, I hope Jesse get's \$\$\$\$, because this CD is worth it and then some. The production, arrangements, and lyrics get five-stars+. Go get this CD, if you don't you will truly miss out on some outstanding artistry. The Curtis Mayfield flow is haunting, in a very good way. This is musical relevance!</p>
*****	<p>GREAT</p>
12/12/09	<p>CLASSIC, right up there with SONGS IN THE KEY OF LIFE,WHAT'S GOING ON, and GEORGE FUNK CLINTON</p>



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****	good set
12/11/09	always been a fan of Jesse Johnson. grew up on the minneapolis sound and this Brother had a instrumental part in that sound big time. always loved his guitar playing. now on this set vocally he sounds better than ever and his lyrical sheet is deeper than before as well. what makes this set work so well is how he takes a step from yesterday but he also updates his thing and makes it work big time. I enjoyed his music and overall energy. he is very underrated and he has done a whole lot behind the scenes as a session player, writer and producer. this is a welcome return and glad to see and hear the soul Brother is back.
*****	Jesse Is Back!!!!!!
12/10/09	There's two artist that I really wanted to know what had happened to them (musically), and that is: Jesse Johnson and Sly Stone. It's ironic that they collaborated on Jesse's "Shockadelica" album (which you know who stole the title for one of his songs), but the real Shockadelica was that they both just disappeared. Well after, "Bare Naked Soul", I definitely didn't think that we would hear from Jesse again. Personally, I think that it was a very career risky album, but hey, every guitarist wants to show his chops, right. Maybe it was because of "Chaos and Disorder", by the Artist, that people really didn't feel that album, but nevertheless, JESSE IS BACK YA'LL. This album has everything for everybody. I figured that Jesse had just went into the producer mode and got comfortable, but this guy has been making some serious Gumbo at Jungle Love Studios. I've always been a fan of Jesse's since he left The Time, and he did not disappoint me on this one. My girl, who is 10 years my junior was even feeling it. She doesn't even know who Jesse is, but she wanted to when she got through listening to the first cd. I'm happy your back Jesse, and I hope you got a fat tour coming that will lead you back to Minneapolis because I'll be first in line for tickets. GOOD GAWD!!!
****	Jesse Johnson's "Soular" Return...
12/04/09	I must confess to experiencing a bit of excitement & anticipation over this record (can I still say "record"? Perhaps I should say "collection" these days). It's been nearly 15 years since Jesse Johnson released his last album ("Bare my Naked Soul", in 1996), and that was to little notice or fanfare. I wasn't even aware that he had a new album in the works. I just stumbled over a mention of it one day online. Well, I have had this album for about 2 weeks now, and have been listening to it pretty much nonstop since getting it. Suffice to say, I think it's sunk in by now, and I can honestly say, all excitement & anticipation aside, that this album is the best Soul album I've heard in a LONG, long time. Easily Jesse Johnson's best album, he has clearly come a long way since the '80's. Back in the day, I was a fan of sorts. My friends were the REAL Jesse fans. They pored over



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all those old tunes. I kinda' liked them as GROOVES; as JAMS (particularly "Free World" & "Love Struck". "Love Struck" still has one of my favorite guitar solos of that era), but I always felt that the songwriting was a bit light; a bit trite. Of course, even then, I suppose there were minor indications of his current direction ("Black in America", while not necessarily a STRONG or overwhelmingly COHERENT statement, was at least an early stab at Jesse trying to actually SAY something). But THIS... This is the album that Jesse has been waiting his entire career to make. And I guess it took this much time to steep. This album is an ambitious, sprawling Funk Opus: SO many killer songs, one after the other. It draws it's influence from the broader palette & history of Black music, as opposed to just that of the Minneapolis world. In releasing it, Jesse has immediately eclipsed all previous works of his fellow bandmates, The Time, and has placed himself firmly in the echelons of Prince, D'Angelo, Erykah Badu & artists of that caliber. I like it more than Rainbow Children, the Prince album it most resembles (and that's a big statement, because I loved Rainbow Children). It also resembles D'Angelo's "Voodoo" in many ways, as Jesse's vocal delivery is very reminiscent of D'Angelo's on this record. Where this album succeeds & Voodoo doesn't, in my opinion, is in Jesse's ability to launch the songs to a new level because of his excellent guitar playing & excellently-placed solos. He has a natural gift for arrangement, and seems to know just the right moment to go to the solo, and when he does, he doesn't hold back, and it soars. Voodoo, while excellent in its own right, was lacking the great guitar work present on this album. I would say the album this collection most resembles overall is Mama's Gun by Erykah Badu. Both records are wildly eclectic, drawing on influences from across the spectrum of Black music: Rock, Funk, Jazz, Blues, Old-School R&B... This album is topical, conceptual, soulful, funky, and an overall joy to listen to. In fact, I would go so far as to say that this album sounds more like it was recorded in Atlanta or Philadelphia than in Los Angeles or Minneapolis. And it is to Jesse's credit. The man is obviously a student of ALL Soul music; not just music from Minneapolis.

The only things that hurt this album, in my opinion, are some of the heavy-handed, overwrought spoken-word efforts. "Meditation 01: Astrology" proposes some really quacky philosophies on the re-classification of Pluto from a planet to a dwarf planet, equating the reclassification (or as the piece refers to it, "The eradication of Pluto") with a form of mind control from the Evil "powers that be". I'm all for revealing conspiracies (anybody want to have a conversation about 9/11?), but this one is a stretch, even for a salty old conspiracy theorist like me. I'm not sure what Jesse thought he was onto, but this one is trying too hard to be profound, and would have been better left off the album. "Meditation 02: Self Love": At first glance, one might think this was going to be a song about masturbation, but it's not. This one makes the assertion that all African-Americans are, in fact, descended from the Moors, and that we should identify ourselves as such. This may be true; and it may not. I don't know, as I've not done the research (I would think that we descend from tribes ALL OVER Africa, though, and not just Northern Africa. But then again, what do I know? As I stated, I've not done the research). But I CAN say that this piece was a pain to



listen to, and struck me as (once again) overwrought & trying too hard. "Redemption for the Soul, Enlightenment for the Earhole", while a cool title, is undercut by the thick French accent of its narrator. Usually, a woman speaking with a French accent is a NICE touch, but in this case, the speaker is obviously not an actress, or used to doing voice-over, so the effect is diminished. It just sounds like someone reading off a page with poor pronunciation & minimal expression. So scratch that one, too, unfortunately. "In the Key of Nudity" is a great groove - sounds like it was destined to be pitched to No Doubt or some other such group. But it's in desperate need of some lyrics or something in the lead, as it sounds more like a backing track than a proper instrumental (and there are some great, very effective instrumentals on this album already). It just establishes a groove, and does nothing with it. This one truly sounds unfinished. There is no reason for us to listen to this track. Make it into a proper SONG, and then maybe. Until then, I'll skip it, thank you.

If this weren't a 2-disc set, I would easily give this album 5 stars. But it IS a 2-disc set, so the second disc has to be considered. That he managed to come out with 4 stars despite the presence of the second disc is saying a lot. Jesse's got a disc and a half of good, solid material here, with just a few pieces of confused, meandering hokum (however well-intentioned they may be). I suppose in terms of ratios, that's not bad. All in all, I am so happy to see Jesse Johnson return, and in such good overall form. It would have been easy enough for him to come back doing more of the same 80's-style, Prince-influenced stuff (and I'm glad he didn't), but it is clear that Jesse has evolved & matured as an artist, and has a lot to say (I don't have to AGREE with everything he's saying, but I appreciate that he's actually trying to do more here than sing a bunch of run-of-the-mill Love songs). So, not only did he come back, but he did so in a BIG way, and completely FLATTENED & MOPPED-UP THE FLOOR with everyone else in the process. Good show! It's clear that Jesse's still got it, but I would go so far as to say that he's actually got more of "It" now than he ever did before. "Verbal Penetration" sees a matured, evolved Jesse return as a truly Great Artist; a grand, formidable talent. I wish him much success, and can only hope that this album gets the promotion & marketing it deserves. The world needs more albums like this.

(By the way, the title of this review is actually taken from the title of an old Terence Trent D'Arby album that never came out [Well, it DID eventually... but under a different title]. It seemed fitting, so I appropriated it for the purpose of this review. Just gotta give the shout-out where it's due!)

***** **"Verbal" Penetrates the Soul**

11/28/09 Jesse Johnson has arrived. Not "arrived" in the sense that he has finally found musical success. That happened almost 20 years ago when, as an original member of the seminal funk



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-rock group The Time, the guitarist melded snaky funk riffs with hard driving accents to help blur the lines between so called "black" and "white" music and create one of the most electrifying sounds of the eighties and early nineties. Johnson continued along this path by forging a successful solo career after leaving The Time. Through such albums as "Jesse Johnson's Review," "Shockadelica," "Every Shade of Love" and the terrific "Bare My Naked Soul", Johnson deftly continued creating an extraordinary brand of funk, rock and pop that showcased his mastery of each of these musical styles.

But on his latest release, the stunning, 2 disc, 29 track "Verbal Penetration Volume One and Two," Johnson has reached a point of creative utopia. What has come before seems to have brought him to the place he is now. The artist still blends styles and defies labels, but he appears to do so now from a point of musical nirvana. At times the results leave the listener absolutely breathless. From the opening groove of the title track, Johnson is in musical command. Johnson is an excellent guitarist and the songs don't skimp on his talents. "Verbal Penetration" (the song) is a gem, a workout with a sense of urgency that includes one of those classic guitar solos. The song builds until you know Johnson is going to explode through his instrument. "Merciful" is an instrumental track again highlighting the artist's guitar prowess. Johnson seems to be one with his instrument; you can feel the passion in his playing, almost see the funk faces he was sure to be making when recording this one. The hard driving "In the Key of Nudity" keeps the guitar heroics going. Like great lovemaking, you actually don't want it to stop.

But Penetration isn't all about Johnson's guitar superpowers; the artist also knows how to blend his instrument into his songs with the right balance. On "Get Next to You" Johnson shows he knows how to hold back. The guitar is subtle, perfectly balanced in the groove. The guitar fills on the jazz influenced "Love Letters" show Johnson's guitar complementing all the other sounds around him. They never threaten to ruin the vibe.

To be fair, however, "Verbal Penetration Volume One and Two" is about much more than Johnson's chops on the guitar. Johnson impresses most when he displays an array of musical genres. "Sheila Rae" is a gorgeous slice of soul/pop/funk. "Ali vs. Frazier" is firmly rooted in jazz, an intellectual and passionate piece of musicianship that actually forces listeners to think about what they are hearing. Lyrically, Johnson is also in fine form, touching on a variety of topics, such as unity ("U & I R We R Us"), blindly believing everything we see and hear ("Propaganda"), and social consciousness ("Slave 2 R Freedom.")

The collection also takes chances and shows a striking sense of innovation. "V.P. Credits" takes the artist's thanks usually reserved for the cd's packaging and presents them verbally, over a funky groove. "Reflections" is an "interview" with Johnson, where the musician answers questions put to him, with music in the background. There are also several spoken interludes, some of which serve as bridges between songs. Risky? Yes. Does it work? Absolutely.

The 2 discs close with the instrumental "Peace Be With You (Reprise)", where Johnson seems to be wishing us well and thanking us for taking this journey with him. The song is a rewarding and satisfying close to what appears to be the work



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that Johnson was born to create. If indeed with "Verbal Penetration Volume One and Two" Jesse Johnson has truly arrived, you would do yourself well to go where he wants to take you. It's a fascinating trip.

J David Silva, Sr.

***** **Modernizing and redefining funk with insight and cerebral intercourse...**

11/10/09

Opening with Verbal Penetration Jesse Johnson's highly anticipated release `Verbal Penetration Volumes I & II' modernizes and redefines funk with insight and cerebral intercourse.

U & I R We R Us reminds its listeners we are one encouraging reunification through exploration of self removing the illusion of separateness. The importance of the message, self awareness and responsibility, is wrapped in melody and the gift of Jesse's guitar.

Standing out as what will one day be spoken of as one of the greats in guitar passages is Merciful. With reminiscence of my first experiences in the music of Hendrix Merciful engages us on a journey to that place deep within the feels each strum and chord. Merciful is an instant classic.

Beautiful Sadie captures your heart and ear as Jesse's love for his daughter saturates the soul with funky harmonic inversion - chords of rhapsody. Jesse Johnson is his guitar in this track, no separation between man and guitar exists.

And if you are not already lost in musical Samadhi by the end of discs one, disc two promises to deliver you. With Redemption for the Soul; Enlightenment for the Earhole Verbal Penetration Volumes I & II continues a journey of engaging its listeners on a knowledge quest of awareness ensconced in funk. Jesse's love letter continues with Please Let Me Go, You Have a Friend, a message of Self-Love, the beauty of Letters from a Soldier, In the Key of Nudity and a favorite of this listener, Peace Be With You.

Jesse Johnson's vision and artistry is made evident in every aspect of this creation. Verbal Penetration educates its listeners to what they've been missing in this era of `fast food' music. Prepare yourself for an exploration in astral travel to new musical horizons; Verbal Penetration Volumes I & II.

Ginnie Love

***** **From Ear 2 Eternity....**

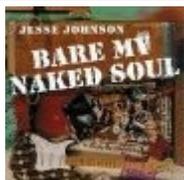


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10/29/09	Finally, its Jesse's time to shine! If you thought the fun was over, think again! Jesse Johnson is back with a vengeance. His latest song collection continues in the tradition of his past work and exceeds them at the same time. The title track is funkier than anything you'll hear on the radio and the rest will keep you dancing for days. This is the first cd I've purchased in awhile that didn't result in buyer's remorse afterwards. If you like the Time, you'll adore this....
<hr/> <hr/>	
*****	Jesse Is Back!
10/28/09	After years of waiting,Funk is alive!Jesse roars back on the scene with this two disc collection of New Power Funk and Cool Soul music.If you love The Time,you will dig this romp.



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Bare My Naked Soul

***** **The most complete Guitar Rock album EVER!!!!**

01/21/07 Jesse Johnson is one talented musician. Not only does he play guitar and sing on virtually every track, he also plays bass (even 12 String), percussion and drums on the album. Oh, not to mention that he wrote every track, arranged and produced it too. The Production, I will have you know is Top class too. In his day, Jesse has produced the likes of Janet Jackson and Sheila E to name but two. I expect that Jesse has been solely producing over the past decade as there has been no output from him over that period. BUT, I have just found out that a new album is due out this year. That is a mouth-watering thought. I hope, and I am sure that it will be a continuation of his guitar heroism feats shown on "BMNS". As a fan of Classic guitar Blues and Rock, it is the norm to try and accumulate all the output of your Rock Icon. In Jesse's case, it is very different. His previous releases are definitely in the Glitzy Prince mould, and appeal to a completely different type of fan. I am led to believe that Jesse's dramatic change in style lost him many of his original fans, and that is perhaps the reason this Album is not huge. It's a sad fact in music life. The CD contains 2 Heavily influenced Hendrix Spaced out instrumentals (JUPITER LANDING and NEVERMIND SATURN SUNRISE); 6 Top notch Hard Rock classics (BARE MY NAKED SOUL/MY LIFE/LET ME IN/WALK LIKE ME TALK/SHOCK TO THE SYSTEM and the chestnut that is BRAND NEW DAY); 1 superb Albert King influenced Blues Track (BRING YOUR LOVE DOWN HARD ON ME); 2 tracks in the Funk genre (MONICA and WAR BABIES) and 5 softer heartfelt, mostly acoustical (incl some superb 12 string playing) ballads in the form of (I MISS/YOU DONT LOVE ME THE SAME/CRY LIKE THE SKIES/MR HEARTACHE and BELLA BELLA). Even Billy Cox (Ex Jimi Hendrix Band of Gypsies) makes an appearance on LET ME IN. I was highly impressed with the musicianship, and most notably the backing vocals of Kim Gage who features prominently. As has been mentionned, there is the obvious comparison of Hendrix and Prince, and it works beautifully. There is'nt another musician around like him, and with the spoils of the Internet, there are even videos of him singing live tracks from BMNS on YOU TUBE. There is also the MY LIFE single (Radio edit and LP version which includes an unreleased song. This CD release is an absolute gem. I can hardly wait for his next imminent release.

***** **great guitar playing riff master**

02/17/05 Oh man! JJ is THE riffmaster. He has chops! this is a very,very good guitar CD.



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	<p>Heavily influenced by Hendrix and the Minneapolis Prince sound. The guitar work is versatile from straight ahead rock to slide playing. Standouts: Bare my naked soul, My Life, Shock to the System, Crazy like the Skies, Brand New Day. IF you like guitar playing in a funky, soulful, riff-filled way reminiscent of Jimmy Hendrix.....this is a MUST HAVE!!!!!!!!!! His lead work is KICKING!!!!!!!!</p>
*****	<p>just total guitar</p>
09/23/03	<p>In the first track (akin to Hendrix's "...and the gods made love") JJ speaks the distorted words, "it's more like I'm trying to do something a bit more guitar . . . you know, just total guitar" and even that doesn't sum up the album entirely. Yes, JJ's guitar speaks with the eloquence of Mercury, bringing messages from another planet. It whispers, moans, cries, sings, screams. Wow. Hendrix is the closest comparison.</p> <p>But it's not just that the guitar playing is technically superb -- this album is much, much more. The songs are not merely vehicles for display of guitar-prowess, they have something to say, something very personal. JJ has indeed bared his soul here. The words, music, rhythm, song order, all work together in a way that really, honestly take your breath away.</p> <p>This is a powerful, stunning, knock-you-on-your-keister CD. Buy it!!</p>
*****	<p>The last reviewer said it well, BUT I CAN'T NOT GUSH.....</p>
11/21/06	<p>.....On my own about the mightiness of this album. Every single rocker on my holiday list this year will receive a copy of this cd. I will not pirate or copy, the label and Jesse deserve every cent they can recover from this absolute GEM.</p> <p>It bears out what I had surmised, that the hints laced throughout the Time's cat. arrive at the word "tasty" in all genres he touches. Especially, all, and I mean ALL facets of the style called "rock".</p> <p>There is not a better guitar rock record anywhere at any time than this. Songwriting-peerless. Solos- placement, phrasing, texture, approach, variation...STUNNING! The opening two tracks alone tower at the intersection of rock and groove- operate no heavy machinery...I nearly tore my steering column out by its roots.</p> <p>I must say, in closing, that the fact that this offering- no matter how small the label- did not catapult this player to major recognition in rock circles, proves beyond any doubt how much Black players get NO LOVE. Eddy Hazel, Mike 'Kid' Hampton, Gary Shider, Dr. Know, Vernon Reid, all make Jimi the anomaly. I wish</p>



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	<p>my fellow white rockers would please just get over it, because our racism only costs us more great rock .</p> <p>JESSE, I HOPE YOU HAPPEN TO READ THIS- and THANK YOU for such a smart, def(t), and rocking record! Ummmm...could we have some more-- PLLLEEAASSSE??!!</p> <p>-ted.o</p>
*****	I love it!
06/06/07	I'm a huge Jesse Johnson fan! I ordered the CD expecting it to be a good product and needless to say it was just that!
*****	Almost no words can express how honored & happy I am 2 have this CD...
01/22/06	<p>This is Jesse's TRUE playin'..take a break from his 80s stuff & give BMNS a listen. He is just AMAZING, his skills are just mind blowin'. What's cool is when I listen 2 the CD I can sorda getta image of how he'd look playin'/performin' these songs. All the tracks are pure GOLD this is what he's been waitin' 2 do 4 so many years & I'm very happy he did. I only wish 2 see/know what or where are the video singles 4 this CD??--I know some1 told me they think a video single was made 4 "War Babies", but not too sure.</p> <p>There is NO Mpls. Sound no Prince influenced comparisons on this CD--NONE. The only one who can be compared is Jimi Hendrix, maybe Jesse is a reincarnation of Jimi?--lol maybe not, but styles are very Jimi influenced. If u think the Ultimate Collection is givin' u all the best of Jesse U'RE WRONG. If u don't have ne tracks from BMNS u're missin' out.Each track is apparently very personal & u just feel it too when u listen 2 them.</p> <p>Prince/The Artist may have released a 3 disc set the same year(Emancipation) but BMNS blows Emancipation outta the water--sorry but this 1 goes 2 Jesse. All respects 2 Prince/The Artist though.</p> <p>The CD is currently on track 7 "Walk Like Me Talk" just str8 rock in your face! His playin' is too hot! I dunno if it's real fair 2 say if I have favorites tracks from the CD b/c I love'em all. Although "I Miss" & "Nevermind Saturn Sunrise" are in my Creative MuVo mp3 player rotation. If I had an Ipod or a more advanced Creative MuVo mp3 player I'd scan the entire CD on 2 it. Track 15 "Monika" is the one that actually makes me get up & dance it's funkrock & the lyrics are badass'n cool at the same time!</p>



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Well, 2 the conclusion this CD is not considered a "completion" of Jesse's official releases--this is one U MUST buy if u want 2 hear his TRUE style. U got Rock, Funk, Rhythm 'n Blues, some experiemental all wrapped in2 one--nothin' more u could ask except 4 2 see a video single. Other than that, get this CD. Sure, the prices are type high (\$30 & up) but I promise u it's worth it, no disappointments.

Thank U Jesse 4 makin' this wonderful CD & thanx 2 the people whom inspired him.

***** **UNBELIEVEABLE!!! JESSE JOHNSON**

07/28/08 Where do I begin!This CD is not the Jesse Johnson of the 80's that you may expect.This is the Jesse we all knew he could be.This CD gives any hard rock band a run for their money!Jesse displays his talent that has been laying dormant all these years.He straight up breaks loose.From hard rock to the blues,Jesse does not disappoint. He is truly one of the greats of our time.This CD will prove that to anyone whoever doubted it.I recommend this CD to anyone who loves Jesse,the blues,hard rock,Hendrix and just flat out talent.

It's all here.Hats off to you J.J.