

A close-up photograph of a man with glasses and a mustache, wearing a dark suit jacket over a blue and white checkered shirt. He is playing a silver saxophone. The background is a blurred blue stage setting.

now in our 40th year
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MID-ATLANTIC
JAZZ
FEST
IVAL

PAUL CARR

jazz & blues report

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"Buffalicious"

Our original mascot from the very early Buffalo Jazz Report days – mid '70s. He is older now, but global & still very cool!

Mid-Atlantic Jazz Festival

Jimmy Greene, Kenny Barron, Craig Handy, James Carter, Carmen Lundy and Ellis Marsalis Highlight 6th Mid-Atlantic Jazz Festival

By Ron Weinstock

The Sixth Annual Mid-Atlantic Jazz Festival returns Presidents' Day Weekend to the Hilton Washington DC/ Rockville Hotel & Executive Meeting Center, 1750 Rockville Pike, Rockville, Maryland 20852.

Put on by the Jazz Academy of Music, the motto of Mid-Atlantic Festival is "Standing Up For Real Jazz." In this vein, the focus is on hard, swinging jazz, with a number of national headliners mixed in with some of the finest

phonist Paul Carr, pianist Eric Byrd, and vibraphonist Warren Wolf. Performances are held both on the Ronnie Wells Main Stage as well as smaller club settings.

Friday night, February 13, the Ronnie Wells Main Stage opens with tenor saxophonist Paul Carr, head of the Jazz Academy of Music, and a marvelous player leading a group with vocalist Sharon Clark. Clark, arguably DC's leading female jazz singer. Writing in the New York Times, Stephen Holden wrote that she "evokes not Holiday but rather a less operatic Sarah Vaughan fused with the more animated side of Shirley Horn, a singer who also liked to take her time. Ms. Clark's voice is rich, her phrasing unfussy, her jazz embellishments minimal." They will be followed by another terrific singer, Tierney Sutton with trumpeter Sean Jones closing the evening with his group.

Main Stage activities resume late morning Saturday February 14 with the Mid-Atlantic "Jazz Voice"--Vocal Competition with six semi-finalists competing for a \$2000 Grand Prize.



Ellis Marsalis

musicians in the Washington DC area. Amongst this years featured performers are vocalists Tierney Sutton, Allan Harris and Carmen Lundy along with such instrumentalists as trumpeter Sean Jones; saxophonists James Carter, Jimmy Greene, Craig Handy and Marcus Strickland; bassist Rufus Reid, trombonist Delfaeyo Marsalis and pianists Kenny Barron, Ellis Marsalis and Patrice Rushen. They are joined by local jazz favorites as vocalists Sharon Clark and Janine Gilbert-Carter, saxo-



Sharon Clark



Janine Gilbert-Carter

Shortly afterwards an afternoon session features DC drummer Samuel Prather and Groove Orchestra featuring the marvelous vocalist Christie Dashiell. They will be followed by Chelsey Green and the Green Project, led by the very talented violinist. Saturday Evening's Main Stage performance opens with a Tenor Saxophonist Summit with three of today's most compelling tenor players: James Carter, Craig Handy and Marcus Strickland. After their set, vocalist Allen Harris will captivate the audience followed by Ellis Marsalis and son Delfaeyo, who are on The Last Southern Gentlemen Tour.

Sunday on the Main Stage, Vuyo Sotashe, the 2014 Mid-Atlantic Vocal Jazz Competition winner, opens the afternoon show followed by the great bassist and composer Rufus Reid leading his Quartet with Craig Handy and Second Line Smith closing the session. Handy's latest project has him mixing New Orleans grooves with a tribute to the

great organist Jimmy Smith.

Sunday evening's final Main Stage session opens with one of this writer's favorite vocalists, Janine Gilbert-Carter, backed by a trio that includes pianist Eric Byrd with a saxophonist to be named. Carter brings plenty of warmth and a touch of Dinah Washington to her varied program. Next will be tenor saxophonist Jimmy Greene who will be backed by a group that includes the legendary Kenny Barron on piano and focusing on music from his latest album, "Beautiful Life" on Mack Avenue Records. Greene is a masterful saxophonist with a robust tone and this recording is part of his ongoing grieving process at the sudden and tragic loss of his 6-year old daughter, Ana Marquez-Greene, who fell victim to the Sandy Hook Elementary School mass murder in Newtown, CT. After this performance, vocalist Carmen



Marcus Strickland

Lundy will close out the Main Stage with the great Patrice Rushen on piano and keyboards.

Throughout the festival, there will be plenty of music in the MAJF Club and the MAJF Juke Joint rooms. Friday night the Marcus Strickland Quartet performs two sets in the MAJF Club while David Cole will be laying down blues in the Juke Joint. Saturday shows in the MAJF Club include the Terry Koger Sextet, vocalist Chad Carter, and the great drummer Winard Harper while Memphis Gold will be in the Juke Joint that evening. Sunday evening Shirletta Settles, Anthony Compton, and Sarah McKenzie are among the MAJF Club room performers while Anthony "Swamp Dog" Clark will be blowing his harmonica and shouting the blues in the Juke Joint.

Additionally there will be free performances in the Hotel Atrium including Big band and Combo competition performances. There will also be interviews with a number of the artists and workshops for students that are led by some of the performers. One can see how packed the weekend will



Craig Handy

be. For more information with fuller artist biographies, information on accommodations and tickets along with special features on several of the performances visit, <http://www.midatlanticjazzfestival.org>. *All photos by Ron Weinstock.*

Jack Kleinsinger's Highlights In Jazz New York's Longest Running Jazz Concert Series – kicks off its 43rd Season with a 42nd Anniversary Gala Thursday, February 19, 2015 at 8 pm at Tribeca Performing Arts Center

Jack Kleinsinger's Highlights In Jazz, New York's longest running jazz concert series, kicks off its 43rd season on Thursday, February 19, 2015 at 8:00 PM at the Tribeca Performing Arts Center at Borough Manhattan Community College, 199 Chambers Street, NY, 10007 with a Highlights In Jazz 42nd Anniversary Gala featuring the swinging jazz and blues of vocalist Catherine Russell and her group making their first Highlights In Jazz appearance along with the classic sounds of returning artists, clarinetist/saxophonist Dan Levinson and singer/trumpeter Bria Skonberg with pianist Gordon Webster and bassist/vocalist Nicki Parrott, plus, as in all Highlights In Jazz concerts, a surprise special guest.



Catherine Russell (Photo: Concerted Efforts)

One of the most highly acclaimed vocalists to emerge in the 21st Century, jazz and blues singer Catherine Russell is a descendant of music royalty. The daughter of Luis Russell, the renowned orchestra leader, pianist/composer/arranger and music director for Louis Armstrong in the mid-'40s and Carline Ray, the pioneering female jazz bassist and vocalist celebrated for tenures with the International Sweethearts of Rhythm and Mary Lou Williams, among many others. Following a distinguished career singing back up with the likes of David Bowie, Paul Simon, Steely Dan, Rosanne Cash, Joan Osborne, Gloria Estefan and Madonna, Russell finally stepped into the spotlight in 2006 with her critically

acclaimed debut disc as a leader, *Cat*, earning accolades from veteran jazz journalist Nat Hentoff, who called her "the real thing" and Wall Street Journal music critic Will Friedwald who described her as possessing "a fresh and original voice."

Russell's *Strictly Romancin'* recording was awarded 2012 Vocal Album of The Year prize by France's esteemed l'Academie du Jazz, while her latest effort, last year's, *Bring It Back*, was named runner up (tying with veteran diva Dianne Reeves) in The 2014 NPR Music Jazz Critics Poll of 140 music writers from all over the globe. Making her the first Highlights in Jazz appearance (leading her stellar band featuring trumpeter Jon-Erik Kellso, trombonist John Allred, pianist Mark Shane, guitarist Matt Munisteri bassist Tal Ronen, and drummer Mark McLean), the acclaimed vocalist, beams, "We are honored to celebrate Jack Kleinsinger's 42nd Highlights in Jazz Anniversary. I'm fortunate to be on the program with some of New York's top musicians. Come swing with us!"

Sharing the bill with Russell will be an all star quartet of returning Highlights In Jazz veterans clarinetist/saxophonist Dan Levinson and singer/trumpeter Bria Skonberg with pianist Gordon Webster and bassist/vocalist Nicki Parrott playing a repertoire of jazz classics. Levinson notes, "I've performed for Highlights in Jazz numerous times with other bands, including Vince Giordano's Nighthawks and David Ostwald's Gully Low Jazz Band, but this will mark the first that I'll be a featured artist at Highlights in Jazz, and I'm eagerly looking forward to it." Skonberg is similarly optimistic, noting, "Jack Kleinsinger's Highlight In Jazz series is an institution in New York concerts, effectively honoring living legends, exposing fresh talent and promoting a synthesis between the generations; It's an honor to be included."

Speaking of the first time he performed with Skonberg, Webster and Parrott back in 2011, Levinson recalls, "The chemistry was magical ... I've been trying - for three years - to bring the four of us together for a public concert, but Bria, Gordon and Nicki are superstars and constantly touring. This will be the first time I've succeeded and only because the stars happen to be in alignment on that particular day. So on Thursday, February 19 we'll be a comet rocketing through the Manhattan sky that only appears once a century. Better be there to see it!" Kleinsinger notes, "I'll probably bring them together with Russell because as a producer, that's what producers do -- at least this one does. So I'm very excited very about our 42nd Anniversary Gala concert."

Jack Kleinsinger's Highlights In Jazz, continues its 43rd season on March 19, 2015. The show billed as *Saxophones Supreme* will feature the Anderson Twins (Peter and Will, who appeared with the Heath Brothers on last season's *Brothers In Jazz* concert), Ken Peplowski (last year's recipient of the Highlights In Jazz Award honor), along with tenor saxophonist Grant Stewart and a rhythm section featuring pianist Ehud Asherie, bassist Neal Miner and drummer Aaron Kimmel. "We're going to have the performance recorded, another rarity for Highlights In Jazz," Kleinsinger proudly says. Also appearing on the show will be NEA Jazz Master alto saxophonist Lou Donaldson and his group.



The date is set and the tickets are on sale now for the 9th Annual Bonita Blues Festival, to be held on Friday March 6, and Saturday, March 7, 2015 at Riverside Park, Bonita Springs, FL.

The Bonita Blues Festival will be a two day event held on Friday, March 6, gates opening at 1:00 p.m. and Saturday, March 7 gates opening at 11:00 a.m. at Riverside Park in downtown Bonita Springs. Both days will feature award winning blues music from around the country and a wide variety of food and other vendors. Friday will include "happy hour" prices on beer and wine from 1:00p.m.until 5:00 p.m.

National and Regional blues bands set to perform include multiple award winning, Chicago blues icon, Lurrie Bell and his Chicago Blues Band, award winning vocal and guitar master from California, Chris Cain, roots 'n' blues "supergroup" Southern Hospitality featuring Damon Fowler, Victor Wainwright and JP Soars, Miami Allstar Blues Guitarist Albert Castiglia, the Jeremiah Johnson Band from St. Louis, Israeli Blues challenge winner Ori Naftaly, the Rusty Wright Band from Michigan, the Old No.5's from Kansas City, the Ben Rice Band from Oregon, the Peterson Brothers from Austin, TX and 2015 Southwest Florida Blues Society IBC Challenge winner RJ Howson Band.

Proceeds of the Bonita Blues Festival will benefit the Bonita Springs Assistance Office, Music for Minors Foundation, Inc., providing musical instruments to local youth and The Music Therapy Program at the Golisano Children's Hospital.

Tickets to the festival are just \$40 in advance for a weekend pass. Ticket prices at the gate are \$25 for Friday, \$30 for Saturday and \$50 for the weekend. Buy your weekend passes now and save! For additional information and to purchase tickets, visit www.bonitablues.com.

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CHARLIE HADEN MEMORIAL AND CELEBRATION OF HIS LIFE

TUESDAY, JANUARY 13, 2015 @ 7PM @ THE TOWN HALL NYC

Family and friends, including many jazz greats, will come together to celebrate the life of CHARLIE HADEN (1937-2014), one of the most innovative and influential bassists in the history of jazz. A three-time Grammy winner, Haden has received many awards and accolades throughout his five-decade career including the Grammy Lifetime Achievement Award, the NEA Jazz Master Award, and was most recently bestowed the Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture.

Just as importantly, he was a husband, a father, a colleague, a friend, a teacher, and a human being passionately concerned about social justice. Haden first came to fame as a member of the iconic Ornette Coleman Quartet, and literally changed the way the bass was played. He went on to play with Keith Jarrett and a who's who of music's greats, including John Coltrane, Alice Coltrane, Pat Metheny, Michael Brecker, Stan Getz, Chet Baker, Abbey Lincoln, and so many more. At the same time he formed his iconic bands Liberation Music Orchestra (in 1969) and Quartet West (in 1986) with which he performed and recorded until his untimely passing. In 1982, he founded the Jazz Studies Program at California Institute of the Arts in Valencia, CA.

Among the many performers and speakers attending will be Geri Allen, Kenny Barron, Carla Bley, Jack DeJohnette, Denardo Coleman, Ravi Coltrane, Mark Fain, Bill Frisell, Ethan Iverson, Josh Haden and the Haden Triplets, Ruth Cameron-Haden, Dr. Maurice Jackson, Lee Konitz, Pat Metheny, Josh Redman, Gonzalo Rubalcaba, Brandee Younger et al., as well as several special guests to be announced. The evening will be anchored by performances by Haden's two preeminent bands, Quartet West with Alan Broadbent, Ernie Watts, Rodney Green, with Scott Colley on bass, and Liberation Music Orchestra with Carla Bley, Tony Malaby, Chris Cheek, Loren Stillman, Michael Rodriguez, Seneca Black, Curtis Fowlkes, Vincent Chancey, Joe Daley, Steve Cardenas, Matt Wilson, with Steve Swallow on bass.

"Charlie would play what it meant to be human, he had a sound that gave people the idea of what music does. When you find that sound that comes from the soul, you can really do something, and Charlie did, he did something for all of us." Ornette Coleman -2014

"People will always love his playing, but no one will ever imitate him. He was a rare, true original. Perfect intonation, the biggest ears, the warmest, most captivating tone in the history of the jazz bass." Keith Jarrett 2014

THIS IS A FREE EVENT - Tax Deductible Donations to benefit the Charlie Haden CalArts Scholarship Fund, a 501c3, providing tuition assistance for jazz students in need, will be accepted at the venue or can be sent to PO Box 520, Agoura Hills, CA 91376.

For more info: www.thetownhall.org
<http://thetownhall.org/event/624-celebrating-charlie-haden-19372014>

PAUL SIMON, JAMES TAYLOR, BOBBY McFERRIN and DIANNE REEVES TO HEADLINE NEARNESS OF YOU CONCERT TO BENEFIT CANCER RESEARCH

**Once-In-A-Lifetime Concert to Also Feature:
Randy Brecker, Mike Mainieri, Joey Calderazzo,
Jack DeJohnette, Ravi Coltrane, Bill Evans, Steve
Wilson, John Patitucci and Antonio Sanchez**

On Tuesday, January 20, 2015, Paul Simon, James Taylor, Bobby McFerrin and Dianne Reeves along with other prominent musicians will honor the memory of their friend and colleague, 15-time Grammy-winning saxophonist Michael Brecker, at The Nearness of You benefit concert in New York City.

Hugh Jackman and Deborah-lee Furness are the benefit chairs, and Meredith Vieira will serve as master of ceremonies. Proceeds from the concert will support cancer research at Columbia University Medical Center (CUMC) and the work of Azra Raza, MD, and Siddhartha Mukherjee, MD, PhD. Dr. Raza is director of the Myelodysplastic Syndromes (MDS) Center at CUMC. Dr. Mukherjee is a physician and researcher at the MDS Center. In 2011, he won a Pulitzer Prize for *The Emperor of All Maladies: A Biography of Cancer*.



Michael Brecker (Photo: Verve Music Group)

In addition to these amazing artists, this extraordinary concert will feature: Randy Brecker, Mike Mainieri, Joey Calderazzo, Jack DeJohnette, Ravi Coltrane, Bill Evans, Gil Goldstein, Adam Rogers, John Patitucci, Antonio Sanchez, Danny Sadowick, Steve Wilson, Charles Pillow, Alex Sipiagin, Robin Eubanks, Chris Komer, Roger Rosenberg, Joyce Hammann, Mark Feldman, Lois Martin: and David Eggar.

In 2004, Brecker was diagnosed with MDS. In need of a bone marrow transplant, he searched in the International Bone Marrow Registry for a match. He failed to find a matching donor, and in 2007 he died at age 57. As a result of the tens of thousands of people worldwide who registered in an effort to save Brecker's life, 54 lives were saved when new registrants were perfect matches for others in need.

"When I learned that a cure for MDS will likely provide the key to curing leukemia, I realized there was no better way to honor my husband's legacy than by raising important funds for research through this benefit concert," said Brecker's widow, event producer Susan Brecker. Support of the The Nearness of You concert has been provided by Novartis. The concert will be held in The Appel Room at Jazz at Lincoln Center's Frederick P. Rose Hall. Tickets start at \$200 and can be purchased at

The Jazz at Lincoln Center box office (located on the ground floor of the Time Warner Center —B'way and 60th Street), by calling Center Charge at 212-721-6500 or online at <http://www.jazz.org/events/all/day/2015/01/20>.



BOB MARLEY HONORED WITH YEAR-LONG CELEBRATION FOR HIS 70TH BIRTHDAY

SANTA MONICA, CA, December 22, 2014 – Throughout history, no artist has so dominated the world of music as Bob Marley. A musical, political and even spiritual icon, a figure of almost mythical proportions, both poet and prophet, Marley was the first Jamaican artist to give voice to the struggles of his people and the Rastafarian culture, and the first to gain worldwide fame.

Today, Bob Marley remains one of the 20th century's most important and influential entertainment icons. Marley's lifestyle and music continue to inspire new generations around the world as his legacy lives on through his music. In the digital era, he has the second-highest social media following of any posthumous celebrity, with the official Bob Marley Facebook page drawing more than 74 million fans. Marley's music catalog has sold millions of albums worldwide and his hits compilation, *Legend*, holds the distinction of being the longest-charting album in the history of Billboard magazine's Catalog Albums chart and remains the world's best-selling reggae album.

The Marley family will honor the legacy of Bob Marley commemorating his 70th birthday milestone and his importance in the history of global music with a year-long celebration.

UMe, a division of the Universal Music Group, will work closely with the Marley family for new unreleased material ensuring the highest possible quality, integrity and detail to honor the Marley legacy. The Marley family is also giving UMe unprecedented access for the first time to material from their private collections and their vaults. Releases will be announced throughout the year, sure to please longtime fans and collectors with rare and unearthed treasures, as well as Deluxe editions of key albums with bonus material. New material will highlight special treasures in both audio

and video formats. The first release on the schedule is BOB MARLEY & THE WAILERS--EASY SKANKING IN BOSTON '78. The new package, of completely unreleased material available for the first time in any format, will come in Blu-Ray/CD combo pack, dvd/cd and cd versions. The video was shot with a hand-held camera by a fan that Marley allowed to sit right in front of the stage. The result is remarkable footage that captures Marley from just a few feet away, allowing one to experience the intimacy of his set. While the cinematographer was shooting with film and needed to change rolls during the performance, the gaps in the live footage have been augmented with specially created animation over the existing audio. This also marks the first time they have approved newly created material, in this case animation, for a Marley release. The animation video was produced by Craig Bernard and Sara Mora Ivicevich; created and directed by S77 & Matt Reed and Michael Scroggins was the Oil Light Artist on the project. Between them, their resume includes recent projects including Bruno Mars, Pearl Jam, Red Hot Chili Peppers and many others.

Robert Nesta 'Bob' Marley was born February 6, 1945 in Nine Mile, St. Ann Parish, Jamaica. Music was Marley's escape and way to survive Trench Town, a government tenement housing project where he lived that was teeming with poverty and crime. One bright spot from Trench Town was another local, Alfarita 'Rita' Constantia Anderson who he later married. He cut his first single, "Judge Not," in 1962 when he was just 17. It turned out to be a local hit, and was followed by "One Cup of Coffee," "Terror" and "Do You Still Love Me." Although he earned very little money from his records, he ended up meeting Peter McIntosh (Peter Tosh), and together joined with childhood pal Neville Livingston (Bunny Wailer) to write songs together as The Wailing Wailers, named because they were ghetto sufferers who'd been born "wailing." They debuted with "I'm Still Waiting" and its 'rude boy' ska style follow-up, 1964's "Simmer Down," topped the Jamaican charts. Soon they would be known simply as the Wailers.

A man who rose from the humblest of origins to become a champion for the oppressed, Marley was a streetwise sharp dresser influenced by the U.S. civil rights movement and the music and fashion of black America. He sang of rebellion, Rasta, partying, uprisings and love. Long before the world discovered him, both Bob Marley & The Wailers and Jamaica were grooving to rocksteady classics "Sugar Sugar" "Soul Shakedown Party," and perhaps his deepest devotional track, "Selassie Is The Chapel." Other classics included "Duppy Conqueror," "Soul Almighty," "My Cup," "Trenchtown Rock" and "Small Axe."

Marley knew that his music and reggae was just limited to Jamaica and set his eyes on the world. In order to break out of the Jamaican market and on his own, Marley moved to London and signed with CBS Records U.K.. In 1971, Marley founded his own Tuff Gong label and was signed to Island Records by its leader Chris Blackwell, who had licensed some of his band's previous releases for Island Records and offered Marley a deal to record their debut album, recording CATCH A FIRE at Harry J's in Kingston. 1973's CATCH A FIRE, their first album released outside Jamaica, signaled the

emergence of reggae's patron saint and immediately earned global acclaim, even garnering the group its first tour of the U.S. Reggae's first true album, rather than a collection of singles, CATCH A FIRE included such well-known tracks as "Stir It Up," "Concrete Jungle" and "Slave Driver"--all of them fiery, politically charged, and uncompromising.

The album BURNIN' that same year launched the reggae anthems "I Shot The Sheriff" and "Get Up, Stand Up." Eric Clapton's #1 pop version of "I Shot The Sheriff" gave a major boost to reggae's acceptance with the general public and to recognition for Marley, who some have called the first Third World superstar. But the album would be the last Wailers effort with Tosh and Livingston. By 1974, the original trio of Marley, Tosh and Livingston broke up, going their separate ways.

With a new backing band which included brothers Carlton and Aston "Family Man" Barrett on drums and bass, Junior Marvin and Al Anderson on lead guitar, Tyrone Downie and Earl "Wya" Lindo on keyboards, Alvin "Seeco" Patterson on percussion and the I-Threes (his wife Rita Marley, Judy Mowatt and Marcia Griffiths) on background vocals, Bob Marley and the Wailers hit their stride, achieving their first U.S. hit with "No Woman, No Cry," from 1975's NATTY DREAD. The album featured Marley's name on top for the first time, and is considered by many to be his finest album and one of reggae's best - balancing revolution and celebration like no other reggae album before or since.

Marley then followed it up with 1976's RASTAMAN VIBRATION, which proved to be Marley's American and commercial breakthrough, climbing to #8 on the Billboard 200. RASTAMAN VIBRATION paired hard-hitting tracks such as "War" (essentially a musical recitation of a speech by Haile Selassie, the Ethiopian emperor considered a prophet of Rastafarianism) with lighter fare such as "Positive Vibration."

Bob Marley & The Wailers were declared Rolling Stone's Band of the Year for 1976. "Marley, like Dylan, has transcended genre," wrote the magazine. "You only have to see him on stage, a dancing dervish, dreadlocks wind-milling, to realize that here is a rock & roll star."

Marley was becoming an international superstar, not just a pop music personality, but a political figure for the underclasses around the world, a lightning-rod for liberation in such songs as "Get Up, Stand Up," "Exodus," "Waiting in Vain," "One Love," "Zimbabwe," "Africa Unite," "Wake Up and Live" and "Survival." The singer/songwriter was the target of an assassination attempt at his Kingston home on the night of December 3, 1976, during rehearsals for a free concert called Smile Jamaica. During this attempt, a bullet grazed his chest, wounding his wife and manager. A defiant Marley went on to perform at the show just two days later, his injuries visible to one and all, and it further solidified his heroic stature as a real leader of the people and his true commitment to his words "One Love." The violence forced Marley to move to England for a two-year exile.

EXODUS would be Marley's only album primarily recorded outside Jamaica; its London sessions were the first time the band recorded in the 24-track format. His exodus resulted in an album that was tough and reflective, angry and romantic, suitable for domestic consumption and for

crossover success.

Featuring the international hits “Jamming,” “Waiting In Vain” and “One Love/People Get Ready,” EXODUS was named Album of the Century by Time Magazine. “Every song is a classic, from the messages of love to the anthems of revolution,” Time wrote. “But more than that, the album is a political and cultural nexus, drawing inspiration from the Third World and then giving voice to it the world over.” The irony of EXODUS is that in leaving Jamaica, Marley brought reggae home to the rest of the world. Along the way, he popularized the innovative form known as “versions,” which separated out and spotlighted the instrumental rhythm tracks to reggae songs. Due to this process, reggae’s loping, hypnotic rhythms would find its way into rock ‘n’ roll.

Upon his return, and not one to give up his quest for peace, he famously brought together Jamaica’s warring factions, having political rivals Michael Manley and Edward Siega join hands with him on-stage during his historic “One Love Peace Concert” in Kingston, which took place on April 22, 1978. No bullets this time.

Shortly thereafter, Marley was awarded the United Nations’ Peace Medal of the Third World in June, 1978, by the African delegation for his efforts on behalf of millions of disenfranchised blacks round the world.

The mellow KAYA in early 1978 was highlighted by “Is This Love,” one of the most buoyant and unabashed love songs in the Marley repertoire, and “Satisfy My Soul.” BABYLON BY BUS, released later that year, is considered one of reggae’s most powerful concert albums. The fist-pumping SURVIVAL in 1979, with the track “Africa Unite,” was followed the next year by UPRISING, which featured the impassioned

“Redemption Song.” Marley’s support for the struggles of Africans brought attention to their plight and he became an honored guest on that continent, including performing in 1980 at the celebration of Zimbabwe’s Independence Day.

Bob Marley stands as one of the giants of world popular music, with his untimely death at the age of 36 on May 11, 1981 in Miami from cancer complications, leaving us without one of the most revered and influential performers of the 20th century.

In 2014, thirty years after its original release, Bob Marley & The Wailers, LEGEND, shared the top of the charts, holding the No. 5 spot on Billboard’s 200 Album Chart among Maroon 5 (#1), Jeezy (#2), Guardians of the Galaxy Soundtrack (#3), and Ariana Grande (#4). Marley’s accolades include inductions into the Rock and Roll Hall of Fame (1994) and ASCAP Songwriters Hall of Fame (2010), a GRAMMY® Lifetime Achievement Award (2001), multiple entries in the GRAMMY® Hall Of Fame, and a star on the Hollywood Walk of Fame (2001). His music was the centerpiece of a 2011 Grammy tribute by Bruno Mars, Sting, Rihanna and sons Damian and Ziggy Marley. In 2004, Rolling Stone placed Bob Marley #11 in its list of the ‘100 Greatest Artists of All Time,’ and in 2012, an acclaimed feature-length documentary, Marley, directed by Kevin McDonald (The Last King of Scotland, State of Play) was released to critical and audience acclaim.

Bob Marley’s legacy truly lives in the artists and generations he has influenced. Today, the spiritual, political and musical resonance of Bob Marley’s work continues to be felt around the world.

Bob Marley’s 70th birthday – an occasion to celebrate his global legacy.



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Photo © Robyn Churchill

Why Some People Think Duke Ellington Is a Member of the Royal Family.

KIDS DON'T GET ENOUGH ART THESE DAYS. So you can see why some of them might accidentally confuse a jazz legend named Duke with royalty named duke. But it's finally time to set the record straight.

Edward Kennedy "Duke" Ellington didn't rule over a small English estate. Instead he reigned supreme over jazz institutions like The Cotton Club. He riffed



*Royal dukes are square-jawed.
They have no rhythm.
And they wear crowns.*

powerfully on the piano, but it was the full orchestra that he considered his most compelling instrument. He introduced improvisation to his compositions — a process unheard of using a 15-piece orchestra. The result was a different approach to jazz that sparked a revolution and an evolution. His music spread across the world with songs like "Sophisticated Lady," "In a



*A piano player. A composer. An orchestra leader.
Duke Ellington reigned over a land called Jazz.*

"Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who has ever tapped their foot to a beat.

Jazz is art, you dig? Art can

really transform lives. In fact, the more art kids get, the smarter they become in subjects like math and science. And the more likely they'll become well-rounded, cool members of society. For Ten Simple Ways to get more art in kids' lives, visit AmericansForTheArts.org.



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SEAN COSTELLO
In the Magic Shop
VIZZTONE

It's been a bit over 6 years since Sean Costello passed away from an accidental overdose at the age of 29. His musical legacy cut short by his premature passing, we should be thankful that VizzTone is making available a Fall 2005 session recorded at The Magic Shop in New York by Steve Rosenthal. With Costello was Paul Linden on keyboards and vibes, Melvin Zachary on bass and Ray Hangen on drums, with appearances from Matt Wauchope on Hammond B3, Brian Jackson on keyboards and various backing vocalists.

From the opening moments of a rendition of B.B. King's "It's My Own Fault" one is struck by Costello. He establishes his presence with some fiery guitar and gritty singing with an appealing touch of gravel. Similarly impressive is his cover of Fenton Robinson's "You Don't Love What Love Is," displaying a bit more of Rush than the cleaner toned Robinson, but satisfying in its own way. He does a nice cover of Bobby Womack's "Check It Out," and tosses in a solid original R&B tinged blues "I Went Wrong." His "Hard Luck Woman" is a down home swamp blues boogie with a touch of Tony Joe White whereas he ably does a Rod Stewart cover on "You Wear It Well." Impressive is his spare touch to open "Told Me a Lie" before the disc closes with a cover of Johnny Fuller's "Fool's Paradise," a remarkable, yet restrained performance.

VizzTone is to be thanked for making "In the Magic Shop" available. Sean Costello may have been taken from us way too soon, but his legacy lives on. 100% of the profits from this release will benefit the Sean Costello Memorial Fund for Bipolar Research (seancostellofund.org), so not only is one getting a great recording, but helping a wonderful cause.

Ron Weinstock



OMER AVITAL
New Song
MOTÉMA MUSIC

Israeli born bassist and composer Omer Avital has a new recording "New Song" (Motéma Music) which is imbued with his cultural roots in the Mizrahi heritage (Middle Eastern Jewish). His roots are Yemenite on his mother's side and Moroccan on his father's. The Mizrahi heritage has been mistrusted in Israeli society because of the links it necessarily maintains with Arab culture. He shares his explorations with Avishai Cohen on trumpet, Joel Frahm on tenor saxophone, Jonathan Avishai on piano and Daniel Freedman on drums.

The compositions and performances possess a slight exotic quality that is not far removed from some of the Moorish influences in Spanish music that underlie the Gil Evans and Miles Davis classic "Sketches in Spain." Some of the delights are the lively opening "Hafla," the title track built upon a compelling bass riff from the leader, the exuberance of "Tsfadina" with the crisp horn arrangements and compelling solos, and the reflective "Avishkes," that also showcases Avital's bass playing.

Cohen may be the most striking of the soloist throughout this besides the leader, with his range and dynamics, which is not to overlook the wonderful pianist Avishai (such as on the relaxed jubilation of "New Middle East), nor saxophonist Frahm who adds a robust sensibility (featured prominently on "Sabah El-Kheir (Good Morning)." Drummer Freedman, with his deft stick work, adds his rhythmic accents and commentary. Their excellent playing, as well as Avital's arrangements, brings out the joy and lyricism along with a tinge of melancholy in these compositions. As a result, "New Song" makes for such marvelous listening.

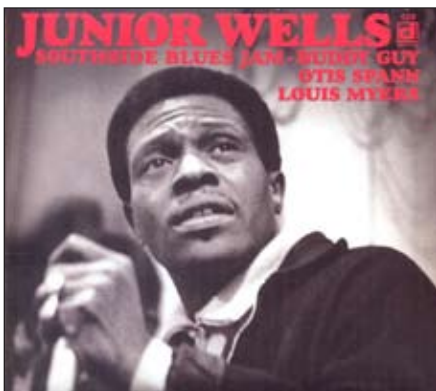
Ron Weinstock



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JUNIOR WELLS
Southside Blues Jam
DELMARK

I purchased Junior Wells Delmark album "Southside Blues Jam" on vinyl upon its original release in 1970. The release was an effort to capture what a listener might hear at Theresa's on a Monday night when Junior Wells and others including Buddy Guy would be featured. Wells and Guy were joined by Louis Myers on guitar, Ernest Johnson on bass, Fred Below on drums and Otis Spann on piano for what was his last studio appearance on record. Delmark has reissued an expanded "Southside Blues Jam" with the original eight selections supplemented by 7 bonus tracks, one of which is an alternate take, another is a warm-up fragment and another is some studio patter.

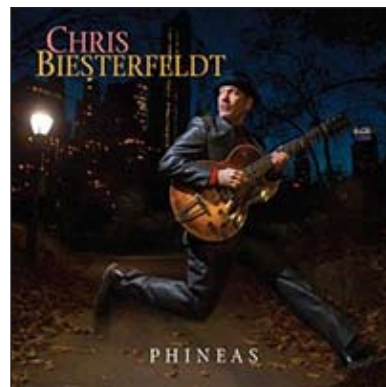
It was a recording that was quite easy to enjoy. There was a loose spontaneous feel to the performances that Junior and company put their stamp on, starting with a easy driving rendition of "Stop Breaking Down" that Junior learned from the first Sonny Boy Williamson's recording (adapted from Robert Johnson) to a cover of Guitar Slim's "Trouble Don't Last" where Buddy takes the lead vocal with Junior adding a rap to the performance. Topicality was heard in the issued take of "I Could Have Had Religion" where Junior dwells on Muddy Waters being out of action at the time and "Blues For Mayor Daley." There are covers of songs from Muddy as well as a nice rendition of the second Sonny Boy Williamson's "In My Younger Days." Wells mixes his blues harp (very much in the spirit of the second Sonny Boy) with his mix of vocals and James Brown funk while Guy and Spann are in strong form.

The unissued performances have their appeal, although listening to them one can understand why the selections on the original CD were chosen. There is a decent cover of Little Walter's "It's Too Late Brother," with Wells exhorting Spann to rumble on the bass keys as he talks about the blues being funky. "Love My Baby," a reworking of Arthur Crud-up's "So Glad Your Mine," is set to the "Hootchie Catchy Man" groove with blistering string bending from Guy and Spann's rumbling piano behind Wells' vocal. The alternate of "I Could Have Had Religion" is a more traditional performance about a mistreating woman without the reference to Muddy Waters' health. It has solid Louis

Myers' guitar, while "Rock Me" is done as a dedication to Muddy Waters. The closing "Got to Play the Blues" is an amusing original set to the groove of B.B. King's (then contemporary recording), "Why I Sing the Blues" with Wells singing about singing the blues and throwing in impersonations of other singers.

This expanded "Southside Blues Jam" is handsomely packaged (credit Kate Moss) with a booklet that contains Bob Koester's recollections of the session and Michael Cuscuna's Rolling Stone review of the original LP release and the sound is quite good. This reissue, with its additional tracks, will be welcome to a wide range of blues lovers including those having the original LP

Ron Weinstock



CHRIS BIESTERFELDT

Phineas
SELF-PRODUCED

Guitarist Chris Biesterfeldt last year produced a fascinating album "Urban Mandolin" which had him playing the mandolin on a variety of classics from the likes of Monk, Bach, Chick Corea, Wayne Shorter and others. Busy playing solo gigs and working on Broadway, Radio City Music Hall and other venues, he has returned with the self-produced "Phineas," a tribute to the late pianist Phineas Newborn Jr. Biesterfeldt on this is supported by Matthew Rybicki on bass and Jared Schonig on drums.

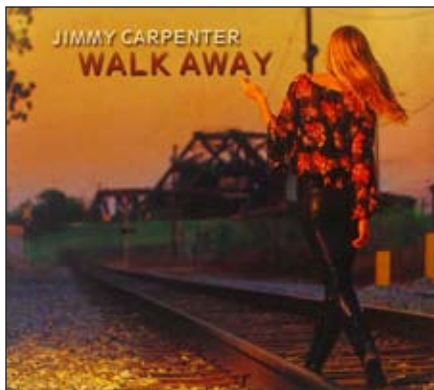
This is not a program exclusively of compositions that Newborn composed, but rather interpretations of recordings made by the brilliant pianist including several Newborn's compositions including the opening "Harlem Blues," "Sugar Ray" and "Theme For Basie" along with songs Newborn performed and recorded such as Horace Silver's "Cooking at the Continental," the Ellington-Tizol standard "Caravan," and Dizzy Gillespie's "Manteca." Toss in a couple of songs dedicated to the pianist, Donald Brown's "Phineas" and Biesterfeldt's "Blues From Phineas" and one has a fairly diverse program of music.

The performances do indeed honor Phineas Newborn Jr., starting from the opening "Harlem Blues" with some blistering, yet precisely played, fretwork. But Biesterfeldt is more than a technical guitar whiz, as his speed does not lessen his musicality. The loping blues "Sugar Ray" receives a nice rendition with the

rhythm duo complementing his single note runs and judiciously played chords. In addition to other burners like “Cookin’ at the Continental” and “Manteca,” we are treated to some lovely ballad playing on Quincy Jones- Henri Gabriel Salvador’s “The Midnight Sun Will Never Set” (with nice brush work from Schonig) and the late night blues Donald Brown wrote, “Phineas.” It is such a delight to hear him construct his solo here and listen to his tone. This makes wonderful listening. “Sweet and Lovely” is another marvelous performance in a similar vein.

Other delights include the loping rendition of Newman’s “Theme For Basie” and the closer “Blues From Phineas,” where Biesterfeldt again displays his impressive technique and understanding of the blues. Chris Biesterfeldt’s “Phineas” is an album of performances inspired by one of the most underrated jazz pianists of the past several decades. Like Phineas Newborn, Jr, Chris Biesterfeldt displays not simply his virtuosity, but his keen musical intelligence with his strong improvisations here backed by a wonderful rhythm section on a terrific recording.

Ron Weinstock



JIMMY CARPENTER

Walk Away

THREADHEAD CULTURAL FOUNDATION/ VIZZTONE

Saxophonist Jimmy Carpenter is perhaps best known as a member of Walter ‘Wolfman’ Washington’s Roadmasters as well as playing with blues-rocker Mike Zito. He has recently issued a CD titled “Walk Away,” co-produced with Chris Finney. There is a core band of guitarist John Fohl, keyboards from John Gros, bass from Casandra Falconer and drums by Wayne Maureau.

Carpenter handles vocals, saxophones and rhythm guitar with a variety of guest appearances, including vocalist Reba Russell, guitarists Anson Funderburgh and Mike Zito and trumpeter Anthony Gambrell (Carpenter’s band-mate in the Roadmasters).

Carpenter, known for his robust saxophone, shows himself to be quite an affable singer on the 13 originals here, starting with the easy rocking “Can’t Let go” that features some fiery Funderburgh guitar along with some grease on the Hammond B-3 from Gros. The crisp ensemble playing and the brassy horn ar-

rangements are typical of the production throughout with plenty of punch. The title track has a southern swamp-rock feel with a strong R&B accent with Fohl’s guitar accenting the vocal before Carpenter takes one of several full-toned solos on his recording. “When You’re Ready” is a driving rocker with nice interplay between guitarists Fohl and Zito, along with Zito’s scorching guitar solo.

“She’s Not You” opens with some commanding saxophone before a soulfully sung lament about this woman telling him he seems distant while he still can’t get over his ex on a number that is evocative of Bruce Springsteen. Another song suggesting Springsteen is the jaunty “Crazy ‘Bout You.” “Seventh Street Shuffle” is a greasy instrumental taken at a walking tempo while “C King Blues” is a feature for his sax with a loping tempo. The subject of “More Than Meets The Eye” causes heads to turn, although her looks hide what is inside her. This has a Memphis funk backing with a similar feel to the blues-soul of “Hard To Be Cool.”

After the garage-rock flavored “On the Outside,” (where Carpenter is looking in), “Walk Away” closes with “Fellow Traveller,” a duet with Reba Russell. Fohl’s judicious use of tremolo and Maureau’s stick work contribute to the wistful atmosphere here along with a nice sax solo. There is plenty of music to enjoy here as Carpenter shows in this recording that integrates his blues, country, soul, and pop influences, he is far more than a roadhouse saxophonist.

Ron Weinstock



GEORGE GEE SWING ORCHESTRA

Swing Makes You Happy!

RONDETTE JAZZ

George Gee has been leading the George Gee Swing Orchestra since 1980, inspired by Count Basie who mentored him. While leading the big little band (9 pieces that sound much bigger) he has had the services of trombonist, composer and arranger David Gibson for five years and the results of their collaboration can be heard on “Swing Makes You Happy!” (Rondette Jazz).

The recording features 19 selections that include 5 Gibson originals, and three transcriptions from Chick Webb’s repertoire. Gibson handled all of the arrangements. Gibson’s trombone anchors the brass section that includes trumpeters Freddie Hendrix and Andy

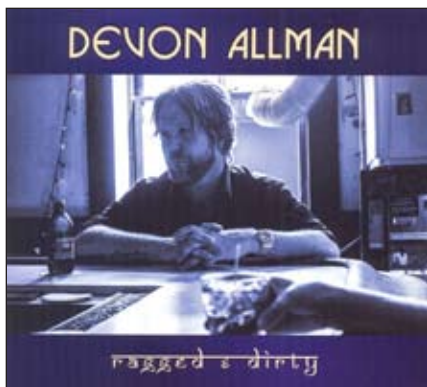
Gravish. The saxophone section consists of Ed Pazant, Michael Hashim and Tony Lustig on alto, tenor and baritone respectively, while the rhythm section consists of Steve Einerson on piano, upright bassist Marcus McLaurine and Willard Dyson on drums. Vocals are provided by Hilary Gardner and John Dokes.

Listening to this brings back memories of Panama Francis' reincarnation of the Savoy Sultans from the late seventies and early eighties. The music swings hard and is played full throttle with joyous conviction. The rhythm section certainly is stellar and there are plenty of strong solos with Lustig's baritone sax and Hendrix's trumpet among the many pleasures heard throughout.

Gibson's opening "Comin' Home" is suggestive of Basie from the 50s as is the swinging "I Know." Of the vocalists, I was already familiar with Hilary Gardner and she sings quite well on "Sweet Pumpkin" and "No Moon At All." This writer is not as enamored with Dokes. I have heard much better renditions of "I'd Rather Drink Muddy Water," although the taut Basie-style arrangement is solid as is Ed Pazant's alto solo. Dokes also does not come across convincingly on "Evenin'," which was a feature for Jimmy Rushing when he was with Basie. Gardner and Dokes duet on "If I Were a Bell."

I do not wish to imply that Dokes is a poor singer, but to these ears he doesn't convey the warmth and feeling of say Jimmy Rushing and Joe Williams (or Carmen Bradford who sang "Muddy Water" with Basie.). It is a minor criticism as the music here is infectious with its ebullient spirit. Listing to the George Gee Swing orchestra, one indeed agrees that "Swing Makes You Happy!"

Ron Weinstock



DEVON ALLMAN
Ragged And Dirty
 RUF RECORDS

Devon Allman is on a roll these days. With his terrific solo release *Turquoise* and a pair of highly acclaimed releases with the Royal Southern Brotherhood in the last two years, he could be forgiven for using his downtime to relax. Instead, he's back with another solo disc.

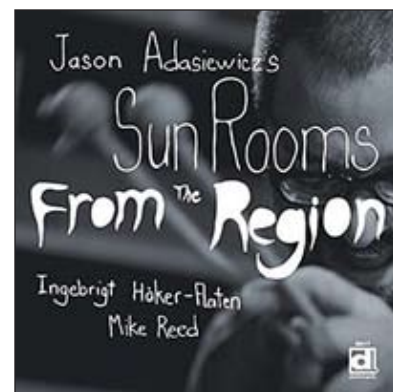
Kicking things off with the rocker, *Half the Truth*, where he takes a tough guy's stance in the face of his woman's infidelities, he uses his new solo release to ex-

plore the state of his love life, the confusion inherent in relationships, and even the tragedy of slavery. On *Can't Lose 'Em All* he pleads for a change of his luck in the love game while on *Leavin'* he recognizes that for everyone hitting the road in search of something better, there's someone left behind who doesn't have an adventure ahead. He also resurrects the Spinners' classic, *I'll be Around*, where the toughness of *Half the Truth* evaporates into a promise to be there for the rebound. *Traveling* and *Back to You* each find him willing to cover great distances for his relationship, assuming it still exists when he finally rolls in. Another kind of relationship also proves to be a problem on *Blackjack Heart Attack* where he finds the allure of the cards as seductive as crack.

While much notice is given to his deep soulful voice, which he can proudly trace back to his famous father, his guitar skills should invite similar acclaim. The instrumental *Midnight Lake Michigan* gives him a chance to demonstrate not only his flashy technique, but his ability to craft compelling soundscapes that will transport you away from the moment.

Most of this disc rocks pretty hard but *Leave the City* strikes a more reflective tone as the disc comes to a close.

Mark Smith



JASON ADASIEWICZ'S SUN ROOMS
From The Region
 DELMARK RECORDS

Jason Adasiewicz's Sun Rooms is a trio of the lives player, drummer Mike Reed and bassist Ingebrigt Håken-Flaten and is heard on a new Delmark recording "From the Region." The disc focuses on new compositions from Adasiewicz with the exception of one from Reed and the vibraphone-bass-trio provide a somewhat sparse setting for the trio's musical explorations.

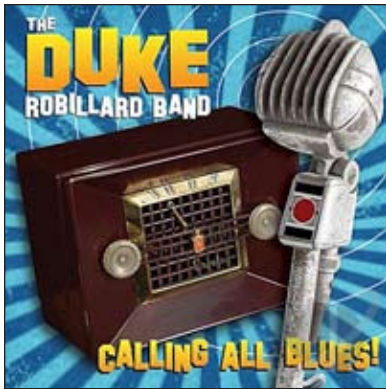
In a conversation with Josh Berman that serves as the liner notes, Adasiewicz notes that Sun Rooms is his "composing outlet and my most personal statement." After he would compose the tunes, he would work them out as a duo with drummer Reed who helped flesh out what would be performed, leading to phrases being struck as well as suggesting others be heard more. Furthermore a drummer that loves to swing, this allows the leader and bassist Håken-Flaten "to be free

around what he's doing."

The performances here are tight and exhibit some marvelous interplay between the three. With Reed's swinging the groove and Håken-Flaten providing a strong anchor, Adasiewicz displays not simply his masterful technique but imaginative playing that is at times lyrical and other times fiery with his solos. "Leeza" opens this recording with a peppery tempo followed by the echoes of Monk on "Classic Route." "The Song I Wrote for Tonight" intrigues with its angular lines and seamless tempo shifts, which suggest some of Eric Dolphy's compositions.

The remainder of "From The Region" similarly fascinates with the performances continuing to stimulate with further listening.

Ron Weinstock



THE DUKE ROBILLARD BAND

Calling All Blues
STONY PLAIN

Duke Robillard remains prolific in the recording studio and he has a new Stony Plain release "Calling All Blues" with The Duke Robillard Band. Robillard envisioned this recording "an album of blues and blues related, mostly original songs that touch on a few of the many styles of American music based on the blues." His vocals and guitars are joined by the usual suspects of Bruce Bears on keyboards and vocals, Bad Hellen on bass and Mark Teixeira on drums with Sunny Crownover on vocals, Rich Lataille on alto and tenor saxophones, Mark Earley on tenor and baritone saxophones and Doug Woolverton on trumpet.

As would be expected, this is a wonderfully played and recorded set, and the material is pretty varied and interesting. Duke wrote eight numbers, there is an original from Gary Nicholson and Rex Sexsmith, and the closing number is a rendition of a 60s Carter Brothers recording.

I do find myself less enthused about Duke's vocals as his phrasing sounds a bit too deliberate. He needs to grease up his singing – loosen your tie Duke. At the same time "Svengali" is more successful with its intriguing mix of acoustic and electric guitars and a musical theme based on the "44 Blues" and "Vicksburg Blues." The slow blues "Blues Beyond the Call of Duty" is a showcase for Sunny Crownover's singing

with steamy organ from Bears and some of Duke's best fretwork.

The Nicholson-Sexsmith "Emphasis on Memphis" is a performance that evokes the classic Memphis soul sound with taut rhythm and solid horns. Bruce Bears does an appealing vocal in the manner of Mose Allison on the jazzy "Confusion Blues," with Duke chording behind the vocal and Bears' comparatively spare piano playing delightful.

"Motor Trouble" features some grungy sounding guitar on what Duke describes essentially as a Frankie Lee Sims "one chord boogie type thing," followed by the aptly title "Nasty Guitar." The atmospheric "Temptation" with Woolverton's muted trumpet is followed by Duke's take on the southern-soul blues of "She's So Fine," with the horns adding punch on this concise performance. My reservations about Duke's vocals notwithstanding, most will call The Duke Robillard Band's latest recording irresistible with the crisp and fresh playing throughout and with its mix of grooves and moods.

Ron Weinstock



CHRIS POTTER UNDERGROUND ORCHESTRA

Imaginary Cities
ECM

Jazz with strings has always been a contentious combo, often seen as an attempt at the genre's gentrification if not outright commercialization.

Reedman Potter's inclusion of a string quartet to an expanded version of his "Underground" quartet should suggest otherwise. Engaging string charts provide lead-ins and backdrops for fresh sounding themes, frequently ballads for which the leader's tenor is a most suitable contemporary voice.

The set grows more exploratory in nature as it proceeds and Potter brings his soprano sax and bass clarinet into the fray, the strings a constant character component.

Pianist Craig Taborn contributes standout solo choruses as does Steve Nelson on marimba. Drummer Nate Smith provides the formidable energy frequently required to drive this goodly-sized ensemble. Strong tracks include "Lament", "Dualities" and "Disintegration".

Duane Verh



FO'REEL
Heavy Water
SELF-PRODUCED

From the opening notes of a stunning rendition of “Breaking Up Somebody’s Home,” I was hooked on the music in “Heavy Water,” the debut of a New Orleans based band Fo’Reel.

This aggregation was put together by guitarist Mark Domizio with the core of this group being vocalist C.P. Love, keyboardist Johnny Neel and long-time Doctor John bassist David Barard (although he joined Fo’Reel after this recording was completed). Others on this include John Smith on tenor saxophone, singer and songwriter Rick Lawson, Daryl Burgess on drums, David Hyde on bass and is co-producer, Ward Smith on baritone sax and Barney Floyd on trumpet. The music is brassy and full-bodied and with C.P. Love they are blessed with a singer who sings powerfully with authority.

Listening to this recording, the playing reminded me of the late Jesse Austin, a blues shouter and organist who had a similar musical configuration (although with not as full a horn section). Austin’s music was much more in the jump blues vein with Louis Jordan and Big Joe Turner being more obvious reference points.

Listening to the hot instrumental shuffle “Gale” with some greasy Neel organ and terrific T-Bone walker styled guitar from Domizio (with punchy riffing horns and a booting tenor sax solo), it is perhaps the track most in this vein. While Love can belt out his vocals, his phrasing and soulful approach evokes the late Johnny Adams (although not possessing quite the Tan Canary’s vocal range).

The rendition of “Breaking Up Somebody’s Home” is taken perhaps a bit slower than familiar renditions, with Love delivering the soul-blues classic against a smoldering backing. The title track has a funky groove and some greasy guitar with Love singing about heavy water bringing out the blues in him followed by the marvelous “Leave Love Alone,” with a more relaxed (but equally assured) vocal and tempo.

Other songs explore the universality of the “Blues,” and how the blues don’t discriminate and no matter who you are, you will get the blues one day, with restraint of the players adding to the performance’s punch. “Just

As I Am” is a soul ballad with a gospel underpinning while “Shake N Bake” will suggest some of the better blue-eyed acts of the sixties and seventies like Mitch Ryder as Love urges this woman to shake it baby with a hot guitar riff adding to the musical heat.

“Outside Woman” is a soulful slow blues with nice atmospheric slide guitar (and solo) and Neel getting down on the piano as well as laying down a greasy organ bottom to the backing behind Love’s robust vocal. It is followed by a funky instrumental “Tater” that wraps up one of this writer’s favorite blues releases of 2014.

If this band tours, I certainly would want to see them. “Heavy Water” is terrific. It is a wonderfully played and recorded CD. I note that it is a nominee for a Blues Music Award for Best New Artist Album.

Ron Weinstock



REZ ABBASI ACOUSTIC QUARTET
Intents and Purposes
ENJA

Born in Pakistan, but long resident in the United States, guitarist Rez Abbasi has a fascinating new recording with his Acoustic Quartet on Enja titled “Intents and Purposes.” Playing steel string, fretless and baritone acoustic guitars he is joined by Bill Ware on vibraphone, Stephen Crump on bass and Eric McPherson on drums for eight acoustic interpretations of jazz-rock fusion compositions associated with Weather Report, Herbie Hancock, Chick Corea, and the like.

As he notes in the accompanying booklet, he was not familiar with much of the music prior to this project, so there is “little nostalgia involved with this project allowing for a clarity that may not have been possible otherwise.” The instrumentation and “chamber-like quality” of his group is intended to ‘shine a different light on this music.”

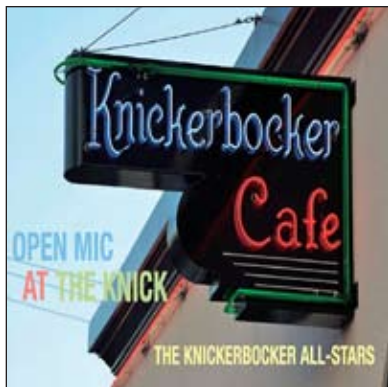
The first two tracks contain the only compositions that were familiar to me, Joe Zawinul’s “Black Market” and Herbie Hancock’s “Butterfly,” and provide somewhat more intimate performances. Abbasi’s guitar wizardry is evident throughout as he has a fleet, clean and imaginative attack and his flurries of single runs along with an occasional sitar-like tone fascinate throughout. Certainly on the Weather Report classic he sets the tone with his playing evoking Jaco Pastorius’

bass, that itself often generated guitar-like lines, followed by a splendid solo from Ware while Crump and McPherson keep the performance together. Listening to Abbasi on “Butterfly” also suggests that Jaco had an impact on more than bassists, although as the performance develops his tone evokes the sitar with McPherson’s percussive responses and Ware’s vibes provide a counterpoint.

Pat Martino’s “Joyous Lake” has Ware’s shimmering vibes more in the forefront as it is on the take on John McLaughlin’s “Resolution” with its lively opening and the Quartet’s negotiations of the tempo transitions in this intriguing piece. Worth noting is a performance of Larry Coryell’s “Low-Lee-Tah,” with the leader’s deliberate playing and use of the baritone guitar contributing to its feel. It is a performance where the rest of the group sits out. The concluding tracks is a nicely paced rendition of Tony Williams “There Comes a Time.”

“Intents and Purposes” is an imaginative reworking of 1970’s compositions generally associate with jazz-rock and fusion, but the rearrangement for acoustic instruments with the thoughtful arrangements and playing makes for some superior music. The release date is 02/10/15.

Ron Weinstock



THE KNICKERBOCKER ALL STARS

Open Mic At The Knick
JP CADILLAC RECORDS

“Open Mic At The Knick” by The Knickerbocker All Stars on JP Cadillac Records is a celebration of the music scene in Westerly, Rhode Island in the late 1960s, when such musicians as Greg Piccolo, Johnny Nicholas, Fran Christina and others held forth in various groups leading to the emergence of Roomful of Blues.

With a core of musicians from guitarist Ricky King Russell and the Cadillac Horns, this recording brings together some terrific renditions of classic fifties and sixties blues, R&B and jump blues tunes. Fran Christina and his brother Bobby (one of the producers) hold forth the drum chair, while Al Copley and Dave Maxwell share the piano chair with a first rate horn section that includes Rick Lataille. The 13 vocals are shared between eight vocalists that include Johnny Nicholas, Sugar Ray Norcia, Curtis Salgado and J. P. Sheerar

PAGE SIXTEEN

(another of the producers).

The songs are classics associated with several artists – B.B. King with “You Upset Me Baby” (ably re-worked by Norcia); Bobby Bland’s “Turn On Your Love Light” (one of two terrific vocals from Malford Milligan the other being on the Butterfield Blues Band’s “Love Machine”); Billy Eckstine - Earl Hines’ “Jelly Jelly” and Lowell Fulson’s “Reconsider Baby” (Sung by John Nicholas who also sings Guitar Slim-Freddie King’s “Along About Midnight”); Buddy Guy’s “Mother-In-Law Blues” and B.B. King’s rendition of “Five Long Years” (sung by Willy Laws); Bland’s “Ain’t That Lovin’ You” (sung by Salgado); Eddie Vinson’s “Somebody’s Got To Go” (sung by Sheerar) and Freddy King’s “I’m Tore Down” (sung by Brian Templeton).

This is a marvelously played album of covers of classic blues. The band is excellent and the arrangements well done, even adding extra horns to several selections, which had smaller groups on the original performances such as “I’m Tore Down” and “Going Down.” Toss in some strong vocals (and the only disappointing one is Nicholas on “Along About Midnight,” and that is because my reference point is Guitar Slim and Roy Brown) and one has a terrific listening experience.

Highpoints include Milligan channeling Bobby Bland, Nicholas singing an Eckstine big band chestnut, Willie Law’s rendition of a lesser-known Buddy Guy recording and Sheerar’s evocation of Cleanhead Vinson, but everything is a high level. With so many of the original performers no longer with us, this is a tribute not only to those days of the late 1960s but the music that inspired them.

Ron Weinstock



OWEN HOWARD

Drum Lore Vol. 2 - More Lore
BJU RECORDS

Drummer and composer Owen Howard follows up his previous “Drum Lore,” which was devoted to performances of compositions of a number of drummers with “Drum Lore Vol. 2 - More Lore” (BJU Records), again performing compositions from celebrated drummers, but with a few more of his own tunes this time around.

There are four originals and five renditions of other drummers’ works. He refers to the prior recording as

more of a studio date while the present recording showcases his working quintet that consists of Adam Kolker on tenor and soprano saxophones and bass clarinet, John O'Gallagher on alto saxophone, Frank Carlborg on piano and Johannes Wiedenmueller on bass.

Like the earlier recording, there is plenty of clean and crisp ensemble playing with Howard's propulsive drumming central to the fine performances evoking the late Ed Blackwell and the ever-youthful Roy Haynes with his buoyant drive.

Everyone stands out on this strong collection of performances. Howard's opening "Plus/Minus" starts the proceedings on a lively fashion, followed by a warm rendition of Victor Lewis' "Hey It's me You're Talking To." On this latter number, Wiedenmueller's bass centers the groove with spirited solos from Carlsberg and O'Gallagher who exhibits a dry tone with a light vibrato during his charged solo.

The rendition of Joe Chambers "Ungano" has a strong groove with some first rate alto from O'Gallagher and strong tenor from Kolker. Howard's original "Haiku" has a dreamy feel in contrast to "Like Buttah" with its ingenuous rhythmic base and an homage to Sonny Rollins' "Oleo." The two saxophones introduce Philly Joe Jones' "Gotta To Take Another Chance," based on the chords of "Take the A Train," on which Howard incorporates the horn riff and the ending from the Max Roach/ Clifford Brown rendition of the Billy Strayhorn classic on a marvelous

performance. "Labryrith" is a performance in the most free jazz vein with Kolker employing the bass clarinet against the rumbling piano and rhythm section.

After an intriguing arrangement of Tony Williams "Pee Wee" a short solo piano rendition of "Haiku" brings "More Lore" to an end. Like the earlier volume, it displays Owen Howard's considerable talent as a leader, arranger and composer. With his wonderful ensemble he has produced another recording with much for listeners to savor.

Ron Weinstock



BLUE LUNCH

Above The Fold

RIP CAT

Eighth release by Cleveland's hep cats, Blue Lunch, second on the LA label Rip Cat, finds it a mix of styles sure to please everyone.

Blue Lunch is the kind of band that fails the thesaurus test because the word eclectic falls short in this case and you want to go in search of a better word, which isn't available. Also of note are the liner notes, done by famed author Harlan Ellison. The notes are so good, they'd make a fine review of ABOVE THE FOLD. With 15 tracks, it seems like the disc has mixed in just as many musical styles into one presentation.

Start with the shuffle of "Ain't Trying To Kill Nobody," driven by Bob Frank's guitar. Peter London's harp shows up in the next couple cuts, the latter helped along by Mike Sands' piano during "The Long Game." "Everybody's On The Phone" goes the jazzy, swing route as does "No Time Like The Present," helped along again by Sands' piano. Everything but the kitchen sink goes into "Seven Times" while guest Evelyn Wright comes in for the call and response of "Where Do You Think It's Going."

Add the boogie woogie of the "Lake Erie Cocktail" instrumental to the list of styles along with the swing of "Love No More," the latter led by Mike Rubin's trumpet. Andre "Mr. rhythm" William's "Tossini & Turnini & Burnini All Up Inside" goes Big Band while the traditional gospel "Good News" has a doo-wop flavor to it.

I've just scratched the surface of styles included on ABOVE THE FOLD. Eclectic indeed. It's kind of like the Cleveland weather: if you don't like it, wait for the next song to go in a different direction. One listen to ABOVE THE FOLD and you will realize these eight guys know the meaning of diddy wah diddy.

Peanuts





DAVINA & THE VAGABONDS

Sunshine
ROUSTABOUT RECORDS

This follow up to their breakthrough 2011 release *Black Cloud* finds Twin Cities based Davina & the Vagabonds playing a jazzy mix of pop and blues that evokes Kansas City and New Orleans far more than their often frigid home stomping grounds.

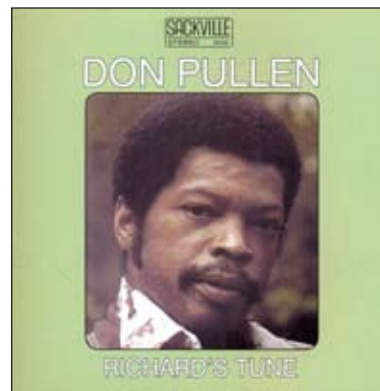
With a line up more akin to a jazz band than a rock or blues outfit (Davina Sowers on Piano, Rhodes and vocals, Daniel Elkmeir on trumpet, Benjamin Link on trombone, Connor McRae Hammergren on drums and percussion and Andrew Burns on upright bass and sousaphone) they can't help but sound unique to anyone that doesn't spend a lot of time in piano bars or hanging around jug bands.

While much of the fare here would be right at home on Frenchman Street in New Orleans with its horn driven second line grooves, "Sunshine" and "Red Shoes," or Preservation Hall with its straight out jazz, "Throw it to the Wolves For Love," the band can also easily dip into a solid rumba groove, "I Try To Be Good," or heartfelt ballads, "Heavenly Day," and even elegant piano driven tunes that sound like something that snuck out of the Windham Hill catalog, "Away From Me."

The band also covers the Fats Waller classic "You Must Be Losing Your Mind" which is a highlight of the disc with a deep bass groove, swinging horn parts and slinky vocals. Another barn burner is the classic "I'd Rather Drink Muddy Waters" which is about as close to straight blues as this talented group gets on this release. As a bonus the disc closes with a reprise of the title cut of the band's 2007 debut release, *Lock and Key*.

As has always been the case with the band, tying this wonderful musical collection together is Davina's nimble, coquettish voice which can't help but to produce a smile on your face as bright as the twinkle in her eye that comes through on every line. **Mark Smith**

jazz-blues.com



DON PULLEN

Richard's Tune
SACKVILLE/DELMARK

Another welcome rerelease by Delmark from the Sackville label is Don Pullen's "Richard's Tune." Originally released in 1975 as "Solo Piano Album," the album takes its title from the title track, which was dedicated to Muhal Richard Abrams.

Pullen first attracted attention as a member of the "New Thing" with recordings for ESP, but was later working in rhythm and blues with Big Maybelle, Ruth Brown, Irene Reid, Arthur Prysock and Nina Simone before joining Charles Mingus' last great band that also included drummer Dannie Richmond and saxophonist George Adams. Pullen and Adams later formed a quartet after Mingus' death.

The five compositions performed (including two takes of "Big Alice") illustrate what Stuart Boomer describes in his liner notes as "a lyric historicism, a capacity to invoke the past in the light of the absolute present and presence, drawing at will on the history of jazz and its still potent roots in blues and gospel."

This aspect is evident on the title selection, which ranges from the post-Monk piano tradition (and portions suggest Randy Weston to these ears), which includes a brief dense, percussive segment that mixes with the lyricism of much of his playing there. It illustrates his precise touch as well.

The longest selection is a dedication to Malcolm X "Suite (Sweet) Malcolm (Part 1: Memories and Gunshots)", a number that, with elegance, lyricism and passion, mixes his gospel and soul roots with percussive free passages resulting in a musical tour de force. It is followed by "Big Alice," a bouncy number with a rhythm and blues, almost New Orleans feel. Boomer notes that this was a rare sideman original that Mingus would perform with his group and with an almost New Orleans feel is a joyous performance. "Song Played Backwards" is played in reverse of the note sequence that Pullen composed. It is the densest and most percussive performance on this rerelease.

Don Pullen passed away in April 1975 at the age of only 53. Delmark is to be thanked for making "Richard's Song" readily available again as it is a joyful and passionate sample of Don Pullen's piano and composition.

Ron Weinstock



ROB STONE
Gotta Keep Rollin'
 VIZZTONE

It has been several years since Rob Stone had a splendid album of post-war Chicago-styled harmonica blues, and VizzTone has just issued "Gotta Keep Rollin'." Certainly with the presence of Chris James and Patrick Rynn, with whom Stone played together, and with Sam Lay, one can expect strong playing and support. Others here include Willie Hayes on drums and Dave Maxwell on piano, with appearances by Eddie Shaw, John Primer and Henry Gray.

Certainly the mood is established with the opening shuffle "Wait Baby," followed by the rendition of "Wonderful Time," with Stone's harp channeling the first Sonny Boy Williamson as opposed to Little Walter with Maxwell playing some

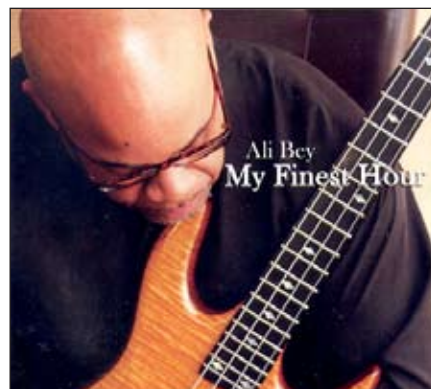
bouncy piano as James takes a sprite solo. It is as much a joy to listen to Primer's guitar as Rynn and Hayes rocking a crisp shuffle groove supporting Stone's straight-forward singing on "Lucky 13."

Shaw adds his immediately recognizable tenor sax to "Anything Can Happen," with a clever lyric and rollicking backing. "She Belongs to Me" is a nice rendition of a Jazz Gillum number (not the Magic Sam song) with a menacing lyric as Stone threatens to cut this gent if he fools with his woman. Billy 'the Kid' Emerson's "Move Baby Move" is a rocker with an original lyric set to a groove of Big Joe Turner's "Shake Rattle and Roll," while "Strollin' With Sasquatch" is a nice relaxed instrumental on which Stone showcases his fat, controlled tone.

Henry Grey is present on "Wired and Tired," a rocking performance that suggest the late sixties Muddy Waters band recordings with Mojo Buford, which is followed by a nice re-working of Blind Willie McTell's "Cold Winter Day," with some choice Primer guitar. James' employment of a slight echoey tremolo to his playing adds to the tenor of the rendition of Lonesome Sundown's "It's Easy When You Know How."

I said about Stone's last album "Back Around Here" (Earwig), "Stone treats the idiom as not simply history, but as a living tradition to be celebrated." Stone's strong performances and the wonderful band on "Gotta Keep Rollin'" provide us with another terrific Chicago blues recording.

Ron Weinstock

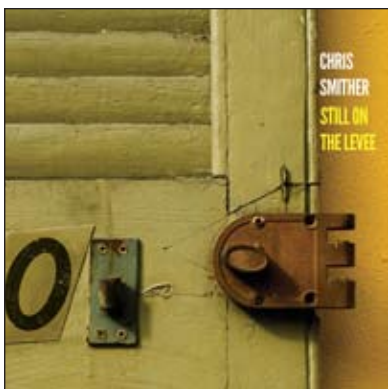


ALI BEY
My Finest Hour
 SELF-RELEASED

Electric bassist Ali Bey here displays the stylistic range of his tight, versatile trio but the Detroit-bred player/composer's outfit never sheds its core identity- a stripped-down, high-energy fusion outfit. While ballads and gentler moments are by no means out of reach, Bey and partners Larry Andrews (guitar) and Timothy Omar Stroud (drums) show a second-nature sense "in the pocket", maxing out bare-bones grooves.

While powerful drumming is an essential in this format, Stroud's colorations are an additional strength and guitarist Andrews' frequently laid-back presence makes its own particular mark. The leader's own work strikes a nice balance between facility and funk. Standout tracks include "Dam' I Got A Toothache!!", "Joe Cool" and "Ace In The Hole".

Duane Verh



CHRIS SMITHER

Still on the Levee: A 50 Year Retrospective SIGNATURE SOUNDS

"Still on the Levee" (Homunculus Music/Mighty Albert) is a double disc retrospective of Chris Smither's 50 odd year career in new, June 2013 recordings. Smither is a singer-songwriter whose performances and songs have a Dylanesque flavor as well as deep blues roots in his direct finger style guitar playing. As Charlie Hunter, his former co-manager observes, Smither's guitar style is 1/3 Mississippi John Hurt, 1/3 Lightnin' Hopkins and 1/3 himself.

The two CDs cover a pretty wide range of songs by Smither and display his position as a significant composer and lyricist. There is the wistfulness of "Song of Susan" and a fine original blues "Another Way To Find You" that evokes Robert Johnson riffs with a heartfelt

vocal and strong harmonica backing. Allen Toussaint adds his piano to "Train Home" that lends a slightly different flavor behind Smither's vocal as he waits for a train to take him home.

Smither's gravelly vocals have a restrained quality to them, which adds to the appeal. "Lola" is a bluesy folk number with exceptional lyrics and restrained rollicking piano backing. "Shillin' For the Blues," which features members of Morphine, has interesting backing including softly recorded baritone sax by Dana Colley. Loudon Wainwright III joins Smithers on the lively "What They Say."

With his world-weary vocals and the deft, but restrained, accompaniment, it is no wonder that Smither "Can't Shake These Blues."

Produced by David Goodrich (who plays on much of this), "Still on the Levee" is a recording that showcases this remarkable singer-songwriter as he reconsiders some of his favorite and most memorable songs.

Ron Weinstock



THE EVERGREEN CLASSIC JAZZ BAND

Early Tunes: 1915-1932

DELMARK

Delmark's latest releases include a rerelease of Jump Records "Early Tunes 1915-1932" by The Evergreen Classic Jazz Band. Originally issued in 1995, this CD has them rendering their interpretations of songs from the mid-teens until the early thirties. This Seattle ensemble is led by Tom Jacobus, who plays brass bass (tuba) and string bass, and includes Craig Flory and Jake Powel on reeds, David Holo on cornet, David Loomis on trombones, kazoo and vocals, Dan Grinstead on piano, Al LaTourette on banjo and Dale Roach on drums.

The brief notes on the back cover state that many of these performances were originally done by larger ensembles, but the Evergreen Classic Jazz Band (particularly Jacobus) have arrangements of these for the octet. This is a nicely performed traditional jazz album with an effort to evoke the sound and feel of such bands as Jimmy Noone, Erskine Tate, King Oliver and His Dixie Serenaders and Tiny Parham. There is plenty of spirit to be heard in the classicist approach they have, starting with the exuberance of the opening "Stomp Off, Let's Go" to the swinging rendition of an early Bennie

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Moten recording "Ding Dong Blues."

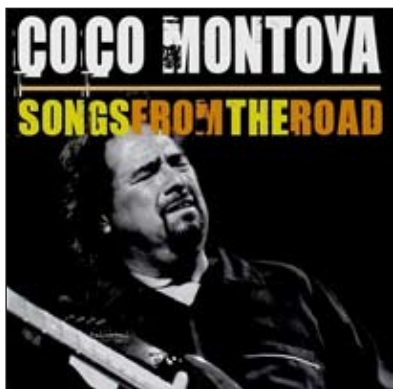
There is the twenties Oriental exoticism of Tiny Parham's "On the Bay of Old Bombay," with nice cornet from Holo, who may be overall the most consistent, and least dated sounding soloist here. The reeds of Flory and Powel are displayed to good effect on the lovely rendition of Jimmy Noone's "Apex Blues." The vocals on a King Oliver recording, "Got Everything," are pretty corny (think about Rudy Vallee on a megaphone) but the plunger mute playing here is solid. Loomis' gutbucket trombone provides a counterpoint to Powel's soprano sax on Sidney Bechet's "Blues in the Air," followed by a lively performance of Fats Waller's "Minor Drag."

The rendition of the Joplin/Marshall song "Swipesy Cake Walk" is in a classic ragtime orchestra vein (think about Joplin's "Red Back Book") as is the Dan Grinstead solo rendition of the Joe Jordan rag "Nappy Lee." The novelty number, "Play me a Frigid Air," has a dead pan vocal of the somewhat inane lyrics and is followed by a strutting rendition of "Stock Yards Strut," perhaps trumpeter Freddie Keppard's most famous recording, with stop time effects and a nice clarinet solo. Folks will know "She's Funny That Way" from the classic Billie Holiday recording ("He's Funny ..."). The rendition here employs Jimmie Noone's arrangement with some lovely playing, although a forgettable vocal.

Other remakes include a lesser-known Louis Armstrong Hot Five recording "Put 'Em Down Blues" and a solid rendition of Duke Ellington's "Ring Dem Blues," although Powel's bass sax solo sounds a bit awkward.

This is a pleasant traditional jazz recording with several strong performances, and others that may not reach the same level, but remain entertaining. Those who enjoy this should also check out the Delmark recordings of the youthful Chicago ensemble, The Fat Babies.

Ron Weinstock



COCO MONTOYA
Songs From the Road
RUF RECORDS

The latest in Ruf Records "songs From the Road" series is by Coco Montoya. The series of live recordings seeks to capture typical performances, and in this case Montoya was recorded over two-nights at Seattle's Triple Door with Jim Gaines in the house to produce it.

Montoya is supported by Brant Leeper on keyboards, Nathan Brown on bass and Rena Beavers on drums. Leeper and Beavers also contribute backing vocals.

14 songs are spread over the two CDs, clocking in at just under 2 hours and provide a retrospective of his career. Fans of Montoya undoubtedly will find much to enjoy with his husky singing and guitar playing. There is a fair amount of Albert Collins' influence heard, whether on the opening song, Collins' "I Got a Mind To Travel" or Montoya's original "Love Jail," that he wrote for Collins but Collins never recorded. Leeper's keyboards contribute to this flavor and he certainly adds both support and additional musical coloring (as well as provides several strong solos) while the rhythm section of Brown and Beavers kept a nice relaxed groove going.

One strength of the recording is the pace of the performance. The musical never sounds hurried or frenzied and the groove is solid whether handling a slow blues, a blues-infused rock song or the driving rendition of "Fannie Mae." While having a somewhat limited vocal range, Montoya sings well and delivers his vocals with a lot of heart. The only fault might be the length of some of the performances, which might sustain interest listening at home as much as they pleased the Triple Door crowd. That is inherent in the nature of Ruf's documentation of these performances, which serves to capture Coco Montoya on a representative performance. Coco Montoya's "Songs From the Road" certainly accomplishes this purpose quite well.

Ron Weinstock

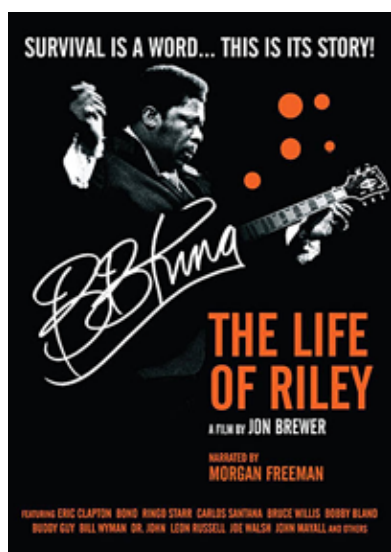
Austin Walkin' Cane Nominated



We just heard that Cleveland's Austin Walkin' Cane was nominated for a blues award. Austin is a longtime friend of many of us on the Jazz & Blues Report staff.

Austin Walkin' Cane's new album, *One Heart Wakin'*, was nominated for a 2015 Blues Music Award, formerly known as a W.C. Handy Award, for "Best New Artist Album" by the Blues Foundation in Memphis. Vote for Mr. Cane!

The **Fan Vote** decides the winner! To vote you have to be a current Blues Foundation member (\$25) & they will send you a BMA ballot when the membership is processed. Voting ends on March 2nd, 2015. The Blues Foundation website is: www.blues.org. *One Heart Walkin'* is available at iTunes & www.walkincane.com



B.B. KING: THE LIFE OF RILEY

A film by John Brewer
EMPEROR MEDIA/MVDVISUAL

"B.B. King: The Life of Riley" is a documentary film by John Brewer that traces the King of the Blues' career from his days growing up as a poor Black in Mississippi to his present iconic musical stature, reflected by the countless awards he has received including the Kennedy Center Honors and the Polar Music Prize (sometimes referred to as the Nobel Prize for music).

The film is narrated by Morgan Freeman and incorporates interview clips from King, childhood acquaintances, music peers, and contemporary rock artists who have been influenced by King's music, particularly his guitar playing.

The documentary traces Riley King from his very humble beginnings growing up in a plantation economy to his emergence as a major rhythm and blues artist to the period of crossing over and his current status as a musical icon.

There are interviews with those who knew B.B. when he was growing up along with folks who played a part in his emerging career, including Rufus Thomas, Joe Bihari (who produced so many of B.B.'s greatest recordings for the Modern group of labels) and Robert Lockwood as we get the picture of the plantation youngster who develops his musical skills, becomes a music personality and becomes a consistent recording star while starting a grind of hundreds of touring dates a year, that he only is starting to slow down from today.

The film takes us from these humble beginnings to his iconic status today, as his crossover from the Chitlin Circuit to the mass market is detailed with discussions of his signing to ABC-Paramount, the recording of "The Thrill Is Gone," the recording of "Live at Cook County Jail," his participation in the legendary concert associated with

the Ali-Foreman Rumble in the Jungle, other recording sessions including those with Leon Russell and members of the Crusaders, and his collaborations with Eric Clapton and U2. In addition to appreciations from a various pop-rock luminaries including Clapton, Derek Trucks and Susan Tedeschi, Kenny Wayne Shepard, Carlos Santana, Slash and others, there is a variety of performance clips including some from his appearance on Ralph Gleason's "Jazz Casual" TV show, and some from a recent DVD of a concert at Royal Albert Hall (a concert DVD which I cannot recommend). Also included is a clip of King receiving the Polar Music Award (as mentioned above, the equivalent of a Nobel Prize) from Swedish King Gustav.

There is little, if anything, about King's very successful collaboration with Bobby Bland in the mid-70s (a clip from Soul Train of the two would have been quite enjoyable). Also while some of B.B.'s band members are interviewed, one wishes that they had interviewed Ron Levy who played piano with B.B. in the 1970s (he was with B.B. King in Africa) and who's stories about playing with B.B. would have been enlightening.

Also, in lieu of, or in addition to the rock stars, it would have been illuminating if more performers of color such as his contemporary, Lloyd Price, as well as contemporary guitarists such as Vernon Reid and James Blood Ulmer might have given their insights to B.B. King's legacy. Extras include a portion of the Live at Royal Albert Hall concert and some interviews with some of the rock stars who appear in this documentary. "Life of Riley" is a well put together documentary that the general audience should enjoy.

Ron Weinstock



BOB MARLEY Uprising Live EAGLE VISION DVD

Bob Marley was, and is, the undisputed King of Reggae, and the news of a previously unreleased Marley concert a while back was big news. And released it was – on November 24 – just a month before Christmas. It was in our 2014 Annual Gift Guide, which was posted on our site in early December, and is being

rerun here.

Marley, who died at the young age of 36 from the spread of melanoma, left us with a rather small but wonderful collection of audio recordings, but video footage from his live concerts is quite rare. I had the pleasure of seeing him perform live, but had not seen any video performances until now on "Uprising Live." Uprising was the final tour for Marley, as he left us in May 1981.

This concert was filmed in early summer 1980, just a year before he passed, in Westfalenhalle Dortmund as part of the German Television series Rockpalast. I have seen a couple of Rockpalast videos before, such as UB40's early video from their strictly reggae years before they went commercial on us. I remember the video quality being quite bad. This Marley video seems much better. While it does have some spots that are way too dark, and others where the colors glow too much and kind of blend together due to the stage lights, the closer shots of Marley singing and playing are actually quite good – and that is what we are watching it for. While the focus of the video is on Marley rather than his band, there are many shots of members of the Wailers, his seven-piece band.

The set opens with four songs from Marley's backup vocalists, who called themselves the I Threes. Then Bob hits the stage and delivers a program of 19 songs. Some are from the "Uprising" album, which the tour

was in support of, such as "Redemption Song," "Could You Be Loved" and "Coming In From The Cold," but the others included many of the songs his fans then and now know and love – such as "I Shot The Sheriff," "Exodus," "Jamming," "Get Up, Stand Up," "Lively Up Yourself," "Coming In From The Cold," "Is This Love," "No Woman, No Cry" and more.

Incidentally, the three members of his backup vocals group went on to become well-known and successful reggae artists in their own right – Marley's wife Rita Marley, Marcia Griffiths and Judy Mowatt – all with albums in their own names.

This DVD was restored for release under the supervision of his daughter and son, Cedella and Ziggy. I would have to think that all Bob Marley fans, and reggae fans in general, will enjoy Uprising Live, whether it be a personal purchase or received as a gift.

Bill Wahl

Issues, Special Issues,

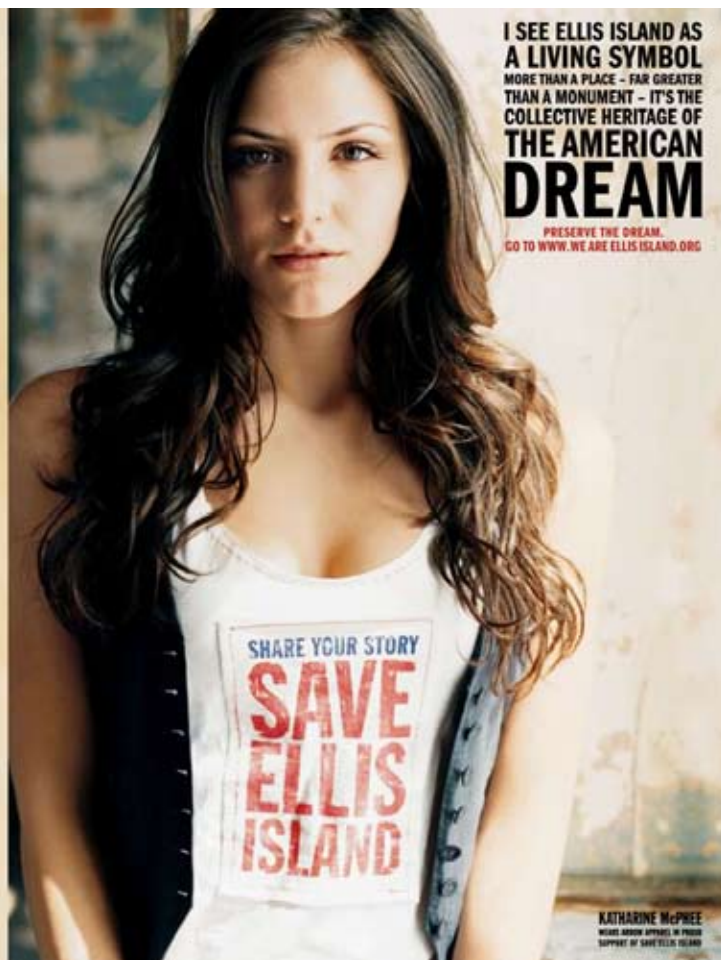
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San Rafael Desert, Utah © David Muench

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