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Live at the Parkview Night Club

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jazz & blues report

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Address all Correspondence to....

Jazz & Blues Report
19885 Detroit Road # 320
Rocky River, Ohio 44116

Main Office 216.651.0626
Editor's Desk ... 440.331.1930

Comments...billwahl@jazz-blues.com
Web www.jazz-blues.com

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Cleveland Fats Louisiana Red

plus...Omar Coleman

Live at the Parkview Night Club

The big news that was announced since our May-June pulp issue went to press is a Sunday, June 4 show at the Parkview on West 58 St. with Cleveland Fats joined by blues guitar master Louisiana Red, plus Omar Coleman on harmonica. Coleman's latest CD was reviewed in our last issue by Ron Weinstock.

The show will have an opening set with Fats and his band, then a second and third set with Red backed by Fats and his band, joined by Coleman. It is expected that before the end of the night Fats and Red will have a "shoot-out."

Cleveland Fats, aka Mark Hahn, has just recorded a new CD, which was produced by Michael Frank of Earwig Records. Frank, who also manages Red in the U.S., came up with the idea to pair the two guitar players for some live dates.

Fats is a versatile guitarist who possesses a strong reverence for the tradition of blues. As a youngster he started playing the guitar by studying the recordings of such masters as Muddy Waters, The Kings (Albert, B.B., and Freddie), Earl Hooker, and T- Bone Walker. He was particularly interested in many of the Chess recordings of the 1950s.

While in high school he joined the band of Otis Trotter, who had a loyal following in Fats' hometown of Ravenna, Ohio. Playing in Trotter's band allowed Fats the opportunity to perform and develop his craft by working first – hand with seasoned blues veterans. Shortly after finishing high school Fats met and befriended Robert Lockwood, Jr. Soon thereafter, Fats was asked to join the band of Mr. Lockwood. While a member of the Lockwood band,



Fats had the opportunity to continue his musical education by studying at the feet of a master. Fats performed, traveled, and recorded with Robert Lockwood, Jr. for the better part of seventeen years.

Since leaving Lockwood's band, Fats has recorded for Ichiban/Wild Dog Blues, Blueswayed, and Honeybee. He has toured England, Canada, and the United States and continues to play today.

Cleveland Fats is a master blues guitarist. He plays with a rich, deep tone and is comfortable playing everything from solo Delta-style acoustic to traditional Chicago blues to up-town Memphis and West Coast blues. Fats is a dedicated bluesman and this can be seen whether he is playing solo or fronting his hard – driving band.

Fats has shared stage with Albert King, Freddie King, Matt "guitar" Murphy, Johnny Shines, John

Hammond, Jimmy Rogers, Sam Carr and Pinetop Perkins, among others. He has performed over 1,200 shows as member of Robert Lockwood, Jr.'s band; noteworthy shows include: Chicago Blues Festival, King Biscuit Blues Festival, Montreal Jazz Festival, Lonesome Pine Special (PBS with John Hammond), Tours of Japan and much of US.

He plays over 100 shows per year with his own band, including tours of UK and Canada, Chicago Blues Festival, King Biscuit Blues Festival, Great British R & B Festival, BBC radio performance and tours of much of the US.

It's long been said that you have to live the blues in order to play them. Whether you believe this notion or not, it would be difficult to argue that anyone performing on the blues scene today has felt the blues more than Louisiana Red. Born Iverson Minter in Bessemer, Alabama on June 23, 1932, Red has overcome adversity at virtually every step of his life. His songs are power and passionate and reflect both his tragic childhood and life struggles.

Red's life sadly began with the death of his Mother to pneumonia when Red was only 7 days old. When he was 5 years old the KKK murdered his Father. From here he was shuffled between family members where he was abused physically and psychologically. He also spent two years in an orphanage, where he suffered further abuse.

His solace throughout these difficult times was his music. Red made his first instrument at the age of 9, out of an old cigar box and rubber bands. He got encouragement in his playing from his grandfather, a self-taught bottleneck guitarist, who gave red his first real guitar – an old Kay acoustic that he still has in his possession. While living in Pittsburgh he became a protégé of local legend Crit Walters, and even received encouragement from John Lee "Sonny Boy" Williamson," who gave Red an old standby harmonica.

At the age of 16, and after lying about his age, he joined the army to fight in the Korean War. After his honorable discharge, and a brief stint in New Jersey, he found himself in Chicago where he recorded a

handful of tracks for the Checker label, a subsidiary of Chess Records (featuring Little Walter on harmonica and Muddy Waters assisting on guitar.) This allowed him to hit the thriving Southside blues joints where he wound up playing with Jimmy Rogers, Otis Spann, and Baby Face Leroy both learning from them, and helping to develop their styles. Perhaps his greatest inspiration however came when he moved to Detroit and found himself playing with John Lee Hooker, the final piece of the puzzle that would make up Red's style.

In recent years red has found himself incredibly busy. Now residing in Hanover, Germany, Red spends a couple of months every year touring the United States. He also spends a great deal of time touring throughout Europe and for that matter the world. He now has over a dozen albums under his belt, and still continues to record and write new material. His style of playing is over-amplified and raw, while his lyrics are both honest and often remarkably personal. He continues to connect with audiences throughout the world and as he puts it "Plays the blues... hard."

Playing harp at the Parkview show will be Omar Coleman.

Omar was born in Chicago in 1973. He has been interested in music since childhood. He first took an interest in hip hop and other popular music, however, once he was exposed to the great blues of the windy city, his interests changed quickly. He started playing the harmonica while a teenager and he has been working diligently to master his craft. His main influences are such modern day masters as Billy Branch and Sugar Blue; however, he also sites Jr. Wells and Big Walter Horton as influences. Omar plays regularly with John Primer's band and makes regular stops at clubs such as Rosa's. He occasionally sits in with his idol and mentor Billy Branch.

Omar Coleman is a featured member of the Chicago Blues Harmonica Project. They have recorded a critically acclaimed CD for Maryland's Severn Records and have performed at several venues including the Chicago Blues Festival. Omar occasionally fronts his

own band in the windy city and often sits in with established blues acts both in Chicago and other towns.

Sorry about the late notice. Sometimes things just happen that way. At least our local readers who are savvy enough to check the site for updates now know about it. Mark it down if it is not already too late...Sunady, June 4 at The Parkview Night Club, 1261 West 58th St. on Cleveland's west side. The show starts at 8 p.m. For more information, call the club at 216.961.1341.

Eric Clapton announces Fall 2006 U.S. Tour

**Doyle Bramhall II and
Derek Trucks add guitars
to Clapton's band**

New York, NY, – Following a 14 country sold-out European tour with an impressive seven-night run at London's Royal Albert Hall and a historic show in Moscow's Red Square, Eric Clapton will travel to the U.S. for the first leg of an American tour. European fans have shown great enthusiasm for the varied set list featuring rarely played Derek And The Dominos masterpieces "Got To Get Better In A Little While," "Layla" and "Let it Rain" along with Clapton classics such as "Pretending," "I Shot The Sheriff" and "Cocaine" mixed with the newer soulful tunes from the latest Clapton album *Back Home*. As the London Times headline read, "The guitar hero reawakens" and the Manchester Evening News review said, "Clapton's guitar playing just keeps getting better."

The U.S. tour will begin on September 15 in Minneapolis and will travel to 13 U.S. states plus two Canadian shows in Toronto and Ottawa, along with two nights at Madison Square Garden. Further news and show dates of this tour will be announced shortly.

Adding additional guitar power and excitement to the shows, Clapton has assembled an impressive band. The 2006 tour band will consist of: Eric Clapton, Guitar, as well as Doyle Bramhall II and Derek

Trucks also on Guitar, Chris Stainton and Tim Carmon on Keyboards, Willie Weeks on Bass, Steve Jordan on Drums, The Kick Horns: Simon Clarke, Roddy Lorimer, and Tim Sanders on Brass, and backing vocals by Michelle John and Sharon White. The Robert Cray band will be the opening act for U.S. shows.

Tickets will be available via www.ticketmaster.com

CURRENT LIST OF U.S. TOUR DATES

Sept. 16 (Sat) Minneapolis, MN Xcel Energy Center; Sept. 18, (Mon) St. Louis, MO Savis Center; Sept. 20 (Wed) Chicago, IL United Center; Sept. 21 (Thur) Grand Rapids, MI Van Andel Arena; Sept. 23 (Sat) Detroit, MI Palace; Sept. 24 (Sun) Toronto, ON Air Canada Center; Sept. 26 (Tue) Ottawa, ON Scotiabank Place; Sept. 28 (Thur) New York, NY Madison Square Garden; Sept. 29 (Fri) New York, NY Madison Square Garden; Oct. 3 (Tue) Boston, MA Bank North Garden; Oct. 6 (Fri) Uncasville, CT Mohegan Sun; Oct. 7 (Sat) Uncasville, CT Mohegan Sun; Oct. 9 (Mon) Philadelphia, PA Wachovia Center; Oct. 10 (Tue) Washington D.C. MCI Center; Oct. 12 (Thur) Charlottesville, VA Charlottesville Arena; Oct. 14 (Sat) Duluth, GA Gwinnet Civic Center; Oct. 15 (Sun) Raleigh, NC RBC Center; Oct. 17 (Tue) Charlotte, NC New Charlotte Arena; Oct. 18 (Wed) Birmingham, AL Birmingham-Jefferson Arena; Oct. 20 (Fri) Orlando, FL TD Waterhouse Center; October 21 (Sat) Jacksonville, FL Veterans Memorial Arena; October 23 (Mon) Miami, FL American Airlines Arena.

Stay tuned for additional information.

Cleveland Fats The Schwartz Brothers DC and the Continentials

For Bookings Contact

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At the Rock Hall...

Rock and Roll Hall of Fame and Museum to introduce Heil Sound Exhibit

CLEVELAND – The Rock and Roll Hall of Fame and Museum in Cleveland, Ohio will add new artifacts from the Heil Sound company to the Museum's technology and music exhibits.

These exhibits include a Les Paul display that explores the invention of the electric guitar and multi-track recording; the Memphis Recording Service installation; and the Evolution of Audio Technology exhibit, which examines the development of personal audio technology from Edison's phonograph to the iPod and Satellite Radio.

Heil provided live sound production in the late 1960s through the 1970s for many of the world's most notable groups, including The Who, ZZ Top, Grateful Dead, Joe Walsh, Eagles, Peter Dinklage, Humble Pie, The James Gang, Jeff Beck, J Geils and many more. The dedication will take place with a private party at the Rock and Roll Hall of Fame on June 7.

Items on display include the Mavis mixer built for Pete Townshend and the Who's Quadrophenia tour as well as Townshend's guitar and Roger Daltrey's microphone, which is still wrapped in red gaffers tape to prevent the microphone from being launched into the crowd as the singer twirled it overhead. Another Who mixer on display is the Sunn Coliseum, which was used on the Who's Next tour.

Other historic pieces include the Langevin recording console, which was transformed into a live sound mixer for the Grateful Dead. The most famous piece of gear is probably the Talk Box, which was used on Joe Walsh's recording of "Rocky Mountain Way" and by Peter Dinklage on his incredible Live album. The unit is serial number 1 and is signed by both artists. There are also many photographs of performers using the actual gear on display.

"Bob Heil is truly an innovator in the field of live sound," says Howard Kramer, the Rock and Roll Hall of

Fame and Museum's curatorial director. "His contributions to the live sound industry are countless. Bob developed so many important products, including the first live mixing console, the first electronic crossover and parametric equalizer, as well as the first fiberglass speaker horns and numerous other products that have molded the industry into what it is today. These artifacts are a wonderful addition to our Museum and help expand our mission of educating about all aspects of music."

"I am thrilled and honored to have this exhibit represent my body of work in live sound," said Heil. "Those years in live sound were an incredible ride. I started out as this small music store, Ye Olde Music Shop in Marissa, Illinois. I was catering mostly to the Hammond organ market, and boy did things change – quickly. Now I look back at those years with amazement."

The Rock and Roll Hall of Fame and Museum is the nonprofit organization that exists to educate visitors, fans and scholars from around the world about the history and continuing significance of rock and roll music.

It carries out this mission both through its operation of a world-class museum that collects, preserves, exhibits and interprets this art form and through its library and archives as well as its educational programs.

The Museum is open seven days a week from 10 a.m. to 5:30 p.m. On Wednesdays the Museum is open until 9 p.m. Museum admission is \$20 for adults, \$14 for seniors (60+), \$11 for children (9-12) and children under 8 and Museum members are free.

About Heil Sound

Established in 1966, Heil Sound Ltd. has developed many professional audio innovations over the years, and is currently a world leader in the design and manufacture of professional grade microphones for broadcast, recording, live sound and amateur radio markets.

With corporate headquarters and manufacturing facilities located in Fairview Heights, Illinois, Heil Sound microphones are by distributed worldwide by TransAudio Group in Las Vegas, and may be contacted at (702) 365-5155 or via its website at www.transaudiogroup.com.

2005 International Songwriting Competition announces Blues Winners

Cleveland Jody C. Getz takes second place

The International Songwriting Competition (ISC) has announced the winners for its 2005 annual competition. ISC received almost 15,000 entries from 82 countries in its fourth year, and has been called "the songwriting competition to take note of" by the New York Times. ISC prizes include more than \$150,000 (USD) in cash and merchandise shared by 50 winners in 16 categories.

"Way Down Homeless Blues," by Steve Romig, is awarded First Place in the Blues category. This Melbourne singer/songwriter has come a long way since the novelty songs of his earlier songwriting days. In the midst of stints in a top-notch function band in the '90's, a jazz band in Japan, and lending backup vocals for Oz stars Kylie Minogue and Tommy Emmanuel, Romig had two songs covered by the legendary John Farnham in 1999 and 2003. Apart from a couple of months recuperating from a broken neck in 2005, Romig has been performing solo or with his band around Melbourne and at festivals. The ISC win comes at a great time in anticipation of the release of his new album, tentatively set for May, 2006.

Second Place honors have been awarded to Jody C. Getz, from Cleveland, Ohio, for her song "Old Fashioned Guy," and Third Place honors have been awarded to Sam Taylor from Islandia, New York, for his song, "Someone To Hold."

In addition to these winners, nine other Blues songs garnered placement in the top 1.4% of the competition.

A complete list of Blues winners includes:

First Place - "Way Down Homeless Blues" — Steve Romig — Melbourne, VIC, Australia

Second Place - "Old Fashioned Guy" — Jody C. Getz — Cleveland, OH, USA

Third Place - "Someone To Hold" — Sam Taylor — Islandia, NY, USA

Honorable Mentions - "Baby, I Am Your Crime" — Richard Stuart

Coburn - Albrightsville, PA, USA; "Blackjack" — Papa George - London, England; "Déjà Vu All Over Again" — Keith Dunn - Rotterdam, Netherlands; "I'm Good To Go" — Rick Fines - Peterborough, ON, Canada; "Leave It Gone" — Mojo Stu, Mitch Goldfarb - Thorndale, PA, USA; "Missing You" — Lene Strøyer Sørensen - Værløse, Denmark; "Move A Little Faster" — Andy Logan - Nashville, TN, USA; "Poor Man Blues" — Paul Oscher - Santa Monica, CA, USA; "Southern Comfort" — EG Kight, Tom Horner - Dublin, GA, USA

For a complete list of all ISC winners, go to:

www.songwritingcompetition.com/winners.htm

Judges for the 2005 competition include: Tom Waits; Loretta Lynn; Sonny Rollins; John Scofield; Steve Vai; Macy Gray; Joss Stone; MercyMe; Amy Ray (Indigo Girls); Darryl McDaniels (Run D.M.C.); LeAnn Rimes; Isaac Brock (Modest Mouse); Jeff Stinco (Simple Plan); BeBe Winans; Peter Hook (New Order); Benji Madden (Good Charlotte); Charlie Musselwhite; The Donnas; Monte Lipman (President, Universal Records); Keith Wozencroft (President, Capitol Music UK); Glen Barros (CEO/President, Concord Records); Bruce Iglauer (Founder/President, Alligator Records); Cameron Strang (President, New West Records); Dan Storper (President, Putumayo World Music); Michael McDonald (President, ATO Records); Alexandra Patsavas (Owner, The Chop Shop Music Supervision - credits include The OC, Grey's Anatomy, Without A Trace, Carnivale, Rescue Me); Darrale Jones (VP A Urban, Atlantic Records); Chris Parr (VP Music Programming Talent Relations, CMT); Barbara Sedun (VP Creative, EMI Music Publishing Canada); Tara Griggs-Magee (Executive VP of Gospel/Urban Music, Sony Records); Leib Ostrow (CEO, Music For Little People); Thomas Brooman (Co-Founder/Artistic Director, WOMAD); Cory Robbins (Founder/President, Robbins Entertainment); Emily Wittmann (Vice-President, Nick Records); Patrick Moxey (President, Ultra Records/You Records/Sequence Records/Escondida Music/Empire Mgmt.) and Danny Epstein (Music Supervisor, Sesame Street/Sesame Workshop).

Guitar Player Magazine launches first Internet-based TV station for guitar players

Guitar Player TV brings guitar players 24/7 access to thousands of video guitar lessons, exclusive interviews, live performances, and the latest product and gear reviews

New York, NY — Music Player Network, the world's leading music instrument publishing company, has partnered with TrueFire TV, a major Internet TV broadcast network, to launch the first Internet-based TV station for guitar players. Guitar Player TV (www.guitarplayertv.com <<http://www.guitarplayertv.com/>>) is a Web-based television experience for guitar players of all levels that features thousands of video guitar lessons, exclusive interviews with top players, live performances, home recording tips, and information on new products. This extraordinary partnership of the planet's foremost guitar magazine and America's premier online guitar-lesson provider offers guitarists 24/7 access to the music, lessons, and information they crave.

"Guitar Player TV expands Guitar Player's print trademark to a vast, uncharted community of players and music enthusiasts who exclusively derive their information from the Web," explains Michael Molenda, Editorial Director of the Music Player Network. "And, boy, are those players and fans going to flip over the multimedia experiences offered by this channel. From lessons to behind-the-scenes interviews to special concerts and 'sitdowns' with the GP editors, users of all skill levels and musical styles will be simultaneously educated and excited by the rich content on GPTV. GPTV is a fun and truly delightful resource for picking up new techniques and improving how you sound and play."

"Guitar Player TV is exciting from the professional musician's perspective as well," adds Jazz guitar legend Larry Carlton. "The site allows us to share our music and ex-

pertise in a unique way with our current fans, and it helps us reach out to a new generation of up-and-coming guitar players who use the Internet as their primary resource for entertainment, tips, lessons, and live music."

Guitar Player TV is the first of four Internet-based TV sites for the Music Player Network with Keyboard TV, Bass Player TV, and EQ TV set to launch in the coming months.

"Interactive marketing is becoming an essential part of our marketing efforts. Websites like Guitarplayertv.com will help us creatively engage and interact with guitarists of all levels to get a larger number of quality impressions in our niche industry than other media such as TV, print, and radio can offer," said Kevin Lello, Vice President of Marketing, U.S. Music Corporation.

For more information on Guitar Player TV, go to www.guitarplayertv.com.

The Music Player Network is the world's leading music instrument publishing company and publisher of Guitar Player, Bass Player, Keyboard, EQ, and Backbeat books, has a circulation of 300,000 loyal readers. MPN is a division of CMP Entertainment Media, which produces magazines, books, Web sites, trade shows and events for musicians and the professional audio, video, and installation industries.

For more information, please visit www.musicplayer.com.

TrueFire TV works with media partners to craft co-branded stations and deliver highly targeted programming to their audience at large. The company's combined libraries of high-quality, educational and entertainment streaming content are unparalleled in the music industry. TrueFire TV broadcasts from over 15,000 servers, across 1,100 networks in 69 countries. For more information, go to www.truefiretv.com.

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Bobby Sanabria to be Artist in Residence for Roberto Ocasio Music Camp

CLEVELAND – The Roberto Ocasio Foundation today announced that Bobby Sanabria will be Artist in Residence at The Roberto Ocasio 2006 Latin Jazz Music Camp July 19-21 at Lake Erie College in Painesville, Ohio. He will also appear as the special guest artist during the Camp's Friday-night concert on campus in Morley Music Hall at 7 p.m.

Sanabria, renowned drummer, percussionist, composer, arranger, educator, producer, and award-winning recording artist, is a leader in the Afro-Cuban and jazz fields and is recognized as one of the most articulate scholars of *la tradición*. He was the drummer for the legendary Mario Bauzá Afro-Cuban Jazz Orchestra and has performed with major artists in the world of jazz and Latin music, including Dizzy Gillespie, Tito Puente, Ray Barretto, Mongo Santamaria, Candido Camaro, Paquito D'Rivera, and more. Featured on numerous Grammy-nominated albums, including **The Mambo Kings** soundtrack, Bobby's own big-band CD **Afro-Cuban Dream** was nominated for a mainstream Grammy as Best Latin Jazz album of 2001. He was honored as 2005 Percussionist of the Year by the readers of DRUM! Magazine and has received recognition for his work in radio and television, including award-winning documentaries for PBS, BRAVO, and The Smithsonian. Bobby is a graduate of the Berklee College of Music and was a recipient of its prestigious Faculty Association Award. With a strong dedication to passing on the tradition, Bobby is a professor at the famed Manhattan School of Music and associate professor at the New School University in the jazz and contemporary music program.

"We are extremely fortunate to have Bobby join us this year," said Susan Stone, Foundation Trustee and music-education specialist. "Not only will he bring his wonderful assets of knowledge, talent, and worldwide performing experience, but he will also be an inspiration to the young people with his exemplary standards, enthusiasm and pursuit of excellence." Sanabria is also an advisor and honorary trustee

of The Roberto Ocasio Foundation (www.bobbysanabria.com)

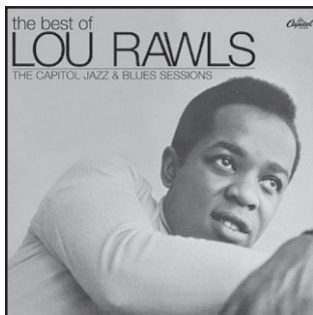
Open to instrumental music, percussion, and vocal students in grades 8-12, the Camp program will include instruction in the technical aspects of playing, the composition and improvisation of Latin jazz, and the history and instrumentation of Afro-Cuban rhythms in addition to hands-on learning through jam sessions and an authentic Caribbean beach and percussion experience.

For more information and application forms, call 440.572.2048. A Foundation subsidy and a \$150 student fee (\$175 after June 1) will cover instruction, materials, supervised overnight dorm accommodations, all meals, and social activities. Scholarships and transportation are available to students qualifying for assistance. Students will be grouped according to experience levels by a committee of music educators and professional musicians.

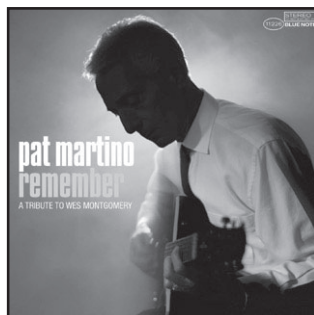
The Roberto Ocasio Foundation was established in 2004 to perpetuate Roberto Ocasio's music and to further his efforts on behalf of music education, diversity, and young people's achievements. The Foundation provides a program of events and educational clinics, lectures, and demonstrations throughout the year in honor of Roberto. Roberto's lifetime of music began at the age of ten with later formal training in NYC and at Boston's Berklee College of Music. He performed locally and across the U.S., opening or sharing the stage with national artists and taking his talents to schools and colleges, teaching and strenuously promoting knowledge of Latin music and its roots. His award-winning band, Roberto Ocasio's Latin Jazz Project, established in 1997, achieved wide popularity throughout northeast Ohio and is continuing to perform Roberto's legacy of original compositions. Roberto Ocasio passed away tragically on January 31, 2004. (www.latinjazzproject.com)

Lake Erie College, founded in 1856, today offers 22 undergraduate majors and master's degrees in business administration and education. This coeducational college, grounded in the liberal arts, enrolls just over 1,000 students of all ages and is nationally recognized for its equine studies programs, international internships, and study trips abroad. (www.lec.edu)

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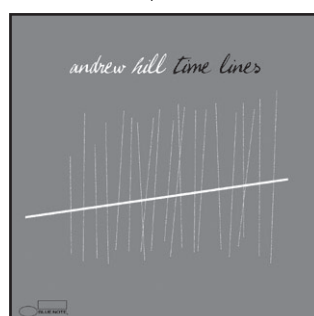
Remember, Pat Martino



Thunderbird, Cassandra Wilson



Solo, Gonzalo Rubalcaba



Time Lines, Andrew Hill



Indigo 4, Gianluca Petrella

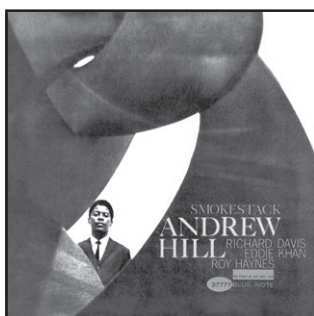


THE RUDY VAN GELDER EDITIONS

From 1953 to 1967, Alfred Lion produced a body of work that ranks as the most innovative series of recordings in modern jazz. Almost all of these masterpieces were documented by the extraordinary Rudy Van Gelder; a self-taught engineer who more than set a new standard. Devoid of caution or timidity, he captured the full power and rich sound of jazz ensembles with dazzling clarity. His contribution to the focused approach that Blue Note took at every stage of any album was immeasurable. Decades later, Rudy agreed to take a second look at the original recordings, bringing them into the digital domain with the same skill and focus. Six more RVG Editions have just been released. If you think you've heard these gems before, listen again.



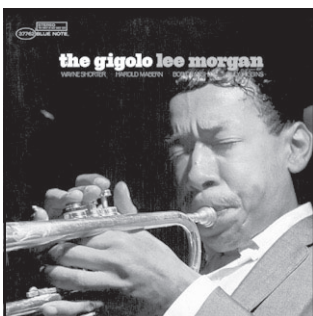
Gettin' Around, Dexter Gordon



Smokestack, Andrew Hill



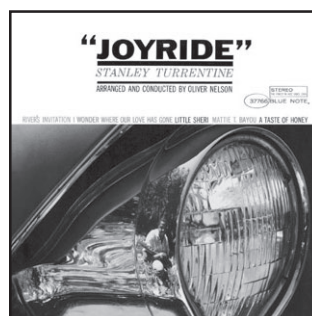
Workout, Hank Mobley



The Gigolo, Lee Morgan



Horace-Scope, Horace Silver Quintet



Joyride, Stanley Turrentine

Plus...Six More RVG Titles Released February 21

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VERVE RECORDS

Back three decades ago, Samuel Charters produced a series of blues LPs for the Swedish Sonet label, **The Legacy of the Blues**, along with some other blues recordings. Charters is known as both a blues author (*The Coun-*

try Blues, The Poetry of the Blues, Bluesmen) as well as a producer of blues recordings, including the classic **Chicago, The Blues Today!** and albums by Junior Wells and Buddy Guy, to name a few of the artists he recorded. Universal Music, through its Verve imprint, has just issued seven of the seven Sonet LPs for reissue in a series, **The Sonet Blues Story**. Six of these are from **The Legacy of the Blues** series.

Some of the albums in **The Legacy of the Blues** were from other producers. In fact, the volume by **Bukka White** reissues the Takoma LP that captured the 1963 Memphis session that Ed Denson and John Fahey taped after White had been located. White was one of the great Delta singers who first recorded in the 1930s. He had seen Charlie Patton and was influenced by this pioneering artist. White played a driving slide style that complimented his rough, shouted vocals. One of the blues most imaginative lyricists, he could weave a lyric story out of the sky as he would do for Arhoolie. The recordings, many remakes of tunes he waxed for Columbia, are strong, focused performances whether the reworking of *Aberdeen* and *Mississippi Blues*; the train blues, *New Orleans Streamline* and *The Atlanta Special*, where his playing echoed the train traveling through the countryside; the gospel message of *I Am the Heavenly Way* or the country boogie *Shake 'Em on Down*, these performances remain as vital as when he recorded them over forty years ago. If you have the Takoma album, you do not need this. Otherwise this is one of the best Delta blues recordings of the past half-century.

Big Joe Williams was another great Mississippi bluesman who is best known for *Baby Please Don't Go*. A Delta musician who as much as anyone led the life of the traveling bluesman, Williams lived in St. Louis for a period where, after Peetie Wheatstraw's death, he started playing his trademark 9-string guitar. A repertoire that ranged from originals to songs from Charlie Patton, Robert Johnson and Tommy Johnson, Williams played a strong rhythmic style and also sang in a highly exclamatory fashion. This volume, which includes five previously unissued recordings, was a typically fine session by an artist who rarely made a poor recording. Songs include Patton's *Hang it on the Wall*, *Big Fat Mama* and *Black Gal You Sure Been Looking Warm*. This is another artist who belongs in any blues collection.

Weldon "Juke Boy" Bonner was a Houston based one-man band who was a notable blues poet as well as a performer but who never was able to get out of his hard life. His recordings for Arhoolie demonstrate his one-man approach with his effective harp and guitar playing as well as his songs which often dealt with topical themes. Recorded by Arhoolie's Chris Strachwitz, the performances on Bonner's *Blues Story* volume are fine ones opening with *I'm a Bluesman*, singing about his hard life ("My father passed when I was two") with an easy groove followed by *Problems All Around* (I can't get ahead from being held down) taken at a slow tempo. Besides his strong lyrics, Bonner provides likewise strong boogie-laced guitar playing and tough rack harp playing that made him a fascinating purveyor of the one-man blues band idiom. Like his other releases, this is a gem that one should be delighted is widely available now.

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Snooks Eaglin, the remarkable New Orleans singer-guitarist, is the only performer in this series who is still living. Unfortunately, Samuel Charters recorded Eaglin as a solo artist rather than in a band context, helping perpetuate the myth of him being a street singer-songster. This is not to say that this disc is not full of engaging performances, including takes on songs from Sam Cooke (*Good News*), Little Richard (*Lucille*), John Lee Hooker (*Boogie Children* taken at a slower tempo and opening with Eaglin's own spontaneous rap), *Jimmy Rogers* (*That's All Right* mistitled here as *Who's Loving You Tonight* and credited to Eaglin), and Lonnie Johnson (*Tomorrow Night*), as well as a stunning guitar adaptation of *Pinetop's Boogie Woogie* and a terrific *Funky Malaguena*. Previously unissued bonus tracks include *Shake a Hand* and *Shake Rattle and Roll*. Listening to these performances one is astonished by the fertility of Eaglin's imagination, but also wishes that he had been plugged in – but would have to wait for *Rounder* and *Black Top* to capture the side of Snooks that still dazzles us today. –This is not to dismiss the many pleasures here, but Snooks is electrifying, not simply astonishing.

The late Chicago singer-guitarist, **Mighty Joe Young** was a fine purveyor of soul-laced blues in a mellow mode like his good friend Fenton Robinson. This writer had the pleasure to see Young while a senior at Case Western Reserve University in Cleveland, and in fact he came on my WRUW blues show while playing *The Kove* in Kent, Ohio. He was promoting his Delmark album, *Blues With a Touch of Soul* at the time and was accompanied on the trip by a Delmark employee, Bruce Iglauer, who was a year or so

from issuing the first album on his own Alligator Records. The Delmark album is my favorite of the various discs Young recorded with a band with horns providing a tight backing for his extended blues performances. Young explained to me several years later that he dropped the horns because as he got booked increasingly on the then college market, horns were not viewed as blues instruments. Sonet has released a session with his then working band that included horns, with a few overly familiar songs like *Rock Me* as well as then not overly-recorded numbers like Percy Mayfield's *Baby Please* and an original, *Early in the Morning*, which seems inspired by the Louis Jordan classic but with different lyrics. There is a nice mix of soul into his blues stew, but despite the fine piano of Bob Riedy and bassist Sylvester Boines, the session doesn't fully jell, and while Young sings and plays well, it is overshadowed by the earlier Delmark release.

The one release of the seven that was not part of The Legacy of the Blues series is the one by **Earl King** that reissues the Sonet LP *That Gold Old/New New Orleans Rock and Roll*. Charters assembled a tight band that included Dave Lastie and Clarence Ford on saxes, Maurice Richard on piano and the French Brothers, Bob and George on bass and drums respectively for King to reprise sole of his classics like *Trick Bag*, *Mama and Papa* and *Come On Let the Good Times Roll*, along with *Let's Make a Better World*, that Dr. John had recorded, and *Do Re Mi*, which Lee Dorsey had recorded. King always had a way of putting songs together with neat lyrical hooks but neither his soulful vocals or guitar playing were ever in the listener's face, and the performances could show a certain quirki-



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ness. Listening to less familiar songs like *Baby Sittin'* or *The Panic's On*, one's almost tempted to term the music quirky, but really there is a craftsmanship at work here in how the songs are put together and in the restrained performances that is very engaging. Certainly this reissue is most welcome.

Champion Jack Dupree had been resident in Europe for over a decade (and he would remain there for the rest of his life) when he entered the studio in 1971 to record with English musicians. The New Orleans born pianist and former boxer had first recorded some barrelhouse blues and boogie woogie in a style that predated the modern New Orleans tradition that Professor Longhair launched. Dupree was a strong player with a fertile lyrical mind and the CD opens with an anti-war blues, *Vietnam Blues*, followed by a diverse group of material from the odd rhythms of *Drunk Again*, and *Anything You Want*, with its light second-line groove. Dupree mixes spoken lines with his vocal lines with plenty of humor and good spirits as his backing band provides understated backing with occasional guitar solos from one Peter Curtley as Paul Rowan adds some harp. One can hear echoes of Leroy Carr, an influence on most bluesmen growing up when Dupree was, on the wistful slow blues *Will It Be*, with nice harp adding to the feel. It's followed up by a rollicking groove on *You're the One*. Dupree has a fairly extensive discography out and this is an enjoyable addition to it. A very different take of *Vietnam Blues*, is one of several unissued tracks made available for the first time.

It should be noted that on several of these reissues, the playing time is somewhat short, and even those with extra tracks do not exceed 45 minutes. Still there is some really good music to be heard on these releases, which are welcome additions to available blues recordings.

Ron Weinstock

TERJE RYPDAL

Vossabrygg

ECM

From the organ swells and pulsing, splashy cymbal work to the *ostinato* bass and sparing touches of electric piano, the leadoff track of jazz guitarist Rypdal's most recent disc refers unblinkingly to Miles' "Shh! Peaceful" from *In A Silent Way*. That seminal jazz-fusion work, with its emphasis on multiple textures and spatial relationships over conventional solos, is a likely template for this set overall.

The ten tracks that comprise **Vossabrygg** play like a suite, or, more precisely, like a continuum. Themes, articulated primarily by Rypdal and/or trumpeter Palle Mikkelborg, are both underpinned and linked by stretches of electronics. Interestingly, the sonics manifested by modern-day synthesizers frequently recall the primitive mid-20th Century pioneer days of the electronic "school" in character.

This is a work big on dynamics, frequently moving from and to a whisper-quiet place. It is also a work that expects much attention from the listener. **Duane Verh**


OTIS RUSH

All Your Love I Miss Loving

DELMARK

News of a previously unissued live recording of Otis Rush from the mid-seventies created much excitement among blues enthusiasts. Rush, a Mississippi native, moved to Chicago and became part of the West Side Chicago blues scene playing some blistering guitar and singing with great fervor.

One of many blues artists in the post-B.B. King style, Rush's first recording for the Cobra label, *I Cant Quit You Baby*, charted on the R&B charts, and was followed by early recordings including *All Your Love (I Miss Loving)*,

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My Love Will Never Die, and *Three Times a Fool*. After the Cobra label folded, he briefly was on Chess and then Don Robey signed him but only issued one single, *Homework*. Many of these songs have become part of the modern blues repertoire and covered by such blues-rock acts as John Mayall, Led Zeppelin and J. Geils. He was one of the artists featured on the legendary **Chicago, The Blues Today** series and has had a number of albums issued over the past three decades.

Delmark issued **Cold Day in Hell** in the mid-1970s and it had received a fair amount of airplay on rock station WXRT which led to WXRT recording and broadcasting Rush in performance from Chicago's Wise Fools Pub in January 1976. Now about three decades later, this performance is available for all blues lovers on this new Delmark CD. Featuring his superb band of the time with Bob Levis on second guitar, Bob Stroger on bass, Jesse Green on drums and Alberto Gianquinto (ex-James Cotton, ex-Santana) on piano, Rush is in superb form. He opens with B.B. Kings *Please Love Me* and redoes his own *All Your Love* and *It Takes Time* as well other songs from King, T-Bone Walker and Chuck Willis. To hear Rush, one of the most intense guitarists in the blues, laying out his soul singing *You're Breaking My Heart*, or rearranging T-Bone Walkers *Mean Old World* to the melody of *I Can't Quit You Baby*, one is treated to a performance that will reaffirm for many of us why we love the blues...to paraphrase Steve Tomashefsky's liner notes.

Few blues artists put as much soul into their performances and reach the level that Rush at his best achieved, and he was at his best that January 1976 night at the Wise Fools Pub.

Ron Weinstock

VARIOUS ARTISTS

Jazz Vocalists Here & Now

CONCORD

Concord has just released this 2-CD set featuring a wide array of jazz vocals from 37 singers on a total of 36 tracks (one is a duet with Vanessa Rubin & Etta Jones.) The project's proceeds will benefit the Jazz-Alliance International's (JAI) Education & Advocacy Programs.

Disc One features singers covering "more contemporary" songs...such as the opening track with Ray Charles doing "Mary Ann," followed by Shirley Horn covering "Everything Must Change." Some of the others on the first disc are Freddie Cole with a wonderful version of "I Can't Make You Love Me" – a big hit for Bonnie Raitt – and Diana Krall and Lizz Wright doing their own compositions "Temptation" and "Salt." Just a few of the other singers on that disc are Cassandra Wilson, Al Jarreau, Karrin Allyson, Joni Mitchell and Norah Jones. There may be a few pleasant surprises for many listeners as they stumble upon some less-known voices such as Jackie Allen (who does a haunting version of "Lazy Afternoon," Mary Stallings and Madeleine Peyroux. Brazilian singer Luciana Souza also offers a bossa nova song done as a voice-guitar duo.

Disc Two covers older jazz standards, but also done by a variety of singers, including Dianne Reeves, Jane Monheit, Abbey Lincoln, Jimmy Scott, Kevin Mahogany, Nancy Wilson and Ernie Andrews...to name just a handful. This set features such chestnuts as "Taking A Chance

On Love," "Lover Man," "Skylark," "Don't Get Around Much Anymore" and "You Don't Know What Love Is."

The project's concept is best summed up by producer Michael Cuscuna, who states "In 36 tracks on two discs, we set out to represent listener-friendly vocal jazz by including songs meant to entice the novice just looking to get into this music. We embraced the time-honored icons, veterans making a comeback, new artists (the emerging and successful) and singers from other fields who've chosen to do jazz projects." The last part of the statement no doubt refers to Joni Mitchell, Linda Ronstadt and a few others, and they fit in here just fine. Cuscuna obviously is too good at his job to include some who have taken a stab at jazz, such as Rod Stewart and Carly Simon. Good man!

In short, this is a wonderful set sampling the many possible facets of jazz vocals. It is extremely listenable, flows very well and is an excellent way to sample 37 different singers. On a closing note, all but three of the singers on the set are still with us. Etta Jones, Ray Charles and Shirley Horn passed away in 2001, 2004 and 2005 respectively.

Bill Wahl

HARDWAY CONNECTION

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Connection has since become one of the best-loved blues and old school soul bands in the Mid-Atlantic. Featuring several truly excellent singers and a tight band with two keyboards, guitar, bass and drums, they have produced soulful and funky music. In the course of their three self-produced CDs, they have come up with some strong original material along with covers of some gems by Roy C.

William Bell, the legendary soul artist, has compiled 15 tracks from the three discs on his Wilbe label, which hopefully will make their music easier to find. What is impressive is the quality of their originals (which shouldn't be surprising since guitarist-vocalist Robert Owens is Don Covay's nephew) as well as the remarkable vocals of Jerome MacKall backed by the group's strong playing.

Originals range from the get up on the dance floor groove of *Come On and Dance*; the southern soul of *What She Doesn't Know* about a man in an affair; *Horn-ee Side*, perhaps an unfortunate title for a lyric in which MacKall sings about wanting to reach the hornee side of his women's mind; one of the group's finest soul ballads, *It Must Be Love*; and *Somebody*, a deep soul lyric that evokes the Bee Gees *To Love Somebody*. Guitarist

Robert Owens gets to the vocal mike on the popular medley of Roy C songs *Morning Train/Peeping Thru the Window* (presented in both radio and unedited mixes) as well as the follow-up, *One in the Morning*, in which Robert attempts to remedy what his woman viewed as the deficiency in his equipment being too short. And when one sees Hardway Connection perform, one mainly hears them performing their originals along with selected covers from Dorothy Moore, Etta James and others. Hopefully this disc will be available in better stores.

You can get it at the group's performances of course along with the Wilbe website, www.williamsbell.com.

Ron Weinstock

CYRUS CHESTNUT

Genuine Chestnut

TELARC

Making his Telarc label debut, pianist Cyrus Chestnut mixes original material with some familiar pop tunes for an appealing 11-track session.

Accompanied by bassist Michael Hawkins and drummer Neal Smith (a Cleveland native) and guest artists Russell Malone (guitar) and Steven Kroon (percussion), Chestnut serves up a very palatable, diverse set that trumps some of his recordings of the past two decades. His originals such as "The Brown Soldier," "El Numero Tres," "Ellen's Song," and others demonstrate that Chestnut is as accomplished a composer as he is a performer.

At any tempo, Chestnut is a phenomenal and passionate player and he chose the right team for this project. With Malone and Kroon, Chestnut delivers a gorgeous rendition of the ballad gem "If," which shows off his delicate keyboard touch. On his speedball original, "Mason Dixon Line," Chestnut is remarkably adept, navigating some tricky passages with unfettered finesse and allowing Smith solo room. Album highlights include a lush, spine-tingling, Latinate ballad reading of "The First Time Ever I Saw Your Face" by Chestnut, Hawkins and Kroon and a swinging version of "I'm Walkin," with the core trio and Malone. Chestnut closes the set with an amen, a lovely solo piano rendering of "Lord, I Give Myself To You."

This is a very listenable, straight-ahead album that should endure for ages.

Nancy Ann Lee

CHARLIE MUSSELWHITE

Delta Hardware

REAL WORLD

From the first rocking notes of "Church is Out," to the fade out at the end of the disc veteran harmonica master Charlie Musselwhite makes it clear that despite a career that includes 18 W.C. Handy Awards, several Grammy nominations and dozens of albums, he's not content to rest on his laurels. Instead, he continues to push himself in fresh directions.

On "Clarksdale Boogie" he incorporates a drum and bass loop and live crowd samples to transform a normal hard hitting shuffle into something edgier. On "Sundown" he uses an incessant, pounding drum beat to accent his bitter take on hard work that left him with nothing "but muscle in his arms and pain in his back." "Gone Too Long" is a sarcastic kiss-off to a former lover who wants to rejoin the action after way too much water has passed beneath the bridge. "Invisible Ones" and "Black Water" dip into the deep divisions in our country between the working poor and the rich.

While the devastation of hurricane Katrina serves as a starting point for his observations he makes it clear that the problems go far deeper than just dealing with natural disasters: nothing short of a rejection of the rich folks' "let them eat cake" attitude will solve the seething resentment and turmoil that bubbles just below our surface appearance of civility.

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Musselwhite isn't forced into the polite instrumental interplay that sometime creeps into recordings involving performers of his status. These guys are used to pushing him hard on stage and they do it here with no apologies. As a consequence, Musselwhite's vocals and harmonica playing have a forceful, energetic edge that makes this sound more like a debut recording of a hot new talent than something coming from someone who has done it all before.

Skip the big box store and shop at Charlie's Delta Hardware.
Mark Smith

EDDIE GOMEZ & MARK KRAMER

Art of the Heart

ART OF LIFE RECORDS

Bassist Eddie Gomez and pianist Mark Kramer play an array of 12 jazz, pop and show-tune standards on this romantic duo session.

The pair seems destined for performing together. Both are melodious, chops-perfect players who get deep into each tune and complement each other spectacularly. Gomez's use of arco (bowed) bass adds much to this session and Kramer's keyboard style of single-note lines, trills and other techniques heighten listening enjoyment.

Included on the disc are lovely renditions of "Wonderful, Wonderful," "Chances Are," "Hello Young Lovers," "Call Me Irresponsible," "They Say It's Wonderful," "Smile," "Easy To Love," "If I Loved You," "It's Not For Me To Say," and more love song favorites from the earlier decades.

You won't miss the drums at all on this relaxed, melodic, warmhearted album and you'll want to play it over and over.
Nancy Ann Lee

MAGIC SLIM & THE TEARDROPS

Anything Can Happen

BLIND PIG

This 11 cut live disc recorded at the Sierra Nevada Brewery's "Big Room" features straight up, unadorned electric guitar blues. With nothing more than two guitars, a bass and drums, Magic Slim and the latest batch of Teardrops weave that deep, hard hitting groove that fans of electric Chicago blues love so well. Having stood shoulder to shoulder with the likes of the legendary Magic Sam and Hound Dog Taylor in Chicago blues clubs after migrating from Mississippi in the 50's, Slim exudes authenticity regardless of whether he's laying down a slow scorcher like *Please Don't Dog Me* or Muddy Water's *Still a Fool* or filling the dance floor with the shuffle

blues of *Goin' To Mississippi* or the high energy romp of *Shake It*.

While numerous performers think that the path to a blues audience is through vintage equipment or note for note reverence to the songs of the first generation of bluesmen, Slim knows better. You write your own tunes, tour constantly and work your butt off to capture everyone within the sound of your guitar. This disc features Slim and the Teardrops very hard at work. You can't like traditional Southside electric blues without falling for this release.
Mark Smith

BOBBY PREVITE

The Coalition Of The Willing

ROPEADOPE

True fusion music is what drummer Previte offers here. Not as in the industry term "fusion" but rather music made from diverse sources; diverse and sometimes almost at odds with one another. Neo-garage rock meets blues harp meets free jazz- get the picture?

Coalition is a collection of instrumental tracks frequently disturbing and almost always compelling, anchored mostly by the Hammond-cum-Farfisa constructs of organist Jamie Saft and Previte's primarily prog-rock-grounded drumming. Additional coloration comes from the varied voicings of guitarist Charlie Hunter. Jazz is present but on equal terms with other sources, used much the way the more esoteric of 70's Brit and Euro art-rockers did (Soft Machine, Henry Cow, etc.). George Orwell's 1984 is the title source for most of the tracks: "The Ministry Of Truth" and "Memory Hole" for two, and no doubt the inspiration for the unsettling mood Previte so successfully creates here.

Coalition should rate as one of the year's most interesting releases.
Duane Verh

WILLIE EGAN

Wow Wow:

The Complete Vita/Mambo Sessions

EMPIRE MUSICWERKS

Willie Egan was one of the less known rhythm'n'blues/rock & roll pioneers whose recordings were reissued on European vinyl LPs in the 1970s and 1980s. The UNI distributed Empire Musicwerks label hopes to lift him from his 'obscurity' with the release of **Wow Wow: The Complete Vita/Mambo Sessions**.

Egan, who died in 2004, was a Louisiana native whose family moved to the L.A. area when he was 9 years old. The notes suggest that he was a rocker in the vein of New Orleans legends Fats Domino and Smiley Lewis. Egan himself referred to Amos Milburn, Hadda Brooks, Camille Howard and Nellie Lutcher as his main influences while he had a vocal style akin to Little Willie Littlefield. J.R. Fulbright recorded him in 1949 (at the age of 16) for the Elko label, but it wasn't until he was living in Watts and playing in clubs as the House Rocker that he was noticed by the A&R man for the Pasadena based Mambo/Vita label. Paired with guitarist Lloyd Rowe, he produced 12 sides which, with four alternate takes, produces the 16 tracks on this somewhat short (about 32 minutes) CD.

There is the loping instrumental *Potato Stomp*, where

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both get to display their skills, or the title track with echoes of the New Orleans sound perhaps filtered through the West Coast Jump Blues, itself a source of inspiration for Egan. Then the hard rocking blues, *I Don't Know Where She Went*, as well as *Willie's Blues* and *Wear Your Black Dress*.

Nothing fancy about the music here as it is a healthy dose of that old-fashioned rock and roll. **Ron Weinstock**

TOM SCOTT w/ PHIL WOODS

Bebop United
MCG JAZZ

BOB MINTZER BIG BAND

Old School, New Lessons
MCG JAZZ

MCG Records is a product of the Manchester Craftsmen's Guild of Pittsburgh. Tom Scott's live recording finds him fronting a seven piece band, featuring a special guest, alto sax giant Phil Woods, on three tracks. While Scott has over recent decades been known in the contemporary jazz circles, he has turned to his bebop roots for this first-class live concert recording. This is a splendid set of swingers and ballads with wonderfully smooth unison horn parts throughout. Three Scott compositions are heard along with five other pieces, including Wayne Shorter's "Children Of The Night," "Chick Corea's "Tones For Jones Bones" and Cannonball's "Sack O' Woe." The other players on the front line are Ronnie Cuber/baritone sax, Randy Brecker/trumpet and Jay Ashby/trombone. The rhythm section consists of veteran pianist Gil Goldstein (here on acoustic grand only), Duane Burno/bass and Willie Jones/drums.

Some of the outstanding moments here are Woods' solo on Scott's "Silhouettes" and Cuber's baritone work on "Sack O' Woe" as he follows Ashby's likewise strong bone solo. In short, an exquisite and very classy concert from Scott and friends...and not at all what many would expect given his popular recorded output.

Another live recording from the same venue comes from an artist most people would not associate with a big band – tenor saxophonist/flautist Bob Mintzer, known to most as a member of the contemporary jazz group Yellowjackets. Recorded in April, 2005, this is the second live MCG release for this unit.

He also has some guests – Yellowjackets on two cuts (the other three, as, obviously, Mintzer was already on hand) and singer Kurt Elling on two others. As for the band, the most familiar names for most would be Pete Yellin/alto sax & flute, Phil Markowitz/piano and Lawrence Feldman/alto sax & flute...but as a unit this 16-piece band kicks some butt with fresh, modern arrangements and offers plenty of talented soloists. The two songs Elling sings are Coltrane's "Resolution" (from *A Love Supreme*) and the ballad "My One And Only Love," a song also associated with Coltrane due to his outstanding version with singer Johnny Hartman in 1962. The remaining seven cuts are all Mintzer originals. There is some very nice stuff here. The only question for some would be if they want to hear Elling singing the above-mentioned songs...perhaps especially "Resolution," for which he wrote the words. If that

might be a hangup for you, by all means go to Amazon.com and sample the two cuts there.

Both of these concerts were recorded at Manchester Craftsmen's Guild, a venue which has been the site of many excellent jazz concerts over the years, and many of those have been released on its record label. MCG is a multi-discipline, minority directed arts and learning center serving Pittsburgh's urban community. Check them out at www.mcgjazz.org and look into some of the other fine recordings they have to offer. **Bill Wahl**

MARGIE BAKER AND FRIENDS

Live at Bach Dancing
and Dynamite Society
CAP RECORDS

Born in a dirt-shack in East Texas, Margie Baker grew up to earn a Doctorate in Education and become a jazz and blues vocalist, being mentored by Dizzy Gillespie. After getting coaxed out of the audience by a guitarist friend at Henri's Room at the San Francisco Hilton to sing a song, she immediately got a job from Conrad and Barron Hilton leading to her singing two nights a week (5 nights during the Summer) at Henri's Room as well as occasionally at other Hiltons.

Former Paul Butterfield pianist Mark Natfalin often had Margie sing with his band at festivals and Jimmy Lyons booked her not only at the Monterey Jazz Festival but at festivals worldwide.

At the age of 68, CAP Records has just issued her first nationally-released album, a 2-CD package with two sets from the Half Moon Bay venue just south of South Francisco. Guitarist Rodney Jones, Ruth Brown's East Coast bandleader, is the best known of the backing band. Alan Steger and Shota Osabe are each heard on piano on one disc and synthesizer for the other, while Harley White on bass and Omar Clay on drums complete the rhythm section. Horns are played by Fred Berry on trumpet and Michael O'Neill on saxophone.

This is a pretty diverse program including songs associated with Louis Jordan (*Let the Good Times Roll*), Bessie Smith (*'Gimme' a Pigfoot*), Count Basie (*Goin' to Chicago*), Duke Ellington (*It Don't Mean a Thing If It Ain't Got That Swing*), Jimmy Reed (*Baby 'Whatcha' Want Me to Do*), Nellie Lutcher (*Real Gone Guy*), Willie Nelson (*Ain't It Funny How Time Slips Away*), Charlie Parker (*Parker's Mood*), Antonio Carlos Jobim (*Favela*), Julie London & Esther Phillips (*Cry me a River*) and other jazz, blues and ballad standards. Given her experience in performing over the decades, one should not be surprised how well she delivers this fairly eclectic repertoire with nice support and some very solid solos adding to the musical mix.

There is plenty of sass and spirit as well as tenderness in how she can caress some of the lyrics, and she is one of many excellent older women vocalists (Alberta Adams and Odessa Harris from Detroit are two others that come to mind) that are similarly having careers blossom at this stage in their lives when they can go out and perform with a bit more regularity.

While this should be available at better stores, it is also available at www.jazzbeat.com. **Ron Weinstock**



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BILL CONNORS

Return TONE CENTER

One would search a good while to discover a pair of improvisers more kindred than guitarist Connors and pianist Bill O'Connell. Some sessions thrive on contrast but the unity of touch and approach by the principal soloists is the key feature of this relatively straight-ahead jazz set.

Connors and O'Connell pass the solo torch so smoothly between themselves that unbroken moods prevail. They appear to hear the same possibilities in virtually all ten tracks and are both prone to both energetic readings and graceful lyricism. The rhythm trio—bassist Lincoln Goines, drummer/producer Kim Plainfield and occasional percussionist Myra Casales—reliably keep from a high simmer to rolling boil.

All in all this is a pleasant outing. *Duane Verh*

Jazz & Blues on DVD

SMOKIN' JOE KUBEK BNOIS KING My Heart Is In Texas BLIND PIG DVD

True to this label's video format to date, the Kubek/King disc is a no-frills bar set, presented in a straightforward manner with minimal camera play. The New Year's Eve ambience at the J & J Blues Bar in Fort Worth provides just enough roadhouse backdrop for Messr's K & K's four-piece and the end result is that the band's music itself is the "star".

The band's stock in trade is King's mellow, authoritative vocals and Kubek's intense, rock-ribbed guitar work and here they serve it up tune after tune on an all-original set. The focus changes slightly when the two engage in trade-off solos now and again but the energy level is pretty consistent overall.

The rhythm section does their job and it's kind of cool to watch a blues band keep a dancin' crowd on the floor. The casual bar-side interview is a nice extra. It's a good show overall and will serve fans of these fellas well in between "live" gigs. *Duane Verh*

KAHIL EL'ZABAR'S RITUAL TRIO Live at the River East Art Center DELMARK DVD

Chicago-based percussionist Kahil El'Zabar's Ascension Loft Series, held in Chicago every three or four months, began in 2003. This DVD documents a live loft-party performance at the River East Art Center on December 18, 2004 and features El'Zabar (kalimba, drums, percussion), tenor saxophonist Ari Brown, bassist Yosef Ben Israel (in the chair of the late Malachi Favors) and special guest Billy Bang on violin. The setting at the fine arts and performing arts center is integral to the loose feel of the performance and cameras also capture canvas painters and other artists creating works that the music inspires.

The trio's intuitive collaborations, ancient and modern at the same time, are captured by five cameras and, while video quality is quite good (with the exception of one shaky camera angle), there's a raw feel to the filming and editing that matches the avant-garde style of the musicians on five original El'Zabar tunes ranging from about four and a half minutes to over 18 minutes. "Big M," a tribute to Malachi, launches the set, focusing on El'Zabar's imaginative percussive talents, Brown's earthy-toned sparse improvs and long-time friend Bang's spirited bowing, plucking and strumming. Other tunes include "Return of the Lost Tribe," "Where Do You Want To Go?," and "Oof." Extras on the DVD include a January 2005 interview with band members and a Delmark discography.

El'Zabar joined the AACM at the age of 18, furthered his studies at the Chicago Conservatory of Music and at Lake Forest College, and trained formally for seven months in Ghana, West Africa. He founded the Ritual Trio in the early 1980s as a way to bring together two generations of AACM (Association for the Advancement of Creative Musicians) musicians. Initially, the group featured trumpeter Lester Bowie and bassist Malachi Favors. Bang has recorded with the group twice before and Brown has been a member of the Ritual Trio since the mid-1980s. This is Yosef Ben Israel's first recording with the Trio.

Anyone who has ever caught Kahil El'Zabar's Ritual Trio in live performance knows that this band nobly carries on the tradition of the AACM. This concert performance is an alluring, audio/visual masterpiece that should bring awareness to hordes of new fans. *Nancy Ann Lee*

books

SONG FOR MY FATHERS: A NEW ORLEANS STORY IN BLACK & WHITE by Tom Sancton OTHER PRESS

Tom Sancton was the Paris Bureau Chief for Time Magazine for 22 years, a city where he still lives. He co-authored the bestseller *Death of a Princess*. He is also an accomplished traditional jazz clarinetist who has recorded over a dozen albums. This story is a memoir of growing up in New Orleans in the late fifties and early sixties where he fell under the spell of the musicians at Preservation Hall, several of whom mentored him and were his musical fathers. The memoir is as much about their impact on him as well as his own father, therefore the plural in the book title. It will be published by Other Press June 5.

Sancton's father was a Harvard graduate who was a managing editor of the New Republic before Henry Luce recruited him to write for Life magazine, where he became a forceful advocate of racial equality. He married a woman from an established family in Jackson, Mississippi and moved to New Orleans, where he wrote for the local press and wrote two novels which had little impact. He later became a public relations person, although not a very skilled one. The introduction to the book opens

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with the son and his father in Jackson, where his parents had fled after Katrina, and notes his unsuccessful attempt to convince his father not to return to their disheveled, damaged home.

The memoir opens with Sancton and his father attending the funeral of Papa Celestin, an event that he could not understand at the age of five, but did realize the special nature of the event. After briefly discussing his father's life, he then recounted the failures of his father's novels, and that in 1960 he discovered music emanating from the recently opened Preservation Hall and discovered among the musicians George Lewis, Jim Robinson and "Slow Drag" Pavageau, musicians he had befriended in New York when they played with Bunk Johnson in the 1940s. Their musical careers had faltered in the intervening years until Preservation Hall opened. And with these friendships renewed, Sancton's father eventually brought the family there, where the bluesy untutored clarinet of George Lewis and Jim Robinson's tailgate trombone would mesmerize the young boy.

It was Lewis that would first mentor young Sancton who bought his records, memorizing the solos and even trying to play them on a tin flute. After getting a clarinet, young Sancton showed it to Lewis, and after trying to play it, Lewis said he needed a new reed, as the reed was too hard for a beginner. In between George telling him about his life and showing his Albert System clarinet (Custom built for the legendary Jimmy Noone), he showed him basics, playing a phrase and having Sancton play it back, occasionally correcting his fingering and later lending Sancton a better clarinet. After a few more lessons, he had the youngster join him on stage at Preservation Hall.

While having some regrets about not paying more attention to the schooled clarinet players like Willie Humphrey, Lewis Cottrell and Albert Burbank, his apprenticeship with Lewis taught him what Lewis knew. "With George, it was all playing from the heart."

Lewis is only one of a number of musicians who took Sancton under their wing and he recollects his ex-

periences with trumpeters Punch Miller and Kid Thomas; banjo player Creole George Guernon; bassist "Slow Drag" Pavageau and many, many others – he also tells their stories. With Creole George Guernon, Sancton learned about reading as well as other experiences, including the differences between the more educated and refined Creole population and other African-Americans like Lewis. Guernon also took him to Emile Barnes, another wonderful Creole clarinet player, in part to wean him away from simply copying Lewis. And from sitting in at Preservation Hall, Sancton soon joined one of the brass bands and started participating in their funeral marches and parades.

He also met Antoine Plessy, a cousin of the plaintiff in the infamous case in which the Supreme Court set forth the doctrine of "separate but equal" that permitted the legal degradation of African-Americans for nearly seventy-five years.

It was a time when his fondness for old African-American musicians would be seen as weird by his classmates in a world that segregation still ruled, and one in which the Beatles were leading a musical revolution that would appear to threaten the preservation of early jazz – and he is torn between his musical and life lessons and the music the Beatles presented. And, as his high school years come to a close, he sees some of his friends finally passing on.

Songs For My Fathers is marvelous coming of age memoir, bringing to life these long-past masters of early jazz style who brought some much life and joy to their music, and helped shape young Tom Sancton, who would follow his father to Harvard.

I would not be surprised if those reading this book start delving into the catalogs of recordings by the likes of George Lewis, Jim Robinson, Sweet Emma Barrett and so many others, and hear the joyful noise that they made – and whose music still uplifts us today like it did Tom Sancton four and a half decades ago.

Ron Weinstock

BLOWING THE BLUES-FIFTY YEARS PLAYING THE BRITISH BLUES

By Dick Heckstall-Smith

& Pete Grant

CLEAR BOOKS

Those who recall the British jazz/blues/rock group Colosseum know that the bald bloke who often blew saxes two at a time was one of that first-class outfit's most distinctive features. Tenor/soprano man Dick Heckstall-Smith brought a love of jazz from Sidney Bechet to Wardell Gray to Coltrane to his inventive craft and had a big thing for blues besides. From pure bop beginnings in the 50's, he professionally fell in with the burgeoning British blues and r&b scenes of the 60's. Heckstall-Smith became a mainstay with Alexis Korner's Blues Incorporated, the legendary Graham Bond ORGANization where he hooked up with future Cream rhythm men Jack Bruce and Ginger Baker- and in the horn section of John Mayall's late 60's Bluesbreakers. That last lineup led directly to Colosseum, a band that blew away live audiences but whose records never met with commercial success commensurate with their collective talent.

The closing chapters of *Blowing The Blues* deal with this conundrum which became a constant in Heckstall-Smith's career. His oscillation between the jazz and blues worlds hasn't been an easy sell to record labels. The bulk of the book, however, tells great tales of the ups and downs of a unique musical era, populated with some of the most interesting, sometimes problematic characters one could ask for. The hotheaded Baker, the multi-talented Bruce, the dapper, dedicated Mr. Korner, the easier-going-than-one-might-expect Mr. Mayall and the both brilliant and self-destructive Graham Bond make for a great cast as seen through the eyes of this witty and insightful artist.

All fans of the British blues scene should enjoy this book and a 7-track CD of unreleased material is a great deal-sealer.

Duane Verh

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