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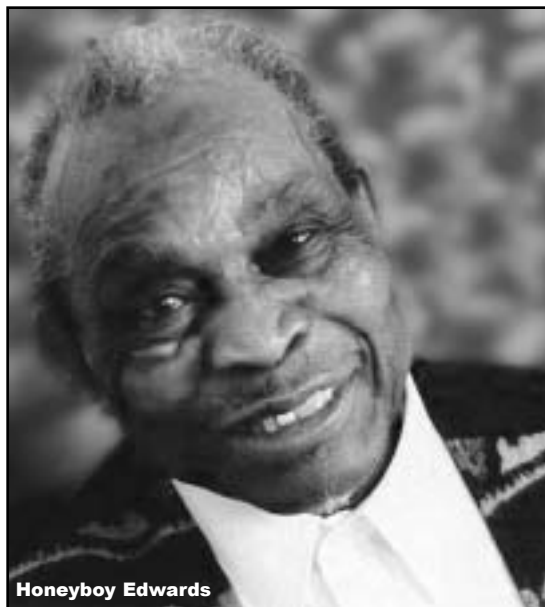
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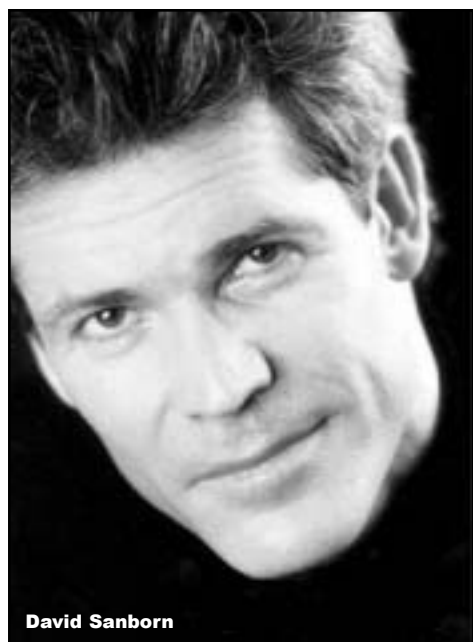


Honeyboy Edwards



Toots Thielmans

HOT WINTER NIGHTS!



David Sanborn



Peter Green

jazz & blues report

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Check out our new, updated website. Now you can search for CD reviews by artists, titles, record companies or JBR writers. Nine years of reviews are currently up, and we'll be going all the way back to 1974! The site is now compatible with both Netscape Navigator and Internet Explorer as well as AOL. We apologize to all of you were unable to navigate the site in the past.

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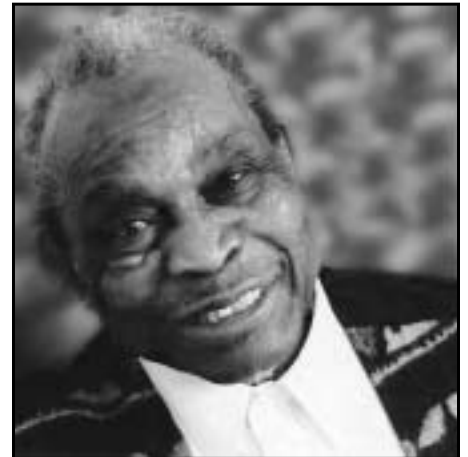
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Hot Winter Nights in Northeast Ohio



Contemporary Jazz pioner David Sanborn will play the Ohio Theatre on Sunday, January 11



Blues legend David "Honeyboy" Edwards will be appearing at the Savannah in Westlake on Wednesday, January 21



CHOOSE
YOUR
HEAT
SOURCE!

British guitarist/vocalist/songwriter (wrote "Black Magic Woman") Peter Green will bring his Splinter Group to Wilbert's Tuesday, January 27



The world's foremost harmonica master Toots Thielmans will perform with pianist Kenny Werner Monday and Tuesday, February 23 and 34 at Night Town

Night Town Rollback Dinner to Benefit Tri-C JazzFest

Cleveland's premier jazz club and restaurant, Night Town, located at 12387 Cedar Road, has named Tri-C JazzFest Cleveland the recipient of their annual Rollback Dinner benefit on Wednesday, February 4.

The evening will feature live jazz music provided by professional and student ensembles from the Tri-C Jazz Studies Program and dinner prices rolled back to Night Town's opening on February 5, 1965!

"Night Town and jazz are inextricably linked. Tri-C JazzFest has done a wonderful job of keeping jazz alive with young people, and are therefore fitting recipients for this benefit," said Brendan Ring, owner of Night Town.

A cover charge of \$10 will go directly to benefit Tri-C JazzFest Cleveland programs, now entering its 25th season, as will customer donations above and beyond the low, low dinner prices.

Some unique items of JazzFest autographed memorabilia will be offered for sale, including cds and t-shirts signed by Pat Metheny, BWB, Jimmy Scott, Jim Brickman, Jeff Lorber, Cleo Laine, Joe Lovano and others.

There will be two dinner seatings, at 6 p.m. and 8 p.m. Reservations are absolutely necessary. Please call Night Town at 216-795-0550 for reservations.

New exhibit tells the story of rock through art created by African-American artists.

The Rock and Roll Hall of Fame and Museum and the Arts League of Michigan are proud to present Rock My Soul: The Black Legacy of Rock and Roll, a special exhibition of art created by African-American artists, each representing different eras of African-American music. The exhibit starts with the music of West Africa, moves through the era of slavery, then on to blues, jazz, gospel, R&B, soul, funk and hip-hop. These nine eras of African-American music will be represented by art that conveys the historical timeline of the music, the influence it had on mainstream rock music, and the spirit of the people who created it.

The Rock My Soul exhibit is the result of collaboration between the Detroit-based Arts League of Michigan and the Rock and Roll Hall of Fame and Museum in Cleveland. "The successful collaboration between the Arts League of Michigan and the Rock and Roll Hall of Fame and Museum produced this exciting exhibition, Jazz & Blues Report

Rock My Soul: The Black Legacy of Rock and Roll," said Oliver Ragsdale, Jr., President of the Arts League of Michigan. "Were it not for the unique collaboration between these two arts organizations, this exhibition would not exist. Each partner brought unique knowledge, resources and sensitivities to the venture," he added.

"Rock and roll's strongest roots are based in styles of music developed primarily by African-Americans," said Terry Stewart, President and CEO of the Rock and Roll Hall of Fame and Museum.

The African-American roots of rock and roll - blues, rhythm & blues, jazz and gospel genres - in turn, had their own history, which can be traced back to musical traditions that were born in Africa hundreds of years ago. These musical styles were brought to America when the first Africans arrived in 1619, and as these styles took hold and evolved, they moved from the rural plantations of the Mississippi delta and the melting-pot metropolis of New Orleans, up the Mississippi River to urban centers like Memphis and later, Chicago. Without these African-American influences, rock and roll, as we know it, would never have existed.

Over the last 50 years, as rock and roll itself has evolved, African-American music has continued to be a major influence. From soul to funk to hip-hop, styles of music developed by African-Americans have been incorporated into mainstream rock and roll and have shaped the definition of rock's identity.

The exhibit is currently open in the Museum's Circular Gallery, and runs through April 30. There will also be a commemorative book available for purchase.

Joe Mosbrook at January NOJS Jazz Klatch

Joe Mosbrook, the author of Cleveland Jazz History, will be the guest speaker at the Northeast Ohio Jazz Society Jazz Klatch Sunday afternoon, January 18, at 3 p.m. The informal jazz education presentation will be held at the South Euclid-Lyndhurst branch of the Cuyahoga County Library at 4645 Mayfield Road, east of Green.

Mosbrook plans to discuss his new book and play audio clips from some of his many oral history interviews, which formed the basis for the most extensive written survey of Cleveland's contributions and links to jazz history. The second edition of his Cleveland Jazz History book was published by the Northeast Ohio Jazz Society.

The longtime Cleveland television news reporter served for ten years as the vice president and newsletter editor of the

Jazz Society. He has produced weekly Cleveland Jazz History radio features for WCPN / 90.3 since 1988. The radio features are broadcast Monday nights at 9:30.

The NOJS Jazz Klatch is free and open to the public. It is part of an ongoing series of jazz education presentations which have been offered by the Jazz Society since 1986.

Vocal Jazz Day at JazzFest

The New York Voices will be the featured artists at Tri-C JazzFest Cleveland's Vocal Jazz Day on Monday, February 16, 2004. During the day, the group will work with high school and college ensembles in performance workshops at the Metro Campus of Tri-C, 2900 Community College Avenue. The public is welcome to observe all day.

At 7:30 p.m., The New York Voices will be featured in concert at the CCC Main Stage Theatre, Metro Campus. Special guests will be The Tri-C Vocal Ensemble, under the direction of Chris Venesile and The Tri-C High School All-Stars, under the direction of Steve Enos. Tickets are \$15 at the door on the night of the show.

For more information, call 216-987-4400 or go to www.tricjazzfest.com

Terence Blanchard at CMA

Jazz trumpeter and composer Terence Blanchard will perform a concert as part of the Jazz on the Circle series on Saturday, January 17. The concert is at 8 p.m. in Gartner Auditorium at the Cleveland Museum of Art.

One of the most important musicians, composers, and bandleaders of his generation, and winner of Down Beat magazine's Readers Poll in the Artist of the Year, Trumpeter of the Year, and Album of the Year (2000) categories, Terence Blanchard has also enjoyed success at the top of the Billboard jazz charts. He is a multi-Grammy Award nominee, most recently in 2002 for "Lost in a Fog" from his album Let's Get Lost. His August 2003 release on Blue Note, entitled Bounce, consists of all original music. The concert will feature Mr. Blanchard with Brice Winston, tenor saxophone; Aaron Parks, piano; Kendrick Scott, drums; and Lionel Loueke, guitar.

Tickets are \$27 and \$19 and can be purchased through the Severance Hall Ticket Office by calling 216-231-1111 or 1-800-686-1141.

Tickets are also available through The Cleveland Orchestra's website at clevelandorchestra.com

DVD VIDEO

The e-mailed responses regarding the DVD and boxed set reviews in our November-December issue tell us that many of our readers want us to continue to include items that are not either jazz nor blues, but nonetheless of interest to all those who are not strict purists. We always figured our readers to be well rounded musically, so we will continue to mention such titles when they come our way.



John Mayall 70th Birthday Concert Eagle DVD

It is a bit hard to believe that John Mayall is 70 years old already. He performed this birthday show in Liverpool to almost 5,000 fans who had come from all over England and then some. Filmed for posterity, the show featured his current lineup of Bluesbreakers with some special friends: most notably former Bluesbreaker guitarists Eric Clapton and Mick Taylor, plus trombonist Chris Barber.

The first three songs are performed by Mayall and his current band only. The following four add Mick Taylor as a second lead guitar, and the next seven feature Clapton in place of Taylor, with Barber added on a few and a horn section on some as well. Clapton also contributes some lead vocals. After one more by the current Bluesbreakers only, Clapton and Barber come back on for the finale—a version of “Talk To Your Daughter.”

Among the 16 tunes here are “Dirty

Water,” “Walking On Sunset,” “Oh, Pretty Woman,” “All Your Love,” and “Hoochie Coochie Man.”

Clocking in at over two hours, this is a definite treat for guitar fans, as besides offering Clapton and Taylor, it also showcases current Bluesbreaker guitarist Buddy Whittington, who is a hot commodity as well. Mayall, heard on vocals, piano, harmonica and guitar, is in top form, and I must say that watching this video gives me a new hope for how good life can be at 70!

This music is also available on CD, although I’ve not seen it and cannot tell you how much of it is included.

Bill Wahl



Howlin' Wolf The Howlin' Wolf Story Bluebird DVD

A movie documentary, **The Howlin' Wolf Story**, on the legendary blues performer, Chester “Howlin’ Wolf” Burnett has been issued on DVD as part of *Bluebird The Secret History of Rock & Roll* series.

The DVD claims to include 30 minutes of additional footage that was not in the theatrical release, although any such release must have been highly limited. This documentary brings together some very rare television performance clips of the Wolf. It contains the recollections of his former sidemen Hubert Sumlin, Jody Williams, and Sam Lay, and the late Sam Phillips who was the first to record Wolf. Then there is legendary rockabilly guitarist Paul Burlison (remembering Wolf from when they had programs on the same West Memphis radio station), bluesman Billy Boy Arnold, Wolf’s two daughters, Bob Koester, Mark Hoffman (one of the authors of the forthcoming *Wolf Biography*), music writer, Robert Gordon and Dick Shurman, blues writer and

record producer.

The film traces his career from growing up in the delta to his last days in Chicago. One gets a sense of the real person. We get to know about Wolf the family man as well as the powerful, almost feral, stage performer. The high points are the performance clips and one understands the incredible presence he had on stage. This is not a perfect film. I could have done without watching Wolf’s recording of *Smokestack Lightning* used essentially as a soundtrack for some vintage train footage. One wonders why other former Wolf sidemen like Detroit Jr., Henry Gray and Eddie Shaw were not included in remembering Wolf.

As far as the DVD presentation of the materials, it is unfortunate that one could not have viewed the performances separate from the film as an additional feature. It would have been helpful to have the movie chaptered from the DVD menu to make navigating it a little bit easier. Still, this DVD is well worth it if for no other reason than to watch Wolf perform. Despite its flaws, I would still recommend this movie.

Ron Weinstock

Rhythm, Love and Soul The Sexiest Songs of R&B in Concert

Shout! Factory DVD

Looking at the front of the case housing this new DVD one might easily think it is yet another collection of old R&B/Soul videos in black & white. But alas! It is actually a newly recorded concert video featuring many performers of yesteryear in fresh 2002 performances.

Many of you may have seen this concert when it was aired on PBS during their fundraising drive. Recorded at the Benedum Center for the Performing Arts in Pittsburgh on November 26, 2002, this set features 18 tracks by such R&B notables as Aretha (opening the show with “Respect,” Lou Rawls, Dennis Edwards & the Temptations Review, Edwin Starr, Barbara Mason, Carl Carlton, The Three Degrees (now know as Valerie, Helen & Cynthia, for some reason), Billy Paul, Freeda Payne, Blue Magic, Peaches & Herb, Gloria Gaynor, Thelma Houston, The Manhattan, and Mary Wilson in a duet with Johnny Bristol—who close the show with “Someday We’ll Be Together Again.” The total running time for the very well shot & recorded concert is 107 minutes. The bonus chapters here include backstage interviews with several of the performers.

Originally, this video could only be had as a pledge drive premium concu-

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DOWN BEAT



Artists scheduled subject to change

rent with the airing of the PBS special. Shout! Factory also released a companion 60-track boxed set in February of this year featuring tracks from legendary R&B stars, many of whom have passed away.

Sadly, the performance in this Concert of Edwin Starr was his last-as he passed away in April of this year at the age of 61. Starr sings "25 Miles" on this video, but is best known for his scorching hit "War" from around 1970. That song will always live on. **Bill Wahl**

Peter Green & The Splinter Group An Evening with ... In Concert Eagle Rock Ent. Ltd. DVD

In the glimmer of Peter Green's eye, you can see that he approved the production of this DVD. On tour across the United Kingdom and Germany, The Splinter Group entertained the masses. The Splinter Group are the crown jewels of British blues; The crown should be bestowed upon Green. Venues packed with adoring fans were stimulated and mused. The disc contains an acoustic set and an electric set: Addendum consists of an interview, European tour film footage, a full discography, and a full video of the song of 'Real World'.

The acoustic set is substantially shorter than the electric, but makes it worthwhile with the two closer songs—the devilish 'Hellhounds On My Trail' and the stirring 'Albatross'. Part of the set is done with a full acoustic band, and part he does solo. The audience is stone silent, as they cling on every note. The set is replete with a grand piano, acoustic bass, and double acoustic guitar. The drum set is simply a snare drum, the standard bass drum, and a hi-hat cymbals set.

As the band electrifies, the congregation aggravates and then appeases. By the time they hear 'The Red Rooster', Green has them in the palm of his hand. Green and Nigel Watson pace the combo with their repertoire incorporating 'The Stumble', 'Cool World', 'The Green Manalishi'. The encore numbers were Green's own-penned 'Black Magic Woman' and a rousing standard of 'Look On Yonder Wall'.

At two full hours and then some (147 mins.), you are captured and rendered under their spell. Green and Watson are joined by Roger Cotton (keyboardist and third axeman), Peter Stroud (bass) and Larry Tolfree (drums).

Green and Watson et. al. are, candidly, among the best of white-boys blues. A very fine listen and view!

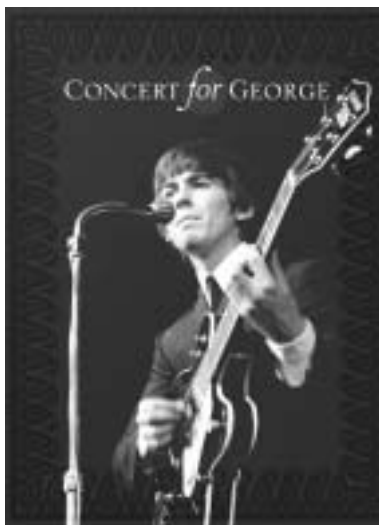
Mark A. Cole

Bobby Rush Live at Ground Zero

Deep Rush Records CD/DVD

Bobby Rush's imbibes you in a party mood. This recorded show was at Morgan Freeman's Ground Zero club. Bobby wows with his singing, and then his diachronic and chromatic magic. The band has a guitarist, double keyboardists, drummer, bassist, and oh yeah ... the five dancing girls. This CD is on Bobby's Deep Rush Records label. Rush is one of America's treasures, and everybody should see a Bobby Rush concert before they die, you won't be disappointed. Bobby Rush for President!

The magic in this set is that it's two discs in one. The music CD is the normal, but the DVD enclosed is wrapped in honey. The ever-smiling Mr. Rush makes you feel goood! The performance exudes and exorcises any bad spirits in your body. What a deal! **Mark A. Cole**



Concert For George

W/S/M DVDs or CDs

Hey fellow Boomers—get a load of this. I decided to spend New Year's Eve at home watching Concert for George, a 2-DVD set just released by Warner Strategic Marketing (WSM). What a marvelous idea it turned out to be. A relaxing evening. No jazz. No blues. No people to entertain. And, not having to worry about being obliterated to smithereens by a drunk driver.

This concert was organized by Eric Clapton and the late George Harrison's wife, Olivia. It took place at the Royal Albert Hall in London on November 29, 2002 - just a year after Harrison passed away. comprised of George's own songs, and songs he loved, the 2-1/2 hour concert features a long list of musicians, including Joe Brown, Sam Brown, Jim

Capaldi, Eric Clapton, Jools Holland, Jim Keltner, Jeff Lynne, Paul McCartney, Tom Petty, Billy Preston, Ravi Shankar, Tom Scott, and Ringo Starr (note the alphabetical order). The event was exquisitely filmed, assembled along with short comments from some of the musicians and was recently released for a limited run in theatres worldwide. Disc 2 of this set contains that motion picture in its entirety, along with some extras such as rehearsal clips and interviews. Disc 1 contains the complete concert, with many songs left out of the motion picture due to time constraints, such as additional music by Ravi Shankar and his daughter Anoushka, an outstanding performance from Sam Brown where she belts out a version of Harrison's "Horse To The Water," and more.

There are many highlights in this concert - such as Billy Preston's features "Isn't It A Pity" and "My Sweet Lord." Clapton & McCartney on "While My Guitar Gently Weeps," Joe Brown on "Here Comes The Sun," Clapton on "Beware of Darkness" and "If I Needed Someone," and Ringo on "Honey Don't" and "Photograph," just to name a few. And, then...hey...did I mention that you've just got to love that Sam Brown!

At times there are 4 drummers and God only knows how many guitar players all playing at once. One of those guitar guys is Harrison's son Dhani, who is a spittin' image of him. McCartney comments at the end of the show that seeing Dhani on stage makes it appear as though "George stayed young and everyone else got old."

Well, another year has just gone by and I've had a great time watching this. Loud. I hope all the neighbors are out carousing. Gee...I forgot all about the balls dropping! Oh well...I'm sure they dropped just fine without me!

This is also available as a two CD set with all of Shankar's music on disc one, and much, but not all, of the music on disc 2. But, it only lists at \$5 cheaper, so if you have a DVD player it is a no-brainer and I don't have to give you the answer.

Bill Wahl

Old promoters never die...
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- Dewey Forward

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CDs

BOXED & MULTIPLE SETS

Grachan Moncur III Mosaic Select Mosaic Mail Order

We take it for granted these days, with packages as large as 18 discs (the Bill Evans Verve box) or even 20 discs (the Complete Miles Davis at Montreux), but back about 20 years ago when Mosaic Records started looking at comprehensive reissues, such massive surveys were all but a pipe dream. For better or worse, a renaissance period of reissue activity, much of it modeled after Mosaic's trend-setting program, has brought us to the point where the amount of material available for further unearthing is dwindling.

Still, there are nuggets of music from obscure artists that still warrant some sort of rediscovery, albeit possibly not in the grand fashion of a formal boxed set. Thus, we offer the premise of the label's new Select series of reissues. Housed in conventional jewel boxes with cardboard slipcovers, these limited edition sets also include annotated booklets that boast full color reproductions of the albums covers associated with the package.

As a possible link between bop inflected trombone stylists such as Curtis Fuller and J.J. Johnson and the more avant garde lean-

ings of Albert Mangelsdorff or Roswell Rudd, Grachan Moncur III found an attractive middle ground that pushed the music forward while maintaining the kind of hard bop excitement that fascinated scores of Blue Note followers. During his tenure with producer Alfred Lion's quintessential label, Moncur would cut two records of his own as a leader, in addition to appearing as a sideman on several Jackie McLean sessions. Both of Moncur's records as a leader, *Evolution* and *Some Other Stuff*, have been previously available on CD, but are currently hard to find. As for the McLean dates heard here, only the tracks from *Hipnosis* have never been previously released on disc.

When Jackie McLean came out with *One Step Beyond* in 1963, it was not only apparent that the alto saxophonist was heading into unexplored territory, but also that he had discovered some substantial new talent, namely drummer Tony Williams, vibist Bobby Hutcherson, and trombonist Grachan Moncur III. Not only is Moncur heard at length as a soloist, but he also composed two of the albums four tracks. "Ghost Town" is probably the most remarkable of these, creating a dark and foreboding mood in its dramatic opening strains. That sense of drama imbues "Love and Hate," one of three further originals from Moncur that would appear on McLean's next Blue Note set, *Destination Out*. By contrast, "Riff Raff" is more down home, with a bluesy shuffle and a melody line punctuated by alternating two note phrases.

Two more Moncur pieces can be found among the five that constitute a February 1967 session that was not released at the time, only coming out later as part of the '70s twofer *Hipnosis*. A model of his improvisational style, Moncur's opening gambit on the title track includes sustained tones that spill over bar lines and create drama through the careful use of space. "Back Home" is another 'back to the basics' tune with a bluesy base that kicks in after a more somber opening. Rounding out the McLean material are three tracks from 1967's 'Bout Soul, possibly the most radical album that the saxophonist cut prior to the end of the decade. Sounding almost as if it belonged to another project, Moncur's "Soul" is a groove based number not unlike "The Sidewinder" in its visceral appeal, but marked by a very hip recitation by poet Barbara Simmons.

As for Moncur's own two Blue Notes, much has been written about their importance among the contemporary jazz canon. A few years after *Evolution* was recorded, trumpeter Lee Morgan commented that the 1963 session proved to be one of the most challenging that he had ever been involved in. Certainly the inclusion of Bobby Hutcherson and Tony Williams upped the ante in terms of what was possible. The cast was no less heady for the follow-up (adding Wayne Shorter; Herbie Hancock spelling Hutcherson), however *Some Other Stuff* is a more challenging listen, due to several free form pieces that are not marked by any sort of beat or tempo. Taken together, all of the

January

FRI 2	.....	MY THREE SONS
SAT 3	.....	COLIN DUSSAULT'S BLUE PROJECT
FRI 9	.....	SAM GETZ BAND
SAT 10	.....	FRANKIE STARR BAND
FRI 16	.....	BLUE LUNCH
SAT 17	.....	TRAVIS HADDIX BAND
FRI 23	.....	BLUESTONES
SAT 24	.....	MR. STRESS FEATURING ALAN GREENE
FRI 30	.....	HEART & SOUL
SAT 31	.....	COLIN DUSSAULT'S BLUES PROJECT

February

FRI 6	.....	MIKE MILLIGAN & STEAM SHOVEL
SAT 7	.....	COLIN DUSSAULT'S BLUES PROJECT
FRI 13	.....	CAT'S ON HOLIDAY
SAT 14	.....	TRAVIS HADDIX BAND
FRI 20	.....	BFD BLUES BAND
SAT 21	TONY KOUSSA JR. BAND
FRI 27	HEART & SOUL
SAT 28	COLIN DUSSAULT'S BLUES PROJECT

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recordings on this three-disc set delineate a particularly fruitful period for both Blue Note and Moncur and their availability as a package makes it even easier to experience their full impact.

Issued in limited editions of 5000, this recording is available solely through Mosaic Records; 35 Melrose Place; Stamford, CT. 06902; (203) 327-7111. Check their website at www.mosaicrecords.com for more information.

Chris Hovan



We Only Bring You The Cream of the Crop

KENNY NEAL / BILLY BRANCH THE HOLMES BROTHERS Double Take/Simple Truths ALLIGATOR

The notion of *re-statement* comes into play in a big way on both of these discs. Individual tunes or entire styles are transformed and personalized and the results in both cases make for good listening.

The Neal/Branch set, **Double Take**, is the domestic release of a session originally done for the Isabel label. While the acoustic guitar and harmonica format evokes a cozy Brownie McGhee/Sonny Terry scene, the song list calls frequently upon more modern fare. Chicago classics such as Little Walter's "My Babe" and Sonny Boy Williamson II's "Don't Start Me To Talkin'" are retrofitted for the country. The minor-keyed "The Son I Never Knew" also betrays urban beginnings. The vibes are good throughout and harp man Branch in particular catches fire periodically during solo choruses.

Simple Truths, the new Holmes Brothers set isn't the star-laced affair their last one was but absent big-name guests the focus is on the trio's basic, concise approach. The warm, intimate mood the fellas conjure here smacks of a Sunday morning gospel hour on small-town radio and they succeed, with minimal assistance, in turning a diverse batch of tunes into their own. Country chestnuts "He'll Have To Go" and "I'm

So Lonesome I Could Cry", Bruce Channel's oldie classic "Hey Baby" and Bob Marley's "Concrete Jungle" are all stamped with the Brothers' signature vocal grit and stripped-down combo sound.

Duane Verh

CHUCHO VALDES

New Conceptions BLUE NOTE

One of the most imaginative pianists on the scene, Cuban pianist and composer Chucho Valdes adeptly merges Afro-Cuban rhythms with jazz. Returning to his roots music after his 2002 fall release which explored his Classical chops, Valdes kicks off this seven-track session with one of his favorites, a lively danzon interpretation of Ernesto Lecuona's "La Comparsa" featuring flutist Joaquin Olivero.

Supported by six percussionists and four guest soloists, Valdes mixes it up between Afro-Cuban flavored originals and standards by Miles Davis ("Solar") and Duke Ellington (a medley that features "Satin Doll," "In A Sentimental Mood," and "Caravan"). He also gives the Gene DePaul/Don Raye tune "You Don't Know What Love Is" tempo-switching flair and grandiose chordal touches as he generates power-packed excitement.

On his original, "Los Guiros," Valdes mixes swinging piano-bass statements with Yoruban clave. Other originals include the romantic ballad "Nanu" and the bop-blues-bolero number, "Sin Clave Pero Con Swing," which literally translated means "without clave but with swing."

Valdes intertwines jazz, blues, funk, pop, classical and Afro-Cuban rituals. As performer AND composer, his creativity and virtuosity shine through on every track.

Nancy Ann Lee

DELBERT McCLINTON

Live NEW WEST RECORDS

McClinton has just released this set of nineteen songs recorded in Norway at the Bergin Blues Festival. Although it was not originally an album project, the tapes from this live Norwegian radio broadcast turned out so good that Delbert and New West had to release the music. It resulted in his third concert album.

This collection of many of the crowd favorites from his live performances finds McClinton's stunning vocals and his

hummin' harp leading the way. 'Smooth Talk' is smooth indeed, and 'Livin' It Down' – you know you got to do it. Some of the other songs included are 'Leap of Faith,' 'I Want to Love You,' 'B-Movie Box Car Blues,' 'Old Weakness (Comin' On Strong)' 'Dreams to Remember,' and 'Little Fine Healthy Thing.'

His seven-piece combo is stellar as well too. The hush-hush spectators cool on cue, and splash on every number. From start to finish, this double cd set is simply a blast, just like nitro! See him at www.delbert.com.

Mark A. Cole

AIRTO MOREIRA

Life After That NARADA WORLD

Although Brazilian drummer-percussionist-vocalist Airto Moreira (b. 1941) has dozens of albums to his credit, this nine-track album is being billed as his "first-ever world percussion-based record."

Including Airto, an array of nine percussionists perform on the album which also features Oscar Castro-Neves (acoustic guitar, 12-string guitar, piano, cavaquinho), Stephen Kent (didgeridoo), Garry Meek (saxophones, flute), Gary Brown or Hussain Jiffry (bass), and others. Adding to the exuberant fare are occasional vocals by Airto's daughter, Diana Moreira Booker, and his wife, Flora Purim.

Airto scores big-time with beats from around the world. One of the most appealing tracks is "Live Solo," a live-performed, African beat-driven number featuring Airto's scating and singing. "Redlands" captures Kent's talents on the humming didgeridoo, spiced up with Airto's percussive artistry. The free jam, "Baba And Malonga Went Home," pays tribute to percussionist Malonga Casquelourd, who died in an auto accident after the recording, and Baba Olatunji, who was invited to participate but died one day before the recording was made. The brief finale, "Let It In, Let It Out," entices with its unique drum-voice riffs.

Airto made his U.S. debut on the 1969 Miles Davis album, *Bitches Brew*, and went on to collaborate with countless jazz greats as well as the fusion groups, *Weather Report* and *Return to Forever*. For over 25 years, he's topped the percussion category in readers and critics polls in jazz magazines.

This exciting nine-track album holds

lots of attraction for crossover fans of World music as well as diehard jazz fans who will enjoy its toe-tapping, head-nodding rhythms and innovative solos.

Nancy Ann Lee

TOMMY CASTRO, JIMMY HALL & LLOYD JONES

Triple Trouble TELARC

Unlike all too many super-sessions where the sum is less than the parts, this summit meeting between guitarists Tommy Castro and Lloyd Jones and harpist/saxophonist/singer Jimmy Hall stands tall against any of their individual efforts. Backed by the incomparable Double Trouble rhythm section (Tommy Shannon on bass, Chris Layton on drums and Reese Wynans on b4) Castro, Jones and Hall stretch beyond standard 12 bar blues and incorporate heavy doses of blue-eyed soul, R & B and even a chunk of honky tonk. The result is an inspired look back at roots music before corporate marketing and radio play lists required it to fit into specific formats. Scorching harmonica driven blues, *Be Careful with a Fool*, fit naturally alongside James Brown penned funk, *Good Good Lovin'*, Sam & Dave style soul, *Whole Lotta Soul*, and end of the night ballads, *Midnight to Daylight*.

Working equally well are a virtually unrecognizable cover of the Beatles' *Help* and the Jones penned Delbert McClinton style rocker *Sometimes* which will have toes tapping and fannies shaking from coast to coast. Top notch stuff from this collection of seasoned veterans.

Mark Smith

ART ENSEMBLE OF CHICAGO

Tribute to Lester ECM

One of the saddest moments was when I heard that the much-admired trumpeter-composer Lester Bowie had died. An integral part of the Art Ensemble of Chicago and leader of Brass Fantasy and other groups, Bowie's passing was a big loss to the AACM (Association for the Advancement of Creative Musicians) community, avant-garde jazz and fans everywhere. It was unclear what would happen to the AEC afterwards. Yet, here are Roscoe Mitchell, Malachi Favors Moghostut and Famoudou Don Moye, as imaginative as ever, performing a scintillating six-track

Jazz & Blues Report

set of group originals honoring the memory of their late colleague.

Beat-driven, deep-toned, harmonious and ultra-inventive, their music remains exhilarating to hear. No tune is under five minutes and the longest is the nearly 14-minute finale, "He Speaks to Me Often In Dreams." Mitchell (alto, tenor, soprano, sopranino, & bass saxophones, flute whistles, percussion cage) contributes the beautiful, melodious, 5:22-minute, "Suite for Lester," which allows him to express himself. Bassist Malachi and drummer Famoudou creatively provide rhythm support and take brief solos. But it's Mitchell who rises as the master, demonstrating his proficiency and resourcefulness throughout - especially his accelerated circular blowing on "As Clear As the Sun."

Bowie brought a certain spark of brash energy to the AEC and while that will probably always be missed, this talented threesome does not lack for individual and collective ingenuity and invention. Their fans will not be disappointed and the memory of Bowie's myriad contributions to the genre continues.

Nancy Ann Lee

BIG BILL MORGANFIELD

Blues In The Blood BLIND PIG RECORDS

Blues In The Blood shows that Big Bill Morganfield is blessed with some musical loins as he admirably lives up to his famous father Muddy Waters.

The Chicago-born Morganfield won the W.C. Handy Award for "Best New Blues Artist" in 2000 following his debut *Rising Son*, affirming that the blues were indeed in his blood. Even though Morganfield only picked up a guitar and thought of pursuing a musical career after his dad's death, it's clear that he inherited his father's bluesy genes.

The disc's sound is rooted in the Delta Blues, especially the raw acoustic blues "Whiskey," which features the raspy accompanying vocals of Tad Walters, and the melancholic "Feel Like Dyin'." Both songs bring to mind Robert Johnson.

Honky-tonk blues are also in abundance with "Hoochie Coochie Girl" and "Love You Right." "Time to Go" is a more modern rockabilly blues number.

Morganfield closes the album with the bare bones "Why Don't You Live So God Can Use You" - a tribute to his late, great father that reveals the breadth of

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Darrell Nulisch

Texas blues harp specialist/soulful singer. With original Guitarist Jon Moeller of Texas Heat, keyboardist Benjie Porecki. Bassist Steve Gomes and drummer Robb Stupka. Nulisch, has a powerful, distinctive voice, equally inspired by the blues and R&B, as anyone familiar with his former band, Texas Heat, can attest. The Nulisch manages to captivate a crowd of casual spectators aged nine to 90, who all seemed to leave with a funkier stride than they came with.

Saturday, January 24

The Gambal Brothers

Modern southern soul has arrived! In just a few years the Gamble Brothers Band have developed a style and sound that is wholly their own, seamlessly interweaving elements of dance-inducing Southern rhythm and blues, funk, jazz, Jamaican and rock influences into a unique, heady blend that insists you move, groove and get

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his baritone voice. Overall, Blues in the Blood shows Morganfield continuing to enhance his musical reputation, step out from his famous father's shadow, all the while never forgetting his roots. *David McPherson*

LARRY CORYELL

**Power Trio
HIGHNOTE**

Recorded live at the Jazz Showcase in Chicago, guitarist Larry Coryell continues on his incredible recording journey with a straight trio outing, backed by bassist Larry Gray and drummer Paul Wertico.

Given Coryell's forays into both fusion and free jazz some time ago, one might think by the title that this is some kind of high wattage blastoff into wherever. Not so. It is rather a more traditional trio along the lines of Barney Kessel or Tal Farlow playing a collection of standards such as "Bag's Groove," "Autumn Leaves," and "Black Orpheus" along with Wes Montgomery's "Bumpin' On Sunset," and George Harrison's "Something." If "power" means energy, well there is certainly some of that here...such as the very fast paced "Autumn Leaves," and the somewhat slower "Good Citizen Swallow," but elsewhere the tempos and moods vary quite a bit.

Granted, Coryell has recorded albums in more musical territories than most artists, but if you like clean and tasteful jazz guitar trios, then Power Trio is a good bet for you. *Bill Wahl*

Larry Coryell will be appearing at **Night Town** on Monday and Tuesday, February 9 and 10.

Appearing Friday, February 6 at Wilberts

VARIOUS ARTISTS

Shout, Sister, Shout!

A Tribute To Sister Rosetta Tharpe

M.C. RECORDS

Although she went to her last home in the sky over 25 years ago, Sister Rosetta Tharpe is best remembered for using her voice and guitar to bring the gospel world into the ears of pop culture many years ago. She is being remembered here by an all-star group of musicians, along with 17 of Tharpe's best known songs, plus a bonus for your computer: Sister Rosetta doing an audio/video clip of "Down By The Riverside," from the 1960s show TV Gospel Time.

Although for many in the audience, Janis Ian's take on "This Train" might be the most recognizable of the batch, there are many five star performances here, starting with Toshi Reagon's slow and funky take on "Rock Me" (whose original title had to be changed from the more titillating "Hide Me In Thou Bosom") as Maria Muldaur & Tracy Nelson have a gospel rave-up and testify during "Up Above My Head," which Sister Rosetta charted on the R&B charts in 1948 at #6.

Shout, Sister, Shout! has performances worthy of note throughout, yet the most interesting of the deck has to be Marie Knight's laying out of "Didn't It Rain," a song she performed with Sister Rosetta about 50 some years ago live and in the studio. The tribute is a mix of gospel, R&B, blues and rock, best shown by Maria Muldaur's belting out "I Looked Down The Line (And I Wondered)."

Like gospel? Like blues? Like strong female singing? Like hot guitar work? Like boogie woogie piano? Then take some of that dough you got for Christmas and track down **Shout, Sister, Shout!** *Peanuts*

RON CARTER

The Golden Striker

BLUE NOTE

Bassist Ron Carter triumphs with this tasteful trio album with pianist Mulgrew Miller and guitarist Russell Malone. When three top-notch leaders such as these assemble in the studio, you can generally expect a sterling session. This one does not disappoint.

Performing a warm-toned, jaunty nine-tune mixture of standards and originals by trio members, the threesome delivers a set that swings, bops and romances. Launching with the lightly swinging title tune, a gem by the late John Lewis (of Modern Jazz Quartet fame), the trio establishes the overall mellowness and melodiousness of the session.

Carter is as much composer as player and his four compositions ("N.Y. Slick," "A Quick Sketch," "Parade," "A Theme in 3/4") are accessibly pleasing. Miller's "On and On" draws its title and melody theme from a line in a popular tune and you'll recognize it when you hear it; the trio makes much of this brief (3:00) number that should get lots of radio play. Malone's engaging original, "Cedar Tree," allows him to demonstrate his virtuosity as well as ability to compose quality tunes and flexibly perform with his colleagues. The warhorse tune, "Autumn Leaves," gets a refreshing remake.

Miller, who can pack power at the keys, sometimes displays a touch so delicate and light, it's spine-tingling. Malone, who's been known to grandstand on stage, delivers respectful performances throughout. Carter shifts easily from comping to tuneful solos. These three musicians work wonderfully together to make this an A-plus album from start to finish. *Nancy Ann Lee*

HOUSTON PERSON

Social Call HIGHNOTE

There is one thing we can always count on from tenor saxophonist Houston Person—a fine blend of well-seasoned swing and soul. Carrying on a tradition that is not heard today by younger players, it is always a welcome treat to hear a new recording like this. Backed by pianist Stan Hope, guitarist Paul Bollenback, bassist Per-Ola Gadd and drummer Chip White, Person takes us on his voyage opening with Gigi Gryce's "Social Call" and closing with the standard "Some Other Spring." In between he covers Horace Silver, Duke Ellington, Wild Bill Davis, Benny Carter, Tadd Dameron and others delivering a set we might have once expected in a smoke filled jazz club somewhere in a "rough" neighborhood. But hey...that's where it was happening. And, if you can find the joints it still is somewhere in most large American cities.

Person's sound and playing is just sooo smooth throughout this disc, and Bollenback and Hope turn out some exceptional work, all complimented very well by Gadd and White. I don't know what we'll do when this kind of music is no longer recorded. But that's not the case at the moment, so long live Houston Person!

Bill Wahl

COREY HARRIS

Mississippi To Mali ROUNDER RECORDS

On *Mississippi to Mali*, Corey Harris gathers a group of African and American musicians to explore the roots of the blues and how this music shapes the culture on both continents. The result is a pleasant tasting musical gumbo.

Martin Scorsese's PBS series *The Blues*, which aired in the fall of 2003, was one of the inspirations for this album. Harris hosted the first episode of *The Blues*—entitled "Feel Like Going Home"—and this album is Harris's exploration of tracing modern blues music's roots from the United States to Africa. The result is an intricately textured album that mixes the soul of southern blues of the Mississippi region — songs like "Mr. Turner" — with rich African rhythms ("Tamalah"). Dominating drums mark the African tracks, while a single guitar leads the American tracks.

"Special Rider Blues" is one of the many Mali standout tracks that features Jazz & Blues Report

renowned African guitarist Ali Farka Toure playing the njarka (a one-string violin). Other guests include another African guitar great Ali Magassa and American players: Sam Carr and Bobby Rush.

On *Mississippi to Mali*, Harris succeeds in his attempt to make the connection between his African ancestor's music and today's Black blues music. African tribal rhythms are mixed with the Delta blues of the southern U.S. to show each has affected the other. *David McPherson*

SHIRLEY SCOTT

Queen of the Organ:

Shirley Scott Memorial Album PRESTIGE

Philadelphia has served as incubator of countless soul-jazz artists, including Shirley Scott, a pianist and Hammond B-3 player inspired as a teen to play the B-3 after hearing a recording by Jackie Davis—an ex-member of Louis Jordan's band. During a stint with tenorman Eddie "Lockjaw" Davis between 1955–1960, Scott developed her signature style and recorded 17 Prestige albums. She later married tenor sax player Stanley Turrentine and both recorded on each other's dates between 1961–1968.

On this 14-track compilation of bluesy recordings made between 1958–1964, Scott shows a percussive, biting approach as well as a smoother and cooler attack compared, for example, to the boisterous, chattering style of Jimmy Smith. Throughout, Scott lays down solid blues grooves for horn soloists and never seems to overdramatize in the spotlight.


The CD launches with the standard, "It Could Happen To You," recorded during Scott's first session for Prestige in May 1958. Tracks recorded under Lockjaw's leadership include the "The Chef," a bubbler released originally on Davis' first "Cookbook" session; Scott's hard-swinging original, "Fourmost," from an April 1959 set featuring Davis, Coleman Hawkins, Arnett Cobb, Buddy Tate; and a Latinate "The Moon of Manakoor" from April 1960. Tracks by vocalist-leaders Al Smith ("Night Time is the Right Time") and Mildred Anderson ("Person to Person") feature Scott nicely but she seems to groove deeper with sax players.

Scott strikes a Cool groove on the Sonny Rollins swinger, "Sonnymoon for Two," documented during a 1960 set with Lem Winchester (vibes), George Duvivier (bass) and Arthur Edgehill (drums). With

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Helen Welch (Vocalist, Piano, Bass) ..Saturdays

Oliver Nelson (tenor sax), Joe Newman (trumpet), George Tucker (bass) and Roy Brooks drums, she performs Rollins' "Blue Seven," from her album of the same name recorded in August 1961. Tracks under Turrentine's leadership include the title track from 1963's "Soul Shoutin'" and "Five Spot After Dark" from 1964.

An essential and enjoyable treat from start to finish, this top-notch compilation captures the essence of Scott's B-3 playing and could serve to introduce her playing to a new generation of fans.

Nancy Ann Lee

EARL KING

Street Parade

FUEL 2000 RECORDS

New Orleans' Earl King was the king of funky blues. Born Earl Silas Johnson, King developed a friendship with Fats Domino. He recorded on Atlantic Records, Savoy Records, Specialty Records, Ace Records, and later Imperial Records and Black Top Records.

This Fuel 2000 release shows some of his songwriting, balladry, and guitar playing. The band consisted of organist Art Neville, bassist George Porter Jr., Joseph Modeliste on the drums, and King at the axe and vocals. King was quoted as sayin': "I'm gonna add my touch to it". His staccato notes and stabbing runs are unique. All eighteen verses are penned by Earl.

Mark A. Cole

VICTOR FELDMAN

Latinsville!

CONTEMPORARY

London-born vibraphonist/pianist Victor Feldman (1934-1987) was mostly self-taught before settling in Los Angeles and becoming exposed to Latin American and Afro-Cuban rhythms of the bands of Machito, Tito Puente, and Dizzy Gillespie. Feldman absorbed his lessons well as evidenced by this 17-track compilation recording during 1958-59 with top players on the West Coast scene.

Although he began his professional career as a drummer, Feldman began to gain better notice as vibraphonist by 1952. After touring with Woody Herman (1956-57), Feldman moved to the USA, recorded during 1957-61 on vibes and

piano for Mode, Contemporary and Riverside, and kept busy as a studio musician.

Three main bands are featured here and Feldman plays vibes (two or four-mallet style) on all but two tracks on which he plays piano with a quintet. Best are the nine tracks spotlighting Feldman with a large ensemble (with subtractions and substitutions on 5 tracks) featuring trumpeter Conte Candoli, trombonist Frank Rosolino, tenorman Walter Benton, pianist Vince Guaraldi, bassist Scott LaFaro, drummer Stan Levey, conga player Mongo Santamaria and bongo player Armando Peraza. Included among this band's authentic-sounding 1959 tracks are "South of the Border," "Flying down to Rio" and "Lady of Spain" (with Al McKibbon replacing LaFaro); "Cuban Pete" and "In A Little Spanish Town" (minus Levey & Rosolino) and other familiar treats, including "Poinciana," "Spain," "Cuban Love Song," and "Woody 'N You."

Aided by colleagues with abundant Latin jazz experience, Feldman seems to have had a natural feel for such music. This is a stand-out compilation amidst his few existing recordings as leader.

Nancy Ann Lee

JOHN LEE HOOKER

Face to Face

EAGLE RECORDS

This is the album that John Lee Hooker was working on when he died. John said his humble goodbyes and met a new life. Hooker touched so many lives with his own brand of the blues.

It is fitting that his album is titled Face to Face. A myriad of musicians attended: Peter Green, Jack Casady, Warren Hayes, Elvin Bishop, Van Morrison, Zakiya Hooker, Johnny Winter, Dickie Betts, Johnny Johnson, Roy Rogers, George Thorogood and others. Choice cuts include an everlasting 'Dimples', the title song 'Face to Face', 'It Serves Me Right to Suffer', 'Mean Mean World', his athenic 'Boogie Chillen', and his wildly rhythmic 'Funky Mable'. Funky kudos for Eagle Records for this one.

Mark A. Cole

RALPH SUTTON

Wondrous Piano

ARBORS RECORDS

Ralph Sutton (1923-2001) was to the piano what Ruby Braff was to the cornet: a delightful anachronism. Just as Braff stuck by Armstrong's canon through bop, cool, free and fusion, Sutton never strayed far from the stride pantheon, where Fats Waller held a place of honor. But the Missouri native's genius was to develop an original voice in such august company.



Privately recorded by his brother-in-law before a receptive West-Coast crowd in 1961, **Wondrous Piano** reveals Sutton at his most spectacularly exuberant (his two-handed solo on *Hobson Street Blues* must be heard to be believed). Not only did these performances fly in the face of fashion, they *flew*, period.

Though he shone in the company of like-minded soloists, Sutton thrived on the demands of solo piano, which allowed him to display his keen harmonic sense and astounding left hand, probably the steadiest in jazz (though Dave McKenna fans might beg to differ). With discreet drum backing, Sutton runs through a handful of staples (*Avalon*, *Squeeze Me*, *S'Wonderful*) with a palpable sense of fun, reminding us of what makes people – musicians and audiences alike – turn on to jazz in the first place.

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Released as part of the Arbors Historical Series, these recordings had been in the Sutton family for over four decades. Perhaps not quite as high-fidelity as his studio sessions (the first-time listener should start with his work on Chiaroscuro), **Wondrous Piano** is nevertheless faithful to the pianist's life-long love affair with the keys – and the music. *Dominique Denis*

BIG DAVE McLEAN
Blues from the Middle
STONY PLAIN RECORDS

Blues from the Middle is a mélange of prairie blues anthems and swampy songs. More road warrior than recording artist, after 30 years travelling the road and only three previous albums under his musical belt, Big Dave McLean is a Canadian blues legend. This country's answer to Muddy Waters.

Based in Winnipeg, Manitoba, McLean is the granddaddy of the Western prairie blues, having influenced the likes of Colin James and Wide Mouth Mason.

Armed with an electric guitar, mandolin, a smoky deep-set voice, and a killer harmonica, McLean blazes through nine original offerings and several more covers that could easily have been born down at the Crossroads following lessons from Robert Johnson. Guest musicians include Sue Foley, Graham Guest, and Duke Robillard.

The disc opens with the blistering "Ooh Wee" featuring some hard-core honky-tonk piano and Big Dave's deep baritone growl. "B Meets Po" is a sizzling, smoky blues instrumental where Robillard's rocking guitar battles with McLean's grinding guitar.

"Johnny Tornado" is a country-blues duet with Juno Award winner Foley that shows Big Dave's versatility, and Foley's phenomenal vocal range.

McLean pays homage to his chief influence, Muddy Waters, in the 11-minute-plus blues jam, "Muddy Waters for President," – a song Waters had intended to record just before he passed away. Here, McLean slows things down.

From up-tempo honky-tonk blues songs like "Lowdown Dirty Rotten Blues" to the mellower stripped-down cover of early blues pioneer Bukka White's "Fix'n to Die," Blues from the Middle offers a wide-range of first-class compositions for blues aficionados of all types. *David McPherson*

JAY McSHANN
Goin' to Kansas City
STONY PLAIN RECORDS

B.B King once described Jay 'Hootie' McShann as, " ... the most under appreciated of all us bluesman."

On Goin' to Kansas City, the octogenarian blues and jazz legend shows why he should be appreciated with 17 tracks that mix a myriad of McShann compositions with classic blues songs, all recorded in his hometown of

Kansas City.

The 87-year-old was one of the first big band leaders – first hitting the airwaves in the 1940s; McShann's first orchestra included singer Walter Brown and a 20-year-old Charlie Parker. Here, he reinvents his classic hit, "Confessin' the Blues" accompanied by Maria Muldaur's moody pipes.

Guests include fellow Stony Plain recording artist Duke Robillard on guitar and Johnnie Johnson, who pounds the

piano, trying to keep pace with Jay on the title track, "Kansas City (revisited)" and "Some Kinda Crazy." Most songs feature extended piano solos, especially "My Chile," showing that McShann's

mastery of the 88 keys is still there after all these decades.

An insightful bonus 20-minute interview with McShann sitting at the ivories at his Kansas City home concludes the album. McShann talks about his hometown, his life's journey, humorous road stories, and other reminiscences.

Approaching 90, the renowned bluesman proves with Goin' to Kansas City that he's still relevant, and is an influence to a new generation of musicians. What better way to help celebrate the 'Year of the Blues' then with a new Jay McShann release? *David McPherson*

have you forgetting the original versions, the different voices do cause you to hear the tunes anew instead of listening to them on auto-pilot. Bettye Lavette's version of "Real Real Gone" in particular stands out. *Mark Smith*

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VANTHOLOGY

Tribute To Van Morrison EVIDENCE MUSIC

Tribute discs appear to be all the rage these days with everyone from Dylan to Led Zeppelin to the Stones getting a nod from various blues artists. Some of these discs work, some are real stinkers. This tribute to Van Morrison works more often than not- but not as a blues disc. Basically this is little more than a collection of straight forward covers done by blues artists including Little Milton, Syl Johnson, Freddie Scott, Sir Mack Rice, Son Seals, Henry Butler and a host of others. Instead of turning Morrison classics into blues tunes, the artists seem content to simply add their voices to the well known tunes. It works as well as it does because, while Morrison's work is more often than not rock, jazz or folk oriented, at its core, it has always incorporated a deep blues sensibility in its directness and honesty. The blues artists here easily tap into that sensibility. While none of the covers will

WILLIE RODRIGUEZ JAZZ QUARTET

Flatjacks MILESTONE

Titled after the unusual type of drums Willie Rodriguez uses, this was his first LP to feature him in the role of jazz drummer instead of his best-known talents for Latin percussion. The 12-tune studio set was recorded in July-August 1963 with reeds player Seldon Powell, guitarist Barry Galbraith and bassist George Duvivier. That you may not recognize these names or find them listed in jazz dictionaries should not dissuade you from checking out this enjoyable laid-back mixture of straight-ahead and Latin-jazz tunes.

Seven tunes by group members hold the most appeal. The band also pleasantly reinvents Leroy Anderson's "Serenta," Jose Manzo's "Moliendo Café," Clark Terry's "One Foot In the Gutter," and the Wayne Rose classic "It Happened In Monterey," and Ed Michel's "After Words."

Galbraith came up through early 1940s bands, including Red Norvo's, and comfortably moves between amplified (picked) and classical (finger) strumming styles. Powell, a Juilliard grad who performed in bands led by Sy Oliver, Neal Hefti, Benny Goodman, Woody Herman and others, is an exquisite expressionist, perfect for the subtler

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numbers such as Rodriguez's "Mr. Yosso," with its walking bassline. Duvivier, who played and arranged for Coleman Hawkins and Lucky Millinder in the 1940s, displays plump tones, flawless intonation, and impeccable time. Rodriguez keeps everything tastefully moving along.

Flatjacks is a listening delight from start to finish.

Nancy Ann Lee

BIG JOE WILLIAMS

I Got Wild DELMARK

Big Joe Williams, whose recording career spanned the thirties to the eighties, was among the greatest Delta bluesmen who played and traveled with many legends and contributed one of the blues most enduring classics, *Baby Please Don't Go*. The selections on this latest release include alternate takes to previously issued selections, unissued tracks and some studio talk.

From the opening *Coffeehouse Blues* to the closing remake of Washboard's Sam *Back Door* (familiar to some from Little Walter's recording, *Tell Me Mama*), these recordings offer Williams' fierce, rhythmic nine-string guitar playing and his fervent vocals. Its amusing listening to the studio chat before his rendition of Charlie Patton's *Peavine Blues*, where a

couple of strings are broken so the engineer announces, Big Joe Williams and his six and half string blues, where he is accompanied by bassist Ransom Knowling.

Big Joe was probably the single biggest influence on David 'Honeyboy' Edwards and in all fairness to Edwards who is highly revered, his music only occasionally reached the level of Williams. Bob Koester's recollections of Williams in the liner notes are also very informative. Big Joe Williams belongs in every blues collection, and if perhaps I would first recommend **Piney Wood Blues** on Delmark, this disc is full of strong delta blues and recommended on its own.

Ron Weinstock

WALTER TROUT

Relentless RUF RECORDS

It's always been like this, but American audiences love music acts from Europe and vice versa. Case in point is California guitarist Walter Trout, who just came in sixth in a BBC Radio guitar poll in England behind Eric Clapton, Jimi Hendrix, Gary Moore, Mark Knopfler and Jimmy Page. Remarkable, but 99% of the people I talk today when Walter Trout's name comes up will go "who??"

Nevertheless, *Relentless* marks Trout's lucky number thirteenth release, trying to make a dent in America's attention span.

Recorded live at the Paradiso in Amsterdam, Trout tries out 14 brand-new cuts in a live setting that's ghostly quiet because the audience was deleted from the tapes.

Ignoring that little quirk, the music clocks in over four minutes on the majority of the cuts, which gives Trout plenty of time to bounce his guitar riffs off the band, especially Sammy Avila on the Hammond B-3.

Avila gets a nice solo during "My Heart Is True," which brings out a strong response from Trout. "Talk To Ya" drives hard and "I'm Tired" opens the proceedings with power to spare. "Chatroom Girl" is a rough edged nod to the modern dating world as Trout basically runs the fret board like a pool table during "Helpin' Hand."

Trout has put his experience of playing with Canned Heat and John Mayall to good use. He might be neglected in some U.S. music circles, though *Relentless* has the potential to put a lot of people on alert. I

f nothing else, it should lift the spirits of those still depressed by the loss of Stevie Ray Vaughan.

Peanuts

BOOKS

Muddy Waters Biography

By Robert Gordon

Memphis writer Robert Gordon has written a gem of blues biography of the legendary Muddy Waters, **Can't Be Satisfied: The Life and Times of Muddy Waters**. The book traces his background in the delta, through his emergence as the King of the Chicago blues scene in the fifties, to the up and down fortunes of his career as musical tastes shifted and as his music reached new audiences, until his death almost two decades ago. Gordon integrates materials from the interviews that Muddy did for various specialist publications (like *DownBeat*, *Living Blues*) with his own interviews and other material from Muddy's relatives, band members, managers and others for a book that is one of the better recent musical biographies I have read.

Muddy and his music is brought to life. Unlike another Muddy Waters biography, Gordon provides some blood and flesh, including the warts, to Muddy as opposed to rendering him simply as some legendary icon. Gordon also brings the music to life and provides some thoughtful commentary on the music. There are extensive end notes as well, and as I write this should be relatively easy to obtain at local stores.

Anyone seriously into blues will need to have this. This sets a high standard for biographies on Little Walter and Elmore James that are scheduled to be issued soon.

Ron Weinstock



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