

march/april 2006

issue 280

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Jason Moran  
and The Bandwagon

# TRI-C JAZZ **F**EST CLEVELAND



Randy Weston



Yellowjackets



Diane Schuur

**PLUS...Regina Carter, Bela Fleck & the Flecktones, Manhattan Transfer, Mulgrew Miller, Rebirth Brass Band...Jazz Meets Hip-Hop, Jazz Brunch & more...**

**Get The Scoop...INSIDE!**

# Jazz & Blues report

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## JazzFest Time is Here Festival is Expanding to Year-Round Live Jazz

For close to three decades now,  
Jazz & Blues Report has featured  
the Tri-C JazzFest in our issue at  
this time every year. Once again, we  
are happy to announce yet another  
edition of this premier jazz festival,  
and their expansion to year-round  
jazz.

Now in its 27<sup>th</sup> year, Tri-C  
JazzFest Cleveland has been a dy-  
namic force in cultivating the next  
generation of jazz music lovers  
through its extensive offerings of  
performances and wide range of  
educational programs. Tri-C  
JazzFest Cleveland is known inter-  
nationally for presenting world-class  
jazz performers — from the young  
lions to legends of jazz.

This year's festival has ex-  
panded to a full year of jazz – not  
just two weeks in April. The first an-  
nual Jazz Picante Weekend was  
held in November 2005. This full  
weekend of sizzling latin jazz fea-  
tured NEA Jazz Master Paquito  
D'Rivera, Larry Harlow's Latin Leg-  
ends with Alfredo De La Fe and  
Yomo Toro, dance parties, salsa  
dance lesson and more. Two excit-  
ing weekends of entertainment are  
planned for April highlighting our  
more traditional and well-known jazz  
performers. Also new this year,  
Jazz Fest will host the first annual  
Summer JazzFest Weekend July  
21-22.

JazzFest continues its star-  
studded line up of performances in  
April. To whet the appetites of jazz  
lovers, an 8 p.m. pre-festival perfor-

mance by the **Manhattan Transfer**  
will be held at the Ohio Theatre on  
Saturday, April 22. Tri-C JazzFest  
Cleveland officially kicks off on  
Wednesday April 26 at 5 p.m. with a  
New Orleans-style "second line" pa-  
rade, complete with fans, admirers  
and festival revelers. Leading the Tri-  
C JazzFest Second Line is the **Re-  
birth Brass Band**, who will end the  
procession at the House of Blues for  
a swinging party with **The Tri-C Jazz  
All-Stars** as special guests.



**RANDY WESTON**

NEA Jazz Master **Randy  
Weston's** African Rhythms and the  
Gnawa Master Musicians of Morocco  
hit the Metro Campus Auditorium on  
Thursday, April 27 at 7:30 p.m.  
Weston, influenced by Duke Ellington  
and Thelonious Monk, has developed  
a unique rhythmic style of jazz. A  
style that's a perfect compliment to  
the music of the Gnawa Master Mu-  
sicians of Morocco with their power-



ful mixture of religious Arabic songs and African rhythms, trance music tinged with mysticism.



#### JASON MORAN & THE BANDWAGON

JazzFest shifts into high gear on Friday, April 28 with a 6:30 performance by the multi award winning **Jason Moran and the Bandwagon** at the Museum of Contemporary Art. Truly a young lion, Moran's sometimes edgy renditions bring the diverse elements of jazz into a new age. According to *Rolling Stone*, Moran is "the most provocative thinker in current jazz."



#### THE YELLOWJACKETS

Later in the evening on April 28 Grammy Award-winning **Diane Schuur** will perform with the Caribbean Jazz Project, led by vibraphonist and marimba player Davis Samuels. Also appearing with Schuur as special guest are **The Yellowjackets**, acclaimed by *Billboard Magazine* as "...an elastic outing of music that is straight-ahead and fusion, composed and improvised, imaginative and adventurous,"

jazz  
& blues



#### DIANE SCHUUR

all wrapped into one exciting performance.

New for the Tri-C JazzFest is "Aesop Bops" with **David Gonzalez** at 10:30 a.m. on Saturday, April 29 at the Ohio Theatre at Playhouse Square Center. This extraordinary performance is "jazz for kids" and is geared towards families attending the festival with children.

Another first for Tri-C JazzFest is the "Debut Series" at 3 p.m. on Saturday, April 29 that features **Eric Person & Meta-Four**, and **Neal Smith**. This unique series gives jazz lovers a preview of great performers who are soon-to-be jazz headliners and is presented free of charge at the East Cleveland Public Library.



#### BELA FLECK & THE FLECKTONES

Wildly popular **Béla Fleck and The Flecktones** bring "blu-bop," the mixture of jazz and bluegrass to the State Theatre Saturday, April 29 at 7:30 p.m. The eight-time Grammy Award winning Fleck has been nominated in more categories than anyone in Grammy history as evidenced by his creative energies in bluegrass, jazz, pop, rock, world beat and classical music.

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#### REGINA CARTER

Special guest performer **Regina Carter** provides a fresh, aggressive approach to the violin and a multicultural perspective as she explores musical combinations and contexts that are both familiar and unexpected.

Also on April 29, Jazz Meets Hip-Hop, Part 4, featuring **Bill Ransom** and the Cincinnati-based hip-hop band **Iswhat?!**, takes the festival to another level starting at 10 p.m. at the Beachland Ballroom. This creative performance fuses old school jazz, socially enlightened rhythms and beat box mastery for a performance that is "downright stunning."

Sunday, April 30 rounds out the festival with a Sunday Brunch with **T.K. Blue, Benny Powell and Sayuri Goto** at 11 a.m. at the Ritz-Carlton's Silver Grille. The April festival concludes with a 3 p.m. performance by the **Mulgrew Miller Trio** at the East Cleveland Public Library.

For tickets and information about Tri-C JazzFest Cleveland, call 216-987-4400 or you can visit online at [www.tricpresents.com](http://www.tricpresents.com).

As America's premier educational jazz festival, Tri-C JazzFest Cleveland has many free educational offerings that include adjudication/performance workshops, clinics and seminars, the annual jazz education field trips. A host of free concerts include:

April 28 – **Randy Weston** Lecture/Performance at Showtime at High Noon

April 29 – *Downbeat Magazine* Invitational Concerts *Downbeat Magazine* Blindfold Test

April 30 – **Mulgrew Miller Trio** Performance

For information on free JazzFest Education programs, contact Alice Backus, Education Director, at 216-987-3206 or [alice.backus@tri-c.edu](mailto:alice.backus@tri-c.edu).

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## At the Rock Hall...

The following exhibits have been added at the Rock & Roll Hall of Fame and Museum.

**Rick Nelson: From Idol to Icon** – now open – In remembrance of Rick Nelson's untimely death 20 years ago on New Year's Eve, the Museum is paying tribute to this early pop icon with an exhibition of never before seen artifacts. The exhibit is on the Museum's Main Exhibit Hall and includes costumes, instruments and handwritten lyrics.

**George Harrison and the Concert for Bangladesh** – now open – The Concert for Bangladesh was the first major benefit concert of its kind and paved the way for Live Aid, Farm Aid, Live 8 and the other rock aid events that came later. The Concert for Bangladesh brought together an extraordinary group of major artists collaborating for a common humanitarian cause. Organized by George Harrison, the event sold out Madison Square Garden in New York City, generated millions of dollars for UNICEF and raised awareness for the organization around the world. The concert also resulted in a Grammy-winning triple-album box set and feature film.

**Sam Cooke: A Change is Gonna Come** – now open – In celebration of American Music Masters honoree, Sam Cooke, this exhibit features items from Cooke's career, some of which are on display for the first time anywhere, including commendations and music industry awards, wardrobe items and other personal belongings, in addition to contracts, photographs, advertisements, concert programs and records. Highlights from the collection include the tuxedo Cooke wore in the early 1950s while a member of the Soul Stirrers, his William Morris Agency contract from 1960, one of his signature red sports coats and the ukulele he used to compose music while on the road.

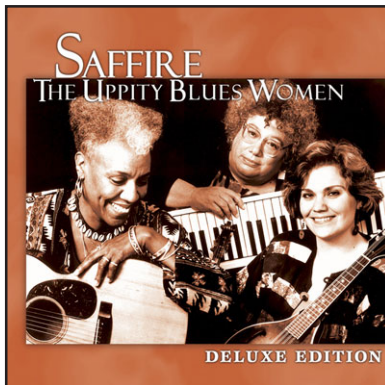
Unless otherwise noted, all tickets can be purchased at the Museum box office or by calling Ticketmaster at 216.241.5555

For more information on concerts and special events call 216.515.8444 or visit online at [www.rockhall.com](http://www.rockhall.com)

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We only bring you  
the Cream of the Crop!



### SAFFIRE – THE UPPITY BLUES WOMEN Deluxe Edition ALLIGATOR

This Virginia-based bevy of blues-belted, (worldly) wise-crackin', (extremely) middle-aged mamas have now been rightfully enshrined in their label's excellent showcase series. Well on their way to coronation as *grand dames* of modern-day blues, Ms's Adegbalola, Rabson, Lane (and Lewis) updated the classic blues diva persona to her contemporary feminist conclusion with style, extreme wit and (oh yeah) a raft of vocal and instrumental skills.

True to the series, Saffire's program here is more a cross-section of their catalog than an anthology. It makes for a tasty program in its own right blending the group's searingly funny man/woman invective: "(No Need) Piscine' On A Skunk", "Bitch With a Bad Attitude" with top-notch acoustic works of perennial gems including "T'aint Nobody's Business" and "Is You Is Or Is You Ain't My Baby"? In addition, the label gets points for avoiding the "previously unreleased" ploy. Like the rest of the series, Saffire's volume is great for newbies, and fans of long standing might want all these tracks in just one setting.

**Duane Verh**

**See Saffire in concert** Sat., March 25 at 8 p.m. at Tri-C Eastern Campus Performing Arts Center, 4250 Richmond Road at I-271. For more information, call 216-987-4400 or visit [www.tricpresents.com](http://www.tricpresents.com).

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## WOODY SHAW

### Stepping Stones COLUMBIA/LEGACY

Back in my early days of concert promotion I had the extreme pleasure of booking the Woody Shaw-Louis Hayes Quintet into the old Tralfamadore Cafe, a wonderful small basement dive in Buffalo NY. It was around 1976-77 and trumpeter Shaw, who had some fine albums on the Contemporary and Muse in his own name, had a stellar lineup of Rene McLean/saxes, Ronnie Matthews/piano, Stafford James/bass and the great Louis Hayes/drums. It is to this day some of the hottest, most memorable music I have heard - and we got to hear it for four nights straight. About a year later, Shaw and that same band, minus McLean, would back Dexter Gordon at the Village Vanguard in NY for the live recording of his double LP *Homecoming* album for Columbia. I was lucky enough to be invited by Maxine Gregg (Woody's manager and future wife) to the Vanguard for that recording.

Soon after, Woody himself was signed to Columbia. This association would result in four excellent studio albums and this live recording - also done at the Village Vanguard - on two nights in August of '78. By now the band had changed from the Tralf shows - changed completely in fact, except for Woody, of course. But the calibre of musicians was just as good. On hand for these Vanguard shows were Carter Jefferson/saxes, Onaje Allen Gumbs/piano, Clint Houston/bass and Victor Lewis/drums. Playing a set of seven songs, all composed by Shaw or members of the band (except for McCoy Tyner's "Blues for Ball"), the quintet is on fire right out of the gate on Shaw's "Stepping Stone." One of Woody's fine waltz compositions follows, "In A Capricorn Way," with the leader taking off on a scorching trumpet solo just after the very lyrical head, followed by the more rhythmically complex Victor Lewis vehicle "Seventh Avenue." The next three songs, Gumbs' "All Things Being Equal Are Not," Houston's "Escape Velocity" and the Tyner tune mentioned above are CD bonus tracks which were not on the original LP version. The show closes with Woody's "Theme For Maxine," another lyrical waltz written for Gregg. It is short, but sweet - running at about a minute, acting as his break tune.

After Woody's final Columbia album, *United*, his association with Columbia

jazz  
blues



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One great jazz festival

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**APRIL 26, 5:00 PM** Kick Off Party featuring The Rebirth Brass Band  
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School All-Stars

**APRIL 27, 7:30 PM** Randy Weston's African Rhythms and the  
Gnawa Master Musicians of Morocco

**APRIL 28, 6:30 PM** Jason Moran and The Bandwagon

**APRIL 28, 8:30 PM** Diane Schuur and The Caribbean Jazz Project  
with Special Guests The Yellowjackets

**APRIL 29, 10:30 AM** Aesop Bops! with David Gonzalez (Jazz for Kids)

**APRIL 29, 3:00 PM** "Debut Series"- Eric Person and Meta-Four,  
Neal Smith

**APRIL 29, 7:30 PM** Béla Fleck and The Flecktones with Special Guest  
Regina Carter

**APRIL 29, 10:30 PM** Jazz Meets Hip-Hop, Part 4 featuring  
Bill Ransom and Iswhat?!

**APRIL 30, 10:00 AM** A Jazz Brunch with T.K. Blue, Benny Powell and  
Sayuri Goto

**APRIL 30, 3:00 PM** Mulgrew Miller Trio

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**TRI-C JAZZFEST**  
CLEVELAND

**DOWNBEAT**



The George Gund Foundation  
The Kulas Foundation



ended, but he went on to record many more albums, returning to Joe Fields' Muse Records as well as several other labels. Tragically he fell in front of a New York City subway train in 1989 and died in the hospital of his injuries. True, he was legally blind, but no one really knows what happened that night, and everyone who knew him said it definitely was not suicide. He was indeed a great trumpet player, and left us with some likewise great music. We are fortunate to still have more released - such as this first-time-on-CD reissue, and the recent Live-Volumes 1-4 discs on HighNote (Joe Fields' label today.)

Other than the Gumbs ballad, this stuff pretty much burns throughout. The band was hot and tight, and the solos were fantastic. This is modal hard bop at its best. I had previously acquired all of Shaw's Columbia Studio recordings on the now out-of-print Mosaic box set released in the early '90s. This gem completes the CBS collection. Strongly recommended...for you...for anyone who likes the real stuff. **Bill Wahl**

## JOHNNY 'GUITAR' WATSON

### What the Hell Is This?

#### Love Jones

#### Johnny "Guitar" Watson And The Family Clone SHOUT! FACTORY

After the excellent retrospective of Johnny 'Guitar' Watson's later recordings, *The Funk Anthology*, Shout Factory has started to issue his seven DJM albums as well as his last album.

Among those that have been issued is *What the Hell Is This?* The title track of this 1979 release has a topical lyric akin to *Ain't it a Bitch* and *A Real Mother For Ya*. The lyric is delivered in a sung-spoken manner that anticipates rap and

there is a nice solo break. Other highpoints include the humorous dig at his *Mother-in-Law*, who finds nothing good about Johnny, the ballad *In the World*, which shows how romantic (yet still bluesy Johnny was and perhaps why singers like Etta James were influenced by him) and the rendition of *I Don't Want to Be President*, co-written with Percy Mayfield who recorded it earlier, with his complaints that he would not care so much about Congress knowing who he was visiting but what would he tell his wife. Two previously unissued tracks, *Watsonian Institute* and *The Funk I Know* are added to the original seven tracks.

*Love Jones* is another new Watson reissue and opens with a nice piece of funk, *Booty Ooty*, celebrating some fine lady's shaking of her body to the music. The title track is an other soulful ballad, while *Going Up In Smoke* is a funky groove about big money wasters, and *Close Encounters* sports a latin-tinged groove as Watson sings about a close encounter of the wrong kind and being a fool losing his cool. *Asanta Sana* is a fascinating African flavored number done before such world beat performances were common and again indicating how ahead of his time Watson was. *Telephone Bill* is an amusing rap based on his phone bill getting too high when he called a new lady against a funk groove. *Lone Ranger* is an update of a track he first did for Fantasy about cruising the world with a stranger, and no one wanting to be a lonely one. *Jet Plane* ("There is a Jet Plane bound for heaven,") is a reworking of the gospel number "This Train." *Children of the Universe* has an autobiographical lyric about growing up in Texas and seeking to become an entertainer. *Funky Blues* and an *Untitled Mix* are previously unissued selections, with the blues being a nice slow instrumental that sports some nice guitar and judicious use of a guitar vocal decoder (hope I identified this correctly), although it ends somewhat abruptly.

The final reissue is *Johnny "Guitar" Watson And The Family Clone*, on which Watson actually plays all of the instruments except drums except for one track. The title is a tribute to Sly and the Family Stone. *Forget the Jones* has him philosophizing about not worrying about what the Jones are doing, while *Come and Dance With Me* is a nice funk number with Watson using the guitar vocal decoder again as he asks the lady to

come and dance with him, playfully delivered. *What is Love?* is another ballad by Watson who delivers it so well. *Voodoo What You Do* is a love song to his woman sung so sexily about what his woman does to him. The extra tracks are Watson's soulful interpretation of Percy Mayfield's classic blues, *Please Send Me Someone to Love*, and *Chill Me Out*, are the two previously unissued selections on the disc. **Ron Weinstock**

## CITY RHYTHM ORCHESTRA w/ JOEY DEFRADESCO

### Vibrant Tones

#### LIMEHOUSE RECORDS

Hammond B3 expert, Joey DeFrancesco performs with the City Rhythm Orchestra on this attractive 2-disc set containing a CD and DVD of separate performances. DeFrancesco's artistry is well-known and respected and he meshes well with the bold, bluesy bravado of this band.

The 2001 studio-recorded CD features twelve tunes and the DVD repeats some of them in a 2003 live-recorded, outdoor concert captured along the Delaware River in Camden, NJ. The 18-musician unit (with DeFrancesco) embodies the passion and sound of a modern big band as they deliver rousing arrangements of favorites such as "Senor Blues," "Billie's Bounce," "Moanin'," "One Mint Julep" and more, all arranged and transcribed by Joe Matt. One of the best CD tracks is a blasting version of Basie's "Blues in Hoss' Flat." In addition to spotlighting more soloists, the 11-tune DVD features DeFrancesco crooning on "Pennies From Heaven" and closes with the throbbing full-band masterpiece, "Peter Gunn."

Founded in Philadelphia, the City Rhythm Orchestra has been performing for nearly 20 years. The band works at nightclubs, jazz festivals and in concert venues and has released several previous CDs over the years, including a 1997 live-recorded concert performance documented on *Swinging Blue*.

Led by Nick Vallerio and Pete Spina, this is a superb band commendably driven by traps man Mike Nigro. The CRO works as a tight team, features fine soloists, and offers dazzling section work and satisfying big band sounds. The DVD is a welcome touch; seeing this band in action adds to the enjoyment of their music. DeFrancesco's esteemed artistry is icing on the cake. **Nancy Ann Lee**

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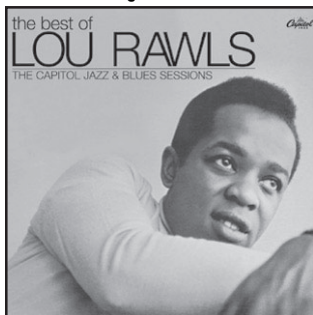
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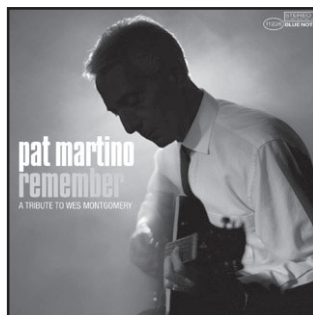


*Best of Lou Rawls, Lou Rawls*

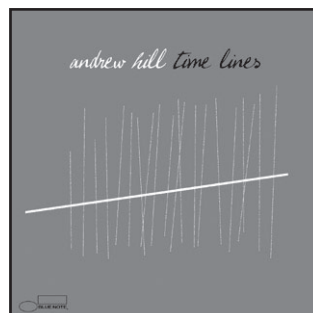


*Solo, Gonzalo Rubalcaba*

Coming April 4



*Remember, Pat Martino*

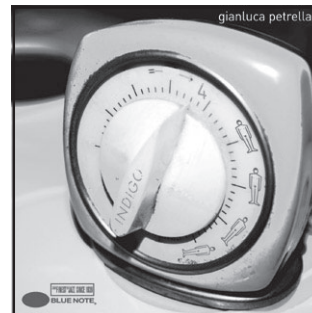


*Time Lines, Andrew Hill*

Coming April 4



*Thunderbird, Cassandra Wilson*



*Indigo 4, Gianluca Petrella*

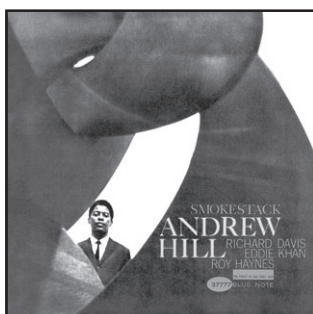


## THE RUDY VAN GELDER EDITIONS

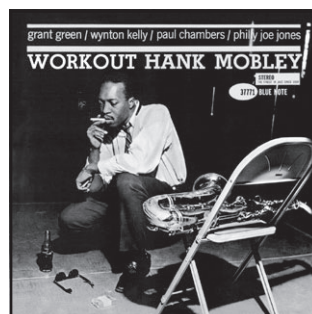
From 1953 to 1967, Alfred Lion produced a body of work that ranks as the most innovative series of recordings in modern jazz. Almost all of these masterpieces were documented by the extraordinary Rudy Van Gelder; a self-taught engineer who more than set a new standard. Devoid of caution or timidity, 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*



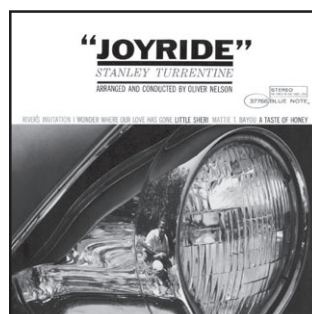
*Workout, Hank Mobley*



*The Gigolo, Lee Morgan*



*Horace-Scope, Horace Silver Quintet*



*Joyride, Stanley Turrentine*

**Plus...Six More RVG Titles Just Released February 21**

*Mosaic, Art Blakey • A Swingin' Affair, Dexter Gordon • Dippin', Hank Mobley • Tom Cat, Lee Morgan • Silver's Serenade, Horace Silver • Softly As A Summer Breeze, Jimmy Smith*

## WATERMELON SLIM

### Watermelon Slim & the Workers NORTHERN BLUES

Since he wrote most of the songs on this eponymously titled CD, I assume William Homans is Slim's real name. I had heard of Slim since Chris Wick contacted me to promote his nomination for a W.C. Handy Award (Now known as the Blues Music Awards).

With his newest release, I finally have a chance to listen to him and I am more than impressed. First of all there is an authority to his singing as well as his sharp harp and slide guitar playing. His singing suggests Sam Myers to my ears, not to suggest he imitates Myers, but his voice is similar. He is more than capable of bringing his own voice to blues standards like *Baby Please Don't Go* or Mississippi Fred McDowell's *Frisco Line*. *Devil's Cadillac*, a collaboration with drummer Michael Newberry, has evocative lyrics about the crossroads to go with the trebly slide guitar heard here as the Workers provide a light, Latin-groove. The Workers also include guitarist Ian Lamb and drummer Cliff Belcher with Dennis Boryki guesting on piano. *Check Writing Woman* is a terrific rocker with some rollicking piano and some fleet Tornado Alley guitar from Lamb and driving harp from Slim. Possum Hand is a nice instrumental that displays more of Slim's fine harp playing. Listening to this disc, I can understand why Northern Blues' Fred Litwin was excited after hearing him perform.

Watermelon Slim brings a lot of things to this set as a songwriter and a performer and has put together some terrific tracks. This gets a high recommendation.

Ron Weinstock

## GERRY MULLIGAN

### Jeru COLUMBIA/LEGACY

Originally recorded for the Jazzline label, this reissue featuring baritone saxophonist Gerry Mulligan in a 1962-recorded studio session with pianist Tommy Flanagan, bassist Ben Tucker, drummer Dave Bailey and percussionist Alec Dorsey, marked the first time Mulligan recorded with piano and without other soloists.

Performing seven tunes by Billy Taylor (the bossa nova "Capricious," the languid "Inside Impromptu"), Cole Porter ("Get Out of Town"), and Mulligan's original, "Blue Boy," the group swings heartily and with smooth finesse. "Here I'll Stay," a melodious, lesser-known gem by Alan Jay Lerner and Kurt Weill, gives Mulligan vent for some warm, enveloping expressions. The set closes with "Lonely Town," a gorgeous number from the musical comedy *On The Town*; it launches as a sultry ballad and steps up tempo to mid-swing. Flanagan's lyrical style adds nicely to Mulligan's cheerful, understated improvisations and Bailey, Tucker and Dorsey maintain tidy time-keeping.

Tucker and Bailey are the only survivors of this unique recording, made at New York's Nola Penthouse Studio on June 30, 1962 and released on LP later that year. Michael Cuscuna produced this reissue and plenty of effort appears to have been taken with the artwork. Historic photos from the original session enhance the attractive liner booklet and tray. Liner notes by Joe Goldberg (1964) and Bailey (2005) add value to the CD. The marvelous music and the nicely packaged disc are destined to please Mulligan fans. **Nancy Ann Lee**

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## ELLIS HOOKS

### Godson of Soul EVIDENCE MUSIC

*Ellis Hooks* has certainly developed a buzz with his soul-inflected music. The Alabama native has busked in the streets overseas and New York and caught the attention of writer, musician and producer Jon Tiven, who has helped put together Hook's latest Evidence CD

Anchored by a studio band featuring producer Tiven's guitar, keyboards and harp, the 14 originals (Hooks & Tiven collaborations with Marty Brown, Steve Cropper and Charlie Feldman each assisting on one of the 14 tracks). Cropper, Bobby Womack and Memphis Horn brass player Wayne Jackson are among those guesting on this. Hooks strength is his raspy singing lending the blues and funk-driven grooves some authenticity whether singing about going to Vegas and being a *High Roller*, the bluesy feel of *Black Nights*, *Blue Moon*, or the uptempo groove of *Litta Bitta Lovin*, which goes a long, long way. There is nothing fancy here, but rather a mix of blues and soul with a touch of rock thrown in.

The backing perhaps does lend a sameness to some of the music here and it may best be sampled listening to several tracks, rather than straight through. Otherwise this is recommended to those who like bluesy soul or soulful blues. **Ron Weinstock**

## ANDREW HILL

### Time Lines BLUE NOTE

Pianist/composer Andrew Hill recorded a slew of very memorable albums for Blue Note during the sixties, including such classics as *Point of Departure* and *Judgement*. One of his earliest recordings for the label, *Smoke Stack*, was just reissued in the Rudy Van Gelder series (RVG) of reissues on February 7. Hill's music often found its way onto my radio show in the '70s, especially the aforementioned *Point of Departure*, which included Joe Henderson and Eric Dolphy. This new release from Hill reminds me of that album, perhaps mostly because the instrumentation is very close to the same. Now 68, Hill has assembled a prodigious quintet which includes Charles Tolliver/trumpet, Greg Tardy/tenor sax, clarinet and bass clarinet, John Herbert/bass and Eric McPherson/drums.

The music, eight Hill originals, are all rather moody pieces somewhat approaching the free jazz lines, but never really "out" or what you could term as avant garde. These are more like euphonic tapestries, and, unlike the *Departure* album, most are done at slower tempos. But, much like the *Departure* album, the horns are marvelous, often delivering quite melodic ensemble passages. The bass clarinet is definitely a nice touch, and how can it not bring Dolphy to mind. It's wonderful to hear Tolliver again, a longtime favorite...especially from the Music Inc. days. Hill himself is in great form throughout, and closes the set with a fine solo piano version of the tune that the quintet opened it all with – "Malachi." It has been a while since I've listened to a lot of music quite like this. It is definitely fun to revisit the arena.

This CD marks the third Blue Note era for Hill. If this is the starting point, we should be in for some real treats to come. This is not for the uninitiated, those looking for some swinging bop or new renditions of old standards. But then, Hill's music never was. That said, the seasoned jazz listeners can stand up and take note now. Andrew Hill is back.

**Bill Wahl**

jazz  
blues



## AL ANDERSON

### After Hours

COLUMBIA/LEGACY

Even before his celebrated stint as guitarist for the most-eclectic NRBQ, Al Anderson was a masterful songsmith who took on a number of styles. Back in his mid-60's Wildweeds days, he drew upon the British Invasion, folk-rock and large helpings of soul music in plying his trade. On this, his first solo outing in a decade, "Big Al" shows he can still pull a song from most anywhere.

The Anderson songwriting magic blends well with various collaborators and styles on *After Hours*. Whatever genres he works with or mixes, the big man's songs always stand taller than their ingredients. While country may be the most pervasive influence on the disc, the big man unsurprisingly brings in sounds that reflect his eclectic nature. Jazz fans, in particular, should take to the grown-up straightforward ballads that open ("Love Make A Fool of Me") and close ("Two Survivors") the set. Ditto for the big-band workup of "Do Nothin' Day," co-written with Delbert McClinton and featuring guest vocalist Sharon Vaughn. And if radio knows what it's doing, the tracks "Trip Around The Sun" and "What's A Thousand Miles" (featuring his pen partner Tia

Sellers on vocals) will get major exposure.

Tempos and moods vary, but Anderson maintains a fairly laid-back attitude throughout *After Hours*. Long-time fans be aware- he intends to take his forthcoming records in a new direction (see our interview on the web). Big Al has been away far too long. Here's hoping this is just the first of a whole slew of new stuff.

Duane Verh

Read Duane's interview with **Big Al Anderson** online...see info to the right.

## RAY BARRETTO

### Time Was - Time Is O MUSIC

If you don't expect that you'll be listening to an authentic Latin Jazz band, then you might find this 10-tune, bop-based studio session by percussionist Ray Barretto exciting. His selections "are reflections and extension of the music (he) experienced in (his) youth."

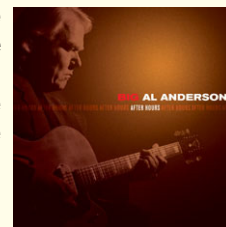
Barretto has assembled a team of fine musicians: Joe Magnarelli (trumpet, flugelhorn), Myron Walden (alto sax), Robert Rodriguez (piano), Sean Conly (bass), Vince Charles (drums) and Bobby Sanabria (percussion on four tracks). Other than the totally refreshed "Motherless Child," these are lesser known tunes inspired by a Cuban lullaby ("Drume Negrita"), a French ballad

## A Web Exclusive



### Big Al Anderson

Duane Verh interviewed Big Al Anderson, longtime member of NRBQ, a brilliant songwriter & master of many genres about his new Columbia/Legacy CD "After Hours." Big Al also speaks about just about everything but the kitchen sink. **On our website only...** to be posted March 7 - the release date for the new CD.



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("Syracuse") and a song written for Barretto's son ("A Caper For Chris"). Additional compositions are by group members.

What makes this album work are the splendid solos by all, especially Walden whose fluid musings make his instrument sing and Rodriguez whose romanticism at the keys adds considerable warmth to the fare. **Nancy Ann Lee**

We are sad to announce that since this review was written **Ray Barretto**, 2006 NEA Jazz Master and Grammy-winning Latin jazz percussionist, died Friday, February 17 at Hackensack University Medical Center, with his wife and two sons by his bedside. He was 76.

## DOUG COX & SAM HURRIE

### Hungry Ghosts

### NORTHERN BLUES

While acoustic music lacks the sheer visceral impact of its electrified cousin, that doesn't mean that it can't be just as compelling. This disc is a case in point. Instead of setting sonic hooks this music uses intricate, hushed guitars to pull you into its web. Once there, you're trapped in the spell that Cox and Hurrie weave with the deft interplay between their guitars, mandolins and dobros. With impeccable production, the various instruments come clearly through the mix so that you can't help but listen as they wrap around each other while moving the groove forward.

While this may be marketed as blues, it vigorously avoids any of the boogies, shuffles or other concessions to the post-war marriage between blues and rock. Instead, the sound is closer to traditional folk by way of Appalachia with a side of 60's era Greenwich Village thrown in for good measure. While covers by Duane Allman, *Little Martha*, and the Rolling Stones, *No Expectations*, seamlessly enter the mix, the tunes are mostly self-penned and touch on sounds as diverse as the playful Leon Redbone style jug tune *Nap Time for Sam*, and the mournful field chant lament of *Griming in Your Face*. A quiet, yet forceful, listen. **Mark Smith**

## SHERRIE MARICLE & THE DIVA JAZZ ORCHESTRA

### A Tommy Newsom Tribute

### DIVA JAZZ/LIGHTYEAR

DIVA, an all-female big band, has been wowing audiences everywhere since its 1990 founding by Stanley Kay, a former manager and relief drummer for the Buddy Rich Band.

Their enthusiasm and expertise is palpable throughout this disc of 10 tunes arranged by Tommy Newsom. Included are Newsom's originals, "Three Shades of Blue," and "Titter Pipes," as well as tunes by Duke Ellington, Irving Berlin, and others. DIVA's version of "Pensativa," a Clare Fischer piece, fea-

tures fine solos from Karolina Strassmayer (flute), Chihiro Yamanaka (piano) and Norika Ueda (bass). Clarinetist Anat Cohen shows fluid chops on the perky "Moonlight," a quickened take on "What A Little Moonlight Can Do." Maricle's traps work and Lisa Parrot's baritone sax solo make a swinging "Trail Mix" (based on "On the Trail") an agreeable listen. A lovely Nat King Cole Medley (4 tunes) is the album's centerpiece, and its kicking full-band reading of "Route 66" is a dazzler.

Newsom's arrangements make the old seem new and the band and its fine soloists bring emotion and splendid musicianship to each piece. Throughout, section work is crisp and tight, rhythms are right on, and soloists are superb. This is the fifth CD from New York City-based DIVA and it's a first-rate recording.

**Nancy Ann Lee**

## HARRY MANX

### Mantras For Madmen

### DOG MY CAT RECORDS

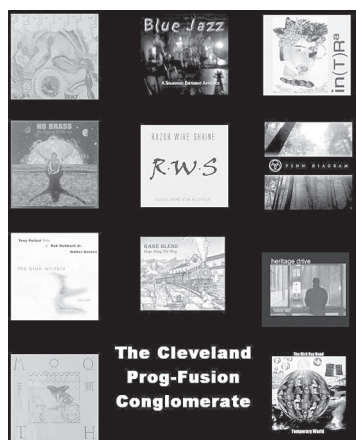
About nine years ago to the month, I was commissioned to write a review for a now defunct magazine in town, regarding a new release by Kula Shaker, a British group that crossed the music of Indian with rock. Lo and behold, along come **Mantras For Madmen**, Harry Manx's sixth release, and it winds up in my assignment box. The irony is that Manx is taking the music of Indian and breeding it with the blues. But, not in the purest sense of the concept, mind you.

**Mantras For Madmen** gives a whole new meaning to the term "eclectic," because it is all of the above with a lot of folk weaved through its audio tapestry.

Manx invented an instrument dubbed the Mohan Veena, which is a cross between the sitar and guitar and puts it to good use here, both on the heavier Indian instrumentals like "Afghani Raga" and "Talkin' Turban" and the hybrids with vocals included, "San Diego-Tijuana," a J.J. Cale number, and "Your Sweet Name," to cite two examples.

His duet with Emily Braden on "It Takes A Tear" is a highlight, while my favorite has to be the resurrection of a lost tune by the Band, "It Makes No Difference," with Harry giving it a soulful workout on banjo. Steve Marriner throws some solid harp work into the bluesier efforts, most notably "Where Fools Die"

### Another other side of Cleveland art....



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# jazz & blues

## web exclusives

### see the back cover for the details!



and John Reischman does the same on mandolin via "Never The Twain."

Somewhere the spirit of the late George Harrison is smiling over this and, if the visual of John Hammond Jr. in a turban doesn't scare you, then **Mantras For Madmen** might be right up your alley in terms of taste. *Peanuts*

## CHRIS STEWART

**Phoenix: A Tribute to Cannonball Adderley**  
SELF-PRODUCED

Alto/soprano saxophonist Chris "Doc" Stewart is not only a talented musician-leader, he's a prominent emergency room physician for the Mayo Clinic Hospital. On this disc, he heads a solid group featuring Lucas Pino (tenor sax), Dan Delaney (piano, Fender Rhodes), Chris Finet (bass), and Dom Moio (drums).

Tunes by the Adderley brothers include Nat Adderley's "Work Song" and "Jive Samba," and "Julian Adderley's "Sack O' Woe," "Hamba Nami," and "Domination." Remaining tunes are by Josef Zawinul, Bobby Timmons, Randy Weston. Stewart arranged all the tunes and solos by him and the astonishing 18-

year-old improviser, Pino, are superbly executed with support from a sterling rhythm team.

One of nine musical siblings, Stewart was born in Chicago in 1960 and raised on a farm. He began playing alto at age 10 and, after his family moved to California, Stewart won awards for his playing while in high school, gigged with local big bands, and played other reed instruments. Stewart has created a 21-volume transcription library of Cannonball's solos out of which this project arose.

The selected material, smart arrangements, talented musicians and passionate solos make this recording a highly enjoyable listen. *Nancy Ann Lee*

## FREDDIE KING

**Live at the Electric Ballroom, 1974**  
SHOUT! FACTORY

Its been three decades since the great Freddie King passed away, and the late blues guitarist's reputation has perhaps been lessened with the passing of time, which is unfortunate because few of the guitarists today play with his mix of passion and imagination. Shout Factory has just issued this CD part of the label's reconstruction of the Black Top

Records catalog. Recorded two years before his death, King rips through *Women Across the River*, which he recorded with Leon Russell; blues chestnuts like *Key to the Highway*, Earl King's *Let the Good Times Roll*, *Ain't Nobody's Business*, which he cut for Atlantic's Cotillion subsidiary, *Sweet Home Chicago* and *Dust My Broom* before ending this set with *Hide Away Medley*. This disc also includes an interview with him and two acoustic performances, perhaps his only acoustic recordings. King probably had the most immediate impact on rock guitar (Eric Clapton among others was heavily influenced by King's muscular playing), and he was also a first rate singer who brought plenty of soul to his music. This is so nice to have available again. *Ron Weinstock*

## AMY BANKS

**When the Sun Comes Out**  
SELF-PUBLISHED

On her debut jazz release, vocalist Amy Banks sings 10 tunes, backed by Steve Rudolf or Allen Farnham on piano, Steve Varner (bass), and Rich De Rosa (Drums), with guests, Tim Warfield (saxophone), and Tony Miceli (vibra-



## Jason Moran... Exclusively on Blue Note Records

"One of jazz's great new artists...jazz in the truest sense: chewy, improvisational, percussive, acoustic...**Same Mother** is a reconsideration of the blues that doesn't depend on chichéd dynamics and song structure."—The New York Times

"Those who say jazz has lost its soul...should hear Jason Moran play the blues...the pianist is the brightest light on jazz's future."—Tracks Magazine

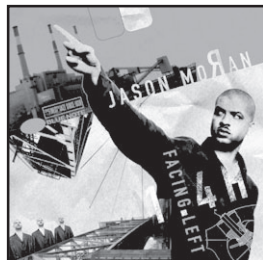
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*Same Mother, 2005*



*Soundtrack, 1999*



*Facing Left, 2000*



*Black Street, 2001*



*Modernistic, 2002*



*The Bandwagon, 2003*

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phone).

Born in Charleston, IL, Banks comes from a musical family, was earliest inspired by Nancy Wilson, and around the late 1980s began singing with groups in the Twin Cities area before moving to Atlanta to perform. She eventually completed studies she'd begun at the University of Minnesota, earning a Bachelor's degree in theater and vocal performance. Banks held myriad singing posts in various places before landing a stint with the American Music Theater in Lancaster, PA in 2002. She's made several other recordings but this is her first jazz release.

Banks has an ear-pleasing voice and remains faithful to the melodies and lyrics on Hoagy Carmichael classics such as "I Get Along Without You Very Well" and "Skylark," on the standard "How High the Moon," and on lesser-known gems. Banks delivers a sultry remake of "Lover Man," with sensitive accompaniment from Varner, Micelli and DeRosa. Performed with Rudolf, Varner and DeRosa, her swinging original, "Ruined For the Rest," is one of the best tracks showcas-

ing her rich vocals, expressive delivery and ability to write alluring tunes.

With her silky, mid-range voice and tidy phrasing, Banks shows considerable promise as a jazz stylist. *Nancy Ann Lee*

## CLEVELAND FATS

### Blues Time

#### HONEYBEE BLUES

Psst! There's a new Fats CD, and it's kickin'.

Cleveland Fats, alias Mark Hahn, is one of the town's and the country's best guitarists. A student of the great Robert Lockwood, Hahn can pick, slide, and artfully place his notes. "Just A Feeling," by Little Walter, is a supreme example. The last tune, "Other Side Of Midnight," is a crowd pleaser at whatever the bar!

His enormous playlists make sure the audience is satisfied. An old salty dog of the blues! *Mark A. Cole*

## QUADRO NUEVO

### Luna Rosa

#### JUSTIN TIME

On their first recording available in North America, Quadro Nuevo delivers 17 tangos, boleros, French or Cuban waltzes, and other international musical forms which seem to draw from earlier times.

Mulo Francel (saxophones, clarinet), Robert Wolf (guitars), D. D. Lowka (basses, udu drum) and original accordionist Heinz-Ludger Jeromin (who has since been replaced) first came together for a 1996 film score project and are joined here by guest musician, William Galison (harmonica). All are imaginative, skilled and confident players.

Performing mostly original music, the group makes each tune into a treasure. "Nature Boy" is reinvented as a tango. The quartet performs a lovely ballad by American double-bass player, Charlie Haden, who wrote "Our Spanish Love Song" for his wife while traveling through Spain. The slow bolero, "Für Pauline," was written by Francel upon the birth of his daughter; it beautifully expresses the miracle of birth. "Impressions d'un Reve," is an attractive three-part suite (tango, Valse lento, Valse vivace).

This is a pleasant album of improvised World music. Melodies and arrangements are haunting and lovely, and each tune tells a story or has special meaning to band members or their friends. Such personalization adds intimacy and heightened appeal. *Nancy Ann Lee*

## JIMMY THACKERY

### THE ESSENTIAL JIMMY THACKERY

#### BLIND PIG

Let's get this out of the way right up front. I'm a long time Jimmy Thackery fan having followed him since a three year stint in Virginia where his band, The Nighthawks, ruled the late 1970s with their hard hitting mix of rocking blues. Since then I've followed his career through stints with the horn drenched Assassins, the lean, three piece Drivers and pairings with the likes of David Raitt and Tab Benoit. As a consequence, there is nothing here that hasn't found its way into countless spins on my disc player.

Having said that, this is still a powerful listen by virtue of the fact that Blind Pig has grabbed the hottest tracks off the eight discs cut by Thackery and the Drivers during their tenure with the label. While the band continues to rip things up on the Telarc label its work on Blind Pig resulted in its most memorable tracks which are amply represented here. The car related tunes, *Mercury Blues*, *Detroit Iron* and *Drive to Survive* find an easy home next to the rocky relationship style tunes such as *Cool Guitar*, *It's My Own Fault*, *Empty Arms Motel* and *Dancing on Broken Glass*. While the entire disc is a party in progress, *Wild Night Out* from the live disc of the same name does it about as well as any blues disc out there. Take this baby for a spin for some stellar guitar, gutsy vocals and well crafted tunes. Essential indeed. *Mark Smith*

## CANDYE KANE

### White Trash Woman

#### RUF RECORDS

If blues is, as some describe it, "grown-up music, then Candye Kane's emergence as a blues diva is not far removed from her earlier career in the adult entertainment business. But while her background may make her seem like a novelty, when you hear her pounding the ivories, belting out a remake of Bullmoose Jackson's *Big Fat Mamas Are Back in Style* or listen to her caress the country-ish ballad *What Happened to That Girl*, one realizes her talent leads one to quickly forget the novelty of her background.

Her latest album was recorded in Austin, Texas and is on the German Ruf label. Produced by Mark 'Kaz' Kazanoff, who also leads the horn section, she is

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joined by a stellar studio band that includes drummer Damien Llanes, bassist Preston Hubbard, guitarist Jeff Ross (with appearances by Johnny Moeller and David Grissom), harp wiz Gary Primich, with keyboards by Riley Osbourn. Collectively, they bring together a smorgasbord of blues moods and settings, and Candye Kane comes across equally compelling belting out the title track ("It is an honor to be called a trashy broad in the traditions of legends such as Divine and Dixie Rose Lee), and *Estrogen Bomb* on which she is the strong woman who offers no apologies and takes no prisoners when she gets crossed. She reworks the Lovin' Spoonful's *What a Day For a Daydream* into a blues while lending a country feel to *What Happened to the Girl*, and sings about being *Misunderstood* with the band providing a traditional jazz backing, including some nice clarinet.

Leiber and Stoller's *I Wanna Do More* evokes Little Walter's hit, *My Babe*, with its groove and some fine harp by Primich. The following track, the original *It Must Be Love*, is a rocking shuffle with a fine fifties T-Bone mixed with B.B. guitar solo and strong jumping horns with a clean, soulful vocal. In contrast *Queen of the Wrecking Ball*, has her singing of a woman who breaks hearts with some nice guitar evoking the gulf coast swamp blues sound. Other songs include a boogie woogie about sexual self-gratification, and *Mistress Carmen*, about a Grand Domme who is proud of her sensuality set to a New Orleans groove (Please Mistress Carmen, we just want to watch you dance), and a lovely love ballad, *I Could Fall For You*.

With truly memorable songs and strong backing, Candye Kane convincingly delivers this varied program with humor and passion. Candye Kane may be a White Trash Woman but this recording is most certainly high class.

Ron Weinstock

## MIKE MARSHALL

### Brazil Duets

#### ADVENTURE MUSIC

A 27-year career veteran, Mike Marshall (mandolin, guitar) is joined by an array of top improvisers as they perform, in duet settings, 17 choros—the high-spirited instrumental style from Brazil. Originally released in 1996, this CD has been totally re-mastered and repackaged with three bonus tunes.

Marshall's rapid picking amazes. Featured with him on the lively and engaging duets are luminaries such as Andy Narell (piano), Edgar Meyer (bass), Bela Fleck (banjo), Jovino Santos Neto (piano, Melodica, M-1 synthesizer) and others. Although each track intrigues and satisfies the listener, judging from their strings-piano interactions on "Um A Zero," "Luis Americano Na P.R.E. 3," "Descendo A Serra," and "Um Chorinho Em Aldeia," Narell and Marshall seem to enjoy a solid musical relationship that sounds warmest and most appealing. The haunting love song, "De Coracao A Coracao," which Marshall performs on guitar with violinist Kalia Flexer is a spine-tingling beauty and "Gostoso," featuring the guitar/electric bass duo with Michael Manning, is a joyful encounter.

The pleasant fare on this disc showcases emotional Brazilian melodies as well as the talents of each collaborator.

Nancy Ann Lee

## LOU PRIDE

### Keep On Believing

#### SEVERN RECORDS

Mostly comprised of Pride's originals, his performances on this new disc benefit from a strong studio band that includes the fabulous Texas guitarist Jon Moeller, Benjie Porecki on keyboards, Steve Gomes on bass and Robb Stupka on drums. Backing vocalists on the disc include Lady Mary and Margie Clarke, two of the D.C. area's finest female singers, along with Eddie Jones, the leader of the old school group The young Bucks, with a full horn section punching out their riffs using Willie Henderson's arrangements.

After the strong groove of *Midnight Call*, Pride handles his one cover on this disc, Bob Marley's *Waiting in Vain*, complemented by his vocal which does not overuse his falsetto towards the end. A quote notes a touch of Bobby Bland in his approach, but to these ears Al Green and Otis Clay are more apt touchstones for his singing. The relentless groove on *I Can't Hold It* suggests the classic Hi Rhythm section with a strong, concise guitar solo from Moeller. The topical plea of *Love Will Make It Alright*, with its hope to change this world of hate and strife, is followed by a terrific soul ballad with a great vocal and lyric, *I Want to Hold Your*



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*Hand*, and the medium tempoed lament *Another Broken Heart*.

The remainder of this disc keeps up this high level with some exquisite playing and Pride's strong singing for a terrific, soulful session. Another really fine release from David Earl's label.

*Ron Weinstock*

## **SHEILA JORDAN + CAMERON BROWN**

**Celebration  
HIGHNOTE**

This release documents vocalist Sheila Jordan's 76th birthday celebration at the Triad, a second-story cabaret on Manhattan's (New York) Upper West Side, where she sang all night with only bass accompaniment. Jordan first performed in the early 1950s with only a bassist (Charles Mingus) and has continued to develop her note-bending style in this sparse setting.

Jordan and Brown capably navigate the 16 tunes (and brief commentary) recorded on November 17 and 18, 2004. They visit standards such as "Mood Indigo," "Birk's Works," three medleys (blues, Astaire/Rogers, Fats Meets Bird) and other gems.

Jordan is a master of scatting, bluesy feeling and emotional courage. Her youthful voice seems to have lost little with age. She splendidly shows off her skills here, accompanied with perfection and panache by bassist Cameron Brown.

*Nancy Ann Lee*

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## **Different Genres**

### **IRISH MUSIC**

#### **THE CHIEFTAINS The Essential Chieftains**

**RCA/LEGACY**

#### **THE CORRS**

**Home  
RHINO**

Well, it is time for St. Patrick's Day again. Rather than venture out on amateur night, you might want to relax at home with some brews and Irish music performed by authentic Irishmen, and women.

**The Chieftains**, who formed in 1963, are certainly one of the best known (if not **THE** best known) Irish band, with a slew of recordings released in the U.S. on Columbia, RCA Victor and Sanachie. **The Essential Chieftains** was just released on **RCA Victor/Legacy** and offers up a grand total of 35 Chieftains songs from their long and storied career. I don't see where any of the Sanachie songs are included, but you certainly get a generous helping of the Columbia and RCA recordings. Many are traditional Irish recordings, some with Irish trad guests, while many others pair them with stars from other genres. Some of those guests include Van Morrison, Ry Cooder, Bela Fleck, Emmylou Harris, Marianne Faithful, Jackson Browne, Allison Kraus, Ricky Skaggs, Linda Ronstadt and Irish pop stars Sinéad O'Connor and The Corrs. Talk about diverse. There is even a track with classical flautist James Galway. Indeed, this should be all the Chieftains most folks should really need, and it all comes in a nice compact package. Some very unique and interesting listening.

**The Corrs** is one of those musical families who went beyond their living room in the house they all grew up in to achieve great success on a worldwide scale. **Home**, just released on **Rhino Records**, is their first album of traditional Irish music. For the past 15 years the three gorgeous women and their brother have been thrilling audiences with their fresh blend of pop songs – many of which are originals – with traditional celtic instruments. Andrea, the lead vocalist, also plays tin whistle. Sharon plays violin. Caroline plays drums, bodhran (an ancient framedrum traditionally made with a wooden body and a goat-skin

head, said to be the heartbeat of Irish music) and piano. Brother Jim plays keyboards and guitars. All three of them sing as well. The natural sibling empathy has been evident in their music over the years, as it is on this collection of 12 songs, mostly traditional arranged by the Corrs, and some more modern Irish fare. Very nice, very bright music from the family from Dundalk Ireland.

Enjoy your St. Patrick's Day, and be sure to stay out of harm's way. The best way I've found to do that is to stay home.

*Bill Wahl*

### **Jazz and Blues**

## **DVDs**

#### **ELLA FITZGERALD WITH THE TOMMY FLANAGAN TRIO '77**

#### **Norman Granz' Jazz In Montreux EAGLE ROCK ENTERTAINMENT DVD**

Known for her recognizable supple voice and scat singing, Ella Fitzgerald (1917–1996) excels on this DVD of 10-tunes performed with pianist Tommy Flanagan, bassist Keeter Betts and drummer Bobby Durham.

Recorded in live performance at the 1977 Montreux Jazz Festival in Switzerland, Fitzgerald sings gems such as "Too Close For Comfort," "My Man," "Come Rain or Come Shine," "I Let A Song Go Out of My Heart" and more. Among the best tracks are her rousing treatment of the Duke Ellington tune "I Ain't Got Nothin' But the Blues" and her uptempo reinvention of "Day By Day." Scatting with passion in about a four-octave range, she totally remakes the standards "One Note Samba" and "Billie's Bounce." After a standing ovation from the audience, Fitzgerald returns to the



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stage for an encore, singing and injecting quotes into "You Are the Sunshine of My Life."

Fitzgerald is allowed to stretch out more with the trio than with a big band and she offers a splendid mixed set of swingers, blues and ballads. Flanagan is known for his melodiousness and sensitive accompaniment behind singers and this trio is first-rate.

The DVD delivers a keepsake performance of the one and only Ella and holds appeal to satisfy viewers again and again. To see these legends in performance is a real treat. And excellent camera work adds to the intimacy of their classy performance.

*Nancy Ann Lee*

### **BONNIE RAITT** **Live At Montreux 1977** **EAGLE VISION DVD**

For those who have only caught Ms. Raitt's act on disc lately, this very solid set from the Montreux Jazz Festival will make for a great reminder that, in addition to her great singing, what a hot guitarist she can be. About midway through the show, Muddy Waters' harmonica man Jerry Portnoy shows up to join Raitt's five-piece outfit for a two-song guest stint. Raitt responds with some hot, savvy Muddy-style counterpoint. Portnoy exits but the star continues with some vintage slide work that would cause Muddy to smile, had he not been sampling the champagne backstage.

The set is stocked with Raitt favorites including "Love Me Like A Man" and "Sugar Mama" This is video so kudos should extend to the director's excellent on-stage shot selection that, literally and figuratively, places the star in most appealing light.

*Duane Verh*

### **COUNT BASIE BIG BAND '77** **Norman Granz' Jazz in Montreux** **Eagle Rock Entertainment DVD**

William "Count" Basie (1904—1984) was one of the greatest bandleaders in the history of jazz. His legendary band is captured on this color DVD in a July 15, 1977 performance (about 55 minutes) at the Montreux Jazz Festival. Basie leads from the piano and many of the band's fine musicians are spotlighted, including trombonist Al Grey, rhythm guitarist Freddie Green, trumpeter Waymon Reed and tenor saxophonist Jimmy Forrest, and drummer Butch Miles.

Among the 12 tunes (arranged by Basie, Nestico, Hefti and others) are Basie classics "Li'l Darlin'," "Jumpin' At the Woodside," "One O'Clock Jump," as well as treats such as "The Heat's On," "Splanky," "A Night In Tunisia," "Things Ain't What They Used To Be," "I Needs to Be Bee'd With," and "Fantail." Best solos come from Forrest on his ballad, "Bag of Dreams" and Grey on "The More I See You."

The concert tape has been restored and remastered and sound is perfect. Some minor technical flaws prevent you from navigating through DVD menus with your remote. And, it would have been helpful to have the names of the soloists listed on the screen as they were performing, or by adding credits at the end, or in the DVD liner notes by Nat Henthoff, because Basie doesn't always announce the soloists.

This Basie Orchestra performance also appears on the Original Jazz Classics CD, "Montreux '77," with one added tune. At a cost of \$11.98, the DVD is a great bargain and a viewing delight of lasting value.

*Nancy Ann Lee*

## **Prestige Profiles Series Reviews**

Read reviews of the 10 jazz & blues CDs in the first edition of the new Prestige Profiles Series in the online version of this issue only. And some more too. Want to know more? Turn the page & look at the back cover!

### **REVEREND BILLY C WIRTZ** **Sermon From Bethlehem** **BLIND PIG DVD**

The world of Reverend Billy is a funny, funky Southern-fried nightmare. Tattooed babes with teased hair, pot-bellied truckers, televangelists and regional TV wrestling brought to life in his hilarious songs and monologues; backed by his rockin' boogie-blues piano.

**Sermon** places the Good Reverend in his element, grossing out and cracking up a packed night club house. Long-standing fans know the drill and will love it and newcomers should get a kick. A most pleasant surprise on the disc is the additional bio/interview feature. Rev. Billy explains his musical beginnings and reveals his considerable savvy and range as a blues lover, player and fellow traveler of some blues legends.

*Duane Verh*

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**APPEARING AT WILBERT'S, DOWNTOWN  
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# PRESTIGE PROFILES

## PRESTIGE PROFILES SERIES

### PRESTIGE/CONCORD RECORDS

Bob Weinstock, an avid jazz fan and record store owner who was, at the time, barely out of his teens founded Prestige Records in 1949. The label quickly became one of the premier jazz monikers, and recorded many artists who are jazz and blues legends today. Ten of those artists are represented the first installment of the Prestige Profiles Series, which kicked off October 25, 2005. These are collections that were previously issued as **The Best of....** They are repackaged to reflect Concord Music's acquisition of Fantasy Records, which had previously acquired the Prestige catalog. Each presents a generous sampling (averaging 68 minutes) of the artist's recordings for the label, along with detailed annotation by prominent music writers and retro covers. Each also comes packaged with a second CD - a sampler disc - with an average of 48 minutes of music from many Prestige artists, including Coltrane, Miles, Rollins, Chet Baker, George Benson, Jack McDuff, Thelonious Monk, Tal Farlow, Pat Martino and many others. As far as I can tell, no two of these bonus samplers are alike, nor are any tracks repeated. You can view the main disc and bonus disc tracks on the back if you buy in a store, and I would presume they'd both be listed online as well - I know Amazon does. The best part of the story is that the list price is only \$11.98.

With ten CDs to cover, it would take up way too much space to get into them in-depth. So the three of us covering them will give you a capsule view of each.

**Kenny Burrell:** Master guitarist Kenny Burrell is represented with eight tracks from his extensive Prestige output. These cuts were recorded between 1956 and 1963 find Burrell in the company of such heavyweights as John Coltrane, Tommy Flanagan, Coleman Hawkins, Elvin Jones, Hank Mobley, Jack McDuff, Idrees Sulieman

and Mal Waldron, plus many others, including Latin percussionist Ray Barretto, who just passed away February 17 at the age of 76. Burrell is one of those consummate masters who is perfectly at home in any type of setting. It shows here, whether backed by a piano/bass/drums trio, a sextet including Hawkins and Flanagan with Barretto on congas, a quintet with 'Trane or an organ trio with McDuff and drummer Jo Dukes. Some extremely tasteful music is waiting to be digested here, and it will probably make you run out and buy some of the Burrell discs represented.

**Bill Wahl**

**John Coltrane:** Saxophonist John Coltrane (1926—1967) gained wider notice in Miles Davis' quintet from 1955—57, when he began to demonstrate his penchant for mining harmonic resources. This compilation captures mostly dates between 1957—58, after Coltrane's "spiritual awakening," and features him with Red Garland, Tad Dameron, Donald Byrd, Idrees Sulieman, Cecil Payne, Pepper Adams and others. Eastern influences begin to occasionally creep into his improvisations. While all 11 tracks have merit, standouts are the swinging sextet take on "The Way You Look Tonight," the joyful quintet version of "Come Rain or Come Shine," an adventurous sextet reading of "Dakar" (featuring Cecil Payne & Pepper Adams on bari sax) and a brisk, bopping version of "Lover Come Back to Me," featuring trumpeter Donald Byrd on the front line with Coltrane and pyrotechnics from drummer Arthur Taylor. Coltrane, then about age 30, shows seasoning and maturity on these mainstream tracks.

**Nancy Ann Lee**

**Eddie "Lockjaw" Davis:** As Bret Primark notes, Davis had an immediately identifiable sound that suggested the big warm tone of Ben Webster without the exaggerated vibrato Webster's later recordings displayed. A formidable, bluesy player he is best known for his dates with Johnny Grif-

fin and the many recordings he did with organists, particularly Shirley Scott who is heard on 8 of the 12 sides compiled here. Two tracks have organist Don Patterson while one is a piano group with Horace Parlan, and the final is a big band session. The blues serves as the foundation of Davis' music whether on the mid-tempo "Intermission Riff," Davis' original "The Chef," or the lively "Robbin's Nest." He brought the same soulfulness to ballads including "Willow Weep For Me" and "Body and Soul." Eric Dolphy is part of the Oliver Nelson led big band on Nelson's "Trane Whistle," a bright brash bluesy number with Lockjaw wailing against the riffing big band. Some very soulful and fingertapping grooves on this disc.

**Ron Weinstock**

**Miles Davis:** Of all the artists represented in this series, I'd have to guess that Miles was second only to Red Garland as the most prolific recording artist for Prestige Records. Picking ten tracks must have been a chore, but the ones chosen give you a good overview of his work. Recorded from 1953-56 you'll hear Miles in several different settings, including four cuts with the famous quintet with Coltrane, Garland, Paul Chambers and Philly Joe Jones. Also included are two with Sonny Rollins, Horace Silver, Percy Heath and Kenny Clarke, both being Rollins compositions, "Doxy" and "Airegin." In fact, "The Theme" is actually the only Miles composition in the entire set. Some of the others on hand are J.J. Johnson, Lucky Thompson, John Lewis and Max Roach. The mute is on...the mute is off...the tempos vary...whatever the case, this is all classic Miles Davis. **Bill Wahl**

**Eric Dolphy:** Dolphy was quite a unique voice when these recordings were made in 1960-61, and he remains so today. Equally proficient on alto sax, flute and bass clarinet, his Prestige output was his best work, along with the recordings he made with John Coltrane on Impulse. On the ten tracks included here he is joined



in different groupings by the likes of Ron Carter, Freddie Hubbard, Jaki Byard, Booker Little, Mal Waldron, Roy Haynes, Ed Blackwell, Richard Davis and others. "On Green Dolphin Street" and "Glad To Be Unhappy" are the two lone standards. The remaining eight are originals by Dolphy, with one from Little and two from Waldron. Some of what you'll hear are "Far Cry," "Serene," "Miss Ann," "Fire Waltz," "Out There" and "Booker's Waltz." Great stuff, sounding fresh some 25 years after it was recorded.

**Bill Wahl**

**Red Garland:** Recorded in 1957 and 1961, the six tunes on this CD feature two quintets led by pianist Red Garland (1923—1984) with tenor saxophonists John Coltrane or Oliver Nelson and trumpeter Donald Byrd, and others. The album kicks off with a hard-swinging version of Charlie Parker's "Billie's Bounce," and includes tunes by Garner, Duke Ellington, Fletcher Henderson, Tadd Dameron as well as a delightfully fresh-sounding, 8:18-minute version of the warhorse classic, "On Green Dolphin Street," on which drummer Charlie Persip maintains tidy tempos. Tunes range around 6 to 9 minutes. Horn solos are top-notch and rhythm sections sizzle. An alumnus of the Miles Davis quintet, Garland influenced the next generation of pianists with his right-hand fancywork and left-hand block chording. This is straight-ahead jazz at its best destined to keep your feet a-tappin'.

**Nancy Ann Lee**

**Coleman Hawkins:** Known for his matchless tenor saxophone sound, Coleman Hawkins (1904—1969) was one of the primary forces in the development of jazz. This disc compiles 11 standards with an array of top sidemen (Tommy Flanagan, Kenny Burrell, Pepper Adams, Eddie "Lock-jaw" Davis, Major Holley, Ron Carter and others) and features then legendary Hawkins in his fifties. Capturing Hawkins fronting groups from quartets to nonets, the disc contains lush ballads such as "Greensleeves," mid-tempo tracks such as "Since I Fell For You," and tidy swingers such as "I'll Get By As Long As I Have You." Other tunes are "In A Mellow Tone," "Smoke Gets In Your Eyes," "I Want

**Jazz & Blues**

To Be Loved," Hawkins' original "Soul Blues," and, featuring his recognizable, breathy tone, the lightly swinging "Make Someone Happy." From start to finish, Hawkins' deep-rich tonalities and impeccable phrasing make for laid-back, satisfying listening.

**Nancy Ann Lee**

**Lightnin' Hopkins:** One of the last 'country' bluesman to have substantial commercial impact, Sam 'Lightnin' Hopkins was in the midst of beginning to record for the folk market when he recorded a dozen albums for Prestige and its affiliate Bluesville label. A folk poet, Hopkins could spin a song from current events like "Happy Day For John Glenn" as well as place his distinctive touch adapting songs from others like Big Joe Williams ("Baby Please Don't Go" is titled here as "Back to New Orleans") and Arthur Crudup ("Mean Old Frisco"). Some of Hopkins' blues have become blues standards including "Mojo Hand" and "Katie Mae." Several tracks are self-accompanied, while other tracks have bassist Leonard Gaskin and drummer Belton Evans. Sonny Terry for one track and Billy Bisor each guest on harmonica while barrelhouse pianist Buster Pickens is part of a tight Houston rhythm section for "Pneumonia Blues." A solid collection of first-rate blues by one of the real legends of the blues.

**Ron Weinstock**

**Jackie McLean:** Known for helping to forge the hard-bop style, alto saxophonist Jackie McLean (b. 1932) ranks among the most influential jazz musicians. Featured in this compilation extracted from 1956—57 dates, McLean performs with mostly small combos on eight tracks. Included are his originals "Strange Blues," "Alto Madness," and "Lights Out," as well as tunes by Mal Waldron, the Gershwin brothers, Bob Haggart, and others. An agreeable mix of ballads and boppers, this disc captures McLean demonstrating his pierce, penetrating tone and biting style. Also featured on the front lines are trumpeters Bill Hardman, Donald Byrd, and Webster Young and rhythm sections that include such luminaries as pianist Mal Waldron, drummer Arthur Taylor and bassist Paul Chambers. This disc seems more bluesy

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and relaxed when compared to the Prestige Profiles of Coleman Hawkins, Red Garland, and John Coltrane. Nonetheless, it's exemplary of McLean's recognizable sound.

**Nancy Ann Lee**

**Sonny Rollins:** Rollins led ten sessions for Prestige between December 1951 and 1956 in which he established himself as a major talent. There is a variety of groups backing him here including a number of sessions with Max Roach anchoring the drums including "I Feel a Song Coming On" which has line-up of the Clifford Brown-Max Roach group. Thelonious Monk is at the piano chair for "I Feel a Song Coming On," while two tracks are with the early Modern Jazz Quartet (Art Blakey on drums). Included is the collaboration with Coltrane, "Tenor Madness," while arguably highpoints are from his Saxophone Colossus album, "St. Thomas" and "Moritat," his rendition of "Mack the Knife." After these recordings, Rollins disappeared until discovered playing on the Brooklyn Bridge. Fifty years later, these recordings still sound fresh and vibrant.

**Ron Weinstock**

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## MEMPHIS SLIM & BUDDY GUY PROFESSOR LONGHAIR CLIFTON CHENIER

MAISON DE BLUES  
BARCLAY MASTERS

There is a myth that there was very little new blues of note recorded in the 1970s. The fact is labels like Alligator, Delmark and Blind Pig produced fine albums, and labels like Stax and Jewel produced strong modern urban blues. Also, there were a number of recordings released in Europe, usually by touring American musicians, on labels like Isabel and Black & Blue. Three reissues from Barclay's Maison de Blues series caught my attention, and replace my worn vinyl LPs.

**Memphis Slim & Buddy Guy, Southside Reunion,** was recorded when Buddy Guy and Junior Wells were touring Europe in September 1970. This 35 year old session

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brought together the expatriate Slim with the Buddy Guy-Junior Wells Band for what was a terrific session mixing Slim's rolling barrelhouse piano, urbane singing and the tough sound Guy and Wells put together with one of the great blues bands of all time. Guy and Wells had Phil Guy on rhythm guitar, Ernest Johnson on bass, A.C. reed and Jim Conley on sax and Roosevelt 'Snake' Shaw on drums. When Slim kicks off a duet with Buddy on the opening *When Buddy Comes to Town*, the music takes off on a cooking shuffle that I doubt Buddy could come close to matching today with his far less approach, and how many modern rhythm sections could handle the shuffle groove or settle in so able behind Slim on Leroy Carr's classic, *How Long Blues?* Guy also handles the vocal on *You're the One* while Wells ably supports on harp throughout. An alternate take of *You're the One*, and *Jamming at the Castle* are bonus tracks and come across as worthy companions for a really magnificent reissue.

**Professor Longhair** was at the beginning of his re-emergence as a performer when he recorded the 1974 release **Rock'n'Roll Gumbo**, which was reissued on George Winston's Dancing Cat label in 1985 with horns added to the reworking of *Mardi Gras in New Orleans*. The Maison de Blues reissue is musically the same as the Dancing Cat and had Fess paired with Gatemouth Brown on guitar and fiddle for *Jambalaya*, with a rhythm section of Julius Farmer on bass, Sheba Kimbrough, who recently (October 2005) passed away, and Alfred 'Uganda Roberts on congas. The music is marvelous as the empathy between brown and Fess is obvious throughout whether on remaking *Hey Now Baby* and *Tipitina* or bringing a fresh take to *Junco Partner*, Ray Charles' *Mess Around*, *Stag-o-lee*, and *Mean Ol' World*. After the mix of funk and blues grooves, the album closes with just Fess at the piano taking care of business on *(They Call Me) Dr. Professor Longhair*. This is perhaps my favorite Longhair album, and interestingly Rhino took seven songs from this when they did their two-CD Professor Longhair anthology.

The third reissue is **Clifton Chenier's Frenchin' the Boogie**, recorded at a time when Stanley 'Buck-

wheat' Duval was part of the band. The Frenchin' in the title refers to the fact that Chenier sings a number of blues and rhythm and blues classics in Creole French. There are several nods to Louis Jordan, *Caledonia*, *Choo-Choo Ch'Boogie*, and *Laissez Les Bon Tons Roulet* (a retitled *Let the Good Times Roll*) along with versions of *Shake Rattle and Roll* and *Going Down Slow* mixed with a waltz. Chenier was in peak form for this 1976 session, singing ebulliently and soulfully, putting as much soul in his piano accordion as Jimmy Smith on the organ and the Red Hot Louisiana Band rocking as hard as any band ever did. Like the other two releases, this is spectacular stuff. **Ron Weinstock**

## First Annual Legendary Rhythm and Blues Cruise on West Coast

• **Taj Mahal and Hurricane Blues** composer, **Hawkeye Herman**, among stars on cruise

The Legendary Rhythm and Blues Cruise has announced the launch of its first West Coast cruise out of San Diego, Calif. October 3-7 after mid-year sell-out success for the recent January 2006 cruise out of Fort Lauderdale, Fla.

Artists on ship will include Taj Mahal, Ike Turner, Irma Thomas, Kim Wilson Tommy Castro, Curtis Salgado, Janiva Magness with Kid Ramos, Larry McCray, James Harman with Mark Hummel's harmonica blowout, Deborah Coleman, Doug MacLeod, Zac Harmon, Daniel "Slick" Ballinger, Hawkeye Herman, among others.

"This incredibly successful music cruise is preserving and capturing history as it passes before our eyes," says Bill Rich, bass player for Taj Mahal. "We have loved touring on the annual Caribbean cruise and are thrilled to be included on the first ever West Coast cruise."

Unlike other music-themed cruises offered today, where the music is secondary to the ship's day to day sleepy routines, The Legendary Rhythm and Blues Cruise for both the Caribbean and West Coast literally hands cruisers a backstage pass with dozens of concerts, pro-am jams, artist work-

shops, industry summits and autograph parties.

"Blues is not a museum piece," says Roger Naber, owner of The Legendary Rhythm and Blues Cruise and recipient of The Blues Foundation's 2005 Keeping the Blues Alive Award. "Our mission is to promote the live performance of Blues music because it is literally part of America's history and must not be forgotten. The overwhelming support for our cruise is great evidence that the musicians not only, enjoy performing for and with their peers, but also for their fans in a close up interactive environment!"

As the world's only fully chartered blues cruise, The Legendary Rhythm and Blues Cruise has experienced exponential market demand. When The Legendary Rhythm and Blues Cruise launched its first Caribbean cruise in January 2000, the fan base numbered only a few hundred. In 2005, nearly two thousand purchased their tickets far in advance and hollered for more.

"Roger Naber has always had a knack for knowing what Blues fans want," says West Coast Blues legend Hawkeye Herman who just released *Katrina, Oh Katrina\** (Hurricane Blues). "With the predictably wonderful weather on the West Coast, this new West Coast cruise is bound to be the kind of 'jammin' Blues vacation fans will love."

The West Coast cruise offers affordable options starting at \$725 for the four night, five day experience. The cruise is quite well booked as of this time, but there are mid-price cabins still available. The 2007 January cruise out of Fort Lauderdale is also prebooking now.

"Individuals from different races, ethnicities, countries and backgrounds leave their day-to-day routine to join famous Blues musicians on board and on wonderful excursions in exotic ports of call," says Naber. "The Legendary Rhythm and Blues Cruise is a four-year tradition that has spilled over the railings into a new second-annual cruise."

*For info and booking, go to [www.bluescruise.com](http://www.bluescruise.com). You can read the lengthy review of the 2005 Blues Cruise on our site at [www.jazz-blues.com](http://www.jazz-blues.com) - click the "Notable" button to find it.*