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TRI-C JAZZFEST CLEVELAND



DIANNE REEVES • TONY BENNETT
CHRIS BOTTI • JOE LOVANO

Eddie Baccus Sr. • The Barber Brothers
Kenny Barron • George Duke
Marty Ehrlich • Winard Harper
Hank Jones • Frank Morgan
George Mraz • Lewis Hayes
Helen Sung • Steve Tyrell
& More...



Jazz & Blues Report

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ON THE COVER.....

Dianne Reeves **Tony Bennett**

Chris Botti

Joe Lovano

TRI-C JAZZFEST CLEVELAND

A Salute to Legends

The years are just flying by. It seems like it was just a year ago that Tri-C JazzFest presented us with a plaque acknowledging Jazz & Blues Report for its 30th anniversary,, the same year JazzFest was celebrating its 25th. But it was not just last year at all...it was 2004 – three years have just shot right by.

The 28th Annual Tri-C JazzFest Cleveland features a host of star performers from many areas of jazz from April 19-29, including Tony Bennett, Dianne Reeves, George Duke, Chris Botti, Steve Tyrell, Marty Ehrlich Quartet, Charles Mingus' *Epitaph* Orchestra, Frank Morgan, Winard Harper Sextet, Joe Lovano, Hank Jones, Lewis Nash, George Mraz, Kenny Barron, Helen Sung Trio, The Barber Brothers, Eddie Baccus, Sr. and others.

In "A Salute to Legends," the 28th Annual Tri-C JazzFest Cleveland, honors the work of legendary jazz artists while presenting an all-star lineup of exceptional entertainers. Recognized both nationally and internationally as a premiere educational jazz festival, Tri-C JazzFest Cleveland continues its tradition of grooming the next generation of jazz enthusiasts through its extensive offering of performances, clinics, workshops, and educational programs.

The festive kickoff for Tri-C JazzFest Cleveland starts Thursday, April 19, with a parade at Tower City and Public Square in downtown Cleveland. The celebration continues with a party complete with live entertainment at The Corner Alley.

"An Evening with Tony Bennett" on Friday, April 20, at the Allen Theatre is the first of a week of main stage festival performances. In his 80th year, Tony Bennett is still going strong and JazzFest is proud to present a once-in-a-lifetime opportunity to hear and see this extraordinary performer. A timeless treasure of stan-

dards, classics, traditional pop and swinging jazz are in store by one of the world's most down-to-earth living legends.

Saturday, April 21, promises a full day of performances that has something for everyone. The morning begins with a light-hearted "Jazz for Kids" performance at The Children's Museum of Cleveland that is truly educational, yet entertaining. Now in its second year, "Jazz for Kids" is designed to get the youngest imaginations involved and excited about jazz.

Not just for women only, the mid-day "Women in Jazz" concert showcases the talents of some of the region's top female jazz artists. Held at the Mt. Zion Congregational Church of Christ, "Women in Jazz" shares a unique aspect of jazz that is not to be missed.

Chris Botti with Steve Tyrell are featured during a Saturday performance at the Allen Theatre. The reined-in pop style of trumpeter Botti is combined with the crisp vocals of the Grammy Award winning Steve Tyrell – a winning combination by two renaissance men of jazz.

For the fifth year, "Jazz Meets Hip-Hop, Part 5" gives festival goers jazz, with a little something extra. Under the musical direction of Cleveland's own Bill Ransom, this unique Saturday performance at the Beachland Ballroom is a creative fusion of old-school jazz with the contemporary rhythmic beats of a socially enlightened generation of music masters. Joining Bill this year are Poet Sekou Sundiata and DJ Mr. Rourke. Wildly popular, Jazz Meets Hip-Hop continues to appeal to the young and the young at heart.

East Cleveland Public Library is home to the Debut Series on Sunday, April 22 featuring the Helen Sung Trio and The Barber Brothers. For the second year, this JazzFest offering previews some of the industry's rising stars that have garnered national acclaim



Winard Harper

and are sure to become headliners in the future.

The **Cleveland Bop Stop** will feature a showcase of jazz artists from around the region, starting at 8 p.m. on Sunday, April 22.

Cleveland's own living legend, **Eddie Baccus, Sr.**, lights up the stage at Karamu House on Wednesday, April 24. His inspiring organ favorites are reflective of his decades of jazz experience.

The sophisticated sounds of the **Marty Ehrlich Quartet** will rev the festival into high gear with a Wednesday, April 25, performance at MOCA Cleveland. One of the most celebrated artists of his generation, Ehrlich's mastery of the clarinet, saxophone and flutes complements the mellow sounds of his multi-award winning Quartet.

Following its theme – "A Salute to Legends" – Tri-C JazzFest Cleveland remembers legendary pianist and composer **Thelonious Monk** with a tribute performance at the Tri-C Metro Campus Auditorium on Thursday, April 26. The improvisational style of the founder of bebop is captured by Jazz all-stars featuring **Hank Jones, Lewis Nash, George Mraz** and **Kenny Barron**, all brought together under the musical direction of renowned saxophonist and Cleveland native **Joe Lovano**.

Charles Mingus' Epitaph Orchestra, conducted by the internationally renowned Gunther Schuller, takes the stage of the Allen Theatre on Friday, April 27, in a concert commemorating the work of the legendary jazz musician and composer. His master orchestral work, *Epitaph*, was discovered after Mingus' death and is considered one of the longest pieces in

jazz history with 19 movements. Truly ahead of his time, Mingus is described by Schuller as a "rarity amongst jazz musicians, who actually wrote a lot of music just like a symphony composer."

Dianne Reeves and **George Duke** on Saturday, April 28, highlight two of today's most versatile living legends. The stage of the Allen Theatre plays host to the powerful, yet mellow vocalist artistry of the multi-Grammy Award winning Dianne Reeves while capturing the depth and soul of pianist and synthesizer pioneer George Duke.

The second annual **Jazz Brunch** at the Ritz-Carlton Cleveland Silver Grille features **Frank Morgan**, well-known for his mastery of bebop and ballads, and as a protégé of Charlie Parker. Having overcome life challenges of drug addiction, imprisonment, and a stroke, Morgan's critically-acclaimed music is better than ever and proves why he is among today's living legends.

Culminating the 28th Annual Tri-C JazzFest Cleveland is a performance by The **Winard Harper Sextet** on Sunday, April 29, at the East Cleveland Public Library. Drummer Harper and his vibrant sextet are as entertaining to watch as they are to hear. Get your tickets early as this *free* concert fills the Greg L. Reese Performing Arts Center to capacity each year.

The 28th Annual JazzFest Cleveland is supported by: American Greetings, The Cleveland Foundation, Forest City, The George Gund Foundation, KeyBank, Kulas Foundation, National City, National Endowment for the Arts, and Ohio Arts Council. Media sponsors include Cleveland.com, Downbeat, Free Times, The Plain Dealer, WCLV, WKSU, and WCPN/WVIZ.

Schedule of Performances

- **April 19**, 5 p.m. - Tower City and Public Square - Parade and Kick-off Party - FREE
- **April 20**, 8 p.m. - Allen Theatre at Playhouse Square - An Evening with Tony Bennett - Presented in Partnership with American Greetings and National City
- **April 21**, 10 a.m. - The Children's Museum of Cleveland - Jazz for Kids
- April 21**, 1 p.m. - Mt. Zion Congregational Church - Women in Jazz - FREE
- April 21**, 8 p.m. - Allen Theatre at



Frank Morgan

Playhouse Square - Chris Botti with Steve Tyrell

April 21, 11 p.m. - The Beachland Ballroom - Jazz Meets Hip-Hop, Part 5 featuring Bill Ransom, Sekou Sundiata and DJ Mr. RourKe

• **April 22**, 4 p.m. - East Cleveland Public Library - Debut Series with the Helen Sung Trio and The Barber Brothers - FREE

April 22, 8 p.m. - Cleveland Bop Stop - Bop Stop Jazz Showcase

• **April 24**, 8 p.m. - Karamu House - Eddie Baccus, Sr. - FREE

• **April 25**, 8 p.m. - MOCA Cleveland - The Marty Ehrlich Quartet

• **April 26**, 8 p.m. - Tri-C Metropolitan Campus Auditorium - Thelonious Monk Tribute with Jazz all-stars featuring Hank Jones, Lewis Nash, George Mraz and Kenny Barron, under the musical direction of Joe Lovano

• **April 27**, 8 p.m. - Allen Theatre at Playhouse Square - Charles Mingus' *Epitaph* Conducted by Gunther Schuller

• **April 28**, 8 p.m. - Allen Theatre at Playhouse Square - Dianne Reeves and George Duke - Presented in Partnership with KeyBank

• **April 29**, 11 a.m. - The Ritz-Carlton Cleveland Silver Grille - Jazz Brunch with Frank Morgan

April 29, 4 p.m. - East Cleveland Public Library - The Winard Harper Sextet - FREE

All artists and programming subject to change.

Tickets for subscriptions and special packages went on sale February 5. Call 216-987-4400. Single tickets are available on March 5.

Call 216-987-4400 or visit www.tricpresents.com.

Renowned as an educational jazz festival, Tri-C JazzFest Cleveland continues its focus of cultivating the next

generation of jazz music lovers. A very diverse and wide range of educational offerings are on tap from April 19-28. **FREE** programs include:

- Thursday, April 19 and Friday April 20 – School field trips: “The Legend of Duke Ellington” (must be arranged through schools or groups)

- Wednesday, April 25 through Friday April 27 – Clinics and high school jazz band performance workshops with national artists

- Friday, April 27 – Showtime at High Noon

- Saturday, April 28 – *Downbeat* Invitational Concert featuring the Tri-C JazzFest High School All-Stars, the Oberlin Jazz Septet, and the Berklee College Jazz Band with guest artists The Winard Harper Sextet

All artists and programming subject to change.

For information on **FREE** JazzFest Education programs, contact Alice Backus, Education Director, at 216-987-3206 or alice.backus@tri-c.edu.

Bluz Over Africa benefit concert March 11 for orphans of Zambia

WESTLAKE – Colin Dussault and the Blues Project are slated to play the Bluz Over Africa benefit March 11 in Westlake, Ohio. The event will be a benefit for the Orphan Medical Network International OMNI. Dussault offered his band's services after viewing the movie *The Constant Gardner*.

OMNI is a nonprofit 501c3 charitable organization devoted to sustained improvement in the lives of orphans and widows in Zambia, Africa. Of the ten million people living in Zambia, 1.2 million are orphans due to their parents dying of HIV/AIDS, malaria or malnutrition. Sixty eight percent of the adult population of Zambia are unemployed, and life expectancy is a mere 32 years of age. OMNI's work is made possible solely through monetary donations, fundraising events such as this concert and donations in-kind. To learn more about OMNI, you can visit its website at www.orphanmedical.net.

The Bluz Over Africa concert will be at 4 p.m. on Sunday, March 11 at the Westlake Performing Arts Center, 28700 Hilliard Boulevard. Tickets can be purchased at the door for \$15. For more information, call 440-734-1630

CJO brings Ann Hampton Callaway to the Palace Theatre March 14

The CJO Steps Out with Ann Hampton Callaway – a benefit for the Cleveland Jazz Orchestra Education Outreach Program on Wednesday, March 14 at the Palace Theater.

This is the first benefit event ever for the Cleveland Jazz Orchestra. Your entertainment dollars will support the CJO Education Outreach Program, which last year provided clin-

ics for eight area high schools. A portion of the proceeds all support our co-beneficiary, the Cystic Fibrosis Foundation, Rainbow Chapter.

Vocalist Ann Hampton Callaway, who has a three-octave range, has been nominated for Tonys, Grammys and Emmys for performing and songwriting, including both a Best Actress and a Best Score nomination for her work in “Swing!” on Broadway and is a Telarc International recording artist. She has recorded numerous albums of jazz and standards, three of which have gone platinum and was mentored by George Shearing. She has won a record 14 awards from the Manhattan Association of Cabarets and Clubs.

Tickets are now available through Playhouse Square. Tickets are \$25, \$35 and \$45.

Bobby Sanabria ... Quarteto Aché to play benefit concert March 25

CLEVELAND – Afro-Cuban jazz percussionist Bobby Sanabria and his ensemble, Quarteto Aché, will heat up E 4th street's Hilarities Theatre in concert on Sunday, March 25 at 2 p.m. Tickets are priced at \$15 for reserved seating and \$12 for general admission. Special brunch packages are also available through Pickwick and Frolic for \$46.09 (including gratuity). . Ticket reservations can be made at 216-241-7425.

Proceeds from the concert, presented by The Roberto Ocasio Foundation, will benefit the 2nd Annual Roberto Ocasio Latin Jazz Music Camp, which features Bobby Sanabria as artist in residence. The camp will be held July 10-13 at Baldwin-Wallace Music Conservatory and is for instrumental, percussion, and vocal students in grades 7-12.

Bobby Sanabria - drummer, percussionist, composer, arranger, multi-Grammy-nominated recording artist, producer and educator -has performed with a veritable Who's Who in the world of jazz and Latin music, as well as with his own critically acclaimed ensembles. His diverse recording and performing experience includes work with such legendary figures as Dizzy Gillespie, Tito Puente, Ray Barretto, Paquito D'Rivera, Charles McPherson, Mongo Santamaría, Chico O'Farrill, Candido, Henry Threadgill, and the Godfather of Afro-Cuban Jazz, Mario Bauz-

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

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BLUES WATCH

By Mark Smith

Award time blues...Well those crazy folks at the Recording Academy have weighed in on their view of the best of the blues for 2006. On Sunday, February 11th, the gold Victrola replicas made their way into the hands of Ike Turner for his disc *Risin' with the Blues* (Best Traditional Blues Album) and **Irma Thomas** for her disc *After the Rain* (Best Contemporary Blues Album)..... Meanwhile, down in the Crescent City, *Offbeat Magazine* awarded the Best of the Beat awards on January 27th. A few of the notable winners include: **Walter "Wolfman" Washington & the Roadmasters** (Best Blues Band or Performer), **Elvis Costello & Allen Toussaint**: *The River in Reverse* (Album of the Year /Best R&B/Funk Album), **Tab Benoit**: *Brother to the Blues* (Best Blues Album), **Irma Thomas** (Best Female Vocalist), **Sonny Landreth** (Best Guitar Player), **Allen Toussaint** (Best Piano /Keyboards), **Jumpin' Johnny Sansone** (Best Harmonica), **New Orleans Jazz & Heritage Festival** (Best Festival), **Maple Leaf** (Best Club), **Rebirth Brass Band** (Best Brass Band), **Dirty Dozen Brass Band**: *What's Going On*, (Best Brass Band Album), **Zion Harmonizers** (Best Gospel Band or Performer), **Nathan &**

the Zydeco Cha Chas (Best Zydeco Band or Performer), **Nathan & the Zydeco Cha Chas**: *Hang it High, Hang it Low* (Best Zydeco Album). Our congratulations go out to all of the winners. **New Release blues....** A few ways to spend that early tax refund: **Ruthie Foster**- *Phenomenal Ruthie Foster*; **Coco Montoya**- *Dirty Deal*; **Holmes Brothers**- *State of Grace*; **Ry Cooder**- *My Name is Buddy*; **Tommy Castro**- *Painkiller*; **John Hammond**- *Push Comes to Shove*; **Eric Bibb**- *Diamond Days*; **Jj Grey & Mofro**- *Country Ghetto*; **Po Girl**- *Home to You*; **Marc Ford**- *Weary & Wired*; **Various Artists**- *Black Snake Moan (Original Movie Soundtrack)*; **Eric Gales**- *Psychedelic Underground*; **Papa Mali**- *Do Your Thing*; **Big Pete Pearson**- *I'm Here Baby*; **Jonathan Katz**- *Caffienated*; **Bob Margolin**- *In North Carolina*; **Corey Stevens**- *Albertville*; **Howard & the White Boys**- *Made in Chicago*; **John Nemeth**- *Magic Touch*; **Otis Taylor**- *Definition of a Circle*; **Blues 'N' Trouble**- *First Trouble*; **TK Webb**- *Phantom Parade*; **Mary Flower**- *Instrumental Breakdown*; **Tony Joe White**- *Take Home the Swamp*; **Bernard Allison**- *Funkifino*; **Barbara Lynn**- *You'll Lose a Good Thing*; **Frank "Paris Slim" Goldwasser**- *Bluju*; **Canned Heat**- *Live at the Turku rock Festival & Finland 1971*; **Roxanne Potvin**- *Way It Feels*; **John Mayall & Bluesbreakers**- *Live at the BBC*; **Cary Hudson**- *Bittersweet Blues*; **Rounders**- *Wish I Had You*; **Savoy Brown**- *Steel*; **Albert Hammond Jr.**- *Yours to Keep*; **Jimmy Burns**- *Live at Blues*; **Kelly Richey**- *Live at the Thirsty Ear*; **Johnny Drummer Band**- *Rockin' In the Juke Joint*; **Johnny Winter**- *Hot & Blue*; **Paul Reddick**- *Revue*; *Best of Paul Reddick*. That's it for this month. Next month- Spring Break Blues..... See ya!

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**COCO
MONTOYA**
**Dirty Deal
ALLIGATOR**

Powerhouse guitarist Coco Montoya has a new Alligator CD full of his stomping blues-rock as well as some fine straight blues. Produced in part by Little Feat's Paul Barrere, it opens on a hard rock-

ing vein with *Last Dirty Deal*, followed by a nice treatment of John Mooney's *Three Sides to Every Story*, and Lloyd Jones' funky *Love Gotcha*. He certainly knows good songs to cover including Otis Rush's *It Takes Time* as well as Johnny Copeland's *It's My Own Tears*, Albert Collins' *Put the Shoe on the Other Foot*, Lowell Fulson's *It's All Your Fault* and Mike Andersen's *How Do You Sleep at Night*.

He does more than replicate the earlier recordings, and places his stamp on them. *It's My Own Tears* is probably the best performance here with a terrific vocal. Montoya capably invests the vocals with plenty of passion, but it's his guitar that will get the most attention with his driving and imaginative playing. The performances here certainly demonstrate why he has developed a significant following. **Ron Weinstock**

See **Coco Montoya** live at the **Winchester**, Lakewood, Ohio on Thursday, March 22.



**CHARLES
TOLLIVER**
BIG BAND

**With Love
BLUE NOTE/MOSAIC**

Back in the mid '70s trumpeter Charles Tolliver's big band album *Impact* on the now defunct Strata East label was a big listener request item on

my weekly radio show on WBFO in Buffalo. Until his appearance on Andrew Hill's new Blue Note disc last year, I'd not heard much from him in a while. Well, Tolliver has returned with a bang...a big bang.

As with *Impact*, he hits it hard right off the bat on "Rejoicin'," leaving no need to wonder what's in store. This is not your typical big band outing, nor is it something you'd give your grandfather...well, not a normal grandfather anyway. Tolliver's arrangements were ahead of their time on *Impact* 30 years ago, so there's no reason to think it wouldn't be

the case today. And the musicians in his company are not your typical sidemen by any means. He's got many hot players which most may be unfamiliar with, but he's also got such proven stalwarts as Billy Harper, Howard Johnson, Cecil McBee, Victor Lewis, Craig Handy and Blue Note labelmate Robert Glasper on hand as well. The program is comprised of six Tolliver originals and a version of Monk's "Round Midnight."

It's great to see Tolliver on a major U.S. label, and on Blue Note at that... a label he appeared on with several artists in the '60s. This is a fresh, screaming, intricate and very powerful big band experience that makes me want to search out a CD version of *Impact*. Fasten your seatbelts and prepare yourself for a quite a ride. **Bill Wahl**

ERIC BIBB
**Diamond Days
HEADS UP/TELARC**

With strong folk and jazz strains in his background, it's probably no surprise that Eric Bibb weaves tradition and sophistication so well through his songs and performances. Son of '60's folk singer Leon Bibb, nephew of MJQ founder John Lewis and teenage sideman of veteran NYC bassist Bill Lee, singer and guitarist Bibb adorns his solid acoustic blues core sound with flashes of jazz nuance and singer-songwriter finesse that never sell the roots short.

What might catch some blues fans by surprise is the optimistic nature of Bibb's tales. His protagonists might have it hard but never are they never down and out. The Creole shoe shine master of "Dr. Shine" is proud of his skills, and the guitar playing dues-paying road warrior celebrated in the title track seems none the worse for wear. Bibb's subjects are blues survivors and they seem to smile more often than not. Bibb's all-grown-up baritone evokes masters like Bill Withers and provides his works with ideal delivery.

Diamond Days is a strong candidate for the young year's eventual "Best Of" list. Worth the money. **Duane Verh**

**TWO FROM
MORT WEISS**
**The B3 and Me
Mort Weis Meets Sam Most
SMS JAZZ**

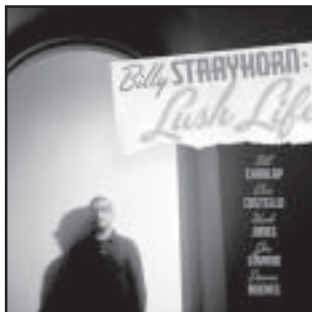
On *The B3 and Me*, a recording that almost didn't get released (read the liner notes for details), clarinetist Mort Weiss teams up with organist Joey DeFrancesco for their second recording together. Drummer Byron Landham and guitarist Craig Ebner round out the talented team as they polish off nine standards, including a jumping reading of Charlie Parker's "Ornithology," a faithful rendering of the Mercer-Van Heusen gem "I Thought About You," a sweeping take on the Rodgers/Hart chestnut "Falling In Love With Love," and other familiar tunes. One of the most beautiful tracks, largely because of Weiss's delicate improvisations, is the heartfelt rendering of the Heyman/Young ballad "Love Letters." Throughout, Weiss' playing remains fluid, warm-toned and imaginative. DeFrancesco's artistry is well-known and his tight, flowing interactions with Weiss as well as noteworthy contributions from Landham and Ebner make for totally enjoyable listening.

Mort Weiss also excels on the 10 gems of **Mort Weiss**

EXQUISITE NEW RELEASES FROM BLUE NOTE!



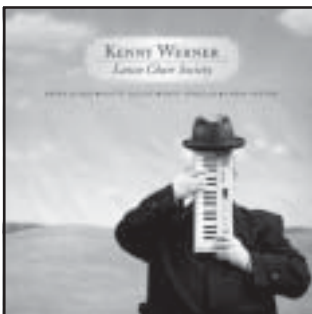
With Love, Charles Tolliver Big Band



Billy Strayhorn: Lush Life, Soundtrack



Live At Birdland, Steve Kuhn Trio



Lawn Chair Society, Kenny Werner



From The Plantation To The Penitentiary, Wynton Marsalis



In My Element, Robert Glasper



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.



Lush Life, Lou Donaldson



Undercurrent, Kenny Drew



Introducing, Johnny Griffin



The Right Touch, Duke Pearson



You Gotta Take A Little Love, Horace Silver Quintet



The Spoiler, Stanley Turrentine

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Meets Sam Most, featuring Most on flute, tenor sax and vocals, with guitarist Ron Eschete, drummer Roy McCurdy and bassist Luther Hughes. Recorded in 2006, the tidy performances of standards such as “I’m Old Fashioned,” “With A Song In My Heart,” “Night In Tunisia,” “Jitterbug Waltz,” “Poor Butterfly,” and other treasures will satisfy fans of straight-ahead jazz. Weiss is an impressive player and has created a buzz since he returned to playing in 2001 after a 35 year hiatus. While this album doesn’t quite match the overall energy of the Weiss-DeFrancesco session, the band performs ballads and mid-tempo numbers with polished finesse.

Nancy Ann Lee

BOB MARGOLIN

In North Carolina
STEADY ROLLIN MUSIC

Steady Rollin’ Bob Margolin has certainly earned his reputation as among the most solid musicians and performers in the blues vein. Carrying on the lessons learned from several years in Muddy Waters’ Band, Margolin carries on Muddy’s legacy as strongly as anyone alive today, and is one of the finest players in evoking Waters’ timeless slide guitar sound.

He has a new disc, **In North Carolina** on his own Steady Rollin’ label that he self-produced. He plays all the instruments on this recording – a fairly basic, spare backing of bass, guitar and/or drums/percussion on many of these tracks. About half of this is comprised of his originals, although there are covers of a couple of Muddy Waters songs, Sam Thread’s *You Rascal You*, Bob Dylan’s *Tears of rage* Floyd Smith’s *Floyd’s Guitar Blues*, and Tampa Red’s *Baby, Baby, Baby*. It’s a nice laid back recording which does allow Margolin’s thoughtful, crisp guitar to be at the forefront, with plenty of his slide guitar featured.

Margolin may not be a great vocalist, but he is an effective singer who has learned how to phrase and project his feelings pretty well. A particular highpoint for these ears is the remake of *Floyd’s Guitar Blues*, which probably best displays Margolin’s thoughtful sharp-toned playing. If not an essential disc, **In North Carolina**, provides a change of pace from Margolin’s body of work and has plenty of charm.

Ron Weinstock

TONY BENNETT SERIES

COLUMBIA/LEGACY/RPM

In the fall of 2006, Columbia/Legacy issued five titles at about the same time the legendary vocalist Tony Bennett turned 80.

The first of three reissues is **I Left My Heart In San Francisco**, which won a Grammy for Record Of The Year. The 12 songs in the set include “Tender In The Night,” “Love For Sale,” “Once Upon A Time,” “Smile,” “Taking A Chance On Love” and the title track, which also won a Grammy for Song Of The Year. The front and back of the original album art are used in the booklet.

Jumping ahead 30 years to 1992, **Perfectly Frank** contains 24 songs on Bennett’s tribute to his good friend and fellow singer Frank Sinatra. Among the many heard here are “Time After Time,” “The Lady Is A Tramp,” “I’ve Got The World On A String,” “You Go To My Head” and “Call Me Irresponsible.” This is the first new remastering of this CD, which won a Grammy for Best Traditional Pop Vocal Performance.

PAGE EIGHT

Jut two years later, Bennett won two Grammys for **MTV Unplugged**, including one for Record Of The Year. This live date, accompanied only by the Ralph Sharon Trio – all acoustic of course – finds Tony singing 22 songs in all, two of which are previously unreleased bonus tracks. Two of the original 20 find him singing duets – with K.D. Lang on “Moonglow,” and Elvis Costello on “They Can’t Take That Away From Me.”

The final two are not album reissues, but rather greatest hit collections. **Tony Bennett’s Greatest Hits Of The ‘50s** and **Tony Bennett’s Greatest Hits Of The 60s**, each with 16 songs from Tony’s output from the respective decades.

Just after these five titles came out, Bennett released a brand new album of 18 vocal collaborations with Stevie Wonder, Dixie Chicks, Barbara Streisand, Paul McCartney, Bono and others titled **Duets: An American Classic** on Columbia Records. That one brought him two more Grammys – one for his collaboration with Stevie Wonder on “For Once In My Life” and another for Traditional Pop Vocal Album. What a guy!

Bill Wahl

Our cleveland area readers can see **Tony Bennett** live at the **Tri-C JazzFest** on Sat. April 20 at the **Allen Theatre**, Playhouse Square.

BILLY GIBSON

Southern Livin’
INSIDE SOUNDS

Born in Mississippi where he developed his distinctive soulful singing and harp, Billy Gibson has established himself as among the strongest blues acts in the Memphis area today. His new album on Inside Sounds focuses on his marvelous vocals although he does not ignore his harp.

Gibson’s band includes guitarist David Bowen and bassist James Jackson, both veterans of Albert King’s band, along with drummer Cedric Keel and keyboardist Charlie Wood, plus some taut horns on several tracks and guest appearances from guitarists Preston Shannon and Daddy Mack Orr.

Bowen’s original *Fireman* opens with Bowen playing some guitar evoking Albert King before Gibson’s delivery of the clever lyric. Bowen & Gibson collaborated on *Mississippi*, a funky celebration of his roots and the state’s people with a short harp break.

Preston Shannon guests on guitar on Bowen’s *I’m Single*, a rocking shuffle about no longer being tied up and out having fun, while *Too Many Times* is a soul-blues ballad reflecting on a relation gone bad as his woman tries to take two and make three with a killer line about how hard it is to forget her for as Willie Nelson says “you were always on my mind.”

Gibson’s *Hey Hey Pretty Baby* has him telling how he is going to rock and sock it to his woman, that she’ll know it can’t be wrong...throwing in a short, focused chromatic harp-break. One of three covers included here is a tasty reworking of Sam Myers’ *I Got a Thing for the Voodoo Woman*. Other covers include the fine rendition Booker T & the MGs classic, *Hip Hug-Her* with some exceptional harp, and the closing *Sex Appeal* (from Willie Dixon’s Pen, on which Daddy Mack takes the guitar lead, with another nice vocal).

There is hardly anything I can fault on this impressive release. The band is tight and Bowen and Wood are as impressive on their instruments as Gibson is on harp, but the focus remains on the songs and Gibson’s authoritative and convincing vocals. Highly recommended. *Ron Weinstock*

ANDY NARELL

Tatoom: Music for Steel Orchestra HEADS UP

"Tatoom" was recorded in various cities around the world and features steel panist Andy Narell with guest soloists Luis Conte (percussion), Mike Stern (guitar on 2 tunes) and David Sanchez (tenor saxophone on one tune). Mark Walker and Jean Philippe Fanfant share drumming duties.

To achieve perfection, Narell traveled around the world to record one instrument at a time. He had developed the music during two years at the Calypsociation steelband school in Paris and had played it live with a 25-piece band before recording began. Recording started with computer sequences of the music to which Walker and Fanfant played drums; then Narell added Luis Conte playing congas and percussion. The addition of an assortment of percussive instruments followed and, finally, the steel pans, one at a time, and Narell's solos were added, followed by solos from Stern and Sanchez.

Narell's playing throughout is skillful and imaginative. Stern stars with an amplified solo on track 3 "Baby Steps," one of his best recent recorded performances. He also enhances tune 5, "Blue Mazooka." Sanchez brilliantly augments the beautiful French Caribbean beguine "Tabanca." Coming in with warm tones and lively expressiveness after about two minutes of Narell's melody head, he dynamically builds to a peak, then regresses.

Narell has always written lovely melodies and this recording continues that tradition. The payoff for Narell's meticulous recording logistics is that the nicely layered, warm sounds of this one-hour, thirteen-minute project captivate from start to finish. Bristling with elegance and excitement, there's never a dull moment.

Nancy Ann Lee

KENNY WAYNE SHEPHERD

10 Days Out: Blues From The Backroads REPRISE CD/DVD

When he's not working out with blues greats on this disc, Kenny Wayne Shepherd does a pretty fair Alan Lomax impersonation. With film crew, backup band and portable studio in tow, the blues-rock guitar phenom hit the road to record some of blues' finest practitioners, well-known and otherwise; providing some of the artists' last works. Jams with B.B. King and harp master Jerry McCain- popularized by the Fabulous Thunderbirds' cover of his "She's Tough"- are interspersed with splendid cameos by Honeyboy Edwards, Clarence "Gatemouth" Brown, Etta Baker, Bryan Lee and others.

As a set Shepherd's collection varies in sound and feel but is reliably powerful track by track and like any good program he saves the best for last. His sit-ins with the surviving members of the Howlin' Wolf and Muddy Waters bands such as Hubert Sumlin and Pinetop Perkins are solid affairs on which Shepherd strives to smoke and burn within the context of each group and not to showboat on their collective backs.

The DVD offers the songs in a slightly different order with the performances, in a variety of settings, interspersed with banter, tidbits, tales, advice and history lessons from many of the bluesmasters featured. The closer with Muddy's band, "Got My Mojo Workin'," is a bonus track not on the CD.

It will likely be hard to find too many discs this year that will be packed with this much good blues. Unless the touring version of *10 Days Out* waxes something of its own.

Duane Verh

Catch Kenny Wayne Shepherd with Hubert Sumlin, Pinetop Perkins and others at Hous Of Blues Cleveland on Sun., April 15

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HARRY CONNICK JR.

Chanson du Vieux Carré MARSALIS MUSIC

Recorded for Marsalis Music/Rounder Records in 2003, "Chanson du Vieux Carré" (subtitled "Connick on Piano, Volume 3") captures leader-arranger Harry Connick at the piano fronting his 16-musician big band and focuses on his role as arranger. The CD is the companion album to Connick's CD celebrating New Orleans, "Oh My NOLA" (on Columbia). Both albums were released on January 30.

Connick's 12 dramatic charts draw from the New Orleans tradition as well as bop and allow for some sparkling moments from the soloists. Included are compositions by Connick, Louis Armstrong ("Someday You'll Be Sorry"), Sidney Bechet ("Petite Fleur," featuring a fine bari sax solo by David Schumacher), Hoagy Carmichael ("New Orleans") and others.

Connick has written some fine arrangements and evokes the best from his band members. Musicians exude plenty of enthusiasm, whether in section or solo settings. The section work is tight, nicely layered and tuneful. Highlights include the melancholy title tune by Connick. Featuring a seductive muted solo by trombonist Mark Mullins, it sounds like it belongs on a film noir soundtrack. One of the more traditional tunes is the bouncy "Bourbon Street Parade," featuring vocals and trumpet by Leroy Jones. Lucien Barbarin lays down some distinctive 'bonisms on four tracks.

Fans of big band jazz and New Orleans music should enjoy this album. It's a righteous salute to the New Orleans tradition and the musicianship is solid from start to finish. **Nancy Ann Lee** Catch **Harry Connick's** big-band in concert at **State Theater**, Cleveland on April 9.

TOMMY CASTRO

Painkiller BLIND PIG

The popular Tommy Castro has a new Blind Pig disc that certainly appeals for his pop-soul-rock-blues songs that go down easy with some nice singing and playing as well as catchy pop-like songs.

Song's like Mike Schermer's *Big Sister* and Castro's *Goin' Down South* (with a nice Crescent City flavor to the groove on a song that would be at home on con-

PAGE TEN

temporary country radio) have lyrics with nice hooks and are well delivered by Castro who is a very good singer and guitarist. He's got a solid band backing him, although sax player Keith Crosnan comes off at times like a Clarence Clemons clone.

Coco Montoya guests on a nice reworking of Albert Collins' "A Good Man Is Hard to Find," with fine singing and fretwork from the two. The last number, *It Ain't Easy Being Me*, finds David Maxwell providing a barrelhouse blues piano background behind Castro's amiable vocal ending a varied and extremely entertaining set. **Ron Weinstock**

WYNTON MARSALIS

From the Plantation to the Penitentiary BLUE NOTE

This new seven-track album from trumpeter Wynton Marsalis—which he claims is his most political album in years—begins with the nearly 12-minute title interpretation, a dissonant foray that spotlights 21-year-old singer Jennifer Sanon.

With lyrics describing the path "from the field hand cry to the ten to twenty five," the tune sets a somewhat gloomy tone for the album featuring Marsalis with Walter Blanding (tenor/soprano saxophones), Dan Nimmer (piano), Carlos Henriquez (bass), Ali Jackson (drums).

The lyrics express disillusioned views of American culture. In "Find Me," the lyrics (sung by Sanon) conjure up stark images of shattered people roaming, starving people screaming, scattered people praying, and so on. Marsalis also reflects his views on capitalism, rappers and more.

Respite from such stark realities can be found in "Love and Broken Hearts," a romantic ballad sung by Sanon. Sounding much like an angry '60s poet, Marsalis delivers a rare spoken-word vocal performance spiked with sidemen's choruses on the upbeat, bluesy finale, "Where Y'all At."

In the vein of Duke Ellington, Marsalis draws from a rich tradition of arranged and improvised music. His compositions sizzle with imagination and his playing with this tight unit is pure perfection.

Marsalis' tunes and arrangements are appealing and his lyrics should stir the social consciousness.

Nancy Ann Lee

BIG PETE PEARSON

I'm Here Baby BLUE WITCH RECORDS

While this disc is packed with guest appearances by the likes of Ike Turner, Kid Ramos, W.C. Clark, Johnny Dyer and Richard Innes it is first and foremost a showcase for the old school vocals of Big Pete Pearson. While billed as a blues shouter along the lines of Big Joe Turner, Pearson's somewhat pinched, yet powerful, vocals are more aptly compared with Buddy Guy or even Hound Dog Taylor. Delivered with passion, grit and an occasional electric jolt, Pearson's vocals provide the glue that holds this set together.

While there is little consistency amongst the musicians from track to track the disc feels like the work of a single well rehearsed band. Pearson effortlessly works his way through everything from low down dirty blues, *Tin Pan Alley* and *I'm Here Baby* to classic shuffles, *Worried About My Baby*, to jazzy B-3 fueled numbers about the virtues of pulchritude, *Big Leg Woman*, and lascivious odes to the female anatomy, *The Highway is Like A Woman*. While the sound here is decidedly old school what sets this release apart is the fact that Pearson and his assembled crew come from the old school rather than simply trying to mimic the sound.

The only real misstep here is the mostly spoken word piece, *Texas Blues Memories*, which can hold your interest a couple of times through but not through repeated listening. **Mark Smith**

CJO WITH JOE LOVANO

The Surprise of Being CJO RECORDS

Joe Lovano played a gig with the Cleveland Jazz Orchestra in November, 2005. It was such a smash hit that they then went to New York for four nights in July. You can re-live these nights at your convenience, thanks to the recently released CD titled *The Surprise of Being*. The suite of the same name was written and arranged by CJO bassist Dave Morgan. It's all glorious big band sound; lots of brass with saxophone obbligato in a hard-driving, rhythmic piece. The two other cuts on the CD are "Bougainvillea" by Judi Silvano, the amazing vocalist, while "Viva Caruso" is by Lovano.

"The Looking Glass" at first makes you think of rain pattering on a window, in which these two engage in a musical

duet, skittering around the musical horizon. If you close your eyes and just listen, it's hard to tell which sound is her voice and which his saxophone.

The snares were turned off for "Marking Time," a duet with Lovano's sax. "Moon Palace" is slow and bluesy, but with a definite beat. "Some Change" is just totally awesome, and the combined forces really do some fancy 'cookin.' Eventually, almost everyone gets a turn in the solo spotlight. "Viva Caruso" begins with a Latin-influenced rhythm, followed by an infectious melody on the sax.

To purchase the CD call 440-942-9525 or visit the website at clevelandjazz.org. It is also available at CDBaby.com or it can be downloaded via iTunes.

Kelly Ferjutz

See **Joe Lovano** in concert at **Tri-C JazzFest** on Thursday, April 26 at the Metro Campus Auditorium.

DADDY MACK BLUES BAND

Bluestones

INSIDE SOUNDS RECORDS

This Memphis based band led by Daddy Mack Orr has a new disc that brings the leader's vocals and guitar together with his solid band that includes brothers James (rhythm guitar) and Harold Bonner (bass) and drummer William Faulkner with Charlie Wood adding color on keyboards, for a collection of recordings that are performed straight with little artifice.

There is a nice selection of material and the band plays with a driving groove that is almost suggestive of Magic Slim, although Daddy Mack is not as compelling a vocalist as Slim. The album opens with a solid rendition of the Z.Z. Hill hit, *Shade Tree Mechanic*, followed by Junior Bonner's *Plain Man*. *Slim Jenkin's Joint* is an instrumental from the Booker T & the MGs songbook, the melody of which seems based on the Freddy King recording *Going Down*, which is a feature for Daddy Mack's stinging guitar work.

Savin' My Love is an original soul-blues ballad, and the band gets a nice groove going and Mack's guitar is very effective on *Royal Shade of Blues*, as he describes his style of blues and while he does not claim to be king, he plays a royal style of blues. He is not quite able to vocally handle the soulful *That's Where Its At*.

Overall this was an enjoyable, if not exceptional recording.

Ron Weinstock

JOE ZAWINUL

Brown Street HEADS UP

If the label could have gotten away with calling this outfit the Weather Report Big Band they probably would have. And this would be an accurate tag for the contents of this compelling two-disc session, recorded "live" with the WDR Big Band at Zawinul's hometown Vienna venue, Birdland. As co-founder and co-leader of that most distinctive and ground-breaking of fusion groups (as well as its principal composer) keyboardist Zawinul emphasized expanded percussion, multiple textures and the cross-breeding of jazz, funk and world music.

The adaptations to big-band format of WR gems such as "Black Market", "Boogie Woogie Waltz" and "A Remark You Made" found on *Brown Street* place a very worthwhile magnifying glass on the subtle sense of construction found in Zawinul's writing. The charts built from the core tunes are at least as compelling as any given solo stretch, if not more so.

The percussion is up-front enough to frequently suggest a band-within-a-band. It makes for above-average listening which should be well received by WR fans and might encourage newbies to check out the original versions. **Duane Verh**

BUKKA WHITE/FURRY LEWIS

Party! At Home ARCOLA RECORDS

Arcola has just issued this wonderful recording by Furry Lewis, Bukka White and Friends. Recorded in Memphis in July 1968, the first two selections by Bukka White were recorded at Albino Red's, and the last three by Furry were recorded in Furry's apartment. The majority came from a party at Furry's Apartment and while the performances by the two blues legends are typically lively ones, they benefit from banter with friends.

What's nice is that while there are familiar songs from both, there are some interesting choices. For example, we get to hear White redo Lightnin' Hopkins' *Hello Central* (from the session at Albino Red's), *Give Me 49*, in White's lively percussive, driving style along with White doing *Drifting Blues* and other numbers with Lewis adding encouragement. Lewis does a typically fine rendition of *John Henry* as well as *Let Me Call You Sweetheart* from the party as well as a fine rendition of his *Kassie Jones* from the other session.

As indicated, both White and Lewis sound real good here and the informality of the party setting adds to the spirit of the performances here. Recommended.

Ron Weinstock

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See Coco Montoya at The Winchester March 22

KRISTIE AGEE & BIG POTENTIAL

Use What You Got
OLD KING RECORDS

Nashville vocalist Kristie Agee is a big beautiful woman with a voice that can fill a room, but also knows how to sing – which is displayed so wonderfully on this disc by Agee ... *Big Potential*. With husband Roy Agee leading the band as well adding his trombone, Kristie presents a program that emphasizes beauty is more than the images Hollywood and Madison Avenue present us daily. Such songs as *Big Long Slidin' Thing*, from Dinah Washington's songbook; *Big Fat Mamas Are Back in Style*, discovered at a web site devoted at making fun of large women but a song that she views as one of self-empowerment; and *Fat Meat is Good Meat*, a fun song by Irene Higginbotham, may provide an anchor for the CD, but the performances are stunning.

Dana Gillespie's *Meat on Their Bones* is a celebration of the big and portly men while Willie Dixon's *Built For Comfort* is taken as a New Orleans flavored number before handling the Chick Willis number that gives the disc its title. All are sung with humor and passion as Agee's alto comes across so naturally. She never sounds forced, no matter how she raises the volume. And when she softly handles the ballads *My Funny Valentine* and *When You Wish Upon a Star*, the latter with spare backing, she still sounds natural. Her husband is quite the trombone player and put together a number of the fresh sounding horn arrangements with the result being some fresh takes on some vintage material. Roy Agee has one short feature called *Roy's Blow* that has him sounding like Hendrixian

feedback at the beginning.

Kristie Agee is a significant new jazz and blues talent and this release will be one that hopefully foreshadows more of the same. This is available on cd.baby or check www.kristieagee.com or www.oldkingrecords.com.

Ron Weinstock

THE HOLMES BROTHERS

State of Grace
ALLIGATOR

The Holmes Brothers new Alligator album is another solid disc by brothers Wendell and Sherman Holmes and drummer Popsy Dixon.

Listening to this album, like most of their recordings, one gets a mix of soulful R&B, gospel, country and blues which certainly transcends simple labeling of the trio as a blues group, a term that becomes increasingly meaningless but also one that does disservice to them. There are some choice originals like Sherman Holmes' wonderful country soul ballad *Close the Door*, and remakes of pop classics such as Nick Lowe's (*What's So Funny 'Bout*) *Peace Love and Understanding*. Wendell Holmes handles the lazy southern funk of

Gasoline Drawers. Rosanne Cash joins Wendell on a lovely rendition of Hank Williams' *I Can't Help It If I'm Still In Love With You*, with some lovely mandolin from Larry Campbell behind the very heartfelt vocals. Glenn Patscha adds accordion and Campbell is on fiddle to add some Cajun flavor to a lively rendition of John Fogerty's *Bad Moon Rising*, while Popsy Dixon handles the vocal on Glenn Patscha's *Three Gray Walls*, a terrific song that sounds like a classic R&B song from the pre-Beatles period.

Joan Osborne takes the vocal joined by the Brothers on *Those Memories of You*, another soulful reworking of a country song, while Levon Helm joins in for *I've Just Seen the Rock of Ages*. Other delights include Sherman's interpretation of the soulful folk of Lyle Lovett's *If I Had a Boat*, Wendell's handling of George Jones' *Ain't It Funny What a Fool Will Do*, and his own *Standing in the Need of Love*, a fine blues original with a strong guitar solo from him as well, and the closing rendition of Lyle Lovett's *God Will*, where Popsy is at the forefront.

The album displays the attention to good songs and solid musicianship. There is recognition that understatement is often a virtue and the marvelous singing that has been the hallmark of The Holmes Brothers recordings for the past few decades is evident throughout. This terrific disc is easily recommended.

Ron Weinstock



THE WAY THINGS GO is a fresh take on traditional Blues from the veteran Bluesman. **CLEVELAND FATS** once again shows that he is a master singer, guitarist, and songwriter highlighting his talents on nine originals and three covers. This recording includes the re-teaming with his former boss and mentor **ROBERT LOCKWOOD, JR.** and special guest **BILLY BRANCH** on harmonica.



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PETER HERBOLZHEIMER
Toots Suite
Getting Down to Brass Tracks
ALANNA RECORDS

At this time of the year, anyone's mojo could be in need of some brightness. You can find no better source of such sunshine than the joyous music of the Peter Herbolzheimer Orchestra. Long one of the top big band/jazz musician/arrangers—and educators—in Europe (in Germany, actually) Peter Herbolzheimer has finally achieved US distribution through Alanna Records of Pittsburgh (www.alannarecords.com). Here you have two of the happiest chunks of listening you'll ever find. The second cut on **Toots Suite** is *I Won't Dance*. I wore myself out just dancing in my mind. You might not dance, but you won't be able to sit still, either. There's also a major blues rendition of the Duke's classic *Mood Indigo* that is worth the cost of the CD just for that.

It Don't Mean A Thing, Hit The Road Jack, and *Teach Me Tonight* will quickly take you back to those good old days when this kind of music was the norm. The happy norm!

On **Brass Tracks**, you'll find four of Peter's own compositions, as well, proving he's as good with originals as with arranging. *Moon River*, *Misty*, and *Get Me to the Church on Time* are just simply

wowers! The trumpets swirl high in the sky, while the trombones bite and snarl. There's jazz and swing for flute, vibes and all the traditional instruments—sax, bass and drums—that will surely put a smile on your face. Lots of smiles. Truly, Peter is a man for all seasons! *Kelly Ferjutz*

COLIN DUSSAULT & HIS
BLUES PROJECT BAND
Live At Main Street Cafe
ERICA RECORDS

Colin Dussault's outfit has dubbed themselves the hardest working band in Northeast Ohio. They are probably the most recorded too.

Those familiar with Dussault's Blues Project via their hoards of gigs in the area know well that it is not really a blues band at all. They are a party band for people in their 20s through the upper reaches of baby boomers...and perhaps beyond for some of those still-wild in their 70s. This new 2-CD set best exemplifies the band's music on any good night, as it was recorded on a good night at the Main Street Cafe in Medina, Ohio. When I say they are not really a blues band, it's because although they do play some blues, you also get doses of funk, rock, jazz, country, Irish music and whatever else they care to toss at you. The band also has a penchant for "adult" lyrics, and have some humor-



See Blind Pig Records recording artist **Deanna Bogart** at **The Savannah** in Westlake on Wednesday, April 11.

ous titles such as "Good Booty & BBQ," but again they have included the Parental Advisory label on the cover...so keep it from the kiddies.

There is no shortage of good musicianship in the band, and this well-recorded and mixed set should be a winner for Dussault's many fans. Available at their gigs, or online at www.colindussault.com. *Bill Wahl*

March

- FRI 2** **ALAN GREENE BAND** FEATURING MR. STRESS
- SAT 3** **COLIN DUSSAULT'S BLUES PROJECT**
- FRI 9** **WYNG-IT**
- SAT 10** **ACES & EIGHTS**
- FRI 16** **SAM GETZ BAND**
- SAT 17** **ST. PATRICK'S DAY (5PM KICK OFF)**
- FRI 23** **CITY HEAT**
- SAT 24** **TRAVIS HADDIX BAND**
- FRI 30** **RHYTHM SYNDICATE**
- SAT 31** **DENZON & THE ROADDOGZ**

April

- FRI 6** **DAVE 'C' & THE SHARPTONES**
- SAT 7** **COLIN DUSSAULT'S BLUES PROJECT**
- FRI 13** **STACY MITCHHART**
& BLUES-U-CAN-USE BAND
- SAT 14** **MIKE MILLIGAN & STEAMSHOVEL**
- FRI 20** **DAVE 'C' & THE SHARPTONES**
- SAT 21** **SWAMP BOOGIE BAND**
- FRI 27** **REAL LIFE FEATURING BECKY BOYD**
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	THE FAT TUESDAY BIG BAND	THE FAT TUESDAY BIG BAND
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	14 KENTUCKY THUNDER	11 DEANNA BOGART
	21 LAWLESS	18 LAWLESS
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KELLYLEE EVANS

Fight or Flight?
ENLIVEN! MEDIA

Toronto-born jazz singer Kellylee Evans has just released an exquisite debut CD. Her voice is captivating right off the bat, and her collection of 11 well-crafted originals fit her calming yet rich voice to a tee. This isn't a set of swingers, but rather a nice mix of percussive slow to mid-tempo jazz (some does gently swing), songs with a tango or Spanish flair, a reggae piece and some blues. Although labeled urban jazz, that would connote hip hop beats...but much of this is rather more like a folk jazz blend not unlike what we've heard from Liz Wright and Cassandra Wilson. She recorded with a group of crack New York musicians, playing mostly acoustic instruments, who have recorded with people such as Art Blakey, Dexter Gordon, Wynton Marsalis, Manhattan Transfer and Roberta Flack. While their finesse can not be overlooked in terms of this album's success, Keylee's voice and composing skills are certainly the main ingredients here.

Keylee became friends with veteran bassist Lonnie Plaxico some years ago, and he helped set up the NY sessions and plays on all but two songs. In 2004 she was awarded second place in the Thelonious Monk International Jazz Vocals Competition with such judges as Quincy Jones, Al Jarreau, Dee Dee Bridgewater, Kurt Elling, Jimmy Scott and Flora Purim. Keylee was selected out of a worldwide group of 160 singers. They made a good choice. A very nice debut that will be quite a tough act to follow.

Bill Wahl



RUTHIE FOSTER

**The Phenomenal
Ruthie Foster**
BLUE CORN MUSIC

Texan Ruthie Foster has come out with her fifth album since her self-released 1997 debut. Her latest is titled **The Phenomenal Ruthie Foster**, and the title alone is going to stir up some "let's just see if you can live up to it" feelings right off the bat. After the second song I couldn't figure what the hoopla is about. Good, but certainly nothing incredibly outstanding. Then the third cut began and it was like blasting off in a rocket...yet she was singing Lucinda Williams' blues-ballad "Fruits Of My Labor."

Following up with songs by Son House and Sister Rosetta Tharpe before delivering three originals (including the outstanding "Harder Than The Fall") and an Eric Bibb penned cut...the rest of the album is absolutely fantastic. And, near the end you find out where the album's title came from with the song "Phenomenal Woman," with words by poet/author/activist Dr. Maya Angelou. She mixes it up with blues, soul and R&B and does it all equally well. She's got a fantastic voice she can deliver anywhere from a whisper to a scream, and plays guitar and piano. Unless actually intended as "fore-play," the producer probably should have left the first two tracks off, or perhaps placed them somewhere else. The rest of the album is so good it would have been plenty long enough for a totally satisfying listen at a tidy 40 minutes. If you go the iTunes way, you may want to just download 3-11. If you buy the CD, start with 3 and visit the first two later.

Either way, this one is most highly recommended. Would love to catch her live. You can find out if she's coming around your area by visiting www.ruthiefoster.com.

Bill Wahl

SOUNDTRACK/VARIOUS ARTISTS

Billy Strayhorn: Lush Life
BLUE NOTE

This CD is the soundtrack to the 90-minute PBS-aired documentary (on February 6, 2007) about composer-arranger-pianist Billy Strayhorn who collaborated with Duke Ellington for 29 years.

Fifteen Strayhorn compositions are performed by current jazz musicians in various configurations and include Blue Note artists Bill Charlap (piano), Joe Lovano (tenor sax) and Dianne Reeves (vocals). Pianist Hank Jones, guitarist Russell Malone, vocalist Elvis Costello and others contribute to the fare. One of the nicest tracks is the title ballad, performed as a duo featuring Reeves (backed by Malone) singing with abundant feeling and expressiveness.

A brisk, playful "Tonk" is performed as a two-piano duet by Jones and Charlap (originally, it was performed four-hands by Strayhorn and Ellington). Lovano teams with Jones, bassist George Mraz and drummer Paul Motian on a mellow version of the ballad "Chelsea Bridge."

The talented artists assembled here serve up a pleasing listen and the 12-page liner booklet features photos of Strayhorn and Ellington, a two-page background of Strayhorn and photos of the performing musicians.

Nancy Ann Lee

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CHICKS WITH PICKS & STICKS
GENESIS HOUSE**

About four months ago, the Savannah in Westlake did their semi-annual benefit for the Genesis House Domestic Violence Center in Lorain County. Organized, as always, by Marilyn Zeidner, it was decided to record this one, since it featured many of the female-led acts in town, thus giving the disc its title.

Being that blues is the Savannah's main format, the genre is well represented here, as the Swamp Boogie Band kicks it off via "You Got Me Running," with keyboardist Betsy Marshall on lead vocals, additionally the volume then does go down a couple notches as Becky Boyd does an acoustic original, "70 Degrees In Ohio."

The Jane Deans give "Don't Say It" some hard driving action as Alexis Antes and Victoria Fliegel team up under their VA Dare banner with the harmonious "Out For Coffee," a Simon & Garfunkel moment without the testosterone.

The Wild Woman Blues Ensemble

summons all the blues players to the stage for an all-out take on "Wild Women Don't Get The Blues," with Swamp Sindelar and Becky Boyd on lead vocals and guitar moves by Debi James and Candy Olson.

Robin Stone adds jazzy touches into her "Bad Girl" original, plus Forte take us to the familiar, thanks to their rendition of Heart's "Barracuda." Tracy Marie teams up with Bad Boys of Blues bassist Michael Barrick on her "Hey, Hey, Hey" and Burning Sage closes it out with a return to the psychedelic age of "White Rabbit," even with their bass player missing in action.

Whoever had the idea to record the night should get a gold star on their permanent record, although I have to point out one flaw: instead of lumping all the musicians into a single paragraph on the back cover, things should have been broken down more as to whom played on what cut.

As a disclaimer of sorts, I was there for most of the show and knew who was on stage at what point. Anyone else, reviewer or otherwise, is going to have a tough time figuring out whom was playing when on what



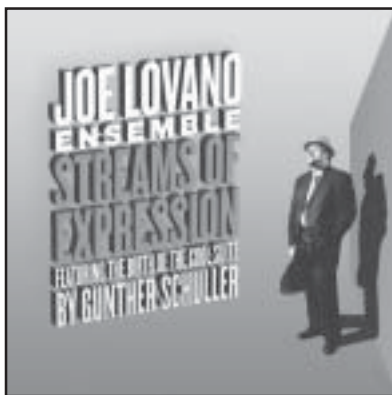
Tina Fabrique stars as Ella Fitzgerald in The Cleveland Play House production of Ella, March 23-April 15 in the Bolton Theatre.

song.

That said, Chicks With Picks And Sticks is worth picking up for the music and can be had either at the Savannah in Westlake or by calling 1-866-213-1188.

Proceeds go to a good cause and I'm just glad someone didn't take a misstep of covering Mott The Hoople's "Violence" that night. *Peanuts*

Joe Lovano, Dianne Reeves, Hank Jones & Norah Jones on Blue Note Records



Streams of Expression, Joe Lovano

Coming May 8 - Joe Lovano & Hank Jones "Kids: Duets Live at Dizzy's Club Coco-Cola"

See Joe Lovano & Hank Jones at Tri-C JazzFest Thursday, April 26

Tri-C Metro Campus Auditorium



Music For Lovers, Dianne Reeves

See Dianne Reeves at Tri-C JazzFest Saturday, April 28

Allen Theatre, Playhouse Square



Not Too Late, Norah Jones

See Norah Jones at State Theatre Wednesday, May 9

Playhouse Square

www.bluenote.com



JEFF ALKIRE
One Summer In Winters
ALKIRE RECORDS

With so many jazz artists releasing CDs these days, many of which are simply average at best, it is refreshing to hear a disc like this new outing by alto saxophonist Jeff Alkire.

Most often operating on the premise that less is more, Alkire and friends have come up with a richly melodic and very spacious all-acoustic collection of nine songs, four of which are well-written originals. Alkire has a very rich tone and fluid style and is at home both on swingers and pen-sive musical soundscapes.

He's aligned himself with musicians who fit him well, with fellow front line players on flute and trumpet on most of the tracks. The only name I am familiar with is the very tasteful drummer Allison Miller, heard on Alkire's "Panama," who has played with numerous artists over the past decade as diverse as Dr. Lonnie Smith and Natalie Merchant. Just picking Allison out is quite unfair...as all the players here are very fine musicians. The four covers include "All The Things You Are" and Horace Silver's "Barbara."

This is some engaging and very listenable music. You may be able to check out some tracks at www.jeffalkire.com if your computer is compatible.

Bill Wahl

JOHN LEE HOOKER
Boom Boom
Chill Out
SHOUT! FACTORY

These two John Lee Hooker CDs from the '90s have just been reissued on Shout! Factory, each with two previously unreleased bonus tracks. Originally issued on the Pointblank label, these discs were very successful for Hooker and put some money in his pocket to enjoy his later years.

He was 72 when he released **Boom Boom** in 1992, which featured the blues legend with guest artists on several tracks, including Albert Collins, Charlie Musselwhite, Robert Cray, Jimmy Vaughan and John Hammond. All 12 songs are Hooker originals as he digs deep into his bag of tricks, and some, like "I'm Bad Like Jesse James" and "Hittin' The Bottle Again" are Hooker solo performances.

Three years later, at a young 75, John Lee released **Chill Out**. The opening title track was co-written by Carlos Santana and Santana keyboard man Chester Thompson and features both players. All but two of the remaining 12 are Hooker originals, three of which are solo John Lee outings. His remaining guests on this one include the late, great Charles Brown, who appears on two tracks, plus Van Morrison and Roy Rogers, who performs slide guitar on two of the cuts in a duo with John Lee.

Both these albums are very well recorded and are said to have been newly remastered for the reissues, which I don't doubt due to the technology advances in CD sound in the past 12 years. While I remember some purists shunning Hooker's Pointblank albums as sellouts when they came out, I disagree. The man was having fun, just as he did over 30 years ago with Canned Heat. Besides, anyone who thinks bluesmen should play the same old stuff the

same old way for their entire lives and then die penniless should have their heads examined. His later releases such as these won him many new fans who in turn searched out his earlier recordings and those of other blues masters.

It is nice to see these discs back on the market, and a genuine treat to hear John Lee thoroughly enjoying himself with younger musicians he wanted to jam with...along with great sound quality to boot.

Bill Wahl

HOUSTON PERSON WITH BILL CHARLAP
You Taught My Heart to Sing
HIGHNOTE

This new Houston Person CD on HighNote is an absolutely wondrous duet recording with pianist Bill Charlap.

The album is a collection of ballads and standards including the title track, a wonderful McCoy Tyner melody; a standard from the jazz age, *Sweet Lorraine*; George Gershwin's *S'Wonderful*; the Broadway classic *If I Ruled the World*; the DePaul-Mercer collaboration *Namely You*; and Buddy Johnson's *I Wonder Where Our Love Has Gone*. Charlap is marvelous, playing throughout with a lyrical sense where on a slow tempo or a more striding vein as on *Namely You*, whereas can one not think of a better living tenor saxophonist for a program of ballads or standards than Person.

His warm tenor tone with some vibrato matched with his melodic magic. Add the empathy Charlap and Person display for each other and the result is the musical magic heard here. Most highly recommended.

Ron Weinstock

CHICAGO BLUES REUNION
Buried Alive In The Blues
EAGLE VISION DVD/CD

This wonderful DVD/CD set has just been rereleased on the Eagle imprint and is now easily available worldwide on a major label. For that reason, we are rerunning Duayne Verh's review from April 2006. -ed

Simultaneously, while Dylan was electrifying folk music and The Dead and the Airplane were trippin, out San Francisco way, a pack of young white musicians from around Chicago were unknowingly starting a revolution of their own. Braving the rough and ready ghetto bars of the city's South and West Sides, they came to learn the blues from masters still in their prime.

As solid as the set played by keyboardist Barry Goldberg, lead guitarist Harvey Mandel, harmonica ace Corky Siegel and vocalists Nick Gravenites, Tracy Nelson and Sam Lay is on the CD half of this package (and solid it is), the DVD performances and interviews with these same folks plus B.B. King and Buddy Guy are even a greater draw.

The reminiscing is mixed with vintage footage of these cats plus the likes of Muddy Waters, Mike Bloomfield, Paul Butterfield and others working hard onstage and cutting up offstage. The film captures this very special time in the history of modern blues in a rich, warm and informative manner.

The white blues bands that proliferated in the '70s and beyond owe much to this crew who showed that it could be done for real. Few releases rate the tag of "must have" like this one.

Duane Verh

PRESTIGE RUDY VAN GELDER REMASTERS SERIES

PRESTIGE/CONCORD

Although not nearly as extensive as Blue Note's Rudy Van Gelder series, Prestige Records, now under the ownership of Concord Records, has been releasing its own series since March of 2006.

The latest batch released February 6 kicks off with a classic **John Coltrane** album from 1957 titled **Traneing In**. Recorded in one day, this is one of several sessions Trane recorded for Prestige with the Red Garland Trio, including Paul Chambers/bass and, in this case, Arthur Taylor/drums. Prior to his own Prestige sessions, Coltrane had worked and recorded with Garland and Chambers when the three were in the first classic Miles Davis Quintet. This wonderful set contains five tunes, including two Coltrane originals, the title track and "Bass Blues," plus three covers – "Slow Dance," "You Leave Me Breathless" and "Soft Lights And Sweet Music." Coltrane's Prestige sides would be a good introduction to the saxophone legend as the songs are swingers in various tempos, blues or ballads. It was not until his Atlantic and later Impulse! years that the intensity he became known for began to set in. This is very accessible, straight ahead Trane and a great listen from beginning to end.

Speaking of the classic **Miles Davis** Quintet, Coltrane, Garland and Chambers are back, with Philly Joe Jones on drums, for one of Miles' Prestige classics titled **Cookin' With The Miles Davis Quintet**. Part of a series with titles such as *Workin' with...*, *Relaxin' With...* and *Steamin' with*, this 1956 date opens with one of Miles' staples, "My Funny Valentine." Five songs are heard, but two clock in at just over 10 and 13 minutes. The only Davis original is "Tune Up," which is segued with "When Lights Are Low. The other two are Sonny Rollins' "Airegin" (Nigeria spelled backwards, but you probably knew that) and Garland's "Blues By Five."

So far we've heard albums from two of the all-time giants of jazz. Let's hear from a third. Tenor titan **Sonny Rollins** is represented with a 1956 side titled **Plus 4**. Rollins is the only one of the three who is still very much alive and going strong. He was in his early years when this session with the great trumpeter Clifford Brown, pianist Richie Powell, bassist George Morrow and drummer Max Roach was recorded by Van Gelder. It was actually the Clifford Brown-Max Roach Quintet recording under Sonny's name. Rollins penned two compositions for the date, "Valse Hot" and "Pent-Up House." The other three are rather obscure covers – "Kiss And Run," "I Feel A Song Coming On" and Irving Berlin's "Count Your Blessings Instead Of Sheep." Rollins had a penchant for covering songs not done by everyone else...remember "I'm An Old Cowhand (From The Rio Grande)" from his Contemporary album *Way Out West?* Great stuff here.

After the three tenor players, we jump to alto now for a 1956 date from alto master **Jackie McLean**. **4, 5 & 6** opens with a mid-tempo swinger, "Sentimental Journey" and picks up to a fast clip on "Why Was I Born?" The other three tracks are Charlie Parker's bebop classic "Confirmation," Kenny Drew's "Contour" and Mal Waldron's "Abstraction." The title comes from the fact that the music

is played by a quartet, quintet and sextet. Mal Waldron, Doug Watkins and Arthur Taylor are the rhythm section, with Donald Byrd on trumpet for three cuts, and Hank Mobley on tenor sax along with Byrd on "Confirmation"

The last from the current batch comes from guitarist **Pat Martino** in his very early years. His 1967 album titled **Hombre** finds Martino with Trudy Pitts/organ, Danny Turner/flute, Mitch Fine/drums, Abdu Johnson/congas and Vance Anderson/bongos. Though the trademark style Martino would later become famous for had not yet completely arrived, you can certainly hear it beginning to take form on this soulful organ jazz session. His Wes Montgomery influence is quite evident on "Once I Loved," while Martino's own style was obviously budding on some of his original songs like the title track, "Cisco" and "One For Rose." Also heard here are the standard "Just Friends" and three more Martino originals. One of those, the pensive ballad "Song For My Mother," is a previously unissued bonus track. Pat Martino from any period of his career is always enjoyable, and this early date is no exception.

These Rudy Van Gelder remasters have all been transferred from analog to 24-bit digital by Van Gelder for much improved sound over previous CD incarnations.

Bill Wahl

THE SEAN CARNEY BAND

Life Of Ease

NIGHT OWL RECORDS

Winner of the 2007 International Blues Challenge, The Sean Carney Band is no Johnny come lately. Carney has been an important part of the Columbus, Ohio blues scene for many years and participated in the IBC several years ago backing up finalist Teeny Tucker.

Carney has recorded several times and his new CD demonstrates the appeal of his music that led to his winning in Memphis.

Carney is a terrific guitarist with a crisp, swinging attack, a solid songwriter and his fine band can cover a lot of territory from uptown jump blues and swing to a more downhome groove as on *Pennies & Teardrops*. As a vocalist Carney evokes Jimmy Witherspoon on the title track and at other times suggests Duke Robillard, like on the atmospheric *I've Got a Gypsy Woman*.

Solid remakes of T-Bone Walker's *I Know Your Wig Is Gone* and Pee Wee Crayton's *When It Rains It Pours*† shows that Duke Robillard isn't the only one who can channel Walker's pioneering and still influential style.

The guest spots include the late Joe Weaver's marvelous updating of Casey Bill Weldon's *Outskirts of Town* (credited to Louis Jordan), Willie Pooch's fine treatment of Lowell Fulson's *Tramp* and Teeny Tucker, daughter of Tiny Tucker, filling up the room with the fine *I Live Alone*.

Special note should be made of the fine playing of saxophonist Gene Walker, a King Curtis protege on three selections.

Thirteen tracks here are studio recordings, and three are live recordings, including two renditions of two songs among the studio recordings

This is an excellent disc that is available from www.cdbaby.com.
Ron Weinstock

JOHNNY MADDOX CRAZY OTTO RECORDS

Veteran ragtime pianist Johnny Maddox may have had a million selling instrumental with the *Crazy Otto Rag* over a half century ago, but he has remained true to the music, still performing classic ragtime as well as the ragtime inspired show and parlor numbers of the period and blues of the first few decades of the twentieth century. He also has compiled one of the great collections of sheet music, early recordings and the like of this music. Having recorded numerous CDs, he still keeps his music in catalog on his Crazy Otto label. Three distinctly different releases give an indication of the breadth of his catalog and the music that is of a long bygone time.

Songs That Made the Flappers Cry collects a dozen selections with Maddox's very stately parlor-style piano accompanied by an unidentified violin player on a selection of songs the most familiar of which is *My Blue Heaven*. A number of these performances are medleys such as the opening *They Needed a Songbird in Heaven (So God Took Caruso Away)* b/w *There's a New Star in Heaven Tonight*, *Rudolph Valentino*, along with *I've Grown so Lonesome Thinking of You* b/w *Some Sweet Day*. The CD booklet contains sheet music covers and Maddox's concise histories of the included compositions.

Salute to the Jazz Age is a hotter album with the clarinet of Vern Baumer added to a number of tracks. The tempos are a bit hotter here with *Sugar* from the pen of Maceo Pinkard (also composer of *Sweet Georgia Brown*) followed by Maddox's solid solo rendition of *Virginia Blues*, one of the early Tin Pan Alley 'blues' numbers followed by Baumer's clarinet embellishing some wonderful piano on W.C. Handy's *St. Louis Blues* and then on *Do You Know What It Means to Miss New Orleans*, one of the two compositions that come from after the jazz age. Other songs include Maddox's wonderful solos on Percy Bradford's *Crazy Blues* (one of the 1st blues songs to be recorded), and *Royal Garden Blues*, the latter taken at a breakneck tempo (perhaps a tad too fast), and the duo on *When The Red Red Robin Comes Bob-Bob-Bobbin' Along*, as well as *Honeysuckle Rose*. Maddox's own *Friday Night Stomp* is another exhilarating display of Maddox's piano. This may be the best of the three to introduce listeners to Maddox's musical world with the variety of settings and tempos.

The last disc under consideration, **Sunflower Slow Drag** (a reissue of two vinyl lps) is comprised of 24 blues, rags and cakewalks by Maddox including more than a few familiar songs such as the exquisite title track composed by Scott Joplin and Scott, followed by a couple of W.C. Handy classics, *Yellow Dog Rag* and *Memphis Blues*. Songs like *I Get the Blues When It Rains* and *Dallas Blues* were more Tin Pan Alley songs and popular with bands like Guy Lombardo and Ted Lewis, while Will Nash, a pianist with Mr. Handy's band composed *The Snaky Blues* which was among the first songs the Handy Band recorded. *Everybody's Two-Step* is a lively rag number that appeared in the show **A Lucky Hoodoo**. Another number with a handy connection is J Paul Wyer's *Long Lost Blues*, with a familiar melody (*My Bucket's Got a Hole in It*). Tom Turpin was another celebrated ragtime composer

(and the first African-American to have his rags published) and Maddox treats us to a delightful version of Turpin's *St. Louis Rag* that celebrated the 1904 St. Louis World's Fair. Maddox also treats us to his arrangement of the traditional *Frankie and Johnny*. 80 minutes of engaging music along with the thoughtful and very informative booklet making for another delightful release that certainly is invaluable for those lovers of early twentieth century music, and enjoyable on its own terms.

Ron Weisntock

DVDs

TERENCE BLANCHARD

Flow: Living In the Stream of Music

JAZZIZ MUSIC & VIDEO (DVD)

An intimate one-year documentary of a jazz band on the road, this film is more about the development of a band, performing on the road and what it takes to work with a world-class band. The term "flow" applies here to finding the right moment when your struggles



seem worthwhile and all of the years of devoted study and work make sense.

Directed by Jim Gabour, the film documents trumpeter Terence Blanchard's band with Aaron Parks (piano), Lionel Loueke (guitar), Brice Winston (saxophones), Kendrick Scott (Drums) and Derrick Hodge (bass) on a tour to Paris, France (a gig at the New Morning Club); Tokyo, Japan (for a Festival performance at Jazz 2005); Osaka, Japan (at the Osaka Blue Note) and to Capetown, South Africa for another festival appearance. Gabour also captures a Hollywood, CA recording session as Blanchard scores the music for Spike Lee's film, "Inside Man," the composer's 38th motion picture soundtrack.

Blanchard and his mates appear in interviews (in New Orleans, Blanchard's home town) as well as on stage and on various modes of transportation. Gabour has taken care to anchor each stop on the tour with images of the city, so the viewer gets a better sense of the locale.

Artsy and non-technical, this film offers highly informative, detailed viewing. It's visually engaging, too. Total time, without the bonus features, is about one and a half hours. But don't expect a lot of uninterrupted music in performance settings. (To hear the "Flow" music in its entirety, you'll have to check out Blanchard's Blue Note CD.) Bonus features on the DVD include an interview with Blanchard's mentor, composer-professor of Harmony Roger Dickerson, brief glimpses of Blanchard's children and a segment capturing Blanchard teaching an improvisation class at Thelonious Monk Institute of Jazz/University of Southern California in Los Angeles. This is a flawless film, the best and only one I've seen that intelligently documents the process of making jazz.

Nancy Ann Lee



BOB DYLAN

Don't Look Back 65 Tour Deluxe Edition DOCUDRAMA/NEWVIDEO 2DVD SET

Originally released in 1967, filmmaker D.A. Pennebaker's chronicle of Bob Dylan's 1965 tour of England has just be re-released in a deluxe, expanded package which includes a second DVD and two books.

Other than Dylan, some of the many characters in the film are his manager Albert

Grossman, Joan Baez, Donovan, Allen Ginsberg, Marianne Faithfull and John Mayall. It starts off in London with the media asking questions answered with Dylan's smart ass, but appropriate, remarks. As the movie goes on, you'll get an insight into exactly what it was like to be on tour with the young Bob Dylan over 40 years ago. You'll get conversations among musicians, with reporters, manager/agents and others either involved with the tour and band, or from the outside such as fans. One example is when Bob gets pissed off because someone among his group broke some glass in the street.

In addition to concert clips and several uncut performances not in the original movie you'll see Dylan working up tunes on a piano, or on the typewriter. Throughout there is this fixation with Donovan, who finally surfaces in Chapter 13 singing and playing guitar in Dylan's room. Bob reciprocates with a song himself.

What makes this new edition so special is the second disc, **Bob Dylan 65 Revisited**, which is a new project from Pennemaker loaded with outtakes from the movie. The best footage here would be the inclusion of several more uncut live concert performances previously unseen until now, plus some more informal sessions such as a duet with Joan Baez in Dylan's room. Many may find themselves returning to this disc more than the actual movie due to this wonderful footage. The book in the Deluxe Edition, a 168-page reproduction of the companion book first published in 1968, contains a complete transcript of the movie along with hundreds of photos. The final note about this new edition, besides the sharp packaging, would be inclusion of the "Subterranean Homesick Blues" flip book offering a frame-by-frame look at that very early music video.

Both discs are black & white with sound in Dolby Digital Stereo. While improvements in sound and video have been employed in its various re-releases, this *was* 1965 so don't expect today's technology in either department...though I doubt that few people would anyway.

The most DVD re-release of **Don't Look Back** was in 2000, also on DocuDrama, but avid Dylan fans and music collectors will want to upgrade to this deluxe edition due to the second disc and companion book. First-timers definitely should go for this new edition of one of the most important rock films out there.

Bill Wahl

books

THE DYING CRAPSHOOTER'S BLUES

By David Fulmer
HARCOURT 2007

Atlanta based writer David Fulmer authored three acclaimed historical mysteries involving the Creole of Color detective Valentin St. Cyr set in New Orleans at the beginning of the 20th Century, and among the characters were such legendary jazz pioneers as Buddy Bolden and Jelly Roll Morton.

Fulmer's writing was atmospheric as well as thrilling as he skillfully weaved together the actual mystery against a background of Storyville and its musicians, madams, streetwalkers and associated characters.

Fulmer's latest novel, **The Dying Crapshooter's Blues** takes us to Atlanta of the mid-twenties and is inspired by the Blind Willie McTell song that the book takes its title from.

McTell told Edward Rhodes, who recorded him in 1956, that the song was based on the shooting of Jesse Williams, a gambler that was shot on Courtland Street; and after McTell took him home, sick from the shot, he requested that McTell play the song over his grave.

From this simple premise, Fulmer weaves together the killing of Little Jesse Williams and a heist of a cache of jewels from a mansion of one of Atlanta's leading citizens into a compelling story anchored around the efforts of Joe Rose, a rambler, gambler and thief, to find out why Little Jesse was shot and who stole the cache of jewels and how can they get returned.

The dying Little Jesse and Blind Willie, who composes the song (as the story unfolds) both press Rose, a former policeman and Pinkerton, to help find out why Little Jesse was shot, even though the gambler does not help by not talking about what happened.

A black-hearted, power-hungry police officer, "The Captain," who did not receive his expected promotion with the election of a new Mayor, presses Rose on solving the jewel heist with threats to him and the beauty Pearl Spencer if he isn't successful.

With more bodies turning up, Fulmer also weaves in Columbia Records coming to Atlanta and a fictional recreation of Blind Willie McTell's first recording session. This book has the same virtues of the Valentin St. Cyr novels and I found this easy reading which did get compelling. I had to finish this before I went to sleep.

Even more so than the St. Cyr books, Fulmer weaves the musical threads as an indispensable element of the narrative as a whole, and if Blind Willie McTell is a secondary character here (to Joe Rose), Fulmer presents us with a fictional McTell that comes across as a real person as opposed to say the highly mythologized romanticism of say Robert Johnson that has appeared in some blues fiction in which Johnson is a character.

If you want a good mystery, read and love jazz and blues, you won't go wrong with David Fulmer, especially this excellent novel.

Ron Weinstock

LOS LOBOS – ACOUSTIC EN VIVO

SAN DIEGO

Los Lobos opened their 16-city 2007 Acoustic En Vivo tour on February 8th in Mandeville Auditorium at the University of California, San Diego in La Jolla, CA. Known for their electrified rockin' approach to TexMex tunes, they stayed true to form. The energy was electric even though most of the instruments were not.

"We've got a party going on!" yelled Cesar Rosas from behind his signature black shades. And they did. Two songs into the second set the crowd was on its feet and there was dancing in the aisles! There surely was a party going on in a venue far more accustomed to classical music and modern dance presentations.

Not only did Los Lobos revisit their roots musically, for this particular show that visitation was literal. Los Lobos enjoyed a coming home that night. Family and friends were clearly in attendance.

Only three songs out of the 20+ on the setlist were in English. Yet there was little in the way of a language barrier here as the message definitely came across to one and all. Long time fans packed the auditorium and cheered in recognition of nearly every song after only a few introductory notes. The breadth of musicianship that is Los Lobos was evidenced in flurry-like sweeps of flamenco guitar riffs and the across the board tight precision of every song.

New arrangements produced new songs including a surprising rendition of Guantanamo. The Wolf survived but on this night but La Bamba did not - testament to a solid band who knows who they are. The crowd was with them at every turn and they returned the favor by staying to sign copies of **The Town and the City**.

High energy from start to finish with only a few breaks in the form of ballads to allow the audience to catch its breath, it was a great time for everyone there from the first song through an encore that included having their older brothers join them on stage to sing with the band.

This show begins a tour which promises to get even better with each stop along the way. Los Lobos fans will not be disappointed by the band's de-lectrified version of itself.

Wanda Simpson

The remaining Los Lobos Acoustic Tour dates are as follows:

March 6 - Rams Head Live, Baltimore MD w/ Taj Mahal
March 7 - Count Basie Theatre, Red Bank NJ w/ Taj Mahal
March 8 - Keswick Theatre, Glenside PA w/ Taj Mahal
March 9 - State Theatre, Falls Church VA w/ Taj Mahal
March 11 - Langerado Music Festival, Sunrise FL
March 14 - Western Kentucky Univ. Bowling Green KY
March 15-16 - Metropolis Performing Arts Centre, Arlington Heights IL
March 17 - Victoria Theatre Dayton OH

For more information visit www.loslobos.org

Sonny Rollins Podcast Debuts

Monthly Video Series, Produced by
Bret Primack, Features Musical
Performances & Interviews

"The Sonny Rollins Podcast," a monthly video series focusing on Sonny Rollins, the man and his music, is now available for online viewing, download, and subscription at www.sonnyrollins.com. The series, conceived and produced by Bret Primack, tells Sonny's story through interviews with band members, friends, fans, family, and Sonny himself, and utilizes performances current and classic as well as backstage footage.

"These Podcasts are essentially an ongoing documentary film that will unfold over the next year, chapter by chapter," reports Primack. "With the advent of web video, which offers free global distribution, we are introducing Sonny Rollins, the most important musician in jazz, to new audiences all over the planet by using state-of-the-art technology."

Each episode of the Sonny Rollins Podcast can be viewed on Sonny's site, or on YouTube. The Podcasts are also available for subscription and download on the site, and on iTunes. A new episode will be available on the 23rd of each month, and on January 23, 2008, all 12 episodes will be released on DVD and sold on Sonny's site.

"To maximize viewership," Primack explains, "the Podcast is syndicated on the web via the free Google embedded video player. The html code is available on Sonny's site, so instead of just writing about the Podcasts, bloggers and web sites can post the actual Podcasts on their sites. Rollins fans are also encouraged to post the Podcasts on their individual web sites."

The Remaining Sonny Rollins Podcast Schedule

• Episode 3: Teenage Fans Meet Their Idol (Mar. 23)

Sonny's global audiences includes listeners of all ages, notably four teenage saxophonists who caught up with Sonny one night after a performance in Arizona.

• Episode 4: Miles, Monk, and Trane (Apr. 23)

Sonny remembers three friends who were also giants of jazz — Miles Davis, Thelonious Monk, and John Coltrane. Rare archival video displays their musical prowess.

• Episode 5: Global Warming (May 23)

Sonny discusses his commitment to public awareness of global warming. Also included is a 2006 performance of his composition "Global Warming."

• Episode 6: The Band (June 23)

Interviews and performance excerpts with longtime Rollins bassist Bob Cranshaw, trombonist Clifton Anderson, guitarist Bobby Broom, and percussionist Kimati Dinizulu.

• Episode 7: The Guys on the Hill (July 23)

Sonny remembers his childhood friends Jackie McLean, Lowell Lewis, Walter Bishop Jr., and Kenny Drew, all residents of Harlem's Sugar Hill. Also included: rare video of McLean and Bishop.

• Episode 8: The Islands (Aug. 23)

Sonny and his sister Gloria discuss the family's roots

in St. Thomas, while performance excerpts highlight Sonny's calypso cavalcade.

- **Episode 9: Family Matters (Sept. 23)**

A rare look at the Rollins family that includes interviews with Sonny, his sister Gloria, and nephew Clifton.

- **Episode 10: Lucille (Oct. 23)**

Sonny and his friends Jimmy Heath and Paul Jeffrey remember Sonny's late wife, Lucille Rollins.

- **Episode 11: Musical Cohorts Testify (Nov. 23)**

Jimmy Heath, Larry Ridley, Ira Gitler, Bob Cranshaw, Joe Lovano, and Bobby Broom discuss the music of Sonny Rollins.

- **Episode 12: Playing the Tenor Saxophone (Dec. 23)**

Sonny talks about his sixty-plus years playing the tenor saxophone, including why he first decided to play the tenor and how his approach to the instrument has changed throughout his career.

STAX Records Revue Hosted by Isaac Hayes at Famed Antone's, Highlight of SXSW 2007 March 15 in Austin, Texas

Booker T & the MGs, William Bell, Eddie Floyd and surprise guests will join together for 90-minute SXSW set hosted by Isaac Hayes to celebrate the 50th Anniversary of Stax Records

AUSTIN, Texas — The 50th anniversary of Stax Records along with the label's re-activation-in-full will be celebrated at the South by Southwest (SXSW) music conference with a live reunion of some of Stax's biggest stars. Booker T & the MGs (featuring Steve Cropper and Duck Dunn), William Bell, Eddie Floyd and surprise guests will unite for a 90-minute set scheduled to take place Thursday, March 15, 7:30pm - 9:00:30 - 9 p.m., at Austin's legendary Antone's nightclub, 213 W. 5th St. in Austin. Admission will be open to all SXSW badge and wristband holders.

The show will also celebrate the March 13 release of Stax 50, a deluxe edition 50-song, 2-CD box set titled Stax 50: A 50th Anniversary Celebration. The most comprehensive Stax hits collection ever — featuring for the first time all major Stax hit singles — Stax 50 will formally inaugurate Concord Music's re-launch of the legendary soul label. The set is packaged in a hardcover box with lenticular cover art of the famous snapping finger logo. The collection features Stax stalwarts, Otis Redding, Booker T & the MGs, Isaac Hayes, The Staple Singers, Carla Thomas, Rufus Thomas, Johnnie Taylor, Eddie Floyd, William Bell, Sam & Dave, The Dramatics, Little Milton, The Mar-Keys, Mel & Tim, Jean Knight, and The Emotions.

Concord Music Group recently announced a year of activity that will include deluxe reissues of classic albums and rarities, a live Stax summit in Memphis in June, and a PBS documentary set to this summer.

In addition, Concord Music Group is reactivating Stax this year as a forward looking contemporary soul label carrying on the famed labels' tradition, heritage and legacy. The first new Stax signings are Isaac Hayes, Angie Stone, Soulive and Leon Ware among others.

Stax Records holds a critical place in American music history as one of the most popular soul music record labels of all time — second only to Motown in sales and influence, but first in gritty, raw, Southern-steeped sounds. Stax placed more than 167 hit songs in Billboard's Hot 100 pop charts as well as a staggering 243 hits on the R&B charts. In addition to the "core" artists who appear on Stax 50, the label was also home to recordings by Albert King, Big Star, Richard Pryor, Bill Cosby, Moms Mabley and even the Rev. Jesse Jackson.

Concord Music Group, which acquired the legendary Memphis label as part of its purchase of Fantasy Records in 2004, will also honor Stax's 50th year by releasing definitive collections, rare performances, unreleased tracks and more from the Memphis R&B imprint in deluxe new packages. Plans for digital releases, remixes and other projects are also in the works; the anniversary year's releases are slated to include more than 20 CDs and DVDs.

Today at the original site of Stax Records in Memphis, Tennessee is the Stax Museum of American Soul Music and Stax Music Academy. The only soul music museum in the world, the Stax Museum is a 17,000-square-foot facility with more than 2,000 exhibits, videos, films, photographs, musical instruments, stage costumes, automobiles, and other artifacts that tell the fascinating story of Stax Records as well as other soul music labels. Concord Music Group's new releases on Stax Records may be purchased in the museum's Satellite Record and Gift Shop.

The adjacent Stax Music Academy is a unique learning city where Stax Records is being carried into the future by mentoring primarily at-risk urban youth through music education.

Soweto Gospel Choir Blends Music and South African Culture

CLEVELAND – Cuyahoga Community College presents the Soweto Gospel Choir, Grammy Award winners in the Best Traditional Music category for *Blessed*, at 8 p.m. on Saturday, March 17 at Severance Hall. In concert, Soweto Gospel Choir provides an inspirational vocal performance of tribal, traditional and popular African gospel music filled with earthy rhythms, rich harmonies and a cappella music.

The 25 member choir represents the best voices of Soweto, South Africa. Under the director of choirmaster David Mulovhedzi, and director and executive producer Beverly Bryer, the Soweto Gospel Choir is truly one of South Africa's most treasured resources.

Since 2003 the Choir has toured internationally performing their unique brand of gospel music that includes "Amazing Grace," "Paradise Road," music by Otis Redding, as well as the soul-styled reggae of Jimmy Cliff. Their concert features selections in 8 different languages, traditional dancers and drummers, and a dynamic four-piece band.

Tickets are \$20-\$35 and can be purchased at www.tricpresents.com or by calling 800-686-1141.

Cuyahoga Community College Division of Performing Arts presents significant contemporary artistic programming of the highest quality for our diverse multicultural regional audiences. These arts and cultural experiences are designed to stimulate, enlighten, educate and mutually enrich both the artists and the community.

— A Salute to Legends —

28th Annual
**TRI-C
JAZZ FEST**
April 19-29, 2007
Cleveland

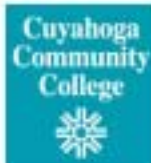


Art: Cynthia Hudson

Tickets On Sale:

Feb. 5 - Subscriptions and Special Packages.
Call 216-987-4400.

Mar. 5 - Single Tickets. Call 800-766-6048
or visit www.tricpresents.com



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Rich Tradition, Great Lineup

2007 Schedule

April 19
5 pm
Parade and Kick-Off Party

April 20
8 pm
An Evening with Tony Bennett

April 21
10 am & 1 pm
Jazz for Kids

April 21
1 pm
Women in Jazz

April 21
8 pm
Chris Botti with Steve Tyrell

April 21
11 pm
Jazz Meets Hip-Hop, Part 5
featuring Bill Ransom, Sekou
Sundiata & DJ Mr. RourKe

April 22
4 pm
Debut Series with Helen
Sung Trio & Barber Brothers

April 22
8:00 pm
Bop Stop Jazz Showcase

April 24
8 pm
Eddie Baccus, Sr.

April 25
8 pm
The Marty Ehrlich Quartet

April 26
8 pm
Thelonious Monk Tribute with
Jazz All-Stars Joe Lovano,
Hank Jones, Lewis Nash,
George Mraz, and
Kenny Barron

April 27
8 pm
Charles Mingus' *Epitaph*
conducted by
Gunther Schuller

April 28
8 pm
Dianne Reeves and
George Duke

April 29
11 am
Jazz Brunch with
Frank Morgan

April 29
4 pm
The Winard Harper
Sextet

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