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**MUDDY WATERS,
JOHNNY WINTER
& JAMES COTTON**

**Bob Margolin Talks About the
Rescued Live Recordings**

jazz & blues report

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Communications

Editor & Founder Bill Wahl

Layout & Design Bill Wahl

Operations Jim Martin
Pilar Martin

Contributors

Michael Braxton, Mark Cole,
Kelly Ferjutz, Dewey Forward,
Chris Hovan, Nancy Ann Lee,
Peanuts, Wanda Simpson, Mark
Smith, Dave Sunde, Duane Verh,
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Address all Correspondence to....

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

Main Office 216.651.0626
Editor's Desk ... 440.331.1930

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

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MUDDY WATERS, JOHNNY WINTER & JAMES COTTON

Duane Verh Talks With Bob Margolin About the Recordings From the 1977 Live Tour That Were 'Rescued From the Dumpster'



Bob Margolin & Muddy Waters

Photo: Watt Casey Jr.

By Duane Verh

In 1976, blues legend Muddy Waters parted ways with the legendary Chess Records label which, by that time, had only its name in common with the company's founders. He then hooked up with blues/rock guitar idol Johnny Winter who produced Muddy's first release for the CBS-distributed Blue Sky label. That album, **Hard Again**, began a string of Grammy Award winners for Muddy and featured Winter and harmonica great and former Waters sideman James Cotton in Muddy's studio band as well as his then-current players Pinetop Perkins (piano), Willie "Big Eyes" Smith (drums) and Bob Margolin (guitar). Cotton's bassist, Charles Calmese, completed the line-up.

In March of 1977, one month after the release of **Hard Again**, this same band took to the road for three dates. Not released at the time, music from those shows was much later rescued from eternal oblivion; the tapes discovered in a trash bin in 1999. Lovers of classic blues and excellent "live" music in general are in the debt of those savvy dumpster-divers. The solid, sometimes classic, performances by all the participants on **Breakin' It Up, Breakin' It Down** on Epic/Legacy Records are eclipsed only by the dazzling spontaneity and exuberant camaraderie conveyed by the players. Far from being just a backup band for Muddy, each man makes his presence known. Cotton and Winter shine in the spotlight, Pinetop and Margolin get in some nice licks and the rhythm men know how to push things along. Muddy sounds like a man half his age, delivers at least one bona-fide performance for the ages and, far from star-tripping, seems to really enjoy sharing the stage.

Bob Margolin was recruited for the production team that has supervised the re-release of Muddy's Blue Sky catalog and was heavily involved in the preparation and production of **Breakin'** for release. JBR's Duane Verh recently hooked up Bob for a brief Q&A about the disc.



James Cotton, Johnny Winter & Muddy Waters Photo: David Gahr

Duane: The tapes that the new disc was created from were literally found in the trash. What can you tell us about them?

Bob: People from Sony/Legacy found the tapes in a storage facility, about to be trashed. They realized that there was probably a lot of historical and high quality music there.

Duane: How did you become part of the production team that prepared Muddy's Blue Sky re-releases?

Bob: Steve Berkowitz at Sony/BMG/Legacy is an old friend, and thought I would be good to produce and write liner notes for the Blue Sky releases and now this one. I listened to mixes of all the tapes, chose the best songs, then the best versions from the choices of the three nights that were taped. That was a long process that I did in 2004.



Muddy Waters Photo: Paul Natkin

Duane: The band on the disc is the line up from Hard Again. How long did this unit work as a "live" band?

Bob: Just for the tour when these recordings were made.

Duane: What were the inner workings of this outfit? How much rehearsing or formal arranging went on?



Front row: Willie "Big Eyes" Smith, Charles Calmese
Middle row: James Cotton, Muddy Waters, Johnny Winter
Back Row: Bob Margolin, Pinetop Perkins Photo: Susan Winter

Bob: We had one rehearsal before the tour. Then we just improvised onstage. I think this album reflects how spontaneous our performance was, and that approach was successful.

Duane: How did you and Johnny negotiate your two guitar parts? "Pure" blues fans will quite likely favor your own solos on the disc. Who was influencing your playing at that time?



Johnny Winter, Bob Margolin & Muddy Waters Photo: Paul Natkin



Muddy Waters

Photo: Watt Casey Jr.

Bob: Whoever was leading a specific song called for solos as he saw fit. I've been influenced by all the great Chicago players, and the usual Kings and T-Bone [Walker] and Gatemouth [Brown] and honestly, I was very inspired by Jimmie Vaughan as well. I'm no doubt leaving out great players...

Duane: One thing that comes through on the disc is Muddy's energy. Regardless of his age, he sounds strong throughout and comes off as "one of the boys" on stage. Were these shows typical of his exuberance at this time or are we hearing him on exceptional nights?

Bob: You described him well, and yes, that's the way Muddy was throwing down in those days. As I now approach his age then (I'm 58), I'm impressed and inspired. Of course Muddy started with more natural talent and charisma than just about anyone.

Duane: Your comments in the jacket notes in praise Muddy's performance of "Can't Be Satisfied" are absolutely on target. What other tracks are you especially partial to?

Bob: Muddy's singing on "Trouble No More" is very strong. Cotton's Louis Jordan-inspired speed rapping on "Caledonia" is a riot. I was knocked out that on some of the tracks, one singer would sometimes take over from another in the middle of a line, seamlessly. I don't know how that happened so well, and you could never rehearse that.

Duane: Your own body of recorded work seems to draw from a number of influences. What do you feel your time with Muddy brought to your own music?

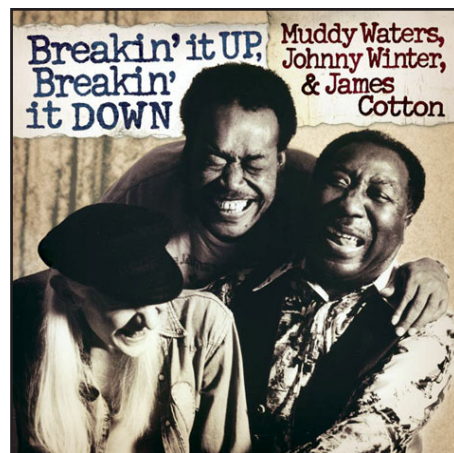
Bob: I always feel as though Muddy is standing next to me, judging everything I do, as he was for those seven years in the '70's. I'm sure that sometimes he approves, sometimes not. I just try to do my best, in the moment, every time.

Duane: Is there any more unreleased material from those days or have we hit the bottom of the well?

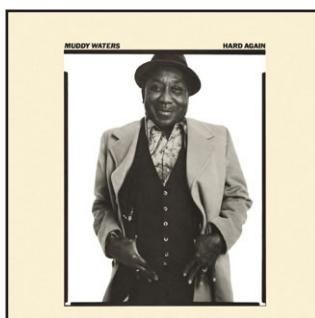
Bob: The songs I chose are my personal and pro-

fessional choices for the best material from these three nights of live shows. There are other versions of the same songs, and a few different songs. Some may be worth putting out, but honestly, these were the best (my opinion). But there may be more material out there somewhere, and I hope it will eventually come to light.

All photos courtesy of Sony/Legacy Music. Cover photo by Susan Winter



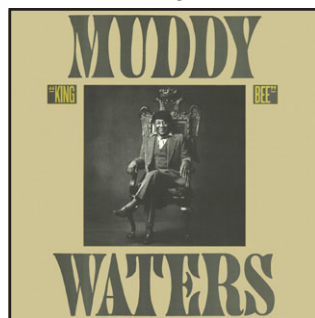
Recent Muddy Waters reissues on Legacy Records Released in 2003 & 2004 - remastered recordings in expanded editions with extra tracks



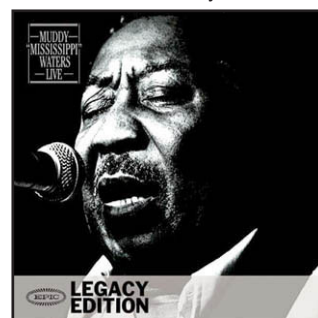
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Pocono Blues Festival Showcases a Full Spectrum of the Blues For Its 16th Anniversary



IRMA THOMAS

The management and staff of the 16th Annual Pocono Blues Festival have assembled one of the best lineups in the event's remarkable history for this year - coming July 27, 28 & 29. Twenty national recording artists representing the best in acoustic and electric contemporary and traditional blues, southern soul, rhythm and blues, sacred steel gospel music, and, a first this year, zydeco music.

A few of the featured headliners are Irma Thomas, The Soul Queen of New Orleans, who received a Grammy Award earlier this year for Best Contemporary Blues Album (*After the Rain*), which highlighted a career that spans over 45 years. Otis Clay known for making most of his best records in Memphis, Tennessee during the 197's is heralded as Chicago's Deep Soul King. A harmonica blowout that features Mark Hummel, Lazy Lester and Billy Boy Arnold combines three distinct styles of blues...West Coast (Hummel), Louisiana Swamp (Lazy Lester), and Classic Chicago (Billy Boy Arnold).

The Pocono Blues Festival, one of the longest running in the country, debuted in 1992, and is now considered one of most preeminent of all blues festivals. This year's event will feature 21 national acts, on 3 stages over 3 days. The combination of a breathtaking setting, world class rarely seen east of the Mississippi musicians, and a veteran staff are reasons why 13,000 Blues lovers attend from 30 states and 10 countries.

There were only forty Blues Festivals in the country when the Pocono Blues Festival began, and today that number exceeds four hundred. From inception to present date the festival has showcased over 240 national and international acts, and music critics agree it is one of the finest blues festivals in the country. Michael Cloeren, the festival Director, was the recipient of the *Keeping the Blues Alive Award* in 1996 in the Promoter of the Year category.

The festival is located just off Interstate 80 in the heart of the Pocono Mountains, Pennsylvania — a natural amphitheater, surrounded by mountains, rivers and streams, which is ideal for world-renowned, Grammy winning artists to take center stage. Music lovers' relish the intimate stages provided by the smaller performance tents where they have

an opportunity to interact with the artist between performances.

New this year is a 28 page four color festival program that includes photos and biographies of all twenty national performers, plus a collage of photos and memories from past festivals.

Just a few of the musicians to appear at the festival over the years are Buddy Guy, Luther Allison, Shemekia Copeland, Tal Mahal, Bobby Blue Bland, Lonnie Brooks, Robert Cray, Johnny Clyde Copeland, James Cotton, Koko Taylor, Son Seals, Ruth Brown, Keb Mo, Bobby Rush, Percy Sledge, Lowell Fulson and Robert Lockwood Jr.

To review the artists' schedules, order tickets online or festival updates visit online at www.jfbb.com.


Dr. John Inducted Into Blues Hall Of Fame

On May 9, in Memphis, Tennessee, The Blues Foundation's Hall of Fame committee honored Blue Note/EMI recording artist and Blues legend Malcolm John "Mac" Rebennack Jr., famously known as Dr. John, as an inductee into the Blues Hall of Fame. Other 2007 Inductees include Dave Bartholomew and late artists, Eddie "Guitar Slim" Jones and Sister Rosetta Tharpe. Non-performer inductees are Ahmet Ertegun and Art Rupe.


Beginning his career as a sideman in his home town of New Orleans, Dr. John quickly developed his own musical voice based on the Jazz, Blues, and Rock music of the Louisiana Delta. As the infamous character Dr. John the


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CD REVIEWS

Begin on Page 12

Night Tripper, Mac achieved breakthrough success with his 1968 album *Gris Gris*. Dr. John went on to record more than 30 albums and work with similar legends including B.B. King, Buddy Guy and Junior Wells, Big Joe Turner and Aretha Franklin, solidifying his place as a New Orleans Blues icon. Blue Note Records released his most recent album *Mercenary* in 2006.

Dr. John has also become one of the leading spokesmen for the New Orleans region after hurricane Katrina struck in 2005. Immediately following the storm, Dr. John recorded a seven-track EP dedicated to the Crescent City, Sippiana Hericane. All the proceeds from the CD's sales were divided equally between the New Orleans Musicians Clinic, the Jazz Foundation of America and the Voice of the Wetlands.

The Blues Hall of Fame induction ceremony was conducted in association with The Blues Foundation's Charity Member Dinner in Memphis, the night before the 2007 Blues Music Awards.

Monterey Jazz Festival Launches New Record Label in Partnership With Concord Music Group in Celebration of MJF's 50th Year

Debuts on August 21 With Five Never-Before-Heard Releases Culled From Historic Live Archives

LOS ANGELES – In celebration of the 50th Annual Monterey Jazz Festival, Monterey Jazz Festival Records will make its debut with a remarkable series of historic live-at-Monterey releases. Not only does this mark the first time a festival has launched its own label, but the riches of its tape archives—more than 1600 tapes with more than 2000 hours of concerts in the vault—makes this ambitious endeavor a jazz bonanza.

The Monterey Jazz Festival, the pioneering West Coast-styled jazz party, inarguably holds the world record for the longest-running jazz affair, having been born in 1958 on the Monterey Fairgrounds, some 100 miles south of San Francisco. This year MJF turns 50, with its annual three-day gala (September 21-23) taking on special significance with a wealth of performances offered on nine stages spread throughout the festival's 20-acre grounds.

Monterey Jazz Festival Records is a stand-alone label in partnership with the Monterey Jazz Festival and Con-

cord Music Group. The profits realized by the Monterey Jazz Festival will be re-invested into its ongoing internationally recognized jazz education programs. The MJFR imprint's first five recordings, to be released on August 21, capture the crème de la crème of the jazz heritage: Louis Armstrong (caught headlining the first night of the festival in 1958); Miles Davis (introducing to the West Coast his soon-to-be-classic '60s quintet rhythm section in 1963); Thelonious Monk (his quartet augmented by bassist Steve Swallow and an expanded five-piece festival workshop in 1964); Dizzy Gillespie (in 1965 having expanded his usual quintet with Kenny Barron and James Moody to a sextet by adding Big Black on congas) and Sarah Vaughan (backed by a young Bill Mays, Bob Magnusson and Jimmy Cobb - and one tune with the Jazz at the Philharmonic All-Stars in 1971).

The label also promises to document the jazz of the future, says MJFR general manager Jason Olaine, the New York-based former director of A&R at Verve Records from 1999-2004. "We're not going to be stuck in a jazz time warp," he says. "We're excited to deliver important historical music, as well as assemble special projects and all-star ensembles to debut at the festival each year."

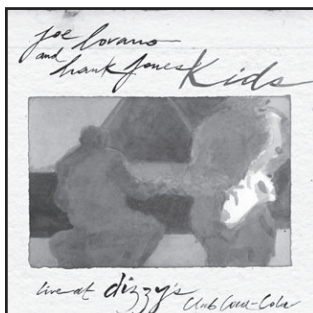
This year's celebratory jazz-future lineup includes an all-star quartet comprising of bassist Dave Holland, pianist Gonzalo Rubalcaba, saxophonist Chris Potter and drummer Eric Harland as well as the festival's 50th-year project that will include trumpeter Terence Blanchard, saxophonist James Moody, vocalist Nnenna Freelon, bassist Derrick Hodge, drummer Kendrick Scott and pianist Benny Green, who serves as the musical director. Both groups will be documented live at MJF/50 for possible upcoming releases, with the latter ensemble going on a 50-date national tour in January 2008.

Glen Barros, President and CEO of the Concord Music Group, states, "Concord Records has been committed to nurturing and recording renowned artists for more than three decades, as well as discovering and developing new emerging talent. The Monterey Jazz Festival brand fits perfectly with our overall desire to provide consumers the finest documented recordings of all time. The Concord Music Group is excited to be involved in presenting these spectacular, rare and historic recordings to the public for the first time since they were originally heard by audiences at Monterey."

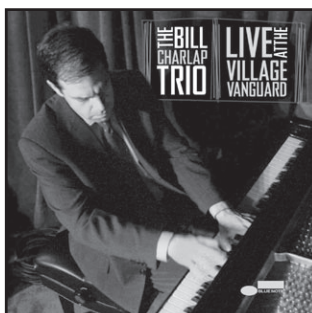
MJF general manager Tim Jackson tells the story of how the label was born. Three years ago while conceptually ramping up for Monterey's monumental anniversary; he started thinking in broader strokes. "I wanted to leverage the festival's assets and use the 50th as a launching pad to make this historical music available to people," he says.

Ten years ago, Jackson worked with producer Orrin Keepnews to compile a three-CD best-of collection for the festival's 40th birthday (*Monterey Jazz Festival-40 Legendary Years*, released on Malpasco Records, an imprint of Warner Bros.). It was at that time that he discovered that the archival tapes, housed at the Braun Music Center library on the Stanford University campus, were deteriorating from age. Thanks to grants, the festival has digitized all 2,000 hours of the live recordings made at Monterey in the past 49 years. That provided an impetus to set the label

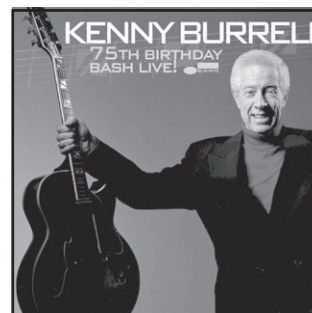
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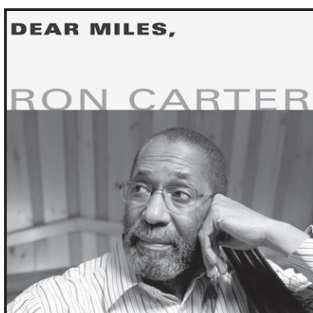
Kids: Live at Dizzy's Club, Hank Jones & Joe Lovano



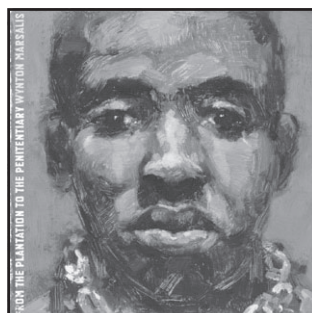
Live At The Village Vanguard, Bill Charlap Trio



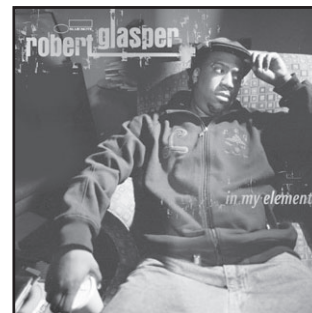
75th Birthday Bash LIVE!, Kenny Burrell



Dear Miles, Ron Carter



From The Plantation To The Penitentiary, Wynton Marsalis

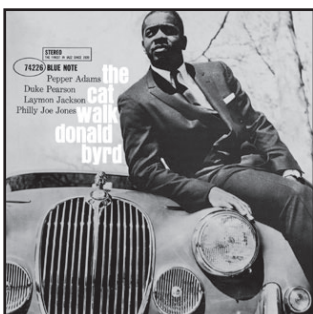


In My Element, Robert Glasper

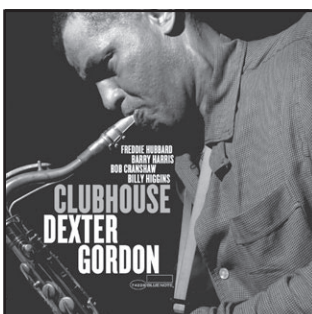


THE RUDY VAN GELDER EDITIONS

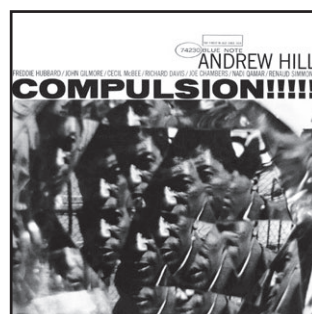
From 1953 to 1967, Alfred Lion produced a body of work that ranks as the most innovative series of recordings in modern jazz. Almost all of these masterpieces were documented by the extraordinary Rudy Van Gelder; a self-taught engineer who more than set a new standard. Devoid of caution or timidity,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



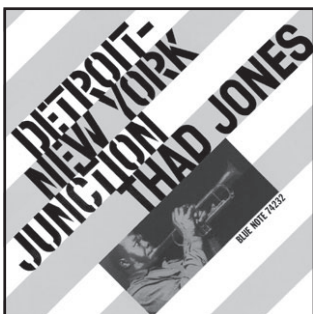
The Cat Walk, Donald Byrd



Clubhouse, Dexter Gordon



Compulsion, Andrew Hill



Detroit-New York Junction, Thad Jones



New And Old Gospel, Jackie McLean



A.T.'s Delight, Art Taylor

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project into motion.

As for the contact with Concord, Jackson says he got to know Barros while they both served on the board of Jazz Alliance International. "As a festival, we're not equipped to market records," says Jackson, "but Concord has certainly proven that it's been very progressive in getting CDs to listeners. Glen and I like and trust each other, so we quickly worked out an agreement with the MJF Board of Directors. Plus Concord is a West Coast label with its roots in northern California. We like that too."

This historic series will continue as a thriving source of amazing music with many more releases planned for 2008 and beyond.

Legendary Rhythm & Blues Cruise Prepares Two Floating Festivals

The Legendary Rhythm and Blues Cruise is recognized as one of the top blues festivals on the planet. It is also the world's only chartered blues cruise. In addition to their annual Caribbean cruise that sets sail from Florida each January, this year the Legendary Rhythm and Blues Cruise offers their West Coast cruise to the Mexican Riviera.

The ship will hit the high seas on October 13 from San Diego, California, destined for the Mexican Riviera. The five-star Holland America ms Oosterdam ship will sail for seven days, all the while hosting intimate and electrifying performances by the world's best rhythm and blues talent: over 70 live performances by 22 acts. Cruisers have the option to temporarily get their feet back on the ground by indulging in the attractions and beaches of Cabo San Lucas, Puerto Vallarta, and Manzanillo.

Cruisers will bask to the perpetual rhythms of Blues Cruise "Captain" Taj Mahal & The International Rhythm Band, Elvin Bishop, Bobby Rush, Lowrider Band (Howard Scott, Lee Oskar, BB Dickerson & Harold Brown), Tommy Castro, Marcia Ball, Rod Piazza, Bernard Allison, Curtis Salgado, Janiva Magness, Eric Sardinias, John Lee Hooker, Jr, Sista Monica Parker, Doug MacLeod, Chico Banks, Eric Bibb, Earl Thomas, Eric Lindell, and Nathan James & Ben Hernandez. Also on board are Piano Bar hosts Eden Brent and Leon Blue, plus invited special guests Ron Thompson, Lynwood Slim, Roy Gaines, Homemade Jamz Blues Band, and a host of unannounced surprise guests who will be onboard to share the excitement and join in Artist Spotlights and Jam Sessions.

Cruisers will witness many rare combinations of talent sharing the same stage and rub elbows with the stars by participating in artist workshops and autograph sessions. Regular cruise headliner Taj Mahal exclaims, "It's a Blues Festival where everyone has a Backstage Pass!"

An ever growing family of dedicated fans are counting the days, hours, and minutes until the LRBC sets sail each year. The cruise's menu of daily themes, contests, no-holds barred fun and sense of community are what really keep this ship afloat.

There are a limited number of cabins still available for the Mexican Riviera cruise. However, the January 2008 Eastern Caribbean cruise is sold out. For more information visit www.BluesCruise.com or call 1-888-BLUESIN (258-3746).

New York Jazz Museum: 35th Anniversary of Music History

NEW YORK CITY – It was a beautiful spring morning on Thursday, June 15, 1972 as Americans awoke, turned on their television sets to the Today Show and learned that the nation's first jazz museum was set to open that day in New York City. They saw and heard hosts Frank McGhee and Joe Garagiola interviewing jazz greats Artie Shaw and Lionel Hampton and museum founder Howard Fischer.

The New York Jazz Museum opened at 125 West 55th Street, between Avenue of the Americas (6th Avenue) and 7th Avenue in an old carriage house. It presented an exhibit about Louis Armstrong and the opening night party featured a band composed of musicians who last played with Louis before his death in 1971. Also in attendance was Louis' widow Lucille and numerous jazz luminaries and musicians.

The Museum would become the most significant institution for jazz in the world. There would be exhibits outlining the lives and careers of Duke Ellington, John Coltrane, Billie Holiday, Count Basie et al.. Free, live music concerts were sponsored by Calvert Distillers, rare jazz films were shown regularly, a Jazz Touring Program ranged as far away as Europe and the Museum developed a Jazz Puppet Show to introduce children to the art form. There was a monthly newsletter for members, a Jazz Store and in development was a program called Education Thru Jazz.

The Museum prospered for almost five years and was supported by the Ford Foundation, the New York State Council on the Arts, the National Endowment for the Humanities, other foundations, agencies and corporations as well as numerous jazz lovers. It had many other programs and plans before its untimely demise.

During the spectacular growth of the Museum a devastating power struggle for control developed among its board members. It eventually led to lawsuits and the end of the Museum - an important cultural loss for music and New York City. The whole story is detailed in a book entitled Jazz Expose: The New York Jazz Museum and the Power Struggle That Destroyed It. The book was written by Howard Fischer, the Museum's founder and Executive Director.

Visit the museum online at www.NYJazzMuseum.com

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Sonny Rollins to Appear at Carnegie Hall September 18, Marking the 50th Anniversary of His Carnegie Debut

NEW YORK CITY – On the evening of November 29, 1957, tenor saxophonist Sonny Rollins, then 27 years old, took to the stage of Carnegie Hall for the first time. Sharing the bill that night with Billie Holiday, Ray Charles, and the Thelonious Monk Quartet featuring John Coltrane, Rollins played three songs – “Moritat,” “Sonnymoon for Two,” and “Some Enchanted Evening” – with bassist Wendell Marshall and drummer Kenny Dennis.

Come September 18, Rollins will mark the 50th anniversary of that milestone in his legendary career by revisiting the same repertoire in the same trio format – with special guests Roy Haynes on drums and Christian McBride on acoustic bass. Sonny’s own Oleo Productions will present the concert, which will also feature a set with his working band of Clifton Anderson, Bobby Broom, Bob Cranshaw, and Kimati Dinizulu.

“We’re making a statement with this event,” says Rollins. “First of all, the concert is being produced in-house by the musicians, and being recorded for my own label [Doxy]. It’s also a validation of the contemporaries that Roy and I played with, and an affirmation of the music we’ve been involved with all our lives.”

For a 25-year period beginning in the 1970s, Rollins’s special-guest concerts — produced by Julie Lokin’s New Audiences, and usually held at Carnegie Hall (but occasionally at Town Hall or the Beacon Theater instead) — were perennial highlights of the jazz calendar. Among the musicians to appear as Sonny’s guests were old friends and young lions: Terence Blanchard, Dizzy Gillespie, Charles Mingus, Branford Marsalis, Tony Williams, Jim Hall, Grover Washington Jr., Roy Hargrove, Wynton Marsalis. The last such event took place at the Beacon, where Sonny hosted Percy Heath, Walter Bishop Jr., Jackie McLean, Gil Coggins, and Wallace Roney way back in November 1995.

That 12-year hiatus is now over. “Let’s take it to the bridge,” Roy Haynes says of the September concert. “I can’t wait!”

Tickets go on sale Monday, July 30, online at www.carnegiehall.org; by phone (CarnegieCharge) at 212-247-7800; or at the box office at 57th Street and 7th Avenue. The concert recording, to be released in spring 2008 by Doxy Records, will also include the 1957 trio material, a 20-minute tape recently made available to Rollins by the Library of Congress.

Roy Haynes and Sonny Rollins had a number of opportunities to work together early in the tenor saxophonist’s career. (Haynes, 82, remembers that the younger Rollins “used to come to my house, but I didn’t even know he played an instrument then.”) Their first professional encounter was also Rollins’s first time in the recording studio, on an April 1949 Babs Gonzales session. Soon to follow were dates with Bud Powell in August 1949, Miles Davis in January 1951, and Sonny’s own debut as a leader in that same 1951 session. Haynes was the drummer for Rollins’s first River-

side recording, *The Sound of Sonny*, in June 1957, and for a 1958 Newport Jazz Festival appearance with bassist Henry Grimes. Their final meeting on record came in July 1958, for Sonny Rollins and the Big Brass (MGM).

“The great Roy Haynes,” says Rollins, “one of the top drummers in jazz history, has been my buddy and friend for many years – all the way back to the Hill [Sugar Hill, in Harlem]. I am so lucky to have him this night at Carnegie Hall.”

Christian McBride, 35, was brought to the project on a recommendation from Haynes, with whom he had toured and recorded on several occasions. “When a musician is highly praised by all of his fellows,” Rollins says, “it means something. I am looking forward to having this opportunity to play with Christian.”

Less than a week after the Carnegie Hall concert – on September 23 – Sonny Rollins will perform at the Monterey Jazz Festival, which is celebrating its own 50th anniversary. Sonny appeared at the very first Monterey festival, in 1957.

Rollins, who (along with Steve Reich) received the Polar Music Prize in Stockholm in May and gave a concert while there, will be returning to Europe for a seven-city tour this fall. His itinerary for the remainder of 2007 includes the following concerts, in addition to Carnegie Hall and Monterey:

7/14 Perugia (Italy) Jazz Festival; 7/27 Kiva Auditorium, Albuquerque, NM; 7/29 Lensic Performing Arts Center, Santa Fe, NM; 8/11 Jazz in Marciac (France); 9/21 Schnitzer

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Visit Sonny Rollins web site at www.sonnyrollins.com.

Krannert Center's Wall to Wall Guitar Festival, Take Two

URBANA Illinois – The return of Krannert Center for the Performing Arts' biennial Wall to Wall Guitar Festival erupts September 13-15, 2007 at the University of Illinois at Urbana-Champaign. This three-day festival rejoices in all things guitar in a nearly-round-the-clock celebration and exploration of an instrument that holds an essential place in almost every musical tradition around the globe. The Wall to Wall Guitar Festival, Take Two, boasts over 30 diverse musicians, from as close as Krannert's Central Illinois backdoor all the way to the deep south, Hawaii, and beyond. International artists taking part call places like India, Scotland, Spain, France, and Iraq home, but for three days this fall, they'll all reside in this teeming guitar bazaar filled with uncommon collaborations, unbelievable legends, and undeniable energy.

Building upon the intense momentum of the 2005 inaugural festival, Wall to Wall, Take Two, promises an even greater breadth of genres, variety of activities, and capacity for unexpected moments. There will be nine mainstage concerts (most with multiple billings), six free performances in the Krannert Center lobby, the return of the John Lennon Educational Tour Bus, GarageBand workshops presented by Apple Computer, guitar workshops at local music stores, Guitar Hero competitions (including a VIP competition on opening night), exhibits at Techline and the Center for American Music, a Krannert Center Youth Series performance, and numerous opportunities to dive into the instrument through commentaries, discussions, and interactive workshops—all assembled by Krannert Center's director Mike Ross and his staff, in collaboration with the festival's artistic advisor, David Spelman. Spelman, the founder/director of the New York Guitar Festival. Spelman, who will also help launch the Adelaide International Guitar Festival in South Australia this year, says he vividly remembers the "impromptu collaborations" that evolved in the 2005 festival, and expects "Wall to Wall, Take Two, to be even more exciting and full of surprises."

The 2007 featured players include an all-star opening night line-up of Toubab Krewe, Sonny Landreth with Cindy Cashdollar (a 2005 participant), Campbell Brothers, The Yohimbe Brothers (with returnee Vernon Reid), Bob Brozman, and Led Kaapana. They are joined for this three-day immersion by Rahim AlHaj, Pierre Bensusan, Vishwa Mohan Bhatt, Tim Brookes, Shawn Colvin, The Delta Kings, Ed Gerhard, Alex de Grassi, Buddy Guy, Fareed Haque, Goran Ivanovic, Jorma Kaukonen, Kaki King (another W2W alum), Los Lobos, Harry Manx, John McLaughlin, Tony McManus, North Mississippi Allstars, Paul O'Dette, The Romeros, composer Phil Kline, Dan Zanes (also a second-timer), and Natalia Zukerman.

Partners like Apple Computer and iTunes will bring the festival even closer through podcasted interviews with artists, special festival downloads, and opportunities to listen to music and readings from Wall to Wall musicians. Regular updates will be posted at WalltoWallGuitar.com. Single tickets and festival passes are on sale June 29 at 10am. Festival passes include all nine mainstage events; passes must be purchased by July 20 for priority seating. Festival pass prices range from \$103 for students to \$216 for standard admission. Tickets for individual shows will also be available for purchase. www.walltowallguitar.com.

Latin Jazz Music Camp Presents Free Family Concert

CLEVELAND - The third annual Roberto Ocasio Latin Jazz Music Camp, will be held July 10-13, on the campus of Baldwin-Wallace College (Music Conservatory) in Berea, Ohio, near Cleveland. The three-day program will conclude with a free Latin Jazz concert at 7:00 p.m. on the B-W Campus' Kulas Music Building, Gamble Auditorium, 96 Front St., Berea, OH. The evening will feature multi-Grammy-Award nominee and camp Artist-in-Residence, Bobby Sanabria and student musicians representing Beachwood, Solon, Pepper Pike, Cleveland Heights, Rocky River, Lakewood, Mentor and Lorain. Concert performers will also include professional educators and musicians from The Roberto Ocasio Latin Jazz Project, New York City, and a variety of Caribbean locations. Appropriate for all ages, families are encouraged to bring the kids to this very cool concert.

For information regarding the free concert or camp and Master Class contact Bev Montie, 440.572.2048 or www.latinjazzproject.com.

Tri-C Unveils New Annual Music Event in Downtown Cleveland

CLEVELAND – Cuyahoga Community College will host a brand new free summer music event that officials hope will eventually become as popular as the renowned Tri-C JazzFest Cleveland. The Tri-C MusicFest Cleveland, to be held July 27-28 on Malls B and C in downtown Cleveland, was unveiled today at a news conference on Mall C featuring Tri-C President Dr. Jerry Sue Thornton, Cleveland Mayor Frank Jackson, Councilman Joe Cimperman and other dignitaries.

The inaugural Tri-C MusicFest will feature an eclectic range of musical offerings – from hip-hop to jazz, rock, blues, soul, gospel, and funk. The line-up includes Medeski, Scofield, Martin & Wood; Stanley Clarke; Miri Ben-Ari; Stefon Harris; Red Wanting Blue; Freekbass; Dead Cat Bounce; The Parrot Sisters; The Cleveland Blues Guitar Summit; Jazz Meets Hip-Hop; and live gospel music. Free and open to the public, Tri-C MusicFest is designed to appeal to everyone with many activities for children and families, merchant vendors, food provided by East 4th Street restaurants, free giveaways, and more.

"After many years of successfully presenting Tri-C JazzFest Cleveland, MusicFest is a natural evolution that

allows the College to reach an even greater segment of the community with a broader spectrum of musical offerings," said Dr. Thornton.

"Cleveland offers a rich diversity of cultural activities that is reflective of the people who live here and I consider events such as the Tri-C JazzFest and now MusicFest one of our biggest assets," said Mayor Frank Jackson.

The MusicFest stage will dominate the northern edge of Mall C, while the section of Lakeside Avenue between Malls B & C will be closed to create a unique outdoor musical venue and allow a wide area for seating, vendors and family activities. The music will run from 4pm until 11 pm on Friday, July 27, and from noon until 10 pm on Saturday, July 28.

"Quality is the unifying characteristic of all the performers," said Beth Rutkowski, the Festival's director. "We know that Medeski, Scofield, Martin and Wood, Stanley Clarke and Red Wanting Blue will draw the biggest audiences. But every one of the acts has been hand-selected for their outstanding musicianship and ability to entertain diverse audiences. Our hope is that this event will eventually become as widely anticipated as JazzFest."

More information is available by calling 216-987-4400 or visiting www.tri-c.edu/musicfest.

BLUES WATCH

By Mark Smith

New Release blues.....Wow, get out the check book. There's plenty of new blues to take you through summer. **Joan Armatrading-** *Into the Blues*; **Muddy Waters,** **Johnny Winter & James Cotton-** *Breakin' It Up, Breakin' It Down*; **Gary Moore-** *Close as You Get*; **Tab Benoit-** *Power of the Pontchartrain*; **Ana Popovic-** *Still Making History*; **The Paul Delay Band-** *The Last of the Best*; **Buddy Guy-** *Vanguard Visionaries*; **Jimmy Hall-** *Build Your Own Fire*; **Mannish Boys-** *Big Plans*; **Jimmy McIntosh-** *New Orleans to London (featuring Ronnie Wood and the Neville Brothers)*; **Dave Hole-** *Rough Diamond*; **James Blood Ulmer-** *Bad Blood in the City: the Piety Street Sessions*; **Various Artists-** *The Rough Guide to African Blues*; **Tinsley Ellis-** *Moment of Truth*; **Bryan Lee-** *Katrina Was Her Name*; **Darrell Nulisch-** *Goin' Back to Dallas*; **Carolina Chocolate Drops-** *Dona Got a Ramblin Mind*; **George Thorogood-** *Taking Care of Business*; **Carey & Lurrie Bell-** *Getting' Up: Live at Buddy Guy's Legends, Rosa's & Lurrie's Home*; **The Soul of John Black-** *The Good Girl Blues*; **Cures What Ails Ya-** *Laurie Morvan Band*; **David Olney-** *One Tough Town*; **Mississippi John Hurt-** *Vanguard Visionaries*; **Groundhogs-** *Who Will Save the World?*; **Duke Robillard-** *Duke Robillard's World Full of Blues*; **Jonas Fjeld, Eric Andersen, Rick Danko-** *One More Shot*; **Chris Caffery-** *Pins and Needles*; **Roy Buchanan-** *Messiah on Guitar*; **Fats Domino-** *Walking to New Orleans*; **Dr. John-** *Trader John's Crawfish Soiree*; **James Cotton-** *Vanguard*

Visionaries; **Harper-** *Day By Day*; **Imperial Crowns-** *Star of the West*; **Popa Chubby-** *Electric Chubbyland 1*; **Eli Cook-** *Miss Blues' Child*; **Elvin Bishop-** *Booty Bumpin'*; **Peter Karp-** *Shadows and Cracks*; **Mem Shannon-** *Live, A Night at Tipitina's*; **The Calvin Owens Show-** *Houston Is The Place to Be*; **Jorma Kaukonen-** *Stars in My Crown*; **Kara Maguire-** *Nobody's Girl*; **Ron Thompson-** *Resonator*; **Fathead-** *Building Full of Blues*; **Fruteland Jackson-** *Tell Me What You Say*; **Diana Braithwaite & Chris Whiteley-** *Morning Sun*; **Robert Jr. Lockwood with the Aces-** *Steady Rollin' Man*; **Eddie Cleanhead Vinson-** *Kidney Stew is Fine*; **Capricorn Rhythm Section-** *Alive at 2nd Street Music Hall....Tired of the same old blues?* Check out www.soulandbluesreport.com for a peak into the Southern Soul blues scene. **Festival Blues-** Here's a couple of Festivals to round out your summer or kick off your fall season: **Chesapeake Bay Blues Festival,** Annapolis, MD, August 4th and 5th; **San Francisco Blues Festival,** Great Meadow of Fort Mason on the San Francisco Bay, September 29-30; **Pocono Blues Festival,** Poconos, PA, July 27th -29th; **Pittsburgh Blues Festival,** Pittsburgh, PA, July 20-22. Closer to home, make sure to check out the Kalamazoo Valley Blues Association festival in downtown Kalamazoo on July 12th through the 14th where you can see **Rory Block, Watermelon Slim & the Workmen, Kara McGuire, Nick Moss & the Fliptops, Mitch Kashmar, Jackie Payne/ Steve Edmonson** and a host of others. That's it for this month. See ya!!

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WAYNE BERGERON

Plays Well with Others

CONCORD JAZZ

Trumpeter Wayne Bergeron, a first-call session player on the Los Angeles studio scene, fronts his own powerhouse big band on this 10-tune disc featuring one track with the legendary trumpeter Maynard Ferguson and another with West Coast tenor saxophonist legend, Pete Christlieb.

Bergeron recorded first as leader in 2003 (*You Call This A Living*). This is his follow-up big band project and features an array of tunes composed and arranged by others. While he can blast (in the upper register) through a tune like the set-launcher "Endless Torture," Bergeron can also deliver mellow solos such as on the ballad, "You Go To My Head." Other tunes include an uptempo "Georgia," a Latinate "Samba Brasileiro," a solemn "Requiems," a playful "You Hid What in the Sousaphone?," and, featuring Bergeron's muted trumpet solo, the cool swinging finale, "The Hipster."

Born in Hartford, Connecticut in 1958, Bergeron grew up in southern California. He's played with the bands of Maynard Ferguson, Gordon Goodwin's Big Phat Band, Bob Florence's Limited Edition, and bands led by Quincy Jones, Sammy Nestico, Bill Watrous and others.

Other than showcasing Bergeron's polished chops and creativity, this project promotes the fantastic big band charts that are available from the composers-arrangers. Skilled soloing and excellent section work from all the fine California studio players enhance the session. If you love modern big bands, you'll want to own this CD!

Nancy Ann Lee

SUGAR RAY

My Life, My Friends, My Music

SEVERN

Sugar Ray Norcia's new CD finds him backed by his long-time associates, Michael 'Mudcat' Ward, Neil Gouvin and Anthony Geraci with guests Duke Robillard, Monster Mike Welch, Greg Piccolo, Doug James, Carl Querfurth, and Bob Enos. It gives him a chance to be heard in both a jump blues vein (after all he was Roomful of Blues' vocalist for several years), a fifties Chicago blues vein and in some more intimate settings as well.

Norcia has established himself as a solid, strong vocalist and this recording is no exception, although his covers of *Oh, Babe*, and *I Like My Baby's Pudding* pale compared to Wyonnie Harris' definitive renditions. An amusing original, *Little Green Talking Frog*, is in a similar musical vein and Norcia is not afraid to handle a New Or-

leans ballad, *I Want To be With Her*, as well as the Andy Kirk (Pha Terrell on vocal) classic, *Until the Real Thing Comes Along*, although overshadowed by fifties renditions by Big Joe Turner and Jimmy Witherspoon (Spoon's rendition was recently made available on a superb Mosaic Selects reissue).

A certain imagination in backing is present on *Money Taking Mama*, with spare accompaniment led by Geraci's strong piano which evokes Tampa red and Big Maceo, followed by a nice reading of Rice Miller's stop-time *I Don't Know*.

An original gospel tune, *No Sorrow No More* has a Piedmont, Sonny Terry and Brownie McGhee flavor, while *Do You Remember* has him nicely handling a Big Maceo song, styling his vocal after the piano blues giant with Monster Mike Welch adding some nice acoustic guitar fills.

Its another engaging release from Sugar Ray and his friends, imaginatively programmed and with his originals mixed in with songs that have not been recorded to death. Not an essential release, but one that certainly will entertain many.

Ron Weinstock

DAVID 'FATHEAD' NEWMAN

Life

HIGHNOTE

The High Note Recordings by David 'Fathead' Newman certainly add to his considerable body of work that has been waxed. There are the tenor solos he added to Zuzu Bollin's Texas R&B guitar boogies, and his standout work with Ray Charles' band in the late fifties as well as many albums under his name including some for Atlantic while with Charles' Band.

Life is his latest disc and produced by Newman & Houston Person, Newman is the only horn on this date, playing alto, tenor and flute. Others on this session are Steve Nelson on vibes, David Leonhardt on piano, Peter Bernstein on guitar, John Menegon on bass and Yoron Isreal on drums. Its a session of classic songs and standards from the lovely opening ballad, *Girl Talk*, with some rhapsodic tenor to the closing rendition of John Coltrane's, *Naima*.

John Hicks *Life* is a brisk waltz with Newman switching to flute and is the only song that is not a ballad. Other numbers on which Newman displays his fluency on the flute are *I Can't Get Started*, and *What a Wonderful World*, the latter number being a wonderful interpretation of a song best associated with Louis Armstrong as he improvises off the lyrics, an approach that also characterizes his tenor playing on *Alfie* and his alto sax on *Autumn in New York*.

Other highpoints include lovely renditions of Duke Ellington's *Come Sunday*, and John Coltrane's lovely *Naima*.

Pianist Leonhardt did the arrangements including the pleasing voicings he provides Newman's horn along with the piano, guitar and vibes that enhance the performances.

Newman comes off as a ballad master with a terrific band here. It is certainly a wonderful disc to relax and listen too, although there may be some who some might wish a couple more numbers had been included with a brisker tempo.

Ron Weinstock

MARIE KNIGHT
Let Us Get Together:
A Tribute to Reverend Gary Davis
MC RECORDS

Fans of Sister Rosetta Tharpe may be familiar with the name Marie Knight whose alto could be heard with Tharpe's soprano and guitar on such records as *Up Above My Head*, *I Hear Music*, and *Didn't It Rain*. Knight participated in MC Records highly praised tribute to Tharpe, **Shout, Sister, Shout**. She is now featured on a stunning new MC records release, **Let Us Get Together: A Tribute to Reverend Gary Davis**.

The CD was produced by Larry Campbell, who played lead guitar and other instruments in Bob Dylan's Band from 1997-2004, and has played with numerous acts such as Paul Simon and Willie Nelson. In the early 1970s Campbell became obsessed with Rev. Gary Davis' music, and, as he shows on this release, is a marvelous guitarist in the Piedmont fingerstyle approach. His guitar is the foundation for Knight who still remains a vigorous vocalist that invests her renditions of *Lord I Feel Like Goin' On*, *I Belong To The Band*, *Samson & Delilah*, *I Am The Light Of This World*, *12 Gates*, and *Death Don't Have No Mercy*, with such fervor.

Perhaps her range is diminished a tad with age but her phrasing and delivery belies her age. Five selections are solo including *Lord I fell Like Goin' On* and *Samson and Delilah*, while several, including *I Am the Light of the World*, have a backing band that may get occasionally messy but do not detract from the exuberance and celebration. Catherine Russell contributes an effective backing vocal here while Kim Wilson adds harmonica in addition to the rhythm to *Twelve Gates to The City*, and *Death*

Don't Have No Mercy. The latter track is the recording's longest and Knight is compelling on this spellbinding performance that is perhaps the highlight of a truly excellent disc.

In addition, there is a short QuickTime video which gives Marie Knight a chance to tell us about herself and she is as vivacious as in her performances. Gary Davis' memory is served well by this disc that is also a reminder that the magnificent Ms. Knight is alive and very well. One of the best discs in any genre this writer has heard this year.

Ron Weinstock

BOBBY BROOM
Song and Dance
ORIGIN RECORDS

This 10-tune CD, Bobby Broom's sixth recording as leader, finds the guitarist interpreting jazz and pop standards and contributing three originals with bassist Dennis Carroll and drummer Kobie Watkins.

Broom's airy, mellow-sounding, mainly linear style allows his dynamic drummer to busy up with rim shots and cymbals work. But that doesn't overshadow Broom's brilliant interpretations of pop gems such as Lennon-McCartney's "Can't Buy Me Love," and older standards such as "Where Is Love" and "You and the Night and the Music." The guitarist approaches melody and improvisation with imagination on Jimmy Webb's "Wichita Line-man."

Broom, a New York native (b. 1961) who relocated to Chicago at age 23, has been based since 1999 with his trio at Pete Miller's Steakhouse in Evanston, Illinois. Their familiarity shows up in the way they address the wide-



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ranging fare on this outing. Inspired by Charlie Christian, Wes Montgomery and George Benson, Broom has been gaining fans since his 1981 recording debut. He spent most of the 1990s on the road with Dr. John before forming this trio.

Broom has absorbed Chicago blues (he's a member of the Deep Blue Organ Trio) and can excite a crowd with fiery playing at a live event. But you won't hear much of that on this CD. There are some stimulating moments, but they come well after the mid-point. Before then, Broom plays in a more pensive mode. *Nancy Ann Lee*

CANDYE KANE

Guitar'd and Feathered

RUF

Having once been forced to choose between suffocation and drinking a beer nestled between her massive breasts I can personally attest to the over the top adventure that marks a Candye Kane live show. Part burlesque side-show, part tent revival and full time blues extravaganza her shows are captivating from beginning to end.

As someone not the least bit hesitant to use all of her physical features to show the crowd a good time, you never know if she is going to pull a fifth of whisky from her cleavage, use her breasts to play the piano or simply lay down a lascivious look to go with her risqué lyrics about her various male and female lovers. Her seven prior discs plow much the same territory with cut after cut devoted to all

things sexual and to a celebration of her robust size. While it would be easy to consider her little more than a novelty act playing to the voyeur in all of us, (and there's nothing wrong with that) a careful listen to her discs reveals moments of serious reflection and calls for the empowerment of the underprivileged and disenfranchised. More importantly, even a casual listen to any of her releases reveals a wide breadth of vocal talent to go with her lyrics as she effortlessly moves from blues to swing to country and rock with a voice that can be sultry one moment and playful the next.

That same breadth of talent is fully present here but with a significant difference: this new release marks a decided move away from the sex goddess schtick to broader topics about religion, love, loss and self defeating behavior. Songs like *Goodbye My Heart* and *I'm Not Gonna Cry Today* reveal universal truths about pain and loss that would have gotten lost in the bawdy humor on earlier discs. While the changed lyrical focus is reason enough to give this disc a spin, the other story here is the impressive array of first call musicians lending their chops to this effort.

The core rhythm section of **Bill Stuve** (late of The Mighty Flyers) on bass and Kane's son, **Evan Caleb** on drums is joined by **Dave Alvin** on National steel guitar on the old-timey feeling, *Back With My Old Friends*, while **Bob Brozman** also takes the National steel for a spin on the timely, *Jesus and Mohammed*, where Kane and friends muse on the disappointment the two must feel at what is being done in their name.

Elsewhere, **Jr. Watson** bends the strings on *My Country Man* while **Ana Popovic** leads Kane through the cha cha groove of *I'm Lucky*. Also contributing fine licks are producer **Bob Margolin** as well as **Sue Foley**, **Kid Ramos** and **Popa Chubby**, who rips through the rocking *Crazy Little Thing* with an ease that suggests lots of time with the Sun Records catalog.

As impressive as this assembly of talent is, at the end of the day this is Kane's disc. Those that know nothing of her storied past or previous releases can embrace this as a fine new release by someone they've unfortunately overlooked in the past.

Long term fans can embrace this as a major moment in her evolution into an artist who doesn't have to use her size or bawdy wit to show she's the real deal. *Mark Smith*

OSCAR PETERSON & ELLA FITZGERALD

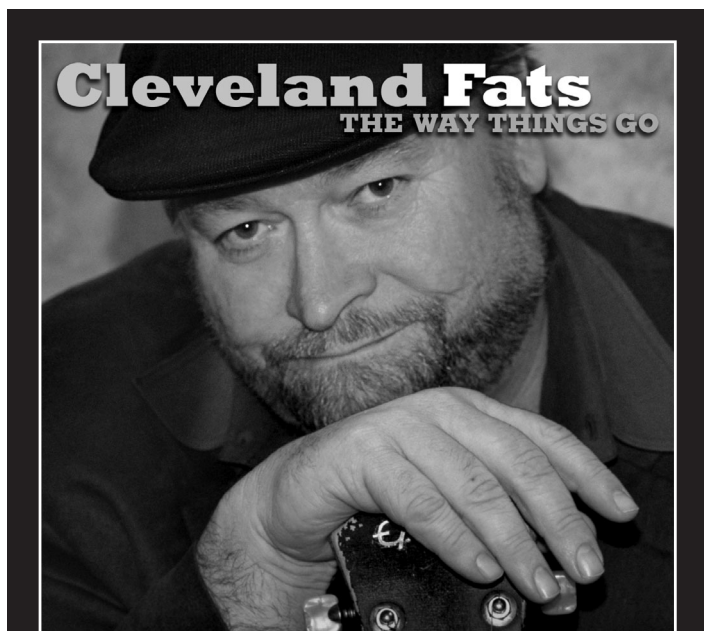
JATP Lausanne 1953

TCB

Volume 15 in the Swiss Radio Days Jazz Series features vocalist Ella Fitzgerald in a 1953 Jazz at the Philharmonic Tour performance with pianist Oscar Peterson, bassist Ray Brown, guitarist Barney Kessel, drummer J. C. Heard and, on one track with the band and singer, guests Lester Young (tenor sax) and Charlie Shavers (trumpet).

Eight of the 13 tunes feature Fitzgerald in top form. She delivers energetically and imaginatively scats on a brisk version of "Lady Be Good" and sings gems such as "Why Don't You Do Right," "You Belong To Me," "My Heart

jazz
blues



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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Stood Still," "St. Louis Blues," "Lester Leaps In," and a bouncy version of her trademark (first hit) number, "A Tisket – At Tasket."

Without Fitzgerald, Peterson's group performs five tunes: "The Surrey With the Fringe On Top," "My Heart Stood Still," "The Continental," "Oscar's Tune" and "The Man I Love." The musicians are in excellent form and you'll recognize some of the same swinging beats that characterized Ray Brown's later bands.

It was the idea of Norman Granz to team up these two gigantic personalities and it pays off. This album recorded by Swiss Radio captures one of the major stops on the JATP tour and provides some enjoyable listening.

Nancy Ann Lee

THE MANNISH BOYS

Big Plans

DELTA GROOVE

With a smorgasbord of blues players and styles, the main featured players on The Mannish Boys new CD are vocalists Finis Tasby and Johnny Dyer with support from the likes of guitarists Frank Goldwasser (Paris Slim) and Kirk Fletcher, pianist Leon Blue, bassist Tom Leavey and drummer Richard Innes with guest appearances from Jody Williams, Rick Holmstrom, Mitch Kashmar, Rob Rio and Larry Taylor.

There is a mix of covers and originals that are well performed. Certainly its a delight to hear the West Coast blues singing of Tasby whose world-weary sound adds to the appeal of his reworking Long John Hunter's *Border Town Blues*, while *I Get Worried*, is a moody late night T-Bone Walker blues with Kid Ramos laying in crisp T-Bone guitar runs.

Roy Hawkins' *Why Do Things Happen to Me?* is a charged rendition of the great West Coast singer who had the original *The Thrill is Gone*. Chicago singer Bobby Jones handles an original shuffle by bassist Leavey, *Mary Jane*, with producer Randy Chortkoff adding some Jimmy Reed-ish, high register harp, and there is a moody reworking of Howlin' Wolf's Memphis recording, *California Blues*, into a slow-drag blues with Fletcher taking lead on guitar and Kashmar adding some choice harp.

Johnny Dyer covers Muddy Waters' recording, *Just to Be With You*, and its well played if adding little to the original, while Leon Blue does Homesick James' *Got to Move*, with Goldwasser adding solid slide in the Homesick James vein as Leon Blue tinkles the ivories and delivers a strong vocal, again modeled on James' original.

Jody Williams recreates his *Groan My Blues Away*, with an amiable if unspectacular vocal, but his vocal on Chortkoff's *Young ... Tender* is more compelling against the atmospheric backing he receives. In contrast, Chortkoff's rendition of his *Mine All Mine* has too busy accompaniment and a weak vocal (certainly in comparison to the other performers here).

Even if much of this hardly original, it is delight to hear this done so well at a time with bluesy rock is seen by some as an innovation. While hardly essential, few blues lovers will have any complaints to acquiring this disc.

Ron Weinstock

THE PUPPINI SISTERS

Betcha Bottom Dollar

VERVE

The UK-based vocal trio, The Puppini Sisters, makes their fun-filled U.S. debut with this recording featuring their three-part harmony on 14 tunes.

Inspired by the animated 2003 French film *The Triplets of Belleville*, which received an Academy Award nomination, as well as the Andrews Sisters, the Puppini Sisters—Marcella Puppini (the group's founder), Kate Mullins and Stephanie O'Brien sing old-time standards and newer songs with backing from an array of (sometimes, Spike Jones-style) musicians.

They give sweet, fresh thrust to "Sisters," "Mr. Sandman," "Boogie Woogie Bugle Boy (From Company B)," "Java Jive," "Bei Mir Bist Du Schon," "Jeepers Creepers," and other tunes that receive their indelible marks, sometimes delivered with humor, such as "Tu Vuo Fa L'Americano." Their swinging, tightly-harmonized version of "I Will Survive," is alone worth the price of the album. They even cover the Deborah Harry classic, "Heart of Glass." An a cappella version of "In the Mood," caps off the album. As they have in live performances, they also play their own instruments (violin, melodica, accordion, and harp) on this recording.

Maybe you thought three-part harmony was dead.



Well, if it was, the Puppini Sisters bring it alive. I can't wait to hear their next album or catch them in a live performance! For more info about these charming canaries, check out their website at www.thepuppinisisters.com where you can hear samples of their music.

Nancy Ann Lee

DARRELL NULISCH

Goin' Back to Dallas

SEVERN

Darrell Nulisch, as some may know, was featured vocalist with Anson Funderburgh and the Rockets prior to Sam Myers, and many will be aware of his own recent recordings for Severn that were quite well received as Nulisch showed himself comfortable and convincing in a more urban blues vein. On his latest Severn disc, **Goin' Back to Dallas**, he has returned with 'a straight-out blues CD.'

He is backed by a solid quartet of guitarist Jon Moeller, keyboardist Kevin Anker, bassist Steve Gomes and drummer Robb Stupka on a set of interpretations of classic blues and idiomatic originals in the vein of the originals. This might be likened to some of the early Fabulous Thunderbirds in terms of the feel and making a strong personal statement in this vein.

There are a couple of solid covers of Sonny Boy 'Rice Miller' Williamson's *She's My Baby* and Too Young to Die, both sporting some nice harp in Miller's style; along with Oscar Boyd's *Too Much*, which is suggestive of Jerry McCain's *She's Tuff Enough*; James 'Thunderbird' Davis' *Blue Monday*, a nice modern minor key blues that was a hit for Z.Z. Hill; Jimmy Reed's *Shame, Shame, Shame*; Freddie King's *Play It Cool*; as well as Muddy Waters-styled original like *That's a Problem*, or the title track which is an original in the vein of Rice Miller.

Nulisch delivers his vocals cleanly and soulfully, and plays some terrific harp in various styles, showing a bit of Little Walter on the last named number, while the band is really tight. Guitarist Moeller is especially noteworthy here with his crisp and responsive playing throughout, but the band is terrific as well. Certainly a release that should appeal to blues fans everywhere as Nulisch has produced a marvelous release that delivers plenty of solid, entertaining blues.

Ron Weinstock

VARIOUS ARTISTS

We All Love Ella:

A Celebration Of The First Lady Of Song

VERVE

Tribute albums seem to be flowing around quite often these days, and one of the latest is this 13 song salute to the late, great Ella Fitzgerald, who would have turned 90 in April of this year.

This collection features 12 singers of varying ages and actual genres, but what they do have in common is a love for the First Lady. They cover material associated with Ella, performed often with a big band or orchestra backing. One diversion from that format is the wonderful duet version of "Dream A Little Dream," featuring Diana Krall and pianist Hank Jones. Some of the other high-

lights here come from Dianne Reeves, Lizz Wright (not surprisingly at all), a new voice named Ledisi, Etta James, and k.d. Lang with her very sweet version of "Angel Eyes." These particular artists succeed so nicely perhaps because they stay true to their own styles, some of which are very different from Ella's, while they interpret these songs extremely well. The other artist heard are Natalie Cole, Chaka Khan, Linda Ronstadt, Gladys Knight and Michael Buble. Unfortunately, I am working off an advance so I can tell you nothing about who is backing these singers – which is why we rarely review advances.

A very nice tribute to Ella, and I am glad to report that we don't have 12 singers scattering all over the place, as that would be very hard to take. That was reserved for Ella...and, thankfully, it looks like everyone pretty much understood that.

Bill Wahl

MARIA MULDAUR

Naughty, Bawdy & Blue

STONY PLAIN

The last several years have seen Maria Muldaur taking on everything from the love songs of Bob Dylan, *Heart of Mine*, to the Peggy Lee catalog, *A Woman Alone with the Blues* as well as torchy jazz, *Love Wants to Dance* and acoustic roots tunes, *Sweet Lovin' Ol' Soul* and *Richland Woman Blues*. While this wild stylistic journey would crush many an artist, it's all in a day's work for Muldaur who started her career playing old timey fiddle in jug bands and soon found herself on top of the pop world with the massive 1973 hit, *Midnight at the Oasis*. After that left field hit, Muldaur slipped out of the mainstream but continued to record disc after disc that mined the great American songbooks of blues, soul, gospel, jazz and ragtime. The early 90's found her connecting with the blues audience with a pair of releases on the now sadly defunct Black Top label, *Meet Me at Midnight* and *Louisiana Love Call*. Having made that connection, she forged full steam ahead on the wide ranging musical journey that brings her full circle on this release by taking a trip back to the free wheeling jazzy blues that first caught her ear during the folk revival that brought many like minded souls into her home stomping grounds of Greenwich Village. Joined by **James Dapogny's Chicago Jazz Band**, Muldaur applies her sultry voice to classics by mentor **Victoria Spivey**, *TB Blues* and *One Hour Mama* as well as blues pioneers such as **Maimie Smith**, *Down Home Blues*, **Sippie Wallace**, *Up The Country Blues* and *Separation Blues* (where she is joined by **Bonnie Raitt**), **Alberta Hunter**, *Early Every Morn*, and **Ma Rainey**, *Yonder Come the Blues*. In her capable hands, these well worn tunes remain as sexy and sassy as the title of this disc. Hip hop nation take note: it doesn't take explicit lyrics or profanity to steam things up. As any blues fan knows a well chosen turn of a phrase or a sly double entendre can be far more naughty and bawdy than telling it straight. Overall, this will likely find more favor amongst blue fans than some of Muldaur's other musical journeys.

Mark Smith

www.jazz-blues.com

EARL KLUGH
The Ultimate Earl Klugh
JACO PASTORIUS
The Ultimate Jaco Pastorius
MOSAIC

The various offshoots of jazz that bloomed in the '70s ultimately spawned a new pantheon of stars distinguishable from the established jazz "names" that may have tested the waters of fusion and "crossover" jazz; personalities that emerged purely from these new forms.

These well-considered, well-constructed collections showcase two of the most distinctive voices whose careers skyrocketed in those days.

The classically-grounded stylings of acoustic guitarist Earl Klugh have defined the identity of "smooth jazz" like few other sounds. Splendid technique, a light touch and an easy-on-the-ears melodic sense has served Klugh well commercially as is chronicled on tracks from his 1976 debut through the following two decades.

Though Stanley Clarke blazed the trail as the first *bona fide* superstar bassist in the world of fusion. His stardom was arguably eclipsed by that of the phenomenal, and ultimately tragically-fated Jaco Pastorius. His touch on the Fender bass created a voice for that instrument that was nothing short of transcendent and is yet to be truly matched. Like the Klugh disc, this one provides an ear-opening cross-section of Pastorius' meteoric time on the planet, favoring his solo work over his well-documented Weather Report stint and wisely includes a taste of his work with Joni Mitchell.

Mosaic is to be applauded for the crafting of these releases which speak well for any others they may release in this series.

Duane Verh

BIG JAMES MONTGOMERY

Now You Know
JAMOT MUSIC

Another Pocono Blues Festival discovery was Chicago singer-trombonist Big James Montgomery, who has played in the bands of Little Milton, Albert King and Buddy Guy along with being a member of the Chicago Playboys, Johnny Christian's band. Big James took over the Chicago Playboys, after Christian passed, continuing his friend and mentor's legacy, along with saxophonist Charlie Kimble, who like Big James was a member of Christian's Band.

The other current Chicago Playboys are guitarist Mike Wheeler, drummer Cleo Cole, keyboards and vocals from Joseph Sylvester Blocker, and bassist Larry Williams. Having played together for several years, the band has developed into a tight band, rooted in blues and funk which are blended together with the result sounding like a natural blend of influences, going deep into the blues while keeping the party going with irresistible grooves. Big James' third and latest album is **Now You Know**, which is a mix of originals and some choice covers of some blues and soul classics.

Big James and the Chicago Playboys open up with a hot funk groove as he shouts the title track out about

having a Playboy Party and being around spreading the news and singing the dirty blues as if one did not know before "Now You Know." This is not a unique theme as a number of the self-penned songs here are about singing and playing the blues while playing homage to those who came before him, including *Da Blues*, a slow blues (melodically not far removed from *St. James Infirmary* with James taking a solid trombone solo. *Rhythm King*, with its emphatic driving groove is another song with a lyric about playing the lowdown dirty blues and paying one's dues, "I wanna tell you I am Rhythm King, going from town Doing My Thing," shouting out a litany of rhythm kings from Robert Johnson, Howlin' Wolf, Elmore James, Johnny Christian, and OV Wright, before forcefully singing "Big James, I am a rhythm king." Another song that celebrates that *Chicago Is Da' Home 4 Da' Blues*.

Not every song is so focused on the blues. There is a nice rendition of Albert King's *Angel of Mercy*, while *Gone 4 Good* is a strong rendition of an Oscar Perry song that Johnny Adams recorded on his last recording. Big James lacks the Tan Canary's voice but brings so much heart and presence to his performances that he wins the listener over. *4 Life* is an original soul ballad where Big James tells his woman he's gonna love her for life, and while he's out playing his music he is not going to stray from her, which is followed by a nice rendition of Toussaint McCall's classic *Nothing Takes the Place of You* titled here *Nuthin' Takes Da' Place of U*, with him taking the solo.

Throughout the band is terrific and they get to close things out with a funky dance number *We Ain't Through Yet*. While there is much funk here, this CD is rooted deep in the blues and with the tight grooves and heartfelt singing and solid playing, it should have definite appeal to many. This may be hard to find so you should check Big James Montgomery's website, www.bigjames.com.

Ron Weinstock

PAQUITO D'RIVERA QUINTET?

Funk Tango

PAQUITO RECORDS/SUNNYSIDE

On the first release of his new self-produced imprint, Paquito D'Rivera (alto saxophone, clarinet) leads an exhilarating session featuring an array of musicians in various configurations. Don't be confused by the question mark after the group's name. It's supposed to be there. D'Rivera claims it indicates that his usual working quintet comprising a rhythm section fronted by two horns (a format that the saxophonist has favored in the past) is augmented with additional musicians, depending upon the music to be played, to become an "extended quintet."

Valve trombonist Diego Urcola makes his recording debut, nicely augmenting the front line on some tracks. The session combines upbeat modern pieces with lovely numbers such as "Final Waltz," an Urcola composition that features Paquito's clarinet and Urcola's valve trombone improvisations. Other highlights include "Revirado," a tune by Astor Piazzolla that adds Hector del Curto's exquisite bandoneon improvisations and "La Yumba-Caravan," a catchy modern number that throbs with an underbeat and features Urcola's hot trumpet inventions.

Urcola again triumphs with his trombone playing on D’Rivera’s composition, “Como un Bolero.”

At times, the October 2006 studio set seems uneven, indecisively bouncing from modern to antiquity. Yet, the project as a whole demonstrates the extent of D’Rivera’s talents as well as his leadership capabilities. Musicianship is excellent throughout.

Nancy Ann Lee

GARY MOORE

Close As You Get

EAGLE

Belfast-born guitar wiz Gary Moore has solid credentials in ‘70’s rock (Thin Lizzy) and prog/fusion (Colosseum II), but his rep has since thrived in the blues-rock universe. A solid technician whose blues touch is reliably stoked by rock power, Moore is also vocalist enough to carry the load for the duration of a disc.

On *Close As You Get* Moore splits his time between rockin’ blues, both original and reworks (“Checkin’ Up On My Baby”, “Eyesight To The Blind”), and moody ballad fare. A standout of the latter variety is “Evenin’”. Moore’s backup is basic and strong, highlighted by tasty-sounding harp work from Mark Feltham. Guitar fans please take note.

Duane Verh

MUSHROOM WITH EDDIE GALE

Joint Happening

HYENA

The disc’s title and vintage mind-expanding poster artwork provides some strong hints, or is “hits” more appropriate? While trumpeter Eddie Gale’s soaring sonics may suggest Miles-era fusion at first, things soon take a retro turn. The trancey, pulsating atmosphere cooked up by this foursome and friends evokes the uninhibited free-form atmosphere of the psychedelic ‘60s and the sort of fare—part free-jazz and part stoner-rock—that found its way on to that most maverick of record labels, ESP-Disk.

This is improvisation showing small concern for convention and heavy on incense-laced atmosphere. Much of the latter comes courtesy of keyboardist Matt Henry Gunitz whose arsenal includes such venerable axes as the Mini-Moog and the Mellotron.

If not “everyday” music, *Joint Happening* can be a fun and bracing mental tonic, guaranteed to clear out the cobwebs deposited by some of that contemporary jazz muzak.

You may want to break out the lava lamp. *Duane Verh*

DUKE ROBILLARD

World Full Of Blues

STONY PLAIN

For those who gripe they don’t get enough bang for their buck when buying music nowadays, here’s one release that should close the complaint department until further notice.

World Full Of Blues is a double disc set with a single disc price and the basic wish list of every kind of blues-related style Rhode Island guitarist Duke Robillard ever wanted to record. Having gone from Roomful Of Blues

to the Fabulous Thunderbirds to Robert Gordon to numerous sessions, Robillard has been an audio sponge of every style you could find out there on the planet.

Armed with a horn section, jump blues is first on the plate via the original “Jump Blues For You,” before “Everything Is Broken,” a cover from Bob Dylan’s 1989 release *Oh Mercy*, appears. Having improved on Dylan’s version, Robillard then has a go at T-Bone Walker’s “Treat Me So Lowdown” as Sugar Ray Norcia throws some harp work into the next two cuts presented, “Slam Hammer” and “You’re Killin’ Me Baby.”

Switching gears, we get a Booker T & The MG’s instrumental, “Slim Jenkins Joint,” plus Robillard’s Motown tip of the hat, “Sweet Thing,” a first cousin to Marvin Gaye’s “You Are A Wonderful One.” Robillard also does a tribute to B.B. King’s style of playing during “Gonna Get You Told,” while Robillard’s version of Bo Diddley’s “Who Do You Love” stays true to the original gospel take verses the famous drum beat we’ve come to know and love. Robillard channels Tom Waits’ too-much-cough-syrup voice during the latter’s “Low Side Of The Road,” and the finale is an improvised instrumental, “Stretchin’,” as Robillard gave Lonnie Gasperini’s Hammond organ a head start and then caught up to him a couple laps later.

Since Robillard is borrowing from Marvin Gaye, I get to borrow from Sam Cooke now as buying this would let you know “what a wonderful world this could be.”

Peanuts

DVDs

WEATHER REPORT

Live At Montreux 1976

EAGLE EYE MEDIA DVD

By design or otherwise, there’s something of a Weather Report revival going on: Joe Zawinul’s recent big band tribute to his & Wayne Shorter’s ground-breaking fusion outfit, plus last autumn’s CD/DVD anthology and now another DVD concert reminds us what a unique, inventive and formidable crew they were.

Recorded at the ‘76 Montreux Jazz Festival, WR was between the *Black Market* and the landmark *Heavy Weather* albums with the lineup here that would cut the latter title. Besides Zawinul, Shorter and their then newly found show-stealing bassist Jaco Pastorius, the group was driven underneath by drummer Alex Acuna and percussionist Manolo Badrena. And the rhythm section earns its keep on a solid set highlighted by material from *Market* including “Elegant People”, “Barbary Coast” and “Cannon Ball”. Pastorius offers up a surprisingly introspective solo feature and the co-leaders reliably deliver focused, well-crafted solo work.

On the visual side, other than the occasional attempt at a clever, angular shot, the direction is rather good at seeking out the better emotional expressions of the moment. Most of these come courtesy of the percussion team but of course Jaco was *always* this group’s stage star.

Duane Verh

SANTANA

Hymns For Peace
Live At Montreux 2004
EAGLE EYE MEDIA DVD

Carlos just keeps on coming up with new projects and we end up getting treated to one fine DVD after another. On the heels of his 3 disc set *Blues at Montreux*, and the Carlos Santana/Wayne Shorter *Montreux* DVD and CD releases, this brand new 2-disc set is another feather in his now trademark cap.

The theme for the concert is not hard to figure out. The key word here is "peace," and all the songs are related in that respect. The star-studded opener is a Mongo Santamaria song, which is best known through Coltrane's recordings, "Afro Blue," with the New Santana Band joined by such luminaries as Wayne Shorter and Ravi Coltrane on saxes, Santana and John McLaughlin on guitars, and Chick Corea and Herbie Hancock joining the NSB's own Chester Thompson on keyboards. Angelique Kidjo joins in on vocals for the rest of Disc 1, along with a few other singers who come onstage, namely Barbara Morrison, Patti Austin, Sylver Sharp and vocalist/percussionist Idrissa Diop. You'll Also hear a Bob Marley Medley of "Exodus/Stand Up," Bob Dylan's "Just Like A Woman," Marvin Gaye's "What's Going On" plus "Blowin' In The Wind/A Place In The Sun," "Adourna" and "Redemption Song."

Disc 2 includes such songs as "Why Can't We Live Together," featuring Steve Winwood, "Let Us Go Into The House Of The Lord," Joe Zawinul's "In A Silent Way" (from the Miles Davis album of the same title and often miscredited to Miles), the Santana classic "Jingo" and Coltrane's "A Love Supreme." I was never aware that Santana had a son, but Salvador Santana makes some appearances in this concert and does a wonderful job playing acoustic grand piano on the sweet ballad "Light At The End Of The Tunnel" in a quartet setting with Coltrane's son, Ravi, who has matured quite well over the years since I first heard him with Elvin Jones. In all, there are 10 chapters on disc 2, with two being 2-song medleys. Disc 2 also contains three bonus tracks, Bob Marley's "One Love," John Lennon's "Imagine" and "Give Peace A Chance," the latter, done in an urban/rap context.

Needless to say, with the calibre of musicians onstage and the choice of songs, this is a wonderful concert I'm sure I'll be visiting many times again. And, while Carlos does get a lot of playing time, he pretty much shares the time quite evenly with his extensive entourage.

Keep in mind that although there are some high-power jazz names here, and a few well-known jazz songs are featured, this is not a jazz concert. Let's just say it is a "music concert," and the singers are actually heavily featured. In short, a very fine concert with an important theme.

Bill Wahl

THE JAZZ O'MANIACS

Sunset Café Stomp
DELMARK DVD OR CD

Organizers of the Annual Tribute to Bix, conduct a bus tour of sites associated with early Chicago Jazz as part of the event. One of the stops is Meyers Ace Hardware, which at one time housed the Sunset Cafe which presented Carroll Dickenson's Big Band featuring Louis Armstrong. Later it housed the Grand Terrace whose house band was the Earl Hines Big Band that made the transition from swing to bop. In the fifties it was a nightclub with music by Sun Ra.

Here the bus tour stopped for a visit and a performance by the Jazz O'Maniacs, an 8-piece band that has been celebrating the music of Louis Armstrong and his contemporaries for decades. Delmark has issued **Sunset Cafe Stomp** as a CD and a DVD, both capturing this traditional jazz band playing at Meyers Hardware and also at the Tribute to Bix. The CD is programmed differently from the DVD. The CD features 11 selections from the Tribute to Bix and closes with one live track from Meyers. The DVD opens with the bus tour arriving and tour members and the band entering Meyers and then the band sets up among the housewares to play four songs (three not on the CD) before shifting to performances from the Tribute to Bix. As noted, much of the repertoire is taken from Louis Armstrong's recordings with the Hot Five and Seven and his earlier big band recording as a leader. They are enthusiastic interpreters of these music who attempt to recreate the style of jazz that marked the originals. Instead of drums, the percussionist plays a washboard, and on the DVD, the playing of the washboard has a visual appeal. Fortunately his playing is generally tasteful and avoids being simply a novelty and the renditions of such classics as *Weary Blues*, *Drop That Sack*, *Gully Low Blues*, and *Georgia BoBo*, have plenty of fire to them.

These discs will appeal to fans of traditional jazz.

Ron Weinstock

Other Good Stuff!

LEONARD COHEN

The Songs OF Leonard Cohen
Songs From A Room
Songs Of Love And Hate

ANJANI

Blue Alert

COLUMBIA/LEGACY

Poet/singer/songwriter Leonard Cohen is one of those artists that people who are aware of him have a definite opinion of as a singer...they either really like him or they really don't. But regardless, not many can deny that he

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can write some fine songs. In celebration of his 40th anniversary, Columbia/Legacy has just reissued Cohen's first three albums with previously unreleased bonus tracks. They have also reissued the recent album of his protege, Anjani, along with a bonus DVD.

I happen to be one of those who has always liked Cohen. If you fall into that category, you may be interested in picking up one of these albums with updated sound quality. **The Songs Of Leonard Cohen**, from 1967, features the classics "Suzanne," "Sisters Of Mercy," "Hey, That's No Way To Say Goodbye" and "So Long, Marianne." Unreleased bonus tracks added to the original 10 songs are "Store Room" and "Blessed Is The Memory."

Songs From A Room, released in 1969, also has 10 original songs and two bonus tracks. Some of the titles heard here are "Bird On A Wire," "Story Of Isaac," "You Know Who I Am" and "Seems So Long Ago, Nancy." The bonus tracks are alternate versions of "Bird..." and "You Know..."

The next year he released **Songs Of Love And Hate**, which included "Avalanche," "Famous Blue Raincoat," "Joan Of Arc" and "Dress Rehearsal Rag" among the eight tunes. The lone bonus track is an early version of "Dress Rehearsal Rag." Already his voice is beginning to deepen. On his recent albums his voice is *really* down there...like in the sub-basement.

Cohen's Hawaiian protege Anjani (Anjani Thomas) sings and plays piano in his band, and has been with him since the mid-80s. We reviewed her debut Columbia album, **Blue Alert**, last year. She co-wrote the songs with Cohen using poetry she found in his apartment and ended up recording them with Cohen producing. Her beautiful voice and piano deliver some very pleasurable listening, very much in the Cohen vein of course, though quite jazzy. It is very different than her previous independent CDs (and, oddly, her voice is lower too). The new issue includes a short DVD with music videos, interviews and recording footage. Be sure to get this new 2007 release as it is the same price as last year's single disc album.

Bill Wahl

books

CHASIN' THE BIRD: THE LIFE AND LEGACY OF CHARLIE PARKER

by Brian Priestly
OXFORD UNIVERSITY PRESS

British musician and writer Brian Priestly has contributed a valuable addition to the literature on Charlie Parker, **Chasin' the Bird**. Reworking a short book he wrote in 1984, Priestly has provided a concise biography of the great jazz artist focusing on his musical evolution and provides an overview on the various events in his life. There is considerable merit to Priestly's concise treatment which details the facts of Parker's life rather than going into various accounts with focus being on the sources and growth of his music and his professional relationships. Of the eight substantive chapters, six chronicle his life, one goes into some technical detail into

Parker's music and the final chapter deals with the aftermath of his life, his influence, legacy and the body of available recordings of his music.

The fact that the technical musical analysis is limited to one chapter means that this book will be highly accessible, even for those with little formal musical background. When you includes the near sixty page discography of all of Parker's recordings, you have not only a valuable guide to his life and music, but also an important reference of his recordings, that will belong in many jazz libraries.

Ron

Weinstock

FOOTPRINTS: THE LIFE AND WORK OF WAYNE SHORTER

by Michelle Mercer

JEREMY P. TARCHER/PENGUIN

At the Hollywood Bowl not too long before he passed, Miles Davis told Wayne Shorter, "You know, you need to be more exposed." A rather intriguing comment about Shorter who certainly has had a most distinguished career in jazz as a musician, a composer and a person. Shorter was a central figure in the bands of Art Blakey & the Jazz Messengers and the second great Miles Davis Quintet, before forming Weather Report with Joe Zawinul, and then having the fruitful partnership with Brazilian singer, Milton Nascimento, and in more recent years leading his own highly regarded group. Throughout this tenure, he has enriched the jazz corpus with such classic compositions as *Africaaine*, *Native Dancer*, *Lester Left Town*, *Footprints*, *Delores*, *E.S.P.*, *Infant Eyes*, *Neferiti*, *Mysterious Traveler*, *Super Nova*, and *Speak No Evil*, to list a few. At the same time, Shorter's playing, which fortunately is fairly well documented, shows him to be one of the great saxophonists of the past few decades and certainly one who may have shown influence from John Coltrane, but certainly had developed his own approach.

Michelle Mercer was fortunate enough to get Wayne's cooperation in writing her biography and overview of his music, **Footprints: The Life and Work of Wayne Shorter**. Not only was she able to interview and spend time around Shorter, but this also enabled many of Shorter's associates to cooperate with her. Shorter is not the simplest interviewee, and as Herbie Hancock notes Shorter does not simply answer questions, he reacts. "Reactions, not just answers, that are chock-full of wisdom. In his jovial way, and with an innately uncanny sense. Wayne says what a person needs to hear in order to expand himself."

As Ms. Mercer notes in her introduction, getting to write this biography involved more than simply charting the events of Wayne's life, which she does. It involved being around him and realizing his still evolving life and career.

Growing up in Newark, Wayne was fortunate to have a mother that nurtured his creative whims which included an early display of artistic talent and allowed his imagination to flourish., as well as be critical of social norms and institutions, and in their neighborhood where some of the immigrant families were less fortunate than the Shorters, his parents pointed this out "to discourage racial stereotyping and encourage self-reliance." Then he

went to Arts High whose alumni include Sarah Vaughan, Melba Moore, Connie Francis and Woody Shaw where his artistic bent was encouraged and while there discovered music, namely bebop, which led him to develop an interest in playing music at the age of 15.

Perhaps a late beginner, nevertheless Shorter quickly picked up the technical aspects of music, including reading quickly, and started playing in local bands and going to New York University as a music education major while still playing and starting to compose, and playing the Palladium on a bill with Tito Puente who recalled to Wayne years later how Wayne's band from Newark had kicked his band's ass.

He met and started working with Horace Silver, and later met John Coltrane, with whom he would practice together, and then begin a friendship with Joe Zawinul. While with Maynard Ferguson, he was recruited by Art Blakey to replace Hank Mobley, where his talent a saxophonist and composer blossomed. It was one of the great editions of Blakey's Band with Lee Morgan on trumpet. While with Blakey, some called him a Coltrane clone but Sonny Rollins noted that while Wayne liked Trane and himself, he was innovative himself and it came out in how he constructed his solos, "He was an honest boy and a real player."

With Blakey he introduced such songs as *Lester Left Town* and *Africaine*. With Blakey, he toured Europe for the first time and the closing concert in Paris featured several expatriates including Bud Powell who sat in with the Messengers.

Afterwards Powell, Blakey and others socialized, but Wayne went back to his room, drinking some wine and work on some tunes. At 3 A.M., there was a knock on the door, and opening it he was surprised to see Bud Powell, not Lee Morgan or Walter Davis, who came in and asked Wayne to play something. Wayne launched into *Dance of the Infidels*, after which Bud thanked him and left, an event that stuck in Wayne's mind like other encounters he had with famous jazz legends.

The time with Blakey was the first major exposure of Shorter's talents and contemporaneous with his first recordings as a leader on Vee-Jay, which have been followed over the past few decades by his tenure with Miles Davis in Davis' Second Quintet, and contemporaneous with his Blue Note releases like *Speak No Evil*, and *Super Nova*.

Then with long-time friend Joe Zawinul he was an integral part of perhaps the greatest fusion band, Weather Report, where he focused on soprano in order to be heard. Then there was the V.S.O.P reunion at the 1976 Newport in New York Jazz Festival and the accompanying tour, and after a number of years he recorded his first solo album in years and introduced the United States to the remarkable Milton Nascimento, and on to later gigs with Joni Mitchell and a tour with Carlos Santana, to his present band.

Mercer chronicles the life as well as the personal evolution of Shorter as he adapted and became committed to Buddhism attempting to balance the religion's demands to the conflicting demands of a musician's life, his marriage to Ana Maria, his ailing first child Isak whose brain damage may have been as a result of a vaccination and

the devotion of the family to the child, sheltering Tina Turner through the worst of her times with Ike at the point where she finally broke away and went on her own, and when Ana Maria changed flights to meet him in Europe and boarded the tragically fated Flight 800 in 1995.

This rather sterile description of the book fails to convey the richness of the narrative. **Footprints** doesn't describe Wayne's compositions in technical detail but conveys a sense of the recordings and his playing. More importantly it conveys the complexity of his person and his relationships.

The book opens and repeats in the narrative Wayne going backstage to meet Miles Davis at one of Miles' last, if not the last, performances, and after others were sent out, being told he needed to be exposed. Shorter has never had a flamboyant personality and while sometimes shy, he has always been thoughtful and caring and has known when to say things.

Fortunately he continues to expose himself as he plays and bring us his magic in performance and on record. **Footprints** includes 19 pages listing Wayne's compositions and the first recordings (if they were recorded) of the composition.

One wishes there had been a discography of Wayne's recordings, but that probably would have been a book in itself. **Footprints** was a fascinating and enlightening read that will be hard to stop reading at times, and like I often do after being engaged with the book has led me to reexamine Wayne's musical legacy.

Ron Weinstock

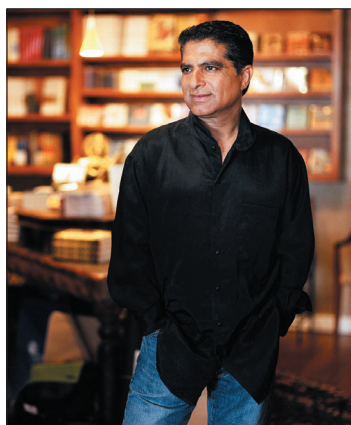


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