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PREVIEWED

**New Orleans Jazz
& Heritage Festival**

Ponderosa Stomp

jazz & blues report

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On the Cover

The Pinstripe Brass Band - and to the right, Wolfman Washington - performing at a previous New Orleans Jazz & Heritage Festival

Photos by Ron Weinstock



"Buffalonus"

Our original mascot from the early Buffalo Jazz Report days - mid '70s. He is older now, but global & still very cool!

New Orleans Jazz & Heritage Festival

A Preview By Ron Weinstock

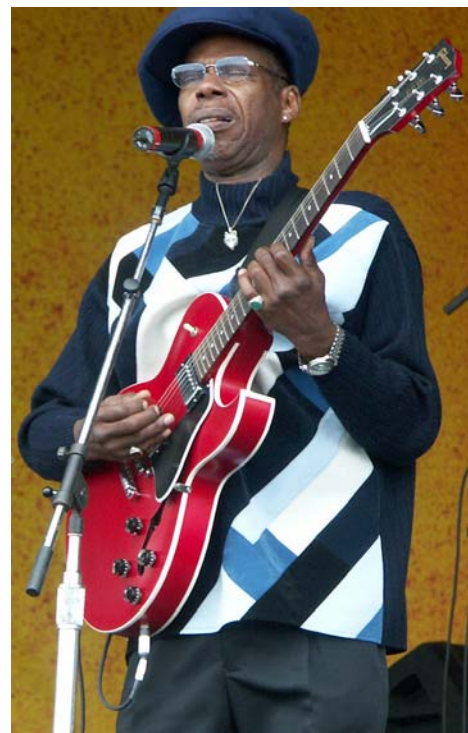
39th JazzFest Presents Rich Musical Gumbo April 25-27 and May 1-4

In 1970, the first New Orleans Jazz Festival and Heritage Fair took place at the legendary Congo Square (now Armstrong Park).

Back in April, 1970, Mahalia Jackson returned to her hometown to appear at the first New Orleans Jazz & Heritage Festival. "While attending the Louisiana Heritage Fair in Congo Square ..., she and Duke Ellington, who also appeared at the event, came upon the Eureka Brass Band leading a crowd of second-line revelers through the Festival grounds. George Wein, producer of the Festival, handed Ms. Jackson a microphone, she sang along with the band and joined the parade...and the spirit of JazzFest was born." A spontaneous, momentous scene—this meeting of jazz and heritage—still stands a stirring symbol of the celebration that has become a cultural force.

George Wein, the impresario behind the Newport Jazz and Folk Festivals, was chosen to put together the Festival in 1970. "Wein's concept of the Louisiana Heritage Fair—a large daytime fair with multiple stages featuring a wide variety of indigenous music styles, food booths of Louisiana cuisine, and arts and crafts booths, along with an evening concert series—formed a construct that would prove vastly appealing and enduring."

The first festival presented, in addition to Mahalia Jackson and Duke Ellington, Pete Fountain, Al Hirt, Clifton Chenier, Fats Domino, The Meters, The Preservation Hall Band and others, plus parades every day with The Olympia Brass Band and Mardi Gras Indians. About 350 people attended the first festival, about half the total number of musicians and participants. However, Congo Square proved too small



Wolfman Washington performing at the 2004 New Orleans Jazz & Heritage Festival

Photo by Ron Weinstock

to accommodate the 1971 Festival and it moved to the New Orleans Fair Grounds and Race Track in 1972 where it has been held every year since.

Starting the Festival, Wein hired Quint Davis and later Allison Miner to work on the event. Davis became the main force behind the festival while Miner, who passed away in 1995, made numerous contributions including creating the Musical Heritage Stage, which was renamed in her honor. Miner was especially concerned with retaining its focus on New Orleans and Louisiana Culture and not major international music acts, although as the years have gone by and the need for such festivals to have large corporate support, the mix of local and major performers remains an uneasy relationship.

The Festival has grown to become one of the major musical events in the world with hundreds of thousands attending. In 1976 the Festival expanded to two weekends (in 1979 it was scheduled for three weekends to celebrate its tenth year, but one weekend was canceled because of the weather), and for the first time since Hurricane Katrina, the Thursday has been added to the Festival's second weekend.

Over its 38 years, JazzFest has showcased most of the great artists of New Orleans and Louisiana of the last half century: Professor Longhair, Fats Domino, The Neville Brothers, Wynton Marsalis, Dr. John, Branford Marsalis, Harry Connick Jr., Ellis Marsalis, The Radiators, Irma Thomas, The Preservation Hall Jazz Band, Allen Toussaint, Buckwheat Zydeco, The Dirty Dozen Brass Band, Better Than Ezra, Ernie K-Doe, Vernel Bagneris, The Zion Harmonizers, Beausoleil and many others.

It has also included a wide mix of internationally renowned guests, among them: Aretha Franklin, Miles Davis, Bob Dylan, Ella Fitzgerald, Dizzy Gillespie, Santana, Sarah Vaughan, Paul Simon, Jimmy Buffett, Max Roach, B.B. King, Dave Matthews Band, Patti LaBelle, Tito Puente, the Allman Brothers Band, Joni Mitchell, Al Green, Linda Ronstadt, Lenny Kravitz, Sonny Rollins, Bonnie Raitt, James Brown, Celia Cruz, Stevie Ray Vaughan, Hugh Masekela, Cassandra Wilson, Willie Nelson, The Temptations, Burning Spear, Van Morrison, LL Cool J, Abbey Lincoln, Erykah Badu, Dave Brubeck, Gladys Knight, Youssou N'Dour and many, many others.

This year's JazzFest will be at the Fair Grounds, Friday April 25-27 and May 1-4. Again it has a lineup of some of the greatest names in music, including several pop superstars making rare JazzFest appearances. In a press release the Festival announced an impressive lineup and it seems appropriate to provide a selective listing of performers for each day:

Friday, April 25: Roger Plant & Alison Krauss, Burning Spear, Buckwheat Zydeco, Tab Benoit, Big Sam's Funky Nation, Leo Nocentelli's "Rare Gathering" feat. Bernie Worrell, Doug Wimbish & Will Calhoun, Dwayne Dopsie & the Zydeco Hellraisers, Barbara Lynn, James Rivers, Susan Cowsill Band, J. Monque'D Blues Band, Pastor Sean T. Elder & the Mt. Hermon BC Praise Delegation Choir, Creole Wild West and Semolian Warriors Mardi Gras Indians, and Hazel & the Delta Ramblers ...

Saturday April 26: Dr. John, Billy Joel, The Count Basie Orchestra feat. Patti Austin, Cowboy Mouth, James Cotton, Jon Cleary & the Absolute Monster Gentlemen, Wayne Tups & Zydecajun, Walter "Wolfman" Washington & the Roadmasters, Harlem Blues and Jazz Band w/ guest Gunhild Carling, Ponderosa Stomp Revue feat. Tammy Lynn, Archie Bell, Roy Head, and Dennis Binder, Big Jay McNeely, Warren Storm w/ Willie Tee & the Cypress Band, NewBirth Brass Band, Astral Project, Davell Crawford Singers, Rosie Ledet & the Zydeco Playboys, Eddie Bo, Brass Band, Germaine Bazzle, Tribute to George Lewis feat. Dr. Michael White and Tommy Sancton, Tribute to Wilson "Willie Tee" and Earl Turbinton, Rockie Charles & the Stax of Love, Carol Fran, The Original Last Straws, Tyronne Foster & the Arc Singers, Young Tuxedo Brass Band, Golden Comanche and Chief Iron Horse & the Black Seminole Mardi Gras Indians, Connie

Jones' Crescent City Jazz Band...

Sunday April 27: Irma Thomas, Tim McGraw, Al Green, Elvis Costello and Allen Toussaint, Cassandra Wilson, Delbert McClinton, Del McCoury Band, Pete Fountain, Voice of the Wetlands All-Stars, Jeremy Davenport, Rockin' Dopsie & the Zydeco Twisters, Hot 8 Brass Band, Big Chief Monk Boudreaux & the Golden Eagles, BeauSoleil avec Michael Doucet, Nicholas Payton, Davell Crawford's New Orleans R & B Orchestra, Dolemite, Tim Laughlin, Little Freddie King, Jesse McBride, Leroy Jones, Larry Garner with Henry Gray, Willis Prudhomme & Zydeco Express, Kenny Bill Stinson, Golden Star Hunters Mardi Gras Indians, David Egan, Lars Edegran's New Orleans Ragtime Orchestra, Furious Five, Paulin Brothers Brass Band, Lionel Ferbos & the Palm Court Jazz Band, VisionQuest Chorale feat. Maurette Brown Clark, N'Fungola Sibo West African Dance Company, Ninth Ward Navajo and Cherokee Hunters Mardi Gras Indians, ...

Thursday May 1: Randy Newman, Widespread Panic, Kermit Ruffins & the Barbecue Swingers, Bettye LaVette, Gene "Duke of Earl" Chandler, Deacon John, Donald Harrison, Carolina Chocolate Drops, Bonerama, Luther Kent & Trickbag, Porter- Batiste-Stoltz, Steve Riley & the Mamou Playboys, C.J. Chenier & the Red Hot Louisiana Band, Johnny Sketch & the Dirty Notes, The Lee Boys, Fredy Omar con su Banda, Maurice Brown, Lafayette Rhythm Devils, Kirk Joseph's Backyard Groove, Creole Zydeco Farmers, Walter Payton & FilÉ Gumbo, Music Makers' Relief Foundation's Blues Review featuring Boo Hanks, Macavine Hayes and Eddie Kirkland, Hot Club of New Orleans, Topsy Chapman's Tribute to Dinah Washington, John Ellis feat. Jason Marsalis, Mem Shannon & the Membership, New Orleans Rhythm Conspiracy, Ernie Vincent & the Top Notes, Panorama Jazz Band, Mighty Chariots of Fire, John Lee & the Heralds of Christ, Mark Braud, Joe Torregano, God's House Westbank Cathedral Choir, TBC Brass Band, Tony "Oulabula" Bazley & the Kickers, Hawk and Geronimo Hunters Mardi Gras Indians, David & Roselyn, Second Mt. Carmel Voices from the Mount Choir, Basin Street Sheiks...

Friday May 2: Art Neville, Stevie Wonder, John Prine, John Hammond, Trombone Shorty & Orleans Ave, Marva Wright & the BMWs, Terence Blanchard & the Louisiana Philharmonic Orchestra, Papa Grows Funk, Zigaboo Modeliste, The Jackson Southernaires, The Lee Boys, The Bad Plus, John BouttÉ, Soul Rebels, Jumpin' Johnny's Harmonica Revue, Coco Robicheaux & Spiritland, Chubby Carrier & the Bayou Swamp Band, Wanda Rouzan, Ann Savoy's Sleepless Knights, Clive Wilson & the New Orleans Serenaders feat. Butch Thompson, New Wave Brass Band, Tuba Woodshed feat. Matt Perrine and Kirk Joseph, Belton Richard & the Musical Aces, Reggie Hall & the Twilighters feat. Lady Bee, Louisiana Repertory Jazz Ensemble, D.L. Menard & the Louisiana Aces, Legacy – the Students of Alvin Batiste, Fi Yi Yi & the Mandingo Warriors, Gospel Inspirations of Boutte, Rosedean Choir of South Africa ...

Saturday May 3: Marcia Ball, Jimmy Buffett, Diana Krall, Bobby McFerrin and Chick Corea, Kenny Wayne Shepherd, Dirty Dozen Brass Band, Henry Butler, Aaron Neville's Gospel Soul, John Mooney & Bluesiana, the Subdudes, Ruthie Foster, Irvin Mayfield & the New Or-

leans Jazz Orchestra, Charmaine Neville, The Dixie Cups & the Cayenne Pepper Band, Nathan & the Zydeco Cha Chas, James Andrews, Dr. Michael White & the Original Liberty Jazz Band feat. Thais Clark, Lillian BouttÉ, Geno Delafosse & French Rockin' Boogie, Stephanie Jordan, Pine Leaf Boys, Treme Brass Band, Orange Kellin's New Orleans Blue Serenaders feat. Vernel Bagneris, Don Vappie & the Creole Jazz Serenaders, Lil' Buck Sinegal feat. Rudy Richard, Pinstripe Brass Band, Tribute to Max Roach feat. Herlin Riley, Jason Marsalis, and Shannon Powell, Joe Krown, Danza feat. Evan Christopher and Tom McDermott, Rocks of Harmony, Big Chief Ke Ke & Comanche Hunters and White Cloud Hunters Mardi Gras Indians, Golden Blade and Wild Tchoupitoulas Mardi Gras Indians...

Sunday May 4: The Neville Brothers, Santana, Maze feat. Frankie Beverly, Dianne Reeves, Galactic, The Radiators, The Derek Trucks Band, Keb' Mo', Rebirth Brass Band, Snooks Eaglin, Preservation Hall Jazz Band, Tribute to Mahalia Jackson feat. Irma Thomas, Marva Wright and Raychell Richard, Shaw & the Cute Guys, Ivan Neville's Dumpstaphunk, Kenny Neal, Sherman Washington & the Zion Harmonizers, Big Chief Bo Dollis & the Wild Magnolias, Bob French & the Original Tuxedo Jazz Band, Goldman Thibodeaux & the Lawtell Playboys, Jonathan Batiste, George French, Chris Ardoin & Nu Step, Guitar Slim Jr., Pfister Sisters, Salvador Santana Band, William Smith's Tribute to Kid Sheik, Thelonious Monk Institute of Jazz Ensemble, New Orleans Spiritualettes, Tribute to Tuba Fats, Highsteppers Brass Band, Black Eagles, Wild Apaches, Young Magnolias and Black Feathers Mardi Gras Indians...

The New Orleans Jazz & Heritage Festival and Foundation, Inc. is the nonprofit organization that owns the New Orleans Jazz & Heritage Festival. Festival proceeds help fund year-round community development activities in the areas of education, economic development and cultural programming. Programs and assets of the foundation include: radio station WWOZ 90.7-FM; the New Orleans Jazz & Heritage Foundation Archive; the Don Jamison Heritage School of Music; the Tom Dent Congo Square Lecture Series; the Jazz Journey concert series; the Community Partnership Grants program; the Raisin' the Roof housing initiative; and the S.E.E.D. micro-loan program for entrepreneurs. The foundation also produces community events such as the Crescent City Blues Festival, Fiesta Latina, the Congo Square Rhythms Festival, the Louisiana Cajun-Zydeco Festival, the Down By the Riverside Thanksgiving concert and others. For more information on the Foundation, visit www.jazzandheritage.org.

The main sponsor for the 39th JazzFest is Shell and JazzFest is a co-production of Festival Productions, L.L.C. (a wholly owned subsidiary of Festival Productions, Inc.-New Orleans) and AEG Louisiana Production, L.L.C. (a subsidiary of AEG LIVE). More information on this year's festival is available on the website, www.nojazzfst.com and tickets are available through the website including the Big Chief and Grand Marshall premium weekend packages that provide special fan access to the music. Besides the great music, be prepared for the large crowds with the even more impressive line-up than in past years.

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Herbie Hancock Wins Album Of The Year



Photo by Kawu Alston

Pianist Herbie Hancock won two Grammy Awards at the 50th Annual Grammy Awards in Los Angeles on February 19. He won for Album Of the Year and Best Contemporary Jazz Album for his most recent Verve release 'River: The Joni Letters,' his all-star tribute to Joni Mitchell. He was also nominated in the Best Jazz In-

strumental Solo category. Hancock has won some Grammys before in his career, in fact he had won 10 awards previously in both the jazz and R&B categories. But his Album Of The Year is a milestone as a jazz album has not taken that prestigious honor in 44 years. It was in 1964 when that award went to 'Getz/Gilberto,' released by Stan Getz and Joao Gilberto, also on the Verve label.

Hancock, 67, accepted the Album of the Year Grammy by thanking Joni Mitchell and saying, "I'd like to thank the Academy for courageously breaking the mold this time, and in doing so, honoring the giants upon whose shoulders I stand... This is a new day that proves that the impossible can be made possible." He also performed on the Grammy telecast with classical pianist Lang Lang in a two-piano arrangement (with the Grammy orchestra, conducted by John Mauceri) of George Gershwin's "Rhapsody in Blue."

By February 20 the album leaped to #5 on the Billboard 200 chart, propelled by the musician's two wins at the Grammy Awards. Sales of the album increased a record 967%, earning Hancock his highest ever position on the chart.

The blues winners for this year can be found in this issue's Blues Watch column by Mark Smith. The remaining jazz winners for this year's Grammy Awards are:

Best Jazz Vocal Album - Avant Gershwin - Patti Austin (Rendezvous Entertainment)

Best Jazz Instrumental Solo - Anagram - Michael Brecker, soloist - Track from: Pilgrimage (Heads Up International)

Best Jazz Instrumental Album, Individual or Group - Pilgrimage - Michael Brecker (Heads Up International)

Best Large Jazz Ensemble Album - A Tale Of God's Will (A Requiem For Katrina) - Terence Blanchard (Blue Note)

Best Latin Jazz Album (Vocal or Instrumental) - Funk Tango - Paquito D'Rivera Quintet? (Paquito Records)

PONDEROSA STOMP no. 7

APRIL 29 & 30, 2008

A Preview By Ron Weinstock

7th Ponderosa Stomp Leads Active Musical Night Life Between JazzFest Weekends

Also: Instruments a Comin' and WWOZ's Piano Night Offer Musical Riches

In the first couple decades, the New Orleans Jazz and Heritage Festival presented some evening concerts and riverboat cruises as part of the event. When I first attended JazzFest in 1995, I went to see a late night concert by Snooks Eaglin, Dr. John and Ray Charles. Even back then, the clubs would be filled with many of the acts playing JazzFest and special events were held. The late Black Top label held yearly Blues-a-Rama events, and after Professor Longhair passed away, WWOZ held the first piano night, the Monday after the first weekend, which was intended to raise funds to construct a statue of the much loved New Orleans pioneer.

The statue was indeed built, but the Stomp has become a tradition and continues on today, in part raising funds for WWOZ. And it has been joined by other events and major concerts.

Perhaps the most prominent of these is the **Ponderosa Stomp**, which is entering its Seventh edition on April 29 and 30th. With the exception of 2006 when it relocated to Memphis because of Hurricane Katrina, it has brought together music lovers from around the country for its celebration of the Unsung Heroes of Blues, Garage, Soul, Funk, Rockabilly, Swamp Pop and New Orleans R&B. This year, the Stomp returns to its two-day format at the House of Blues where music will be heard on three stages. Each day the music starts at 5PM and goes until 2AM, so the Festival will rock until you drop. Also The Stomp will present a show at the Fairgrounds as part of the first weekend of JazzFest.

Tuesday, April 29 the lineup includes Wardell Quezergue and His Rhythm and Blues Revue with Special Guests Jean Knight, Tammy Lynn, and Tony Owens with Special Guest Mac Rebennack (Dr. John); Barbara Lynn; Lil Buck and The Top Cats with Stanley Buckwheat Zydeco Dural; Lazy Lester; Eddie Bo; Zigaboo Modeliste;



Swamp Blues legend Lazy Lester, whose recording "Pondarosa Stomp" gave the name to the musical revue, is once again one of the Stomp's featured performers. Note the spelling Pondarosa for the song and Ponderosa for the show. Photo by Ron Weinstock.

The Collins Kids; The Bo Keys; William Bell; Hayden Thompson; Mary Weiss; Sonny Burgess; Joe Clay; Dale Hawkins; Barrence Whitfield; James Blood Ulmer; Travis Wammack; Al Johnson; Rockie Charles; Bobby Parker; Tammy Lynn; Herbert Hardesty.

Wednesday, April 30 the lineup includes Syl Johnson; The Hi Rhythm Section; The Green Fuz; Ronnie Spector; Roky Erickson; Question Mark and The Mysterians; Nathaniel Mayer; The Mighty Hannibal; King Lloyd Band; Louisiana Red; Jay Chevalier; Maggie Lewis; Tommy McLain; Warren Storm; The Haunted Hearts; Henry Gray; Little Freddie King; Wiley and The Checkmates; Roscoe Robinson; Ralph "Soul" Jackson; Herman Hitson; Guitar Lightnin'.

There are so many legends to experience and get to listen to some legendary roots musicians revive their hits like Dale Hawkins doing *Susie Q*, Barbara Lynn tell you *You're Gonna Lose Your Good Thing*, Bobby Parker tell you to *Watch Your Step*, Ronnie Spector asking you to *Be My Baby*, or ? and the Mysterians telling you you're Gonna cry *96 Tears*. Syl Johnson and William Bell will bring us classic soul while Hayden Thompson and Sonny Burgess will take us to the glory days of Sun Records. The line-up might explain why some folks go to New Orleans for the Stomp alone.

Additionally, this year will also see the Ponderosa Stomp Music Conference on April 29th, and 30th from 12pm -5pm. It will feature oral histories and moderated panel discussions at the historic Cabildo in New Orleans

French Quarter. It will feature such music writers and experts as Peter Guralnick, Holly George Warren, Andria Lisle, Jim O'Neal, Michael Hurtt, John Broven, and George Paulus. Others participating will be musicians Barbara Lynn, Tammy Lynn, Harold Batiste, Lazy Lester, Roy Head, Dale Hawkins, Zigaboo Modeliste, Earl Palmer, Bob French, John Boudreaux, Hayden Thompson, and Sonny Burgess, and music industry veterans Joe Bihari- owner of RPM, Modern and Flair record labels and Bob Sullivan - original engineer of the Louisiana Hayride from 1949-1959. The Conference is sponsored by the Louisiana State Museum and the Rock n Roll Hall of Fame.

The Ponderosa Stomp is presented by The Mystic Knights of the Mau Mau (MK Charities, Inc & Ponderosa Stomp Foundation), a section 501(c) 3 cultural organization dedicated to preserving and presenting the rich history of American roots music. Through festivals, special events, concerts and outreach activities featuring musical living legends, it honors influential artists and educate audiences about their massive contributions to American culture. The Ponderosa Stomp Foundation is supported in part by a grant from the Louisiana State Arts Council through the Louisiana Division For The Arts and the National Endowment For The Arts.

Much more information on the 7th Ponderosa Stomp is available at <http://www.ponderosastomp.com>.

There Is More...

There are two big events take place on Monday, April 28. Tipitina's and the Tipitina's Foundation is presenting **Instruments A' Comin'** that night. The lineup for Instruments A Comin' 2008 Benefit Concert will feature Little

Feat, Galactic, Dumpstaphunk, The Radiators, Leo Nocentelli, Dragon Smoke and many, many more. It will take place at Tipitina's Uptown starting at 6PM and prior to it will be a silent auction at 5PM.

The previous six Instruments A' Comin' benefits have raised over a total of over 1.5 million dollars. The Foundation's web site states, "Proceeds from the Instruments A Comin' fundraiser will benefit as many New Orleans public and charter schools as possible based on dollars raised. While we have restricted in the past our instrument donations to upper and some middle schools, we will now open our contributions to any schools that have the need and will put the instruments to good and immediate use in either bands or orchestras. The need for school instruments is extensive and the foundation's fundraising efforts continue year-round."

The Tipitina's Foundation, a 501(c)(3) non-profit organization established in 1997, has worked diligently to uplift the music community of New Orleans. After Hurricane Katrina devastated the city, the Foundation adjusted its programs to contribute to rebuilding the musical culture of New Orleans. Its mission is to restore Louisiana's irreplaceable music community and preserve the state's unique musical cultures. The history of the Tipitina's Foundation originates from the Tipitina's music venue, a revered cultural icon that continues to be instrumental in the development and promotion of New Orleans music around the world. The foundation works to support childhood music education, the professional development of adult musicians, and the increased profile and viability of New Orleans music as a cultural, educational, and economic resource.

Also held Monday, April 28 will be **WWOZ's Annual Piano Night**. This event presented by the community radio station, WWOZ-FM (available over the web at WWOZ.org) has become a tradition among New Orleans music lovers and loyal fans from all over the world. It is held each year on the Monday night between the two New Orleans Jazz & Heritage Festival weekends, New Orleans' best piano players and special guests tickle the ivories to benefit WWOZ. A night that goes on forever, with one legend after another, Piano Night is another event that folks go to see year after year.

As this is written the line-up was not announced. Last year it was held at the House of Blues and the Parish Music Hall and the line-up included Marcia Ball, Eddie Bo, Topsy Chapman, Jon Cleary, Dan Dyer, Casandra Faulconer, Henry Gray, John Gros, Joe Krown, Matt Lemmler, Nelson Lunding, Jesse McBride, Fred McCray, Tom McDermott, Conun Pappas, Joshua Paxton, Renard Poche, Shannon Powell, Herlin Riley, Big Sam, Wil Sargisson, Larry Sieberth, Marc Stone, David Torkanowsky, Mike Wadsworth, Donald Ramsey and many more. Actual details as to location (I expect the House of Blues again) and the performers should be coming soon to OZ's website, www.wwoz.org.

There will be so much more going on as well, so make your plans now.

Ron Weinstock

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This photo of Dietra Farr captured by Ron Weinstock at the 2007 Pocono Blues Festival is just one of hundreds of Ron's photos you can view online at www.flickr.com/photos/novaron

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BLUES WATCH

BY MARK SMITH

And the winners are.....

The Recording Academy announced it's annual Grammy awards on February 10th to a packed house at the Staples Center in L.A. Of interest to blues fans are the following: Best Traditional Blues Album- **Last of the Great Mississippi Delta Bluesmen: Live in Dallas-Henry James Townsend, Joe Willie "Pinetop" Perkins, Robert Lockwood, Jr. and David "Honeyboy" Edwards.** Best Contemporary Blues Album- **The Road to Escondido- JJ Cale and Eric Clapton.** Best Zydeco or Cajun Music Album- **Live! Worldwide- Terrance Simien & the Zydeco Express....** Congratulations to the winners. Up next: The Blues Foundation Awards in May. Stay tuned.... **New Release blues....** Here's a few discs by artists who hope to be holding some gold after next year's Grammy's: **Roomful of Blues- Raisin' A Ruckus; Eric Lindell- Low on Cash, Rich in Love; Webb Wilder- Born to be Wilder; Bernard Allison- Chills & Thrills; Mickey Baker- in the 50's: Hit, Git and Split; Ray Bonneville- Goin' By Feel; Popa Chubby- Deliveries After Dark; Greg Koch and Other Bad Men- Live on the Radio; Anthony Gomes- Anthony Gomes Live; B.B. King- Live; Sean Costello- We Can Get Together; Carolyn Wonderland- Miss Understood; Robert Cray- Live at the BBC; David Honeyboy Edwards- Roamin' and Ramblin'; Etta James- Live in New York; Bugs Henderson- Still Flyin'; Albert Collins- Live at Montreux 1992; Poonanny- the Signifying Monkey; Guy Davis- On Air; Emanuel Young- Live in Detroit with Howard Glazer and the El 34s; Mark Selby- Nine Pound Hammer; Howlin' Wolf- Rockin' the Blues Live in Germany; Alberta Hunter- Amtrak Blues; Tony Joe White- Closer to the Truth; Smokin' Joe Kubek & Bnois King- Blood Brothers; Leadbelly- The Definitive Leadbelly; Jon Dee Graham- Swept Away....** That's it for this month. See ya!!

Kissthisguy.com Goes 2.0

KissThisGuy.com, the world's largest misheard lyric website, is rolling out a fresh new design, improved features and new, hilarious content

WEST PALM BEACH, Fla. – Misheard musical lyrics are a near universal experience in pop culture, as everyone has at least one, if not many, hilarious misheard lyric stories. Radio station personalities have joked about them for years, cell phone commercials have parodied them and there are TV shows dedicated to the phenomenon. And now, there is even a social web destination as KissThisGuy.com, the world's largest interactive database of misheard lyrics with more than 100,000 submissions, goes version 2.0.

What Digg and Reddit do for news, Flickr does for pictures and Facebook and MySpace do for networking, KissThisGuy.com will do for misheard lyrics and music parody. An already popular web 1.0 destination and the top spot in Google for the phrase "misheard lyrics," KissThisGuy.com is getting a facelift to attract new misheard lyric and music aficionados and create a tighter-knit community around the comedy and uplifting experience of misheard lyrics and music parody. It is becoming the site to go to for a side-splitting laugh and soon will be the place for so much more.

The new version of the site features a personal profile for submitters of misheard lyrics, intuitive lyric sorting options, popularity listings of misheard lyrics in many categories such as; this week's most popular, most popular of the year; by country and many others, great new rating features and other options users have requested. Users will soon be able to showcase their personal or favorite submissions on their social network pages or blog. And this is just the beginning. Exciting new features will be rolled-out in several phases during 2008 as the company begins to expand its reach and gain the interest of millions of new visitors and members.

Purchased by entrepreneur Eric J. Barberio of West Palm Beach, Fla. under his company, HumorBox Entertainment Corp., KissThisGuy.com is aptly named after one of the world's most commonly misheard lyrics from the Jimmy Hendrix song *Purple Haze* (the infamous lyric is actually "scuse me while I kiss the sky"). Barberio recently moved the Web site headquarters to West Palm Beach from El Cerrito, Calif. and has hired local programmers and content managers to keep the popular site moving forward and create the fresh redesign.

"I visited KissThisGuy.com on a weekly basis to share parodied lyrics and spoofs with family and friends," said Barberio. "It was such a great concept as a social destination. I knew it had to be taken to the next level to give users the chance to interact with the site and the content on a deeper level. Our new vision for the site just takes the original concept one step further to give it those added features we know social Web users are demanding."

In addition to his strategic role with HumorBox, Barberio is a burgeoning South Florida entrepreneur, and is majority shareholder and chairman of Unové LLC, poised to become the largest franchisee of Rotelli, a mid-scale Italian restaurant chain with more than 45 locations across the country. He is also a partner and practice director with the Management Consulting Division of MSI Consulting in Ft. Lauderdale FL.

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2008 Blues Hall of Fame Inductees Announced

MEMPHIS TN – The following esteemed individuals and recordings have been selected for induction into the Blues Hall of Fame by The Blues Foundation. The Hall of Fame committee is chaired by Jim O'Neal, founding editor of *Living Blues*, and David Sanjek, recently of the BMI Archives. The induction ceremony will be held at The Blues Foundation's Charter Member Dinner on Wednesday, May 7, at the Tunica RiverPark in Tunica, Mississippi, the night before the 2008 Blues Music Awards.

The 2008 inductees include living performers Jimmy McCracklin and Hubert Sumlin, as well as late artists Johnny "Guitar" Watson, Peetie Wheatstraw, Jimmy Witherspoon, and the Mississippi Sheiks. John Hammond and Paul Oliver are the non-performers inducted this year. The play *7 Guitars*, by August Wilson, and the book, *Moanin' at Midnight: The Life and Times of Howlin' Wolf* by James Segrest ... Mark Hoffman, were also selected.

The following singles or album tracks will be inducted during the ceremony: "Back-Water Blues" by Bessie Smith; "Double Trouble" by Otis Rush; and "My Babe" by Little Walter. These albums were also chosen for induction: *Piney Woods Blues* by Big Joe Williams; *Members Only* by Bobby Bland; *Rocks the House* by Etta James; *Freddy King Sings* by Freddy King; and *I'm Jimmy Reed* by Jimmy Reed.

On May 8, the night after the Blues Hall of Fame inductions, The Blues Foundation will present the Blues Music Awards for the first time in their 29-year history in the Mississippi Delta, the birthplace of the Blues. Performers, industry representatives, and fans from around the globe will celebrate the best in Blues recording and performance from the previous year at the Grand Casino Event Center in Tunica Resorts, Mississippi, just down the road from Memphis, the Awards' home since their 1980 inception.

The presenting sponsor will once again be The Gibson Foundation. In 2008, the State of Mississippi, the Tunica Convention and Visitors Bureau, and the Grand Casino and Resort are sponsoring the Blues Music Awards. BMI, Casey Family Programs, Eagle Rock Entertainment, FedEx, Sierra Nevada Brewing Company and XM Satellite Radio also sponsor the Blues Music Awards.

The Blues Hall of Fame is a program of The Blues Foundation, a non-profit organization established to preserve Blues history, celebrate Blues excellence, support Blues education and ensure the future of this uniquely American art form. The Foundation consists of a worldwide network of 165 affiliated Blues societies and has individual memberships spanning the globe. In addition to the Blues Hall of Fame, the Foundation also produces the Blues Music Awards, the International Blues Challenge and the Keeping the Blues Alive Awards. For more information or to join The Blues Foundation, log onto www.blues.org.

Performers

Jimmy McCracklin - One of the pioneers of West Coast blues, Jimmy McCracklin has been recording since 1945 – longer than any other living blues piano player. Born Aug. 13, 1921, in Helena, Arkansas, McCracklin was influenced

in St. Louis by singer-pianist Walter Davis, one of the most popular bluesmen of the 1930s. But McCracklin always kept up with the times, and his records accordingly progressed from basic blues piano outings to West Coast jump into boogie, R&B, soul, and funk-tinged blues. His hits include *The Walk*, *I Got to Know*, *Every Night*, *Every Day*, and *Think*; in addition, he composed (but did not credit for) *Just a Little Bit* by Rosco Gordon, co-wrote *Tramp* with Lowell Fulson, and played piano on B.B. King's *Rock Me Baby*. McCracklin is still active as a songwriter and performer in California.

Hubert Sumlin - Hubert Sumlin made his mark with his sharp, innovative and unpredictable guitar work on Howlin' Wolf's classics such as *Killing Floor*, *Shake for Me*, and *Hidden Charms*, but he has since gone on to acclaim for his own solo career in the 32 years since Wolf's death. Born on a plantation outside of Greenwood, Mississippi, on Nov. 16, 1931, Sumlin was an adolescent blues partner of James Cotton in Arkansas, where he started following Howlin' Wolf. After Wolf moved to Chicago, he summoned Hubert to join him, and together they weathered turbulent times as Wolf fired his protégé time after time, only to hire him back. Sumlin even went over to play for Wolf's main rival, Muddy Waters, at times, but Wolf was like a father to him and he was never out of the fold for too long. His guitar work with Wolf was so legendary among other musicians that even Jimi Hendrix reportedly said: "My favorite guitar player is Hubert Sumlin." Accolades from the rock world have continued to accrue to Sumlin in recent years as he has shared stages with the Rolling Stones, Eric Clapton, Aerosmith, Santana, and many others.

Johnny "Guitar" Watson - Johnny "Guitar" Watson reinvented himself as a flamboyant funkster and ultra-hip player extraordinaire in the 1970s, when his career reached new heights with hits such as *A Real Mother For Ya*, *Superman Lover*, and *Lover Jones*. Few of his new fans realized that he was already a veteran blues guitarist, a product of Houston's Third Ward where he came up alongside guitar slingers such as Joe Hughes, Johnny Copeland, and Albert Collins in the shadow of Gatmouth Brown. Born in Houston on February 3, 1935, Watson cut his first records at the age of 17 under the name Young John Watson after moving to Los Angeles. Many of his early recordings demonstrated his hard-hitting guitar style; in the 1960s he recorded as a soul singer and pianist as well, before reemerging with his blues integrated into a contemporary groove of stylized funk that would help shape the rap and hip-hop that followed. One of his '70s hits, *Gangster of Love*, was a remake of a blues he had originally cut in 1957. Watson suffered a fatal heart attack while performing onstage in Yokohama, Japan, on May 17, 1996.

Peetie Wheatstraw - The colorful persona of Peetie Wheatstraw – The Devil's Son-in-Law (The High Sheriff From Hell) belonged to William Bunch, a singer, pianist and guitarist from Ripley, Tennessee. Born on December 21, 1902, Bunch was using the Wheatstraw name by the time he made his first recordings in 1930. He went on to become one of the most popular and influential blues artists of his era, whose songs and signature "Ooh, well, well" vocal lines were adopted by many others. Among his followers was Robert Johnson, who not only sang of the devil and hell, but also borrowed lyrics and music from various Wheatstraw tunes such as *Police Station Blues*. If

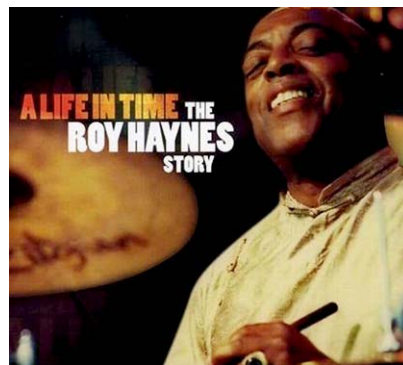
Wheatstraw has not risen to the iconic, near-mythological status of Johnson, perhaps it's because Johnson's songs seem so serious, whereas Wheatstraw was obviously having fun with his character. Comedian Rudy Ray Moore, author Ralph Ellison, and others have invoked the folk legend of Peetie Wheatstraw, the Devil's Son-in-Law, in their works. The "real" Peetie Wheatstraw died in a car crash in East St. Louis, Illinois, on December 21, 1941. His stature was such that even Variety magazine ran an obituary, an honor afforded very few blues musicians of the time.

Jimmy Witherspoon - Jimmy Witherspoon was one of the most prominent of the blues shouters who emerged in the 1940s and '50s, a smooth vocalist whose style made him a favorite among jazz audiences as well as blues and R...B listeners. Witherspoon was born in Gurdon, Arkansas, probably on August 18, 1922 (some sources say a year earlier or later), and moved to Los Angeles in the late 1930s. His first recordings were done with Jay McShann, the Kansas City bandleader who had moved to California; although Witherspoon's music has been strongly associated with Kansas City jazz, blues and swing, he never lived in K.C. In 1949 "Spoon" entered the record books when his hit Ain't Nobody's Business for the Supreme label stayed on the Billboard rhythm & blues charts for an incredible 34 weeks. In later years he recorded in a variety of musical settings, backed by jazz, soul, and rock musicians on various sessions, but Spoon always delivered the blues. He died on Sept. 18, 1997, in Los Angeles.

Mississippi Sheiks - The Mississippi Sheiks were the premier African-American string band of the pre-World War II era, responsible not only for creating new hits for the blues audiences but for keeping alive a tradition that predated the blues. Fiddlers once ruled the roost in rural black music, before the guitar came to prominence, and the music intertwined with white old-time and country traditions. The Mississippi Sheiks' fiddler was Lonnie Chatmon, a member of a prolific musical family from Bolton, Mississippi, all of whom performed as members of the Sheiks at times. His brothers Bo Chatmon, better known as Bo Carter, and Sam Chatmon both had significant careers in the blues as solo acts. While apparently the Sheiks might include any number of Chatmons at their dances, on record the unit usually consisted of just Lonnie Chatmon and guitarist Walter Vinson. Their major contribution to the blues came at their first session in 1930 when they recorded Sitting on Top of the World and Stop and Listen Blues. Muddy Waters once said that when he lived in Mississippi, he walked ten miles to see them play.



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the Cream of the Crop!



ROY HAYNES

A Life in Time: The Roy Haynes Story DREYFUS JAZZ BOX SET

This writer can still remember that weekend in late fall 1976 when this publication's editor brought Roy Haynes & the Hip Ensemble in to the original Tralfamadore Cafe, a basement jazz room that had featured some fine local talent and brought in a variety of jazz greats of the time. Haynes led a terrific band that included Marcus Fiorello on electric guitar and Hannibal Marvin Peterson on trumpet. What sticks out in my memory over three decades later was not only the sheer joyfulness of the music, but the joyfulness that Haynes played with. I have remarked over the years that if I were a young boy who had been at the gig with my parents, I would have wanted a drum kit the next day.

Dreyfus Jazz, Haynes label for the past 15 years has just issued this box set with 37 performances (over 3 and 1/2 hours) over three discs with a bonus DVD of interview and performance. Starting with 1949 recordings with Lester Young and Bud Powell, the music on the box takes us up through his contemporary recordings with his Fountain of Youth quartets in 2006. One wonders if even a decade ago one company would have found other recording companies cooperating and licensing the material for this set. Through the musical journey we find him with nearly every major jazz performer of the past six decades including Thelonious Monk, Miles Davis, Sonny Rollins, Sarah Vaughan, Cannonball and Nat Adderley, Jack DeJohnette, Stan Getz, Roland Kirk, Eric Dolphy, Chick Corea and Andrew Hill; as well as see him nurse such young talents as Hannibal Marvin Peterson, George Cables, Donald Harrison, and Christian McBride. It perhaps should not be surprising that when Rollins wanted a drummer to help him celebrate the 50th Anniversary of his Carnegie Hall Debut, he called on Haynes to fill that chair; or that he was John Coltrane's drummer of choice when Elvin Jones was unavailable.

As for the music, what can one say listening to his

From the Editor:

Some of you have noticed that a number of the reviews from the past year are not in our searchable database. We were undergoing some problems, but have been in the process of replacing reviews that "disappeared". Indeed, it is taking some time, and will continue to do so. So please, bear with us!

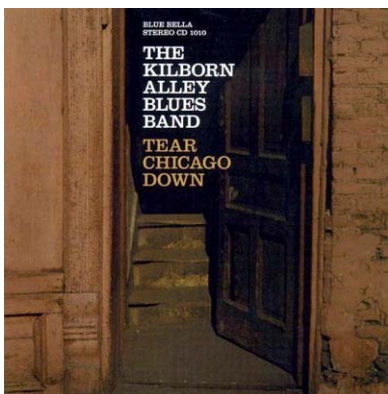
—Bill Wahl

**jazz
& blues**

sizzling cymbal work behind Lester Young on the opening *Ding Dong*, or his crisp work on the classic *Bouncin' with Bud*, and the call and response type playing behind Coltrane in Newport on *My Favorite Things*. And while that track, like Monk's *Rhythm-A-Ning* from Monk's **Live at the Five Spot** (with Johnny Griffin on tenor sax), and Oliver Nelson's *Stolen Moments* from **The Blues and the Abstract Truth** will be familiar to many, there are sure to be surprises like the marvelous 1997 reunion with Gary Burton (and Dave Holland and Chick Corea) *Question and Answer*, or the support behind vocalists Sarah Vaughan (*How High the Moon*) and Etta Jones (her original *Don't Go the Strangers*). The more recent recordings include a remarkable rendition of *Greensleeves* by his Fountain of Youth Ensemble. The DVD includes a video from an Ashley Kahn interview of Haynes who talks about his drum sound, playing with Coltrane and other matters of interest followed by a marvelous video of Haynes and his Fountain of Youth Ensemble in performance followed by Haynes doing a drum solo from a 1973 Highlights of Jazz concert.

Ashley Kahn provides succinct and astute commentary in the accompanying booklet. Perhaps the only negative may be the folding digipack for the CDs which feels a little flimsy, but otherwise this collection provides us with an overview of one of the premiere drummers of the past several decades and is highly recommended.

Ron Weinstock



THE KILBORN ALLEY BLUES BAND

Tear Chicago Down
BLUE BELLA RECORDS

Blues Music Award nominees The Kilborn Alley Blues Band want to **Tear Chicago Down**, the title of their new Blue Bella release. Produced by Nick Moss, the focus on this band is on the ensemble, and as James Walker's notes emphasize the songs here are not guitar-hero, guitar solo driven.

The band is comprised of singer-guitarist Andrew Duncanson; guitarist Josh Stimmel; harp player Joe Asselin; bassist Chris Breen and drummer Ed O'Hara. Producer Moss and Gerry Hundt enhance several tracks as well. The playing is terrific throughout and Duncanson is a strong vocalist. All the songs are originals with plenty of variety in tone and style. The title track is a funky burner with Abraham Johnson joining Duncanson on the vocal; *Fire With Fire* is a torrid shuffle with some terrific harp throughout by Asselin; while *Crazier Things* is a strong performance that evokes the classic Muddy Waters en-

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semble with Hundt's mandolin effectively supporting and Stimmel's slide work is styled in the fashion of Muddy's classic sound. The longest track is the slow blues, *It's a Pity*, which evokes Junior Wells' treatment of *Early in the Morning* with Duncanson playing brilliantly in the vein of the Buddy Guy back in the sixties and harpist Asselin adds fills behind the vocal as well as takes a tough solo. *Lay It Down* places new lyrics to the melody of Little Walter's recording, *Mellow Down Easy*. Asselin wails on his solo and the rhythm section of Breen and O'Hara gets a tight groove rocking and never lets it go. *Come Home Soon* and *The Weight of You* are more in the soul vein with Duncanson singing capably in a Sam Cooke vein on the latter.

Like producer Nick Moss's own recordings, this album captures the sound of the classic Chicago blues of the fifties and sixties with the members own take. They play inspired and are far removed from those that slavishly copy the old masters as well as the one-dimensional guitar-rockers. Highly recommended.

Ron Weinstock



CHICK COREA & GARY BURTON

The New Crystal Silence
CONCORD

This double album celebrates the 1972 *Crystal Silence* recording by pianist Chick Corea and vibraphonist Gary Burton with a new live-recorded, July 17, 2007 duet performance with the Sydney Symphony on Disc One and a live-recorded (unaccompanied) duo performance at the Molde (Norway) Jazz Festival on Disc Two.

As fresh as their first collaboration was 35 years ago, when both men were in their early thirties, the painterly Crystal Silence classical "suite" consists of five diverse pieces composed by Corea ("Duende," "Love Castle," "Brasilia," "Crystal Silence," and "La Fiesta") and arranged for an orchestra. Their dazzling live-recorded opening night performance at the Sydney Opera House demonstrates how well these two talented musicians continue to work together and the robust music speaks for itself.

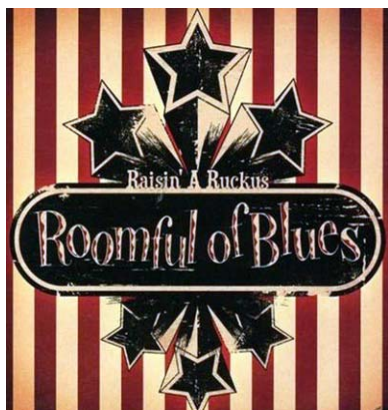
Yet, it's their lively interactions as a duo on the eight tunes on Disc Two that really clinches this double album. Performing tunes by Corea ("Bud Powell," Alegria," "No Mystery," "Senor Mouse," "La Fiesta") and the standards "Waltz For Debby" (written by Bill Evans) and "Sweet and Lovely," they each improvise with radiant proficiency.

Corea and Burton have recorded five CDs together and performed jointly at concerts around the world. Burton describes playing in a duet as "having a conversation with a close friend," and their interactions on this set illustrate their marvelous rapport.

Nancy Ann Lee

March 2008 • Issue 302

**jazz
blues**



ROOMFUL OF BLUES

Raisin' A Ruckus ALLIGATOR

Mixed feelings are inevitable here, shortly after the release of their latest disc, this venerable outfit had to contend with the death of a band member while plying their trade on the road. Trumpeter Bob Enos's passing unavoidably dampens any perception of what on its own terms is a solid effort by ROB. The band may be pushing forty but the apparent verve emanating from these tracks suggest no slowdown in sight. *Raisin' A Ruckus* is one more reliable mix of competent jump/blues/r&b originals and well-chosen covers that this "little big band" serves up so skillfully.

The "stars" of *Ruckus* turn out to be the sax men. Rich Lataille (tenor & alto) and Mark Earley (tenor & baritone) provide the disc's tastiest moments- particularly the alto/baritone breakdown on the second-line strutter "I Would Be a Sinner" and their respective choruses on the title track, an early Ellington-ish head penned by Lataille. Fresh-sounding charts spruce up the blues standard "Black Night" and the r&b classic "New Orleans." Guitarist Chris Varchon's multi-lingual blues skills provide an appropriate sound most anywhere he steps out and Dave Howard continues the tradition of yeomanly ROB frontmen.

The jump/swing fad is a relic of the (first??) Clinton Era and most bands associated with those days are likely on the downside of their fame. Roomful Of Blues embraced this sound for two decades prior to the craze and fashioned it- as well as "straight" blues and r&b into a unique and vital original mix that sounds as if it'll thrive a good while longer.

Duane Verh

funk, jazz and soul. Disc one is subtitled *A Tribute To Ray Charles* and is more in the jazzier vein than the second. He delivers a very fitting tribute to Ray, with eight songs associated with Charles, opening with Maceo playing very Cannonball-like on "Hallelujah I Love Her So" with the big band screaming behind him. Part of what really makes this tribute work is Parker's excellent singing on most of the songs, especially on "Busted," "Hit The Road Jack," "Georgia" and "What'd I Say."

Disc two is subtitled *Back To Funk*, and the direction of this set is quite obvious. Some in the audience were shouting for some funk during the Ray set, and he certainly delivered for them in this one. It sure is sounding very James Brown now! For this set he changed players on bass and drums, bringing up fellow funkmasters Rodney "Skeet" Curtis and Dennis Chambers for the job at hand. So now, with the big band's horn section backing them, they run through five of Parker's tunes such as "Shake Everything You Got," "Uptown Up," "Off The Hook" and "To Be Or Not To Be," which features an outstanding alto sax solo from WDR's Karolina Strassmayer. It all comes to an end with a red hot, nearly 18-minute version of James Brown and the JB's funk classic "Pass The Peas," with a rapid-fire drum solo from Chambers.

Just after hearing this music, and the enthusiasm that comes across from the audience, I had a chance to hear the Maceo Parker Band at a club called Belly Up at Solana Beach CA. In the mood for some live funk, I drove down to find that I was lucky to have the tickets, for the show was sold out. It was quite a large club; I'd estimate there were around 600 people (just a guess) packed in there. And the funk was nonstop from start to finish. What I found interesting was that the audience of mostly white folks, in their 20s, were *really* into it...bumping, grinding and dancing in their spots. This was great to see...to know that funk is still very much alive...and no doubt will be for a very long time. It was a very enjoyable night, and this is a very enjoyable set of CDs.

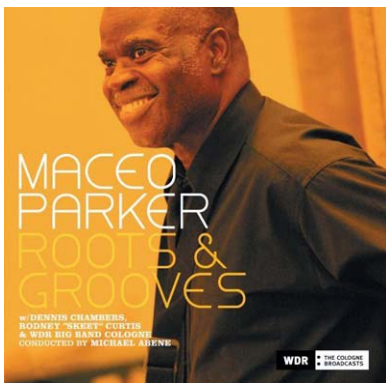
Bill Wahl

MACEO PARKER

Roots & Grooves HEADS UP/TELARC

Saxophonist Maceo Parker was an important ingredient in the sound of the James Brown band for many years, being his "right hand man" so to speak. He also worked quite a bit with musicians such George Clinton, Bootsy Collins and Fred Wesley in Clinton's Parliament Funkadelic and Collins' Rubber Band. After going back with Brown, he later would leave and form his own band and began recording some fine albums such as *Roots Revisited* and *Life On Planet Groove*. By now, pretty much playing alto sax exclusively, Maceo Parker was a king of funk.

His new 2-CD set finds him playing live with the WDR Big Band of Cologne, Germany for a hard-hitting mix of



JOHN LEE HOOKER

I'm John Lee Hooker
SHOUT FACTORY
JIMMY REED

Jimmy Reed at Carnegie Hall
SHOUT FACTORY

Shout Factory continues its reissues from the legendary Vee Jay Records catalog and has made available some classic recordings on CD. These are reissues of the original album and do not appear to be augmented by alternate takes or additional songs. They reproduce the original liner notes and have some contemporary commentary as well. Sound is very good for both of these.

I'm John Lee Hooker was a 1959 compilation of the first sides that the great John Lee had waxed for Vee-Jay. Included are solo reworkings of "In the Mood," "Boogie Chillun," "Hobo Blues" and "Crawlin' King Snake" that are compelling in their own way as he stomps the rhythm while playing his signature hypnotic guitar. Other tracks such as "Dimples", "Maudie," "I Love You Honey" and "Time Is Marching" have him backed by a supportive en-

semble who do quite a credible job in following Hooker's often unusual song structures. Eddie Taylor's guitar work is especially noteworthy on these and Jimmy Reed plays the harp on "Time is Marching." This is a most welcome reissue and the band sides are pretty strong as are his recreations of his earlier recordings.

Jimmy Reed at Carnegie Hall makes available the double LP album that was issued in 1961. Reed headlined a blues show at the venerable hall but his performance was not recorded. Instead he recreated the performance in the studio for one of the two discs (the first 11 tracks) while the second LP was comprised of reworking some of his best recordings, a Best of Jimmy Reed with new recordings. With drummer Earl Phillips on most of these recordings, his son, Jimmy Jr. handles guitar on eight of these tracks, while other selections feature Eddie Taylor, Lefty Bates, Lonnie Brooks, Johnny Littlejohn, Remo Biondi and Phil Upchurch, and Albert King is the drummer on "You Don't Have to Go" and "Boogie in the Dark." The renditions of "Bright Lights, Big City," "Found Joy," "Tell Me You Love Me," along with recreations of "Baby What You Want Me to Do," "Honest I Love," and "Take Out Some Insurance" are done in the deceptively simple boogie shuffle style of Reed with his mush mouth vocals and simple high note harmonica, but delivered with complete sincerity that gave his music a wide-spread appeal.

Ron Weinstock

GONZALO RUBALCABA

Avatar BLUE NOTE

Pianist Gonzalo Rubalcaba delivers a modern-sounding seven-tune set performed with his newly formed New York-based quintet, Yosvany Terry (alto, soprano, tenor saxophones & percussion), Mike Rodriguez (trumpet, flugelhorn), Matt Brewer (bass) and Marcus Gilmore (drums). Somewhat of a departure from his usual trio settings, this disc is Rubalcaba's thirteenth Blue Note recording.

Terry composed three tunes—the angular "Looking in Retrospective" and "This Is It," and the dissonant, upbeat "Hip Side." Matt Brewer contributes the airy, drawling "Aspiring to Normalcy." Rubalcaba dedicates his percussive, time-switching original composition, "Infantil" to John McLaughlin. The band also plays Horace Silver's "Peace" (perhaps the most accessible listen) and Gonzalo's dreamy arrangement of an Alejandro Garcia Caturla tune.

Throughout, 44-year-old Rubalcaba proves his keyboard mastery and his teammates offer some scintillating moments in the spotlight.

Nancy Ann Lee

RAY BONNEVILLE

Goin' By Feel RED HOUSE RECORDS

While the folk magazine *Dirty Linen* writes about singer-songwriter Ray Bonneville that "he creates his own powerful and unique version of the blues," after listening to his Red House release **Goin' By Feel** it would be more accurately described as an atmospheric bluesy folk-rock recording, incorporating a variety of influences from blues, country and other sources. Bonneville was born and raised

in Canada but moved down to the States and has dual citizenship and enabled him to become immersed in the roots scene. Playing rack harmonica in addition to a deft, understated guitar, there is a Dylanesque quality about many of these performances (exemplified by *Sabine River*, with its lyrics about a Northern lady down in New Orleans). Another song, *I Am the Big Easy* is a celebration of New Orleans although acknowledging the city has been brought to its knees by a storm.

Bonneville is a marvelous singer-songwriter whose understated performances certainly make questions of categorizing his music a secondary concern. The combination of strong original material and the evocative performances certainly make for a solid listening experience.

Ron Weinstock

VARIOUS ARTISTS

Putumayo Presents Latin Jazz PUTUMAYO RECORDS VARIOUS ARTISTS

Putumayo Presents Tango Around the World PUTUMAYO RECORDS

Two discs from Putumayo feature a variety of artists performing satisfying Afro-Cuban and Latin roots music and appealing tango music from Argentina, Brazil, and Portugal.

Putumayo Presents Latin Jazz compiles 10 tunes from various labels featuring top-notch Latin jazz bands, including Machito with Cannonball Adderley ("Congo Mulence"), Poncho Sanchez ("El Sabroson"), Tito Puente ("Cha Cha Cha"), Manny Oquendo and Libre ("Cuando Se Acabara"), The Brian Lynch/Eddie Palmieri Project ("Guajira Dubois"), and others. Ray Barretto, considered to be the "godfather of Latin Jazz," adds Latin beats to the gem, "Summertime." The CD is dedicated to Hilton Ruiz, who died in New Orleans while working on a Hurricane Katrina benefit album. Ruiz is featured on the tune "Steppin' With T.P."

Putumayo Presents Tango Around the World offers a compilation of 11 tunes by various artists from Senegal, Finland, Argentina, Brazil, Portugal and other countries. One of the most recognized music and dance genres, tango music is used as backing for ballroom dancing, synchronized swimming, ice dancing and other activities. Among the best tracks is the Norwegian band, Electrocutango, playing the soft, seductive "Felino," featuring the bandoneon, guitar, contrabass, percussion and vocals by Pablo Veron. The Greek band, Alexis Kalofolias & Thanos Amorginos, performs a catchy, mysterious-sounding instrumental number titled "Gia Ligo." No tune is more than five minutes; most last around three to four. Some may find the vocals distracting, as they are more prevalent on this disc compared to the Latin Jazz CD.

Colorful 32-page booklets with musician photos and brief artist bios (in three languages) accompany both dancer/listener friendly packages. The compiled music should appeal to fans worldwide.

Nancy Ann Lee

jazz-blues.com



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San Rafael Desert, Utah © David Muench

This message is made possible by the generous support of this publication.

BOB BROZMAN

Post-Industrial Blues

RUF

On this release, guitarist Bob Brozman takes on the blues with a diverse collection of sounds from all manner of stringed instruments including a National Baritone Tricone, a Okinowan sanshin, a Hawaiian ukulele, a Greek baglama, a 22 -string chaturangui, a 14 string gandharvi (both favored by Indian musicians) and a 1860s English 7-string banjo. While his voice can be somewhat of an acquired taste, landing somewhere between Leon Redbone and Bob Margolin channeling Mick Jagger singing country blues, his instrumental prowess is beyond reproach.

On *Follow the Money*, he utilizes his trusty National guitars to deliver a scathing attack on what has gone wrong with our world- it's all about the money. Switching musical gears but on the same general social topic, he trots out the ancient 7-string banjo on *Look at New Orleans* for a haunting tale about the tragedy of hurricane Katrina and how it revealed the worst in us as the rich thrive and the poor languish. *Lonely Children* gives Brozman a chance to try out the chaturangui along with a National Tricone Hawaiian guitar on a chilling look at the plight of orphans. *Crooked Blues* features the low tones of the gandharvi, which is well suited for Brozman's conclusion that while he might have a crooked back as a result of an accident, it's better to have a broken body than a broken soul "as crooked as Dick Cheney's smile."

International politics are also at the forefront of Brozman's mind as he pulls out all the instrumental stops using the National Tricone guitar, 7-string banjo, chaturangui and baritone lap steel to fuel his look at the plight of immigrants, soldiers and the average citizens of Iraq on *Three Families Blues*. *Shafafa* (a variation on the classic *Frim Fram Sauce*) is considerably lighter with Brozman's dobro driving the upbeat ode to mom and pop cooking that Brozman will take any day over a "nothin' mcmuffin" or "pancakes with stuffin'." Completing his stylistic and lyrical journey, Brozman also includes a side-ways take on the Door's *People are Strange*, which features an unsettling juxtaposition of Jim Morrison's dark lyrics against a lively musical backdrop that evokes a rapidly spinning theme park carousel.

Overall, a highly interesting side trip from standard electric guitar driven blues.

Mark Smith

ANDY BEY

Ain't Necessarily So

12TH STREET RECORDINGS

On this new disc, veteran pianist and vocalist Andy Bey is heard on a live 1997 recording from New York City's Birdland. It was recorded a few months after his acclaimed studio date, *Ballads, Blues & Bey*, and had him backed by Peter Washington on bass and Kenny Washington on drums, except for Vito Leckzak on drums for two tracks.

Possessing a broad vocal range going from a deep bass to a bluesy falsetto, Bey phrases his vocals in a horn-like fashion, extended phrases punctuated by some vocalese, and thoughtfully emphasizing some of the lyrics. As he shows on a brief solo during *On Second Thought*, Bey certainly is not lacking in piano technique, his play-

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ing is marked by its spare and understated approach, evoking the melody through the use of chords and to help underscore his interpretations of such songs the Gershwin classic opening this set, the Kern-Hammerstein staple, *All the Things You Are*, *Someone to Watch Over Me*, and the Ellington ballad, *I Let A Song Out of My Heart*. Even on the instrumental, *If I Should Lose You*, he makes as much use of the silences as the notes he plays; while throughout Kenny and Peter Washington unobtrusively fill out the performances that were so enthusiastically received the evening this was recorded.

Ron Weinstock

BOOGIE BONE

Boogie Bone

BOOGIEBONEBAND.COM

Some of their shenanigans may put off the purists but this Portland five-piece emerges as a most blues-savvy lot as their debut disc progresses. Much of the time Boogie Bone uses blues elements as components of high-energy originals of a decidedly "concert-set" nature. Their tunes all get communal credit so the dude(s) with a knack for catchy phrasing in frequent evidence remains a mystery. Easier to decipher is the solid grip on old-school groove that all concerned display even when the Bone's in full flash mode. To a man they are solid players with guitarist Steve Williams making good use of his frequent solo time and drummer Todd Stevens showing cut-above blues instincts. Standout tracks include the neo-swing "Weekend Blues" and shuffles of both the SRV ("Mama Told Me") and traditional ("Cheatin' Heart") variety.

Duane Verh

ANAT COHEN

Poetica

ANZIC RECORDS

ANAT COHEN

Noir

ANZIC RECORDS

Anzic Records recently released two albums by clarinetist Anat Cohen.

On her album, *Poetica*, Cohen delivers an appealing 10-tune set with her group, which is augmented by a string quartet on four tracks. Playing Israeli songs, Brazilian ballads, a Jacques Brel tune, Coltrane's "Lonnie's Lament," and other well-chosen tunes, Cohen demonstrates her versatility on her chosen instrument. Her supportive team featuring Jason Lindner on piano, Omer Avital on bass, and Daniel Freedman on drums individually and collectively enhances her chosen material.

Her album *Noir* finds Cohen performing with the 18-member Anzic Orchestra. The project brings together two of her interests, big band jazz and Brazilian music. Cohen deftly performs 10 tunes with this polished all-star ensemble. Brilliant arrangements by conductor Oded Lev-Ari, fine solo and section work and assorted interesting material combine to make this a tantalizing listen. Among highlights is the hip, swinging arrangement of "No Moon At All," which features a sublime tenor sax solo from Cohen and spotlights guitarist Guilherme Monteiro and the horns. Strings and horns attractively augment Cohen's soaring clarinet solo on the beautiful Brazilian tune, "Carnaval De Sao Vicente." There's plenty to like about the wide-rang-

ing musical fare that showcases Cohen, the soloists, and the orchestra at their very, very best.

Born in Tel-Aviv, Israel, Cohen studied in her hometown and at Boston's Berklee College of Music. She moved to New York City in 1999 and began to experiment with various musical styles to expand her clarinet chops. As you'll hear on *Noir*, Cohen retains expertise on tenor sax, likely polished from her stint with Sherrie Maricle's Diva Jazz Orchestra and other NYC groups. Cohen's two brothers, Yuval and Avishai are also musicians.

Cohen is a skillful player with a unique voice whose tone, fluidity, and warmth engage the listener. The multifaceted, expressive Anat Cohen is definitely a talent to watch.

Nancy Ann Lee

AL BASILE

The Tinge

SWEETSPOT/CITY HALL

Former Roomful of Blues trumpet man Al Basile is out with another solo disc, his sixth by my count, a work that gives a whole new meaning to word eclectic. Basile's style is in the time machine and making more jumps than the main character on the TV show "Quantum Leap" did.

"Go Back Home To The Blues" back hands the project off in grand fashion with both Basile's trumpet and guitarist/producer Duke Robillard reaching into their expertise on this audio piece of advice. "Airlift My Heart" is a metaphor taken from the Berlin airlift during the Cold War and the sparkling "Can I Trust You With A Kiss?" not only shows off the brass section, but also keyboardist Bruce Katz who gets more than his fair share of spotlight during *The Tinge*.

Basile's influences are all over the map, including Tony Bennett, Ray Charles and vocalist Eddie "Cleanhead" Vinson, to the point of channeling the latter during "Too Slow." Deja vu is attained via "Losing My Cool," a first, and french kissing, cousin to the 1972 Cornelius Brothers & Sister Rose hit, "Too Late To Turn Back Now" as Bruce Katz also throws some premium piano work into the cheek to cheek special "While We're Dancing."

Although there is a ton of good music on *The Tinge*, I also have to mention the liner notes and disc package by Mary Ann Rossoni, one of the better ones I've seen of late.

During the notes regarding "While We're Dancing," Basile mentions his older fans lament that they don't make songs like that anymore. If a fan of any kind of blues or jazz in the last sixty years, *The Tinge* is on a campaign to prove that statement wrong.

Peanuts

ROSEMARY CLOONEY

Sophisticated Lady

BLUE ORCHID

This two-disc set compiles 54 songs from early recordings by then young vocalist Rosemary Clooney (1928-2002), one of America's most popular jazz-influenced singers of post World War II fame. Recorded between 1946 and 1956, these tunes have been expertly restored and digitally remastered and are presented in chronological order.

On Disc One, Clooney is captured singing with the

Tony Pastor orchestra and her sister, Betty, as well as in duets with Frank Sinatra, Johnny Thompson, Guy Mitchell, Marlene Dietrich, and with the orchestras of Norman Leydon, Percy Faith, and Mitch Miller. Among the most familiar hits are "'A' You're Adorable (The Alphabet Song)," "You're Just In Love," "Beautiful Brown Eyes," "Kentucky Waltz," "I'll Be Around," "Come On-A My House," and "Botch-A-Me (Ba-Ba-Baciami Piccina)."

Disc Two features Clooney with the Percy Faith and Mitch Miller orchestras again, and with the bands of Harry James, Paul Weston, Ray Coniff, Benny Goodman, and Duke Ellington. Clooney's 1950s gems featured on this disc include "Blues in the Night," "Hey There," "This Ole House," "Sisters" (sung with sister, Betty), "My Baby Sends Me," "Mambo Italiano," and more.

Some of the 54 tunes became hits in the U.K. but not in the USA. When Clooney's hits diminished in the late 1950s, she moved into American television to host her own variety show and appeared in several Hollywood films.

The double album, one in a Blue Orchid series featuring different artists, contains a 16-page liner booklet with candid biographical information on Clooney and recording data for each tune.

Although some of the compiled pop (and novelty) tunes have tinges of jazz, they differ from her later jazz-based recordings, especially those made after she signed to Concord Records in 1977.

Nonetheless, Clooney's warm, sweet, clear voice from this decade is a treat to the ears.

Nancy Ann Lee

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POPA CHUBBY
Deliveries After Dark
BLIND PIG

The big man from the Bronx is back with another wild and wooly disc of hard-hitting blues-rock.

Falling on the heels of last year's superb *Electric Chubbyland* releases, where he played tribute to Hendrix, this disc reaffirms Chubby's well-deserved status as an extraordinary guitarist. Playing with the same fluid ease as Carlos Santana but with a blues rather than Latin foundation, Chubby cranks his amp up to 11 and lays down riff after riff of guitar driven sonic nirvana. *Let the Music Set You Free* and the title track will be the first choice of those looking to rock hard. Those looking for a replacement for the dreaded *Mustang Sally* will enjoy *Sally Likes to Run* with its catchy chorus and big hooks. Elsewhere, Chubby reveals he's not just a high-speed string bender by throwing in some interesting curve balls with a surf rock version of the *Theme from the Godfather* and with some deep down reggae on *Woman in my Bed Dub*.

On *Money Isn't Everything (It's the Only Thing)* he inches close to Southside Johnny R & B territory while on *I'll Piss on Your Grave* and *You Never Loved Me* the bitter lyrics identify Chubby as the first place the cops should look if someone in his life comes up missing. The blues make an appearance in *Grown Man Crying Blues* and in the reverb drenched, autobiographical *Man of the Blues*. A fine addition to Chubby's growing list of strong releases.

Mark Smith

BARBARA KNIGHT
Angel Eyes
SELF-PRODUCED

Vocalist Barbara Knight delivers a diverse 14-tune set of all-time favorites, accompanied by Russell Schmidt (piano), Dave Morgan (bass), Jim Rupp (drums), Jack Schantz (flugelhorn) and guests Howie Smith (saxophones on two tracks) and Ron Busch (vibraphone on one track). These are all accomplished veteran Ohio musicians, familiar with working with Knight as members of the Cleveland Jazz Orchestra and other groups.

Knight's warm, mid-range voice caresses each song with meaning. At any tempo, she is comfortable with the lyrics and injects fresh air into each song, most arranged by Morgan. Among the best, an uptempo version of "You Go To My Head" also spotlights a fine solo by Schantz. "You Don't Know What Love Is" is nicely refashioned by Knight and crew. The title tune, arranged by Knight, is delivered with smoky feeling heightened by funky bass lines from Morgan and Schantz's flugelhorn musings. Smith adds punch to "What Is This Thing Called Love?," given a funky beat by Knight's arrangement. The fare includes unique takes on "Spring Is Here," "Skylark" (performed in duet with Schantz) "Lullaby of Birdland," "Old Devil Moon," and more. Schmidt, Director of Jazz Activities at Bowling Green State University, provides lyrical accompaniment throughout. Rupp has backed an array of stars, including singer Diane Schuur, and provides delicate trapwork here. Since 1993, Schantz has served as musical director of the Cleveland Jazz Orchestra.

A good choice of material, unique arrangements, solid musicianship and Knight's lovely voice make this CD one you'll want to replay. For more info on Knight, check out www.barbaraknight.net.
Nancy Ann Lee

DUMPSTAPHUNK
Listen Here

DUMPSTAPHUNK RECORDS

Dumpstaphunk is a hot funk band from New Orleans led by Ivan Neville, Aaron's son, who handles keyboards and vocals. His cousin Ian, Art's son, is on guitar while Nick Daniels III and Tony Hall are dueling bassists, and Raymond Weber is on drums.

Listen Hear is their debut studio recording although one can get the group's 2006 New Orleans Jazz Fest set from the New Orleans Jazz & Heritage Festival (www.jazzfestlive.com). This is a 5-song album with about 27 minutes of pure unadulterated funk with a message. They strike a deep funk groove with the opening topical *Livin Ina World Gone Mad*, noting that they "took the music out of schools and gave them guns instead," and "in the hood you get life for drugs, in Hollywood you get away with red rock, its a pity and a shame and they're both the same." The twin basses and Weber's drums lay the foundation and Ian struts his guitar chops. *Turn This Thing Around* is a post-Katrina song built around a funky riff as Nick Daniels pleads about how we have to help the people with no place to stay or shoes on their feet, as the Grooveline Horns riff behind the vocal. *Stinky* is a tough instrumental jam, which continues the funk. Troy Andrews joins in on the closing *Shake It Off*, adding his trombone to the hot dance groove.

In a city that has spawned so many great funk bands, Ivan Neville's Dumpstaphunk may be as good as any of them now. The CD is available from the Louisiana Music Factory (www.louisianamusicfactory.com) and you can visit the band's website, www.dumpstaphunk.com.

Ron Weinstock

PAMELA HINES
Return
SPICE RACK RECORDS

Massachusetts pianist Pamela Hines leads a nine-tune, straight-ahead quartet session of standards and originals with sparkling support from ace Boston-based musicians bassist John Lockwood, drummer Bob Gullotti and, on some tunes, Jerry Bergonzi (tenor sax).

On her seventh release as leader, Hines demonstrates elegant keyboard expertise and an ability to compose appealing tunes such as the title tune, which features a splendid solo from the expressive Bergonzi. Hines also contributes the tune swinging "Very" (again spotlighting Bergonzi) and the captivating, riffing closer, "Ward One," which gives Gullotti room to show his artistry. Other gems include two takes of the Rodgers/Hart classic, "My Heart Stood Still" and a beautifully warm rendition of the gem "I'm Through With Love."

Although you won't find her listed in any of the jazz encyclopedias or efficiently online, Boston-raised Hines has been accumulating critical acclaim since receiving her Masters in Music (with honors) from the New England

Conservatory of Music in 1998. As testament to her talents, Hines made a guest appearance on the Marian McPartland's National Public Radio program, Piano Jazz.

Hines offers expressive, lengthy solos throughout, spurred especially by Gullotti, whose traps playing and brilliant brushwork clinch the set. Lockwood supports effectively and gets plenty of spotlight time. Their chemistry with Hines is superb and Bergonzi's performances ice the cake.

Nancy Ann Lee

JIMMY BLYTHE

MESSIN' AROUND BLUES

DELMARK

Born in Lexington, Kentucky, Jimmy Blythe arrived in Chicago as a teenager in 1916. As Bob Koester notes, not much is known about Blythe outside of his recordings and piano rolls. He recorded extensively in small groups featuring such noted instrumentalists as Johnny Dodds, Louis Armstrong, Roy Palmer and Natty Dominique as well as singers like Blind Blake, Lottie Beaman, Lonnie Johnson, Monette Moore and Ma Rainey. Recordings such as these as well as with Jimmy Bertrand's Washboard Wizards and Blythe's Washboard Ragamuffins give a sense of the type of ragtime-early boogie woogie flavor that marked his music.

This Delmark reissue is derived from 19 of the piano rolls that Blythe recorded which outnumber the actual piano solos he recorded. Modern technology probably makes the reproduction of piano rolls on CD much better than reissues of 1920s recordings mastered from old 78s. At the same time, the technique of cutting piano rolls may limit the grittier aspects of Blythe's playing. Certainly he was comfortable on the blues he performs here like "Sugar Dew Blues," as well as rendering the pop songs of the day such as "My Baby." His recording, "Chicago Stomp," was perhaps the first boogie woogie recording. It shows how vigorous his playing could be and can be heard at <http://www.redhotjazz.com/blythe.html>.

The music presented on Messin' Around Blues has a stately quality with ragtime and stride flavor, but little in terms of the ragged, boogie style that can be heard on the recordings of contemporaries like Clarence 'Pinetop' Smith, Cow Cow Davenport or Meade Lux Lewis as well as Blythe's own recordings. Delmark is to be congratulated for issuing this, however I suspect this may have a limited audience.

Ron Weinstock

MARCO BENEVENTO

Invisible Baby

HYENA

Brooklyn-bred keyboardist Marco Benevento is one of the crew of current-day players for whom genre lines are things to be bent, broken through or somehow circumvented. In this world, inhabited by folks including Charlie Hunter and Bobby Previte, jazz, rock and other musical values are accorded equal respect and drawn upon according to creative need. On Benevento's new offering this aesthetic makes for a succession of attractive, highly atmospheric tracks.

Heavily informed by classic keyboard based prog-

rock and bedecked along the edges with synths and related sonics, the fare on

Invisible Baby most often settles into a conventional trio setting anchored by an extended piano vamp. That vamp either states the mood or shares that chore with a succeeding, closing figure. In place of conventional jazz soloing Benevento more often works the dynamics of the figure and does so in concert with highly energetic response from either of his drummers, Matt Chamberlain or Andrew Barr. The reliable results are evocative sound-paintings that work on their own terms. Jacob Fred Jazz Odyssey bassist Reed Mathis plays the very necessary role of "straight man" in these configurations. The majestic tone of much of the set is ideally counter-balanced by the light-hearted nature of "The Real Morning Party." Here a calliope-voiced keyboard conjures up the best of Beach Boys backing tracks on a tune calculated to disarm.

Duane Verh

DAVE GROSS

Take The Gamble

SWINGNATION RECORDS

While unable to attend Dave Gross' appearance at the Montreal Jazz Festival, I had heard strong things about this young guitarist-singer who is only in his twenties. Duke Robillard has taken him under his wing and produced this new CD, and even plays on three tracks. Listening to this one can understand why as Gross is enamored in the swing and jump blues that Robillard has mined so well. Opening with a nice take of Gatemouth Brown's *She Walks Right In*, he also covers Hot Lips Page, T-Bone Walker and the old standard *After You've Gone*, as well writes songs that reflect his inspirations. *I'm So Hungry Blues*, is a tribute to T-Bone Walker with some fine playing and the instrumental *Swingin' on All Six* with some strong harp from Dennis Gruenling is really nicely delivered.

Doug James adds some sax on a number of selections including Hot Lips Page's *Walkin' in a Daze*, which also sports a nice cornet solo by Al Basile. Gross is a very accomplished player and eschews the hard rock approach of many 'contemporary' blues artists. He also varies things with the rockabilly romp, *Once Had a Girl*. Unfortunately his vocals do not come across as well. His phrasing sounds awkward and forced at times (like on the T-Bone styled *I'm So Hungry Blues* as well as his *Moving On Down the Line*). Hopefully he will become a more natural and convincing singer as he continues to perform. He writes interesting songs and is a wonderful player with this disc showing more than simply potential, but his vocals prevent this from receiving a high recommendation.

Ron Weinstock

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WYNTON MARSALIS

Standards & Ballads

COLUMBIA/LEGACY

This compilation from recordings released by trumpeter Wynton Marsalis between 1983–1999 contains a pleasing array of 14 memorable tunes performed by small groups.

Marsalis is in fine form as he solos with the various groups on gems such as “Stardust,” “Embraceable You,” “After You’ve Gone,” “Where or When,” “I Can’t Get Started,” and others. Lifted mostly from his Standard Time CD series (Volumes, 1, 2, 3, 4, 5), as well as four other albums, the reinvented tunes convey a romantic mood. One light swinger, “My Ideal,” from Marsalis’s 1983 release, *Think of One*, is a tidy number enhanced by Kenny Kirkland’s piano playing.

The appealing batch of tunes captures Marsalis at his pensive best, performing with crisp, clear tone and plenty of warm expression, accompanied by some of his best collaborators from those years and, in some cases, with a string orchestra. Liner notes by Stanley Crouch discuss the communicative power of standards. One would have to agree that these American songbook tunes “speak” to the listener.

Nancy Ann Lee

DVDs

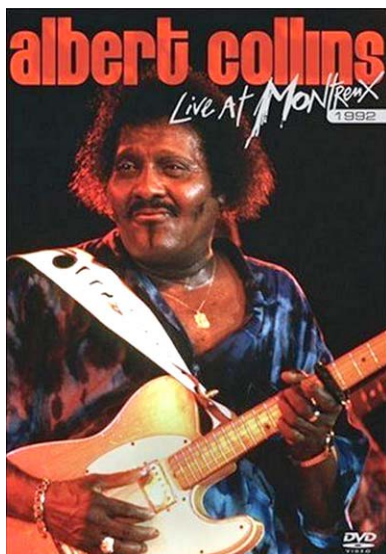
ALBERT COLLINS

Live At

Montreux 1992

EAGLE EYE DVD OR CD

Having been in the nightclub concert promotion arena back in the ‘70s and ‘80s, I was very fortunate to have been able to see many of my favorite jazz and blues performers many times over. One of those was guitarist/singer,



“Master of the Telecaster,” Albert Collins. He was truly one of the most exciting blues performers and just kept getting better and better over the years. Unfortunately those years were cut very short as he was diagnosed with liver cancer in 1993, and died in November of that year at the age of 61. True to form for a man who *loved* to perform, he continued to tour tight up until the end.

This music was recorded live at the 1992 Montreux Jazz Festival, just a little over a year before his death and will serve as a treat to be repeated over and over for the many who were lucky enough to see him live.

Like many of the previous DVDs in the Montreux series, this is an extremely well shot video with likewise

well recorded sound, and especially when you figure that these were never meant to be anything more than archives...or at least that is what we have heard. Collins’ seven-song set offers a good variety of his style of blues, but no matter what the tempo they are all electrifying performances. With his stinging, nasty guitar work and powerful vocals, the Iceman delivers the goods every time. And his humor shows throughout the performance, such as the fun he has with John Newton’s slow blues “Too Many Dirty Dishes,” which he recorded on *Cold Snap* (Alligator), where he says “There’s too many dirty dishes in the sink for just us two ...When I left I had corn flakes for breakfast, Now there’s a bone from a T-bone steak...Well you got me wonderin’ baby, Who in the hell is makin’ dirty dishes with you?” You’ll also get a dose of Collins making his guitar talk (I won’t tell you what it says...don’t want to spoil your fun); and you’ll see him wandering about the audience as he solos, shaking hands and having fun with the crowd as the band wails on during “Put The Shoe On The Other Foot.”

Collins’ band is right on top of things as he has his longtime bassist Johnny B. Gayden and drummer Marty Binder driving the unit, with Pete Thoennes on guitar, Bobby Alexis on organ, Jon Smith on tenor sax and Steve Howard on trumpet. All these guys are solid and tight throughout, and Thoennes and Smith deliver some impressive solos. The set closes with Albert’s instrumental “Frosty,” as the band members get plenty of room to stretch out.

As an extra treat on the DVD version only, four additional songs are seen and heard from Collins’ first Montreux appearance in 1979 with A.C. Reed on tenor sax, Larry Burton on guitar, Aron Burton on bass and Casey Jones on drums. “Frosty” is also the last song on that segment, and it features the late Clarence “Gatemouth” Brown as a guest on guitar.

As mentioned above, the audio and video on the 1992 concert is superb. Of course the 1979 songs pale by comparison in that respect, and that is to be expected...but the music is right on the money. But this release should not only be for all of those who saw him years ago and want to relive those precious moments, but also for pretty much anyone who loves the electric blues. One note, four of the seven songs on the 1992 set are on the Pointblank (Virgin) CD *Albert Collins And The Icebreakers (Live ’92-’93)*, so if you have that disc you might definitely just go for the DVD version. But then, Collins is so much fun to watch, I’d have to recommend the DVD as a first choice for everyone. Highly recommended.

Bill Wahl

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VARIOUS

A Tribute to Edith Piaf Live at Montreux 2004

EAGLE ROCK ENTERTAINMENT (DVD)

Live-recorded at the Montreux Jazz Festival on July 11, 2004, this DVD features a jazz quartet led by pianist Baptiste Trotignon backing six vocalists, after two instrumental warm-up numbers. Accordion player Marc Berthoumiex lends special flavor to tunes made famous by the late French cabaret singer Edith Piaf, who died in 1963 at age 47.

Swiss vocalist Michael von der Heide, a new-style cabaret singer, launches the concert with his performance in French of "Mon Dieu (My God)," which dates from 1960, and "Les Amants D'un Jour (Lovers For A Day)." With plenty of feeling, Ute Lemper performs three songs in French: "Elle Fréquentait La Rue Pigalle (She is A Rue Pigalle Regular)," "Embrasse-Moi (Kiss Me)" and "L'accordéoniste (The Accordionist)." The latter Piaf song dates back to 1942, during the Nazi occupation, when Piaf's songs contained double meanings and the word "lover" meant the Resistance. Detracting from her performance, Lemper's voice tends to sharpen when she increases dynamics.

If any of the singers remind us of Piaf's raw Parisian cabaret style, it is the mature, red-headed singer Régine with her occasionally raspy alto voice. She delivers with perfection the Piaf classic, "Padam...Padam" and the joyful "Mon Manège a Moi (My Private Roundabout)." The best stage performer is undoubtedly the perky vocalist Catherine Ringer, who displays a flair for the dramatic, emphasizing lyrics with body movement as she delivers (in French) three playful songs that capture Piaf's sense of humor.

Angélique Kidjo, a native of Benin, performs three French songs but more in the jazz style than the cabaret style of Piaf, except for the most familiar and well-received of all of the songs, "Non, Je Ne Regrette (No, I Have No Regrets)." Vocalist Barbara Morrison doesn't seem to fit into this program with her one song in English, "Autumn Leaves." For the finale, all singers assemble on stage for a lengthy version of "La Vie En Rose," a song written by Piaf that has become an international standard.

Four cameras, pristine sound quality and expert production boost appeal for this 79-minute concert performance, one in a series of Live at Montreux DVDs from Eagle Rock. However, the DVD contains no extras and the liner booklet reveals more about the origins of the songs than biographical data on the performing artists.

Nancy Ann Lee

**more
good
stuff**

VARIOUS ARTISTS

It All Started With Doo Wop TIME-LIFE BOXED SET

Even before rock 'n' roll and much before rap and hip hop, teenagers in the 1950s and early 1960s sang and danced to the distinctive sound of doo wop, which originated from street corners and tenement stoops in New York, Philadelphia, Baltimore and other urban neighborhoods in America.

The roots of doo wop can be heard in 1930s and 1940s recordings of groups such as The Mills Brothers and The Ink Spots. The term "doo wop" comes from the sounds made by the group as they provided background for the lead singer. Founded in three-part harmony (originally sung *a capella*) with lead singers that alternated between tenor and "falsetto," this mostly sweetly sentimental music with some nonsense syllables injected (subdued in ballads), has left its indelible mark on American pop culture. The doo wop form merged into R&B and soul that inspired the Motown artists.

This box set of nine CDs (147 songs) and one DVD (Doo Wop Legends Live) is a treasure trove of top doo wop hits by the original artists. Included are chart toppers such as "Big Girls Don't Cry" by the Four Seasons; "Stand By Me" by Ben E. King; "Will You Love Me Tomorrow" and "Soldier Boy" (plus other tunes) by The Shirelles; "Yakety Yak" by The Coasters; "In the Still of the Nite" by The Five Satins; "Why Do Fools Fall In Love" by Frankie Lymon and the Teenagers; "Get A Job" by the Silhouettes, and many other familiar songs.

The set is cleverly packaged in a box that looks like a miniature of my 45-rpm record carrier, containing five jewel cases titled: The Closer You Are (2 discs), The Glory of Love (2 discs), Looking For An Echo (2 discs), Street Corner Symphonies (2 discs with liner lyrics) and Lovers Never Say Goodbye (1 disc). Each case contains a liner booklet detailing original recording info, as well as artist data and historical photographs. The DVD, recorded in 1999 for PBS and hosted by Jerry Butler, features 13 seminal doo wop artists and groups performing 21 songs.

The Time-Life collection, not available in stores, will be plugged in a half hour infomercial hosted by Dion, whose vibrant career has spanned six decades and who is among the artists featured on the set. Buy it online at www.timelife.com/doowop or by calling 800-846-3543.

This is a spectacular, memory-laden representation of that era and those who slow-danced to many of these tunes in mirrored-ball dance halls will be looking for partners.

Nancy Ann Lee

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SESAC Honors Music Greats at 4th Annual Jazz Awards Luncheon

NEW YORK – SESAC, the nation's fastest growing performing rights organization, honored its affiliated composers in the jazz genre today with the Fourth Annual Jazz Awards Luncheon. The event, held at New York's legendary Tavern on the Green, honors the Top 10 jazz albums of 2007.

The audience, which included SESAC-affiliated composers and publishers as well as industry executives and press also enjoyed a stunning improvised selection by jazz pianist Robert Glasper from his award-winning release, *In My Element* and a special performance by Lauren Kinhan of New York Voices on "As We Live And Breathe". Both Glasper and Kinhan were honorees at this year's awards ceremony.


Established in 1930, SESAC is a service organization created to serve both the creators of music and music users through responsive and innovative music licensing and timely, efficient royalty collection and distribution. The second oldest and fastest growing performing rights organization in the U.S., SESAC is known for its diversified repertory that includes genres including Jazz, Pop, Adult Contemporary, Urban, Rock, Americana, Contemporary Christian, Latin, Country, Gospel, Dance, Classical and New Age. SESAC is also rapidly becoming the contemporary rights organization of choice among many of Hollywood's most sought-after film and television composers. Headquartered

in Nashville, the company also has offices in New York, Los Angeles, Atlanta, Miami and London.


SESAC Jazz Award Winners – 2008

- Tom Harrell - Tom Harrell Music - Album: *Light On* - Recorded by: Tom Harrell
- Kate McGarry - Pavitra Music - Album: *The Target* - Recorded by: Kate McGarry
- Keith Ganz - Tripnificus Music - For his contribution the album: *The Target* - Recorded By Kate McGarry
- Lauren Kinhan - Best of Kin - For her contribution to the album: *A Day Like This* - Recorded by: The New York Voices
- Ilhan Ersahin - Tatu Music - "Thinking About You" - Recorded by: Norah Jones
- Matt Wilson - Grainfed Music - Album: *The Scenic Route* - Recorded by: Matt Wilson
- Marc Nelson - Lyric Masters 911 - "All Through The Christmas Night" - Recorded by: Brian Culbertson
- Robert Glasper - I'm a Jazzy Guy Music - Album: *In My Element* - Recorded by: Robert Glasper
- Bill O'Connell - O'Connell Music - For the contribution to the album: *Come Fly With Me* - Recorded by: Dave Valentin
- Russell Gunn - East Boogie Music - Album: *Russell Gunn Plays Miles* - Recorded by: Russell Gunn
- Scott Colley - Scott Colley Music - Album: *Architect Of The Silent Moment* - Recorded by: Scott Colley
- Michael Blake - Baby Tank - For the contribution to the album: *At Home* - Recorded by: Slow Poke

ELLIS ISLAND. WHERE THE WORLD CAME TOGETHER AND AMERICAN STYLE BEGAN



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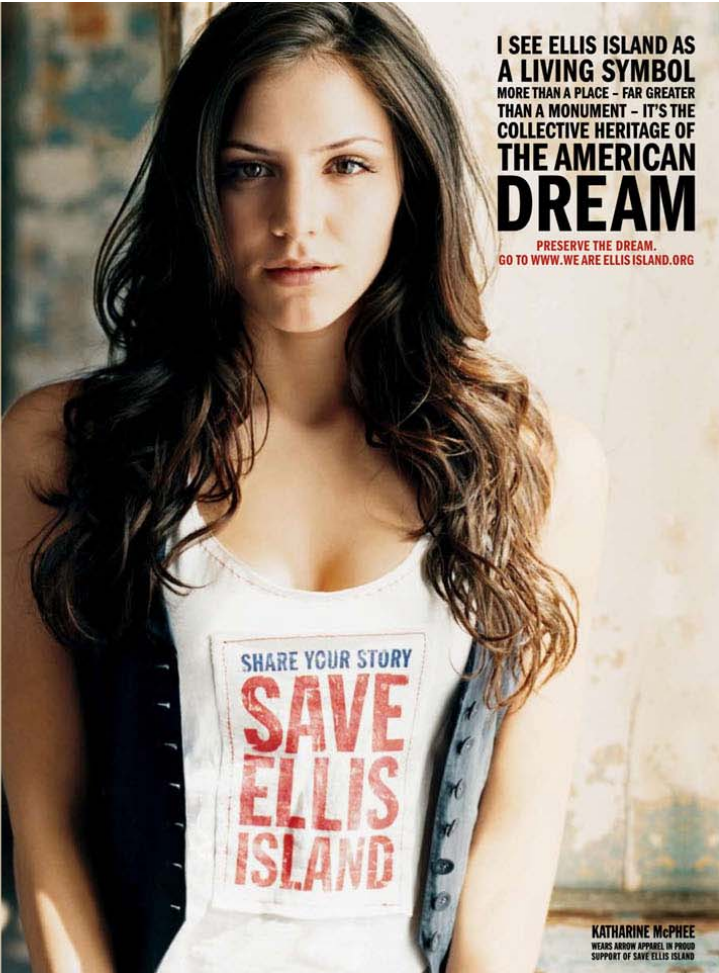
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