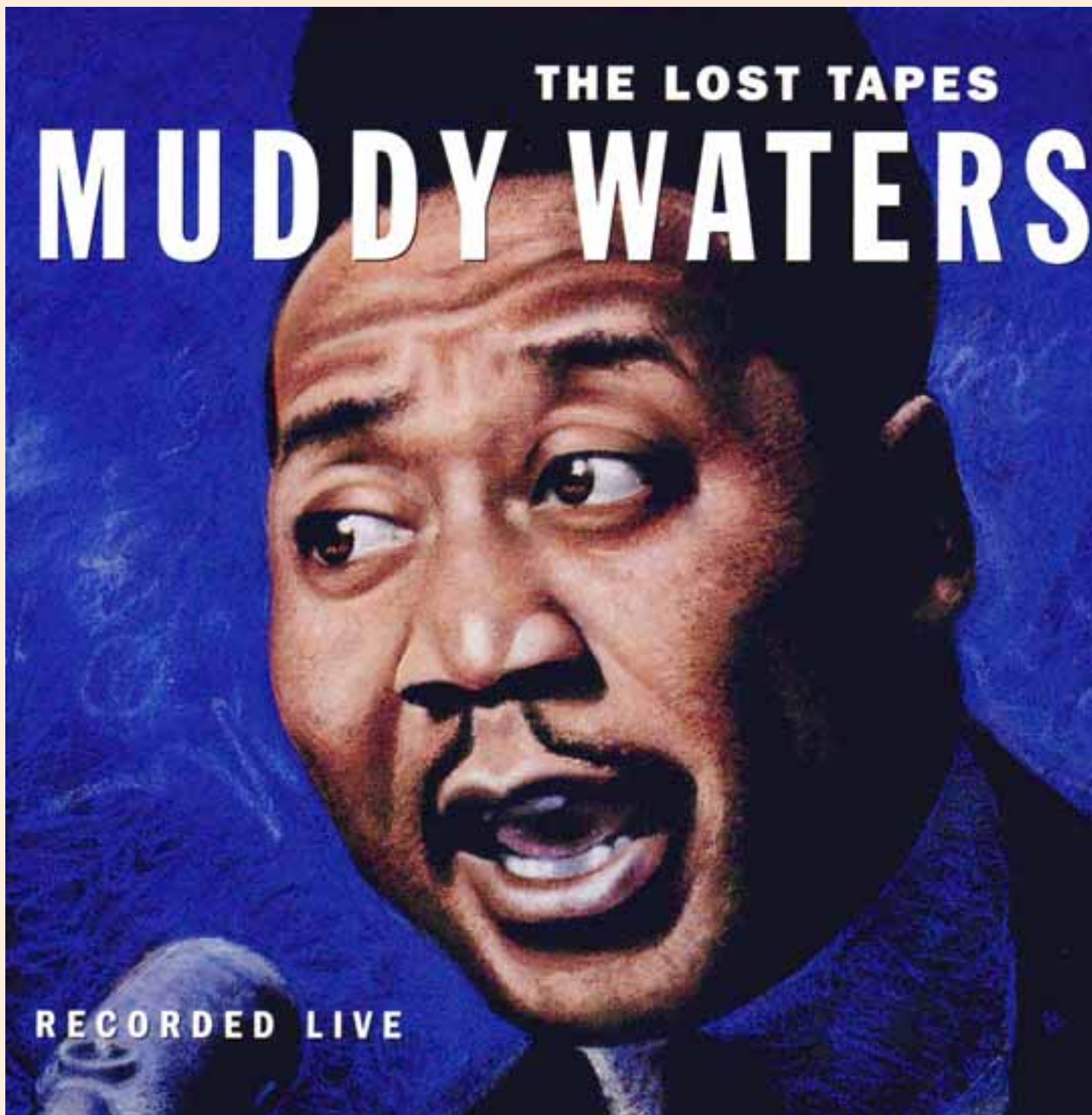


May 2008
Issue 304

jazz report
& **blues**

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THE LOST TAPES
MUDDY WATERS

RECORDED LIVE

BLIND PIG ON VINYL
plus...more festival previews

Jazz & Blues Report

Published by Martin Wahl
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Founded in Buffalo New York in March of 1974; began a Cleveland edition in April of 1978. Now this global e-zine edition is posted online monthly at www.jazz-blues.com



On the Cover

Muddy Waters "The Lost Tapes" is one of three titles beginning a series of vinyl album reissue releases by longtime indie blues label Blind Pig Records.



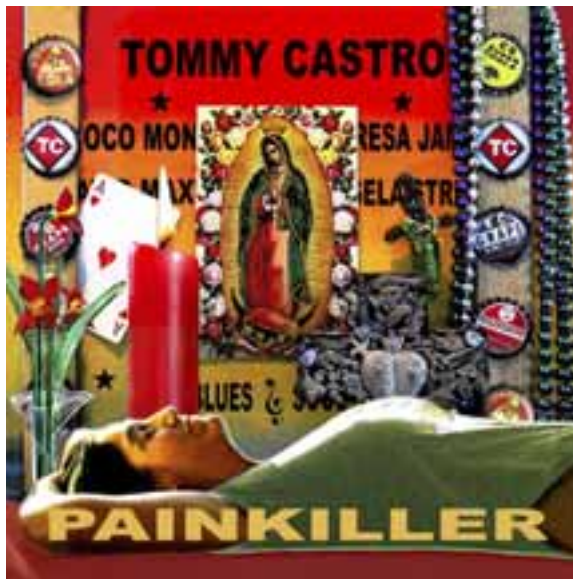
"Buffalonus"

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

BACK TO THE FUTURE!

Blues and Roots Leader Blind Pig Launches New Vinyl LP Series

By Duane Verh



"In dormitories nowadays the kid that's got the turntable [has got] the room that everybody hangs out in. Music is once again something you do with your friends...as opposed to the isolated experience of listening to your iPod." – Edward Chmelewski

In a world where music is typically downloaded, stored in a little plastic box and savored in solitary, what's a music label exec thinkin' releasing LP records? Well, if your Edward Chmelewski, president of venerable blues-and-roots imprint Blind Pig, you're thinkin' it's a pretty wise move- and money is not his only motivator. The San Francisco-based label Chmelewski runs, early into its fourth decade in existence, will be picking from the sweetest plums in its catalog for its Vinyl Masters Series. The first three platters, pressed on high-quality 180-gram vinyl hit the street May 6th and highlight work from Muddy Waters, Buddy Guy and Junior Wells, and Tommy Castro.

Advised by his distributor of a burgeoning audiophile demand for vinyl, Chmelewski was as interested

as the next record guy in a new revenue stream and connected the dots as to the potential here. "Everybody lamented the death of the LP...when it went out it went out pretty quickly", he recalled in a recent phone conversation, "but for people that are really into the music, [they] miss the warmth of the analog experience". Returning to a 12x12-inch jacket from the five measly inches of a CD sleeve was a boost for the artwork as well.



His distributor's claims were bolstered with word from the street. "Coincidentally, we got e-mails from fans asking us if we were gonna put out this title or that title on LP...it always sort of means more when it comes from the ground up like that...when you've got actual music fans asking you about LP's you know it's for real."

Criteria for the selection of titles for



the series include “name “ recognition of the artist, the title’s sales history and, not surprisingly, the cover art.

The inaugural release is headed up with *Muddy Waters- The Lost Tapes*, which is culled from two 1971 concert sessions. The band

was Muddy’s last lineup consisting completely of players from his own generation: George “Harmonica” Smith, pianist Pinetop Perkins, guitarists Sammy Lawhorn and Pee Wee Madison, bassist Calvin Jones and drummer Willie “Big Eyes” Smith.

Pinetop Perkins is also part of the backup band for Buddy Guy and Junior Wells on *Drinkin’ TNT ‘n’ Smokin’ Dynamite* as is Rolling Stones bass man Bill Wyman and (yes) Crosby, Stills, Nash & Young drummer Dallas Taylor. The title, recorded at the 1974 Montreux Jazz Festival, rates as Blind Pig’s all-time best-seller.

By including Tommy Castro’s well-received 2007 release *Painkiller* in this inaugural offering, Chmelewski is drifting somewhat from his own ground rules. The series will mostly feature older, analog recordings but Castro’s high current profile was factored in. “Tommy told us that his fans would definitely be interested...he thought he could sell a number of them off the bandstand himself.” And, of course, “we just thought it was a very cool cover.”

If one lives in the right town where the right sort of store is located one might even find these albums on display but audiophile websites, along with the label’s own site, is where they can be reliably found. The list price is on the modest side for this market- in the \$20 range.

If the blues and audio connoisseurs are predictable customers for LP’s such as these, there’s a whole ‘nother group of buyers that may come as a surprise. “I’m learning that it not just the older demographic which is the basic blues demographic that’s into these audiophile LP’s,” Chmelewski observes, “but it’s becoming a thing among younger folks, too.” It seems that the digital generation is discovering the enjoyment of listening as a communal affair. “I’ve read that in dormitories nowadays the kid that’s got the turntable [has got] the room that everybody hangs out in. In other words music is once again becoming a social thing, something you do with your friends...as opposed to the isolated experience of listening to your iPod on your earbuds.”

Besides this being a very cool development, Chmelewski sees this as a great way to expose a new generation to blues. Initial interest in the series from has the label boss confident that this first release will sell through pretty fast. And he doesn’t deny that, business considerations aside, sheer fun and nostalgia are their own incentives: “When we started the label in 1977 we were makin’ LPs, we weren’t even making cassettes or CDs...it’s come full circle, we’re back doin’ LP’s”



Gearing Up for the 51st Monterey Jazz Festival September 19-21

Herbie Hancock, Wayne Shorter, Cassandra Wilson, Nancy Wilson, Joshua Redman, Christian McBride, Maceo Parker, Kurt Elling, Ledisi, And More Appear At MJF/51

Monterey, CA – The Monterey Jazz Festival Presented by Verizon, launches its second half-century of legendary live jazz presentation, reflecting the artistic excellence that has made MJF the longest running jazz festival in the world. The world-renowned event takes place September 19-21 on the familiar oak-studded and beautiful grounds of the Monterey Fairgrounds, the location of the Festival since its inception in 1958.

Featuring some of the living legends in the music world as well as the future stars of jazz, MJF/51 raises the bar set in 2007, and will again be one of the most anticipated live jazz events of the year.

Tickets are on sale now by phone at (925) 275-9255 and on the Monterey Jazz Festival’s website, www.montereyjazzfestival.org. Full Weekend Arena Packages from \$220; Daily Grounds Tickets from \$35.

The Arena/Jimmy Lyons Stage will be one of the hottest sites of the Festival, with a lineup that promises the musical adventure of a lifetime with multiple award winning artists, including vocalists Cassandra Wilson, Jamie Cullum, Ledisi, Kurt Elling, and Nancy Wilson; saxophonists Wayne Shorter, Joshua Redman, and Maceo Parker, the Maria Schneider Orchestra, Christian McBride’s new Quintet, Cuban flautist Orlando “Maraca” Valle, guitarist Derek Trucks and the twelve-time Grammy-winning pianist, Herbie Hancock.

MJF/51 Artist-In-Residence, bassist Christian McBride, will be in fine company with several of his musical projects, and will be performing through out the weekend with his new acoustic Quintet, with the electrified Quartet, and with MJF’s spotlight on the future of jazz, the Next Generation Jazz Orchestra. MJF/51 Showcase Artist, drummer Matt Wilson will be at large on the grounds, performing with his own Arts and Crafts, with the collective-improvisation group, Trio M, and in a duo with guitarist-extraordinaire Bill Frisell. MJF/51 Commission Artist Maria Schneider will unveil her large-scale orchestra piece, her second commissioned work for the Festival since 1995.

The long-time tradition of Arena artists performing on the grounds is also unusually rich for MJF/51. The Joshua Redman Trio, Maceo Parker, Christian McBride, Maria Schneider Orchestra, Tom Scott, Terence Blanchard, Orlando “Maraca” Valle, Ledisi, Maria Schneider Orchestra and Kurt Elling will all put in



Christian McBride will be the MJF/51 Artist-In-Residence. Photo by John Abbott

dual performances on the Grounds during the MJF/51 weekend.

Two special tributes will be featured during the weekend, both on the Arena Stage and on the Grounds. On Saturday night, A Tribute to Cannonball Adderley will feature a modern take on the music of the influential and celebrated saxophonist with renowned vocalist Nancy Wilson, trumpeter Terence Blanchard (2007 MJF Artist-In-Residence and Grammy Winner) and legendary saxophonist Tom Scott. Sunday will spotlight John Coltrane's beloved collaborations with vocalist Johnny Hartman, with Kurt Elling's Dedicated to You.

This special band features Ernie Watts, and the Ethel String Quartet, backed by the Laurence Hobgood Trio. Here is a day-by-day example of what's in store for you at MJF/51:

Arena/Lyons Stage Artists:

Friday, 9/19: Cassandra Wilson, Joshua Redman Trio, Maraca "Cuban Lullabies"

Saturday, 9/20: The Derek Trucks Band, Maceo Parker with the Next Generation Jazz Orchestra, Ledisi, Nancy Wilson "Tribute to Cannonball Adderley" with Special Guests Terence Blanchard & Tom Scott; Maria Schneider Jazz Orchestra debuts MJF/51 Commission; Christian McBride new Quintet

Sunday, 9/21: Jamie Cullum, Next Generation Jazz Orchestra with Christian McBride, Winning High School Big Band from the Next Generation Festival, Herbie Hancock, Wayne Shorter Quartet; Dedicated To You: Kurt Elling Sings Coltrane/Hartman featuring Ernie Watts, Ethel String Quartet & the Laurence Hobgood Trio

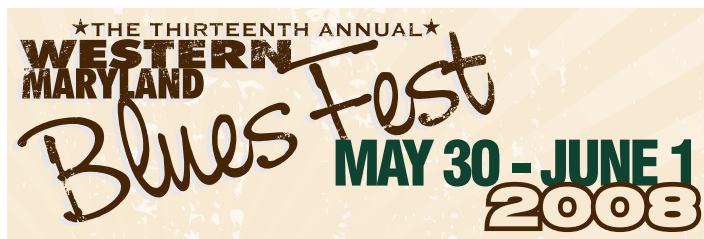
Partial List of Grounds Artists:

Friday, 9/19: Joshua Redman Trio, New Grooves with the Christian McBride Band, Rudder; Quantic & 4onefunk in Lyons Lounge; Matt Wilson Arts & Crafts, Spencer Day, Anat Cohen, Yaron Herman Trio, George Young Quartet, Berklee Latin Jazz All-Stars

Saturday, 9/20: Maria Schneider Jazz Orchestra, Terence Blanchard Quintet, Tom Scott "Celebrating Cannonball Adderley"; Maraca "Cuban Lullabies"; Maceo Parker; Matt Wilson & Bill Frisell Duo, Ledisi, Ryan Shaw, Tuck & Patti, Quantic, 4onefunk, Marc Cary Trio, La Tuque Bleue, Junko Moriya, Sadza, Antonio Sanchez & Migration, Rebeca Mauleón & Afro Kuban Fusion

Sunday, 9/21: Dedicated To You: Kurt Elling Sings Coltrane/Hartman featuring Ernie Watts, Ethel String Quartet & Laurence Hobgood Trio; Christian McBride new Quintet; Hammond B3 Blowout with Brian Auger's Oblivion Express & Barbara Dennerlein Trio; Kyle Eastwood; Trio M with Myra Melford, Mark Dresser & Matt Wilson; Jamie Davis, Brian Blade Fellowship, Quantic, 4onefunk, La Tuque Bleue, Brass Menazeri; Family Day with ZunZun, the country's best high school and college ensembles, DownBeat Blindfold Test, and more...

Visit www.montereyjazzfestival.org for more information, updates or to buy tickets, or call (925) 275-9255.



13th Western Maryland Blues Festival Promises Varied Line-up

The City of Hagerstown, Maryland hosts the 13th Annual Western Maryland Blues Festival from May 30 through June 1, 2008. This is an annual community celebration centered around one of America's most enduring musical forms—the blues and represents a unique "home-grown" partnership between public and private concerns. Conceptually conceived in 1995, the Western Maryland Blues Fest has mushroomed into a critically acclaimed blues event in the mid-Atlantic region since its modest inception in 1996. Its location makes it convenient to several states. This year's festival presents a variety of local favorites, national touring headliners and even a dash of zydeco and jazz to spice up a hot weekend of rocking blues. This year's performers include Buckwheat Zydeco; Scofield, Medeski & Deitch; Charlie Musselwhite; Guitar Shorty; Bettye LaVette; Nappy Brown; Lil Ed & the Blues Imperials and much more.



David "Honeyboy" Edwards was one of the many performers at last year's festival. Photo by Ron Weinstock.

The Festival has a free prelude early evening show in downtown Hagerstown on Thursday, May 29 at 5:00 PM with guitar slinger Albert Cummings at University Plaza Park. Friday evening starting at 4:00 PM there is a concert downtown with a blues-rock seasoning featuring Gina Sicilia, Jimmy Thackery and Savoy Brown. Saturday has a full plate of blues downtown with the main attractions being Lil' Ed & The Blues Imperials; Nappy Brown; Bettye LaVette; Charlie Musselwhite; Scofield, Medeski & Deitch; and Buckwheat Zydeco. Sunday is a free family picnic at the City Park Bandshell with the highpoints being the Eric Byrd Trio + 4 with a Ray Charles Tribute; Nora Jean Bruso and Guitar Shorty. This is a marvelously organized event and with all the great blues, the group of guitarist John Scofield, organist John Medeski and drummer Adam Deitch promises to be a special treat.

For more information and information on purchasing tickets for the Friday night and Saturday portions of the festival, visit <http://www.blues-fest.org>.

DOHENY BLUES FESTIVAL

11th Annual Doheny Blues Festival Ready for Blastoff May 17 & 18



Bonnie Raitt headlines the 2008 Doheny Blues Festival in Southern California

Dana Point, CA – It is time again for the annual Doheny Blues Festival, set for May 17 & 18 at Doheny State Beach in Dana Point, California. Dana Point is just off the 5, about halfway between Los Angeles and San Diego.

Nine-time Grammy Award Winner Bonnie Raitt will headline the weekend's festivities, which also features Jonny Lang, the Robert Cray Band, Little Feat, Eric Burdon & The Animals,

Pinetop Perkins, Hubert Sumlin & Willie Big Eyes Smith, Bobby Rush, Joe Bonamassa, Anson Funderburgh & The Rockets with special guest James Harman, Trombone Shorty, Jimmy Thackery & The Drivers with the Reverend Billy C. Wirtz, Watermelon Slim and the Workers, Ivan Neville's Dumpstaphunk and many others. The festival hours are 11 a.m. - 9 p.m. daily. The festival is presented by Omega Events.

One of the most popular attractions, The Backporch Stage, is an intimate setting where fans can experience acoustic sets and storyteller sessions. Confirmed artists for The Backporch include Bobby Rush, Lazy Lester, Paul Rishell & Annie Raines, Watermelon Slim, Jimmy Thackery & more.

Various attractions will be located throughout the festival grounds: International Food Court; Microbrew Tasting at The Backporch, eclectic Vendor Village; sponsor displays; and a Fun Zone for kids of all ages.

A portion of proceeds will benefit the Pediatric Cancer Research Foundation, our new nonprofit partner.

General admission tickets will be \$45 per day, \$75 for a 2-day pass, kids (6-12) only \$10. VIP & Backstage Passes are also available.

Tickets are now on sale at OmegaEvents.com, all Ticketmaster outlets, all So. Cal. Wahoo's Fish Taco locations, Renaissance Dana Point, and the Doheny State Beach Lifeguard Tower. Tickets can also be purchased by calling the Omega Events Box Office at (949) 360-7800.

To get to Doheny State Beach, exit the 5 Freeway at the Pacific Coast Highway / Highway 1 / Beach Cities exit and travel north on Pacific Coast Highway. Turn left on Dana Point Harbor Drive, left into Doheny State Beach.

Parking is available in the Doheny State Park lot at the

cost of \$10 per car. Courtesy shuttle service runs from 10 a.m. until 10:00 p.m. each day between the North and South parking lots at Doheny State Beach. Free Overflow Parking is available at Dana Hills High School with shuttle service running continuously during the day (\$5 shuttle fee for all-day round-trip pass). To Dana Hills High - 5 Freeway to P.C.H. North. Right on Golden Lantern, Left on Acapulco.

Do not bring food, beverages, coolers, pets, recording equipment, professional photography equipment or canopies. Seating is general admission (lawn seating). The show is rain or shine, artists and times are subject to change without notice.

Saturday, May 19 - Jonny Lang, The Robert Cray Band, Eric Burdon & The Animals, 2008 GRAMMY Winner Pinetop Perkins, Hubert Sumlin & Willie Big Eyes Smith, J.J. Grey and MOFRO, B.B. and The Blues Shacks from Germany, Bobby Rush, Raw, Lazy Lester & Friends, Paul Rishell & Annie Raines, Los Fabulocos featuring Kid Ramos, Trombone Shorty & Orleans Avenue, Elnora and Sumpthin' Cooking, Leff Rogers, L.A. Jones

Sunday, May 20 - Bonnie Raitt, Little Feat with special guest Coco Montoya, Joe Bonamassa, Ivan Neville's Dumpstaphunk, The Bobby Rush Soul-Blues Revue, Anson Funderburgh & The Rockets with special guest James Harman, Watermelon Slim and the Workers, Jimmy Thackery & The Drivers, with the Reverend Billy C. Wirtz, Eli "Paperboy" Reed and The True Loves, Shawn Jones, Pat Hennessy & Terry Medieros

For more information on the festival, visit Omega Events' website at www.OmegaEvents.com

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Bonaire Heineken Jazz Festival Returns May 22-25



Kralendijk, Bonaire – Escape to the Caribbean this Spring and pair your love for Jazz with a Bonaire getaway as the Bonaire Heineken Jazz Festival will take place May 22-25

A long-weekend created especially for Caribbean Jazz lovers, the Bonaire Heineken Jazz Festival will be opened by Lieutenant Governor Herbert Domacasse on

May 22 with a “Jazz and Poetry” presentation in Fort Oranje, followed by a performance by Izaline Calister and her trio, whose music is a mixture of jazz combined with the native music of Curacao. The entrance fee for this event is 10 Antillean Guilders (USD \$5.62).

The performances on May 23, taking place at Plaza Resort Bonaire, will begin with the Bonaire Student Band, highlighted by the professional musicians of the Festival; followed by Frankie Yanga’s quintet Footsteps Ahead; local percussionist Boy Janga; a Cuban saxophonist; and the headlining act Izaline Calister with her full band of nine musicians. The entrance fee for this event is 30 Antillean Guilders (USD \$16.86), or 50 Antillean Guilders (USD \$28.09) to attend both evenings taking place at Plaza Resort Bonaire.

Also taking place at Plaza Resort Bonaire, performances on May 24 will begin with the local Jon Hilgers blues band Tin Foil; followed by the Venezuelan jazz band Empatía led by award winning composer, saxophonist and flutist Pablo Gil; and the headlining act La Familia Sextet, a New York style Latin jazz band led by Willie Martines, a drummer, percussionist and singer. La Familia Sextet can regularly be seen performing at the Lennox Lounge in New York City. The entrance fee for this event is 30 Antillean Guilders (USD \$16.86), or 50 Antillean Guilders (USD \$28.09) to attend both evenings taking place at Plaza Resort Bonaire.

A favorite of the Festival is the jazz brunch, taking place at Divi Flamingo Beach Resort & Casino on May 25 featuring Festival musicians and local jazz artists for a jam session.

Scott Katzev, a saxophonist from Philadelphia whose family owns a vacation home on Bonaire, will make a solo guest appearance during several performances taking place throughout the weekend with the Bonaire Student Band and Tin Foil, among others.

All performances taking place May 23-25 begin at 7:30 p.m. and end around midnight. Other Festival activities will be taking place at Kas di Arte May 21-23 from 5 p.m. to 7 p.m. For more information visit the official Bonaire Heineken Jazz Festival website at www.bonairejazz.com.

Event sponsors include Heineken, RE/MAX Paradise Homes, Littman’s Jewelers, Rocargo Services N.V, Maduro & Curiel’s Bank, Plaza Resort Bonaire, Divi Flamingo Beach Resort & Casino, Caribbean Laundry, Notaris Maartense, John Russel Insurance, MultiFncion Management, Playa Trading and Telbo.

The Bonaire Jazz Foundation is an initiative of musicians and jazz lovers who together promote jazz music in Bonaire by bringing musicians and listeners closer together and making this type of music more accessible to the public. The Foundation also assists young musicians.

Located eighty-six miles east of Aruba and 50 miles north of Venezuela, the Dutch Caribbean island of Bonaire offers year-round sunshine, low annual rainfall, pristine coral formations and the most thriving fish population in the Caribbean. † Ideal for adventurers, explorers and sun-worshippers alike, Bonaire offers myriad eco-adventure activities including world renowned scuba diving and snorkeling, windsurfing, kiteboarding, landsailing, mountain biking, sea and mangrove kayaking, horseback riding, nature tours, hiking, bird watching, sailing and deep sea and bone fishing. † And with a selection of accommodations ranging from full-service oceanfront resorts and condominiums to guesthouses and small inns, Bonaire has something for every lifestyle and budget.

Bonaire continues to be recognized as one of the top destinations worldwide for its sustainable tourism as reported by National Geographic Traveler magazine (March 2004) and Islands magazine (December 2007), and as one of the top diving destinations in the Atlantic/Caribbean for six years in a row in the Scuba Diving magazine’s Readers’ Choice Awards (2003-2008).

For more information on Bonaire contact the Tourism Corporation Bonaire in the U.S. at 1-800-BONAIRE or visit Bonaire’s official website at www.tourismbonaire.com.

Pasadena Joins 300 Cities for International Celebration

Hundreds of spontaneous performances to be held throughout the city

Pasadena, Calif. — Pasadena will make music history with the first-ever Make Music Pasadena, a Fête de la Musique event, taking place on World Music Day and the summer solstice, Saturday, June 21 from 10 a.m. to 10 p.m. Held in more than 300 cities in over 100 countries, Fête de la Musique is the largest musical celebration in the world, and Pasadena is bringing this international phenomenon to the West Coast for the very first time.

During this unique festival event, everyone is invited to make music throughout the city on the longest day of the year. Make Music Pasadena will feature internationally known headliners performing to thousands at four main stages, and also over 100 amateur musicians who will bring their musical talents to the streets. From world music to indie rock, pop, Latin, classical, jazz and every conceivable musical genre, Make Music Pasadena will showcase an incredible range of sounds and styles celebrating the diversity that is Southern California— on sidewalks, in parks, courtyards, alleys, building lobbies and other unconventional performance spaces primarily in The Playhouse District and in Old Pasadena.

Fête De La Musique began in France in 1982, and originated as a way to promote music of all kinds while encouraging the public to find its own artistic talents. Fête de la Musique aims at a large audience to popularize musical practice for all ages and from all cultural and social back-

grounds, and creates an opportunity to communicate and share a very special connection through music.

Make Music Pasadena is produced by the Old Pasadena Management District, One Colorado, Playhouse District Association, Armory Center for the Arts, Pasadena Convention & Visitors Bureau, Pasadena Arts Council, Alliance Francaise de Pasadena and the Consulate General of France in Los Angeles.

For more information on Make Music Pasadena please contact 626-793-8171 or visit online www.makemusicpasadena.org. For more information on Fête de la Musique internationally, visit <http://fetedelamusique.culture.fr>.

The Blues Foundation Announces Attendees for the 2008 Blues Music Awards

Memphis, TN – The Blues Foundation's Blues Music Awards just keep getting bigger and better. More than 65 of the 2008 Blues Music Awards nominees have already confirmed their attendance for the 29th edition of the biggest night in Blues music. The Awards will be presented at the Grand Casino Event Center in Tunica Resorts, Mississippi on Thursday May 8.

The following nominees have confirmed their attendance: Ann Rabson; Bettye LaVette; Big George Brock; Big James Montgomery; Bob Corritore & Dave Riley; Bob Margolin; Bob Stroger; Bobby Rush; Bruce Katz; Bryan Lee; Calvin "Fuzz" Jones; Darrell Nulisch; David Maxwell; Deanna Bogart; Debbie Davies; Denise LaSalle; Diunna Greenleaf & Blue Mercy; Doug James; Doug MacLeod; Duke Robillard; Eugene "Hideaway" Bridges; Fiona Boyes; Fruteland Jackson; Gina Sicilia; Henry Butler; Hubert Sumlin; Jackie Payne; James "Blood" Ulmer; Janiva Magness; Jeff Turmes; Jimi Bott; Jimmy "Duck" Holmes; Jimmie Vaughan; John Nemeth; Johnny Sansone; Kenny Wayne Shepherd; Kid Ramos; Kilborn Alley Blues Band; Kim Wilson; Koko Taylor; Lurrie Bell; Magic Slim & The Tear-drops; Mannish Boys; Mary Flower; Mem Shannon; Nappy Brown; Nick Moss & the Flip Tops; Nora Jean Bruso; Omar Dykes; Phillip Walker; Robb Stupka; Root Doctor; Ruthie Foster; Sam Lay; Sharrie Williams; Steve Calif; Sugar Blue; Tad Robinson; Teresa James; The Holmes Brothers; The Insomniacs; The Soul of John Black; Tommy Castro and Watermelon Slim & the Workers.

And a few more nominees are likely to still be added to the list.

Most of these artists will be performing during the course of the show, many in the one-of-a-kind pairing for which these awards are so famous. The presentation of the 25 awards will be interspersed with an equal number of performances.

Also in Tunica, on the 8th, Mississippi Governor Haley Barbour will unveil the Highway 61 Blues Trail Marker at 3 pm before Blues fans from around the world in the Delta to attend the Blues Music Awards.

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.

The Blues Music Awards are universally recognized as the highest honor given to Blues artists. 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 also sponsoring the Blues Music Awards.

The Blues Music Awards are also sponsored by BMI, Casey Family Programs, Eagle Rock Entertainment, FedEx, the Sierra Nevada Brewing Company and Sony/BMG's Legacy Records.

The Blues Hall of Fame Induction Ceremony and Charter Members' Dinner will be held the night before on Wednesday, May 7 at the Tunica RiverPark museum situated on the banks of the Mississippi River.

The Blues Music Awards are produced by 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 Music Awards, the Foundation also produces the Blues Hall of Fame Induction Ceremony, the International Blues Challenge and the Keeping the Blues Alive Awards.

It fosters education through its Blues in the Schools programming and supports the medical needs of Blues musicians with its HART Fund.

Throughout the year, the Foundation staff serves the worldwide Blues community with answers, contact information and news. For more information or to join The Blues Foundation, log onto www.blues.org

LIKE JAZZ & BLUES PHOTOS?



This photo of Deitra 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

Shout! Factory acquires HighTone Records catalog

Los Angeles, CA – Shout! Factory has undertaken the acquisition of the HighTone Records catalog. This announcement was made by Shout! Factory's founding partners Richard Foos, Bob Emmer, and Garson Foos. HighTone is a leading independent label specializing in American roots music, specifically country, rockabilly, blues, gospel, and western swing.

"We are longtime fans of HighTone Records and the artists in their catalog," said Richard Foos, CEO of Shout! Factory. "HighTone has made an important contribution to the world of roots music. Larry and Bruce made lots of fantastic records and we're proud to keep them alive at Shout! Factory. We will endeavor to promote the much lauded HighTone brand by releasing favorites from the extensive catalog beginning in August and by making the titles more widely available digitally."

"In April 1983, I would not have believed that HighTone would go on to issue close to 300 albums or that we would have worked with so many talented artists," said founder Larry Sloven. "It has been ultimately fulfilling and a lot of fun as well. Bruce and I feel that Shout! Factory is the perfect place for the HighTone catalog...to preserve it and make it available to an even wider audience of roots music fans."

Co-owners Larry Sloven and Bruce Bromberg formed HighTone in Oakland, CA in 1983. The pair had met in 1977 while Bromberg was working at Tomato Records. He also owned a label called Joliet Records, and both labels were distributed by Pacific and Tape Distributors, where Sloven was working at the time. A few years later, Bromberg was working with Robert Cray, producing Cray's second album *Bad Influence*. After pitching the album to labels such as Arista, Rounder and Alligator, Bromberg and Sloven decided to put it out themselves. HighTone Records was born.

After first releasing Cray's album, then a number of other blues and gospel records, HighTone went on to release records of various genres, favoring styles that approached traditional music in a fresh way. Cray is an example of this, as helped the blues find a new audience with his combination of new and traditional elements. HighTone Records also includes the reissue imprint Testament, which has focused on classic blues artists. Following their love of country music, from early on HighTone's founders wanted to focus on meaningful country music that was original, non-Nashville, and left of center.

HighTone signed great new artists such as Jimmie Dale Gilmore, Robert Cray, Buddy and Julie Miller, Big Sandy, Dale Watson and Joe Louis Walker, and further developed the careers of already established artists who came to the label like Dave Alvin, Tom Russell, Hank Thompson, and Chris Smither. One such established artist signing was Joe Ely, who came to HighTone in 1986, at the very beginning of the Americana movement. The label's Merle Haggard tribute *Tulare Dust* was the country's first #1 Americana record.

Other country and americana titles in Shout! Factory's catalog include CDs such as Solomon Burke's *Nashville*, Jessi Colter's *Out Of The Ashes*, and *The Legends of Country* CD Box Set, and DVDs such as *John Prine Live On*

Soundstage 1980, Cowboy Jack Clement *Shakespeare Was A Big George Jones Fan*, *Johnny Cash Christmas Special 1976 & 1977*, as well as the titles that will continue to come out of a unique partnership with The Country Music Hall of Fame and Museum.

Shout! Factory is a diversified entertainment company devoted to producing, uncovering and revitalizing the very best of pop culture – *The Stuff You Grew Up On But Never Outgrew*. Founders Richard Foos, Bob Emmer and Garson Foos have spent their careers sharing their music, television and film faves with discerning consumers the world over. Shout! Factory's DVD offerings serve up classic, contemporary and cult TV series, riveting sports programs, live music, animation and documentaries in lavish packages crammed with extras. The company's audio catalogue boasts Grammy-nominated boxed sets, new releases from storied artists and lovingly assembled album reissues. These riches are the result of a creative acquisitions mandate that has established the company as a hotbed of cultural preservation and commercial reinvention. For more on Shout! Factory, visit www.shoutfactory.com.

International Songwriting Competition Announces 2007 Blues Winners

Nashville TN - The International Songwriting Competition (ISC) is pleased to announce its 2007 winners, including the winners in the Blues category. The Blues winners include Jack de Keyzer (Toronto, ON, Canada) for his song "That's The Only Time" (First Place), Robin Rogers and Tony Rogers (Charlotte, NC, USA) for their song "Color-Blind Angel" (Second Place), and Peter David Harper (Perth, WA, Australia) for his song "Just What You're Looking For" (Third Place).

Renowned for its prestigious celebrity judges, ISC received over 15,000 songs from amateur and professional songwriters from 100 countries worldwide, confirming ISC's status as the leading global songwriting event. In fact, for the first time in the competition's history, the majority of winners (59%) come from outside the USA. More than \$150,000 in cash and prizes is shared among the 59 winners, including an overall Grand Prize of \$25,000 (US) cash, the largest cash Grand Prize of any songwriting competition in the world, and \$30,000 in merchandise and services.

Candace Avery, Founder and Director of ISC, says "This year is exciting because the winners come from many different countries, reflecting the growth of Blues music all over the world. ISC judge and blues legend John Mayall was so impressed with several of the artist's songs that he has asked to perform them live in his shows and include them on his next album. This is just the sort of response that ISC likes to get from its judges and contributes to our goal of helping songwriters further their careers."

Jack de Keyzer from Toronto, ON, has been awarded First Place in the Blues Category for his song "That's The Only Time". De Keyzer is a Juno and multiple Maple Blues award-winning artist, blues guitarist, singer-songwriter, and producer. De Keyzer's professional career has spanned 32 years, and he has worked as a session guitarist for many artists including Etta James, Otis Rush, John Hammond Jr., Robert Gordon, Bo Diddley, Willy "Big Eyes" Smith, and

Blue Rodeo. His latest CD, *Blues Thing*, was recently nominated for Blues Album of the Year for the 2008 Juno Awards.

Robin Rogers and Tony Rogers from Charlotte, NC, USA, are awarded Second Place for their song "Color-Blind Angel". Robin Rogers became involved with blues music on the streets as a runaway teen, playing for tips and food all across the nation in the late '60s and early '70s. Eventually, she settled in North Carolina in 1990 and has steadily grown as a dynamic singer, composer, and harmonica player. She got involved with the Charlotte Blues Society in the mid-nineties, and eventually married fellow musician and Blues lover, Tony Rogers. She was a finalist in the 2004 International Blues Challenge and winner of the "Best Self-Produced CD" Award in the 2005 International Blues Challenge, sponsored by the Blues Foundation in Memphis, for the CD *Crazy, Cryin' Blues*.

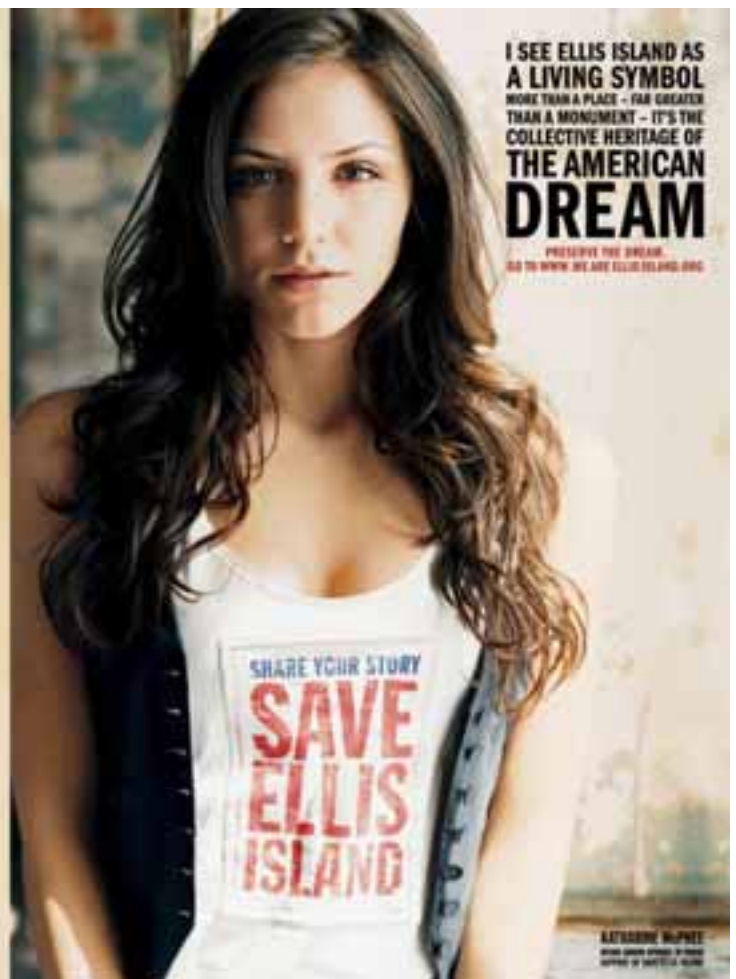
Third Place honors are claimed by Peter David Harper (Harper) of Perth, WA, Australia, for his song "Just What You're Looking For". Harper has released six CDs to great acclaim in Australia. In 2004 Harper signed to US label Blind Pig Records releasing *Down to The Rhythm* in 2005 and *Day By Day* (which includes "Just What You're Looking For") in 2007. Harper tours the globe incessantly, performing his unique blend of world blues fusion featuring his virtuoso harmonica and deep droning didgeridoo. Over the years Harper has received multiple Australian Blues Awards for "Male Vocalist of the Year," "Song of the Year," and "Acoustic Artist of the Year."

In addition to these winners, 11 other Blues songs gar-

nered an Honorable Mention in the category:

- "Birthday Suit" - Loring A. Jones (L.A. Jones And The Blues Messengers) - Orange County, CA, USA
- "Broken & Blue" - Tracy K - Thunder Bay, ON, Canada
- "Eye For An Eye" - Jeff Pitchell (Jeff Pitchell and Texas Flood) - Rocky Hill, CT, USA
- "Goin' Home Train" - Ferenc Kovács (T. Rogers) - Budapest, Hungary
- "Gravy Train" - Joe Lundheim (Joe T. Cook & The Longshots) - Minneapolis, MN, USA
- "Man On The Run" - Javier Vargas / Jeff Espinoza (Vargas Blues Band) - Madrid, Spain
- "Number's Down" - Andrew Winton - Scarborough, WA, Australia
- "Only 24" - Gino Matteo - Covina, CA, USA
- "Stuck On The Blues" - Richard Ray Farrell - Newtown, PA, USA
- "Tomorrow's Come And Gone" - Mark Earl Cook - Woodstock, GA, USA
- "Unsubstantial Blues" - Magdi Rózsa - Budapest, Hungary

Along with the Blues category, winners in all 19 categories are represented by songwriters from all over the world. For a complete list of 2007 ISC winners and to hear the winning songs, go to www.songwritingcompetition.com/winners.htm. ISC is now accepting entries for 2008. The 2008 competition will include many new judges and a new Music Video category. Go to www.songwritingcompetition.com for more information and an entry form.





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ARTURO O'FARRILL AND THE AFRO-LATIN JAZZ ORCHESTRA

Song for Chico
ZOHU MUSIC

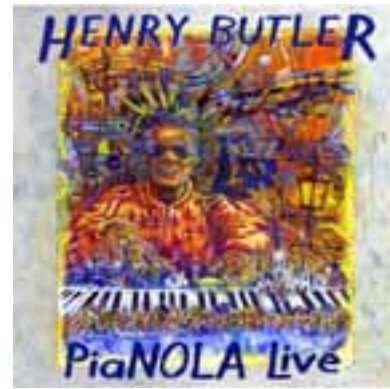
Pianist-music director Arturo O'Farrill has followed the footsteps of his bandleader father, Chico O'Farrill, as well as one of his major inspirations, Dizzy Gillespie, and makes his Zoho label debut with this recording, the second by this band.

The 18-musician ensemble, featuring many top-name soloists, serves up eight modern and brassy Afro-Latin tunes, including one Arturo original and two by Chico O'Farrill. There are plenty of highlights on this April 23, 2006 studio session.

After their invigorating performance on the title tune composed and arranged by Dafnis Prieto, one of the best is the rouser "Picadillo," a Tito Puente composition (arranged by Jose Madera) that spotlights Arturo, tenor saxophonist Mario Rivera and trumpeter Michael Rodriguez. The lovely lament, "The Journey," composed by Chico O'Farrill on the passing of his best musician friend, features trumpeter Jim Seeley, with Arturo at the piano, bassist Ruben Rodriguez and drummer Jimmy Delgado.

From 2002—2007, Arturo led the Afro Latin Jazz Orchestra for Jazz at Lincoln Center. The band moved in 2007 to Symphony Space (2537 Broadway at 95th St., New York City) to pursue its own educational and performance opportunities, creating the Afro Latin Jazz Alliance as a not-for-profit organization dedicated to preserving and furthering Afro Latin jazz education.

This CD, dedicated to the memory of tenor saxophonist Mario Rivera who died in August 2007, adds nicely to O'Farrill's five previous recordings as leader and confirms his multi-faceted talents as well as featuring fine soloists and spectacular arrangements. *Nancy Ann Lee*



HENRY BUTLER

Pianola Live

BASIN STREET RECORDS

There are few musicians that I would call astonishing, but New Orleans pianist Henry Butler qualifies to my ears. I remember the first recording of his that I listened to, the marvelous "For All Seasons" on Atlantic.

Mostly backed by a trio that included David Holland on bass and Herman Jackson on drums (Steve Turre plays trombone on one track), the album generally is a strong hard bop piano set, but the highpoint is his solo rendition of W.C. Handy's "St. Louis Blues," on which his musical explorations bring a truly fresh take on this classic song.

After that disc, his recordings have become less jazz-oriented and more blues-R&B focused.

His newest recording is *Pianola Live* on Basin Street Records. Co-produced by George Winston, who produced Butler's "Orleans Inspiration", this disc is a collection of live solo performances that include several instrumentals as well his renditions of several blues and R&B classics.

The strength of this recording is his piano playing, especially on the marvelous renditions of "Basin Street Blues," his own tour de force "Orleans Inspiration," and the late Alvin Batiste's "North American Idiosyncrasies." As a vocalist, Butler sometimes come off as a bit melodramatic to these ears, but even on such a well-known number as Professor Longhair's "Tipitina," he radically reworks it in his stunning original solo; and the piano along with a wordless vocal part lifts up his rendition of the Ernie K-Doe classic "Mother-in-Law."

While the overwrought "Sitting on the Dock of the Bay" is perhaps the low point, the rollicking "Let It Roll," from the marvelous "VU-DU-Menz" album with Corey Harris, picks things up.

Even if this reviewer finds it somewhat uneven, there is no question that there are many inspired moments throughout this disc. Maybe it is Butler's wonderful 'Orleans Inspiration.'

Ron Weinstock

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SCOTT HAMILTON AND FRIENDS

Across the Tracks CONCORD JAZZ

Saxophonist Scott Hamilton has recorded more than 30 projects for Concord since 1977 and for this studio session he collaborates for the first time with engineer Rudy Van Gelder. The album was recorded in Van Gelder's studio in New Jersey, "across the tracks" from New York City.

Joining Hamilton on nine tunes ranging from swingers to ballads are blues guitarist Duke Robillard, baritone saxophonist Doug James, organist Gene Ludwig, and drummer Chuck Riggs. Hamilton's warm, smoky expressions do justice to gems by Sonny Stitt, Leo Parker, Buddy Johnson, Duke Ellington, Lucky Millinder, Fats Waller and others. One of the album highlights is their enjoyable rendition of the Johnson ballad, "Save Your Love For Me," which features Hamilton's "old-school" sax solo and a seductive solo by Ludwig. Hamilton contributes one original, "Something For Red," an uptempo blues number spurred by Ludwig's chomping chords and Riggs' backbeats under Hamilton's eloquent solo.

Hamilton has long been one of my favorite tenor saxophonists, one who continues the swinging, warm-toned tradition of forebears on the instrument such as Ben Webster, Coleman Hawkins and Zoot Sims. Hamilton's breathy style on the finale (Eubie Blake-Andy Razaf gem "Memories of You") is reminiscent of Webster's influence.

This outing focuses on what Hamilton does best and he's chosen the most suitable teammates to get his swinging, bluesy messages across. You'll either be tapping your feet or looking for your favorite slow-dance partner.

Nancy Ann Lee



LIZ MCCOMB

The Spirit of New Orleans

GVE RECORDS

Cleveland, Ohio is the hometown of gospel singer and pianist Liz McComb. In 2001, she went to the hometown of the legendary Mahalia Jackson, New Orleans, to record with some of the finest musicians in the

Crescent City including Kirk Joseph on tuba; Bernard Johnson and Herlin Riley on drums, Joseph Saulsberry on saxophone, Bryon Johnson, piano/organ, Willie Tee on piano, Douglas Ramsey on bass, Bruce Barnes on accordion, and Ben Singleton on drums, a session that was just released on GVE, "The Spirit of New Orleans." Obviously Any woman singing gospel will be influenced by Jackson, but in addition to gospel influences, others come

from jazz such as Nat Cole and Sarah Vaughan. When she launches into the opening "Over My Head," one is struck not only by the passion and power of her voice but just how expressive a singer she is, exhibiting a jazz vocalist's sense of timing and phrasing.

The accompaniment brings freshness to her takes of familiar numbers like "Just a Closer Walk with Thee," with its evocation of a brass band behind her vocal, or the jaunty reworking of Sister Rosetta Tharpe's "Strange Things Are Happening Everyday," with Jam'ba's stinging guitar and a rollicking rhythm.

The horns, including Kirk Joseph's tuba provide for a truly fresh rendition of "Old Man River" that may be the finest single performance here.

Not all of her originals are sacred in tone. "The Big Mess" about cleaning the outside but leaving her room as a big mess, oddly a number that might relate to the restoration efforts. In contrast, "We Are More" is a fervent celebration of the community of believers while "Broken Heart" is a song of faith where she testifies she has nothing for her savior but "this broken heart of mine."

"Happy Working For The Lord" is a forceful rendition of Brother Joe May's song. "You Got to Move" features Bruce Barnes accordion in addition to McComb's spare piano on the well-known traditional spiritual.

The overall level of the music here is very high with more than a few exceptional moments among several that truly are special. Liz McComb's "The Spirit of New Orleans" is musically uplifting and quite extraordinary.

Ron Weinstock



KARRIN ALLYSON

Imagina: Songs of Brasil

CONCORD JAZZ

On her eleventh release for Concord, vocalist Karrin Allyson delivers 14 songs of Brazilian jazz, some sung in Portuguese and some with English lyrics by Susanna

McCorkle, Chris Caswell, Gene Lees, Paul Williams and Jon Hendricks.

Although she has included Brazilian music on past albums and live performances, this is Allyson's first album devoted entirely to music of Brazil, mostly composed by Antonio Carlos Jobim. Included are Jobim's "A Felicidade (Happiness)," "Correnteza," "Só Tinha De Ser Come Voce," "O Morro Nao Tem Vez (Favela)," "Estrada Branca (This Happy Madness)," "Double Rainbow," "Desafinado (Slightly Out of Tune)," "Vivo Sonhando (Living on Dreams)," "Estrada Do Sol" and the title tune.

Subtly accompanied in various setting by Rod Fleeman (acoustic guitar), Gil Goldstein (piano, accordion), David Finck (acoustic bass), Todd Strait (drums) and, on some tunes, Michael Spiro (percussion). Vibraphonist Steve Nelson performs on the title tune.

Allyson—coached by a Brazilian friend on her Portu-

guese pronunciation for various songs—satisfies with her lovely mid-range vocals in both Portuguese and English. She's known for her scatting and uses it smartly here. Imagina is a pleasing listen from start to finish.

Nancy Ann Lee

AL 'COFFEE' McDANIEL

Blues In My Shoes

CPA RECORDS

Based in Tampa, Al 'Coffee' McDaniel enlisted some notable friends, Lucky Peterson and Narada Michael Walden, for this new CD. It's a modern blues disc whose biggest strength is McDaniel's urgent, soulful vocals. McDaniel had a hand in writing almost all of this disc. Peterson contributes keyboards and guitar to seven of the 14 tracks, being especially nice on the title track, which is a hot shuffle, whereas he does play a little over the top on *Just Tryin' To Be Me*.

Not simply a strong singer, McDaniel is no slouch as a guitarist as he displays on *She Ain't Perfect* as well as his interpretation of *The Thrill Is Gone*, on which Narada Michael Walden handles the drums. *A Shout Out* is a slow blues with more guitar from Al and lyrics about sending a shout out to his ex-wife who is in the county jail, while *2 Headed Monstah*, has a down home feel as McDaniel's vocal is accompanied only by his acoustic guitar and harp along with Franklin Richardson's drums. *Taxi* is a funky original dance number, and *Hey Baby*, is a nice slow blues co-written by Peterson, with hints of Albert King's *Don't Throw You Love On Me So Strong*, with Peterson's fretwork prominently featured as it is on the rocking *Scuffling*.

The closing *Reggae Blues* is another collaboration between McDaniel and Peterson, although it is McDaniel who handles the fretwork while Peterson stays on keyboards with the rhythm keeping the steady rocking groove on this guitar feature. I would say the lyrics of some of the songs are uneven, and on a few tracks Peterson's guitar work is a bit to busy and rocked out, but McDaniel certainly is an engaging singer who is worth checking out. It's available at cdbaby.com and his website is www.almcdaniel.com.

Ron Weinstock

ELLIS MARSALIS QUARTET

An Open Letter to Thelonious

ELM RECORDS

Pianist Ellis Marsalis (b. 1934) launches his own label, ELM Records, with this 11-tune tribute to the late pianist-composer Thelonious Monk.

Accompanied by Derek Douget (tenor and soprano saxophones), Jason Stewart (bass) and his son Jason Marsalis (drums), the 72-year-old Marsalis performs 11 Monk tunes that have become standards, including "Crepuscule with Nellie," "Epistrophy," "Straight, No Chaser," "Ruby, My Dear," "Rhythm-a-ning," "Round Midnight," and others.

Marsalis is highly regarded in New Orleans as the premier modern jazz pianist, with roots going back to the 1960s when he formed a small almost avant-garde group with drummer Ed Blackwell and clarinetist Alvin Batiste.

Aside from a brief early stint in California, Marsalis has mostly remained in New Orleans where he raised six sons, including musician sons Wynton, Delfeayo and Branford. An educator who officially retired from the University of New Orleans after 12 years, Marsalis continues to perform locally.

Marsalis and crew maintain the integrity of Monk's music and refresh some of the tunes with freedom and new flavor.

Nancy Ann Lee

KENNY "BLUES BOSS" WAYNE

Can't Stop Now

ELECTRO-FI

No one can say Kenny Wayne isn't *game*. The Vancouver-based piano ace, heralded by some as the successor to boogie-woogie king Johnnie Johnson, takes on blues, New Orleans soul and retro r&b as player, singer and composer and, on the whole, delivers.

His pipes and heart sound most in sync when taking on old-school soulful fare such as the Fats Domino/Dave Bartholomew gem "Pack Your Suitcase". The Crescent City also factors in Wayne's own "Judge By The Look"—the sage nature of the lyrics here bearing strong resemblance to those of Allen Toussaint— and on Wayne's tribute to those who endured Hurricane Katrina, "Ragin' Storm".

Wherever he goes axe-wise, Wayne shows up solidly, even flavoring '70s flashback fare, "My Sweet Little Peach" with some vintage clavinet sounds. His home base, of course, is the "wood" piano and his calling card is rockin' boogie, well represented here on the leadoff "Boogie Woogie Mama" and a tribute cover of Mr. Johnson's "Tanqueray".

This CD is scheduled for release May 20.

Duane Verh

MIKE WALBRIDGE'S CHICAGO FOOTWARMERS

Crazy Rhythm

DELMARK RECORDS

Traditional jazz tubaist Mike Walbridge has been active on the Chicago scene for forty-five years as leader of The Chicago Footwarmers and a member of the Chicago Salty Dogs. Clarinetist/alto saxist Kim Cusack has been jamming with Mike since their teens! This new release on Delmark brings together some terrific traditional jazz from the sixties (originally issued on the Blackbird label) with new recordings from 2007. In addition to Walbridge and Cusack, the sixties recordings include Johnny Cooper, piano; Eddie Lynch, banjo; Glen Koch, drums; while the 2007 recordings feature Don Stiernberg, banjo / guitar; Bob Cousins, drums.

The band takes its name from the recordings that included legendary clarinetist Johnny Dodds and pianist Jimmy Blythe, and other bands have used the name over the years. Walbridge's combo, provides a lively, fun take on the music of such bands. Cusack is the main soloist while some space is provided to Johnny Cooper's solid two-fisted playing on the earlier sessions, and there are banjo breaks throughout. The renditions of such period numbers as 'Sugar', 'Angry', 'Nobody's Sweetheart,' are

Why Some People Think *Duke Ellington* Is a Member of the Royal Family.

KIDS DON'T GET ENOUGH ART THESE DAYS. So you can see why some of them might accidentally confuse a jazz legend named Duke with royalty named duke. But it's finally time to set the record straight.

Edward Kennedy "Duke" Ellington didn't rule over a small English estate. Instead he reigned supreme over jazz institutions like The Cotton Club. He riffed

powerfully on the piano, but it was the full orchestra that he considered his most compelling instrument. He introduced improvisation to his compositions — a process unheard of using a 15-piece orchestra. The result was a different approach to jazz that sparked a revolution and an evolution. His music spread across the world with songs like "Sophisticated Lady," "In a



A piano player. A composer. An orchestra leader. Duke Ellington rigned over a land called jazz.

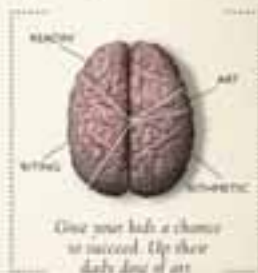
"Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who has ever tapped their foot to a beat.

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done at such a nice relaxed tempo. Walbridge takes a short tuba solo to get the mood set on 'Tin Roof Blues,' before Cusack enters with a lovely clarinet solo on a marvelous instrumental blues. Some may be familiar with Fats Domino's hit 'When My Dreamboat Comes Home.' This song is a staple of the traditional jazz repertoire, and the rendition here is nicely done with Cusack on alto, while they rip through the trad jazz flagwaver, 'Nagasaki' with Cusack on alto, Cooper pounding out a solo, Lynch takes a crisp break on banjo, as Walbridge pumps out the rhythm on the tuba and Koch swings the performance along. 'Darktown Strutters Ball', is taken at such a nice relaxed tempo while 'Love Me or Leave Me' has a nice indigo feeling.

It is easy to play this type of music that comes across as a parody or camp. Over the years Mike Walbridge and Kim Cusack have brought plenty of soul and feeling to traditional jazz that is evident here. **Ron Weinstock**

DAN MAHAR

Long Stone's Throw WHITE SMOKE RECORDS

Dan Mahar is a singer-guitarist from Sioux Falls, North Dakota, who is a former Nashville sideman and session player and toured with Country star Billy Dean. He has a new album, which is a blues-rock disc in the vein of a Coco Montoya or a Tinsley Ellis. This is not to say that he is necessarily quite up to their level, but this recording will have its most immediate appeal to fans of that musical style.

He is a solid singer and certainly pulls out all the stops on his solos. The band is solid and keeps a rock-steady, heavy groove going, which suits Mahar. The performances are originals, although *Linda Lu* sounds like a reworking of the Ray Sharpe classic rock and roll number and has nice harp from Karl Kabbage. *You Don't Have to Tell Me* has a clever opening, as he opens with a riff from Johnny Cash's *Folsom Prison Blues*, before launching into the quick walking tempo with twin guitars soloing against each.

I Never Meant Us to Fall is a nice change of pace, with a relaxed vocal on an R&B tinged ballad. The title track is a nicely done shuffle with particularly nice guitar, the rhythm section swings and some nice horns are heard in the background. This writer assumes that Mahar is playing the dobro on *I Got My Baby Working*, which places new lyrics to *Got My Mojo Working*, which again benefits from a more laid back rhythm. The closing track, *Some-day I'm Gonna Know*, is a gospel number, which he performs accompanied solely by his dobro.

For my taste, this is a mixed bag. Some of the tracks are a bit heavy-handed sounding and the backing is too busy for these ears. Those whose tastes lean towards a rock-tinged blues may find much here to their liking.

Ron Weinstock

MATT SAVAGE TRIO

Hot Ticket: Live in Boston SAVAGE RECORDS

Pianist Matt Savage follows up his 2006 studio album, *Quantum Leap*, with this live-recorded trio set with bassist Dave Roberts and drummer Joe Saylor. All but two of the ten tunes are Savage originals.

Along with Savage's compelling nine originals, the trio performs "Seven Steps to Heaven" by Miles Davis and Victor Stanley Feldman. Hailed as a "jazz prodigy" by critics, musicians and fans, Savage displays his maturity, versatility, polished technique and magnificent talents as composer-performer. From ballads to swingers, Savage's originals are full of surprise and innovation. There isn't a dull tune in the bunch — except, maybe the syrupy ballad he titles "An Awful Song." Still, his solo on that song demonstrates his romanticism, expressiveness, warmth, and keyboard skills.

Now about age 16, Savage is one of fewer than 100 people known in the world as a "prodigious savant" and emerged from this high-functioning form of autism after enrollment in a special program when he was a child. He taught himself to read piano music and studied classical piano. Savage switched to jazz at age seven, studied for three years at the New England Conservatory of Music in Boston and recorded his first solo album in 1999.

This straight-ahead set bursts with energy and imagination. Savage is truly gifted and his talents promise to provide us with enjoyable listening far into the future.

Nancy Ann Lee

ELEANOR ELLIS

Comin' a Time PATUXENT RECORDS

Born near New Orleans, Eleanor Ellis heard the blues blasting out of the radio, but it was when working at the Tulane University Jazz Archive that she began to take playing music seriously. She played a variety of music there including bluegrass, old-time and country. A few years later she settled in the Washington DC area where she continues to reside today and her focus was directed on the blues as she became acquainted with some of the area's musical elders who became her role model and friends. She first chauffeured Flora Molton, the DC area street singer, and later started playing with her. Then in 1987 she toured Europe with Flora and local Piedmont legend Archie Edwards. Later she got into video production and produced the marvelous video **Blues Houseparty**, filmed at John Jackson's home and featuring Jackson, his wife Cora, Archie Edwards, John Cephas, Phil Wiggins, Flora Molton, Larry Wise, and John Dee Holeman. During this time she was amongst those who founded the DC Blues Society, and after Archie Edwards passed away, helped found the Archie Edwards Blues Heritage Society.

Throughout this time she has performed, often with others such as when she accompanied Flora or participated in performances given by members of the Archie Edwards Barbershop folk. Recently a CD of her with William Lee Ellis and Andy Cohen was issued that is available on cdbaby.com. She recorded a CD that she only sold at performances and finally has this new CD that



hopefully will let folks outside of DC know about this musical treasure. The 18 songs are pretty varied in their source and contain few songs that should be overly familiar. Thankfully there are no Robert Johnson covers although there are several renditions of Memphis Minnie songs along with a couple each from Skip James and John Estes as well as songs associated with Tommy Johnson, Henry Thomas, Bull City Red and Lottie Kimbrough.

She is joined by a number of musical friends including guitarists Neil Harpe and Mike Baytop, pianist Judy Luis-Watson and harmonica players Jay Summerour, Phil Wiggins and Pearl Bailes.

The disc opens with a John Hurt song that was filtered through Hurt's disciple, Archie Edwards, *Take Me Back Baby*, which Eleanor adds her own touch to the pensive lyric along with her gently rolling guitar. Sleepy John Estes *Diving Duck* was recorded at Archie Edwards' Barbershop with Mike Baytop on harp and the late Richard Thomas on bones with a driving accompaniment behind Eleanor's emphatic vocal. Ellis makes no effort to emulate Skip James' ethereal style for *Cypress Grove* or *Special Rider*, rather delivers these songs in a sober fashion.

Judy Luis-Watson adds a touch of barrelhouse flavor for *61 Highway*, a song that suggests the toughness of Memphis Minnie that is evident also on Ellis' strong interpretations of Minnie's *In My Girlish Days*, *Me and My Chauffeur*, and *What's The Matter With the Mill*, where Neil Harpe joins her for a delightful vocal duet. Harpe also does a duet with her on *The Panic Is On*, with its still timely and critical observations on things going.

Sun's Gonna Shine One Day, one of Flora Molton's truth songs, is updated from its Vietnam war era origins to a timeless message of things getting better some day with Phil Wiggins adding his sympathetic harmonica accompaniment. Another favorite track is her rendition of Jim Jackson's *Kansas City Blues*, one of the true blues hits of the late twenties and early thirties.

Eleanor is a marvelous singer and guitarist who delivers the performances in an easy natural manner that belies the sometimes studied approach of more celebrated acoustic blues performers, and this release was many years in the making and well worth the wait. This can be obtained from Patuxent Records at www.pxrec.com.

Ron Weinstock

MULGREW MILLER

**Live at the Kennedy Center, Volume Two
MAX JAZZ**

Volume Two of this Thursday, September 5, 2002 live-recorded performance further documents the opening night of The KC Jazz Club at the Kennedy Center in Washington, D.C. featuring pianist Mulgrew Miller, bassist Derrick Hodge and drummer Rodney Green.

Miller contributes four originals. "Song for Darnell" is a tempo-shifting, melodious, dramatic number written for his son. "Grews Tune" swings sonorously, driven by Green's ride tempos. "Farewell to Dogma," a pretty ballad, shows Miller's keyboard mastery. "Eleventh Hour" launches with five-minutes of solo piano blues from Miller, who kicks it with the trio for the tune's remaining 12 minutes. The threesome also delivers a 13-minute version of

the ballad standard, "Old Folks." Total disc time is almost 64 minutes.

Born in Greenwood, Mississippi on August 13, 1955, Miller is one of today's top jazz pianists, with over 400 recordings to his credit since his debut recording as leader in 1985.

Although I haven't heard Volume One, which includes the tunes "If I Should Lose You," "When I Get There," "From Day To Day," "Skylark," and "Relaxin' At Camarillo," both discs from the ultra-talented piano trio on this special night would be worthwhile additions to your collection.

Nancy Ann Lee

MACK EVANS

Lowdown

STORM OF THE CENTURY MUSIC

Mack Evans has a Ph.D. in the blues as American Literature. On this, his debut, he applies his smarts and chameleon like ability to take on different personas to 13 original, mostly acoustic tunes that mine everything from the blues to soul to stone cold country. On

Elvis When He Was Elvis, Evans reminisces about the King "before the movies and the pills" over a bluesy backdrop. *When Scotty Moore Played* features Evans in a Johnny Cash mood and gives credit to Elvis' long time guitar player as one of his seminal influences. *Wrong* is a country style weeper which makes the Tone-Loc rap like delivery of *Shakespear* all the more surprising.

Keeping things off kilter, Evans lays down a Boz

ERIC Lindell
**Low on CASH,
 RICH in LOVE**
 "Terrific, tasty rock
 'n' soul with a New
 Orleans twist"
 -Washington Post

**ROOMFUL
 OF BLUES**
RAISIN' A RUCKUS
 "A tour-de-force
 of horn-fired blues.
 So tight and so
 right" -Billboard

Two new releases on Alligator Records available now at finer record stores everywhere, by phone at 1.800.344.5609 or online at www.alligator.com

Scaggs style soul tune on *Three Between the Sheets* and seemingly channels Dylan on the blues shuffle, *T.V. Mama*. *Lowdown* is a swampy Tony Joe White style number with saxophone adding just the right amount of grease to the groove. Overall, a nice change of pace for acoustic blues.

Mark Smith

PAUL CARR

Musically Yours - Remembering Joe Henderson PCJ MUSIC

One has to be a bit leery of a tribute CD to such a powerfully stylistic voice as the late tenor sax master Joe Henderson. Well, Houston, Texas born tenor man Paul Carr has done just that, and the good news is that it is a very successful project from start to finish.

Carr, who now lives and performs in the Washington, D.C. area, plays with authority and possesses a full, rich tenor sound, as did Henderson, but he does not try to imitate Joe. His style and sound is such, however, that one can't help but think of Henderson, whether Carr is playing any one of the five Joe Henderson originals, one of his two well-penned originals, or one of the two standards... "Night And Day" and "If You Could See Me Now."

To make things go even better, Carr enlisted the considerable talents of Terell Stafford on trumpet, Mulgrew Miller on Piano, Michael Bowie on bass and Lewis Nash on drums.

In the end...an excellent set of acoustic hard bop and a very fitting tribute to a man who is missed dearly.

Bill Wahl

RANDY McALLISTER

Dope Slap Soup REACTION RECORDS

I had been familiar with Randy McAllister from a CD he did for JSP several years ago. He may best be described as a singer-songwriter with a blues man's core. His latest recording certainly transcends genres and has him playing harp (and drums on one track) backed by a number of musicians including Mike Morgan.

The songs vary from the opening 'Clear My Head,' that would not be out-of-place on an Americana or even CMT type playlist; the soulful 'When I Get Back Home,' one of two performances that are also on Morgan's disc; 'Can't Pick Your Relatives,' with its insistent beat and solid guitar from Matt Woodburn in addition to McAllister's forceful harp; the swamp feel provided from Woodburn's use of tremolo on '\$127.00 Sandwich', an amusing song about overdrawing his checking account; and a bit of honky tonk flavor on 'Hardwired'.

An interesting change of pace, even if not strictly blues, but an entertaining and enlightening musical voice.

Ron Weinstock

WESTCHESTER JAZZ ORCHESTRA

All In WJO PRODUCTIONS

An all-star ensemble comprising artists who live, teach or play in the suburbs just north of New York City, the Westchester Jazz Ensemble, now in its fifth year, releases this delectable debut album. Artistic director/conductor Mike Holober, a respected pianist and composer-arranger who took

over the reigns in 2007, helped the band reach artistic mastery that led to this recording.

Band members include Jay Brandford, David Brandom, Mike Migliore, Jason Rigby, Ed Xiques (saxophone/reeds); Craig Johnson, Tony Kadleck, Jim Rotondi, Marvin Stamm (trumpets/flugelhorn); Larry Dean Farrell, George Flynn, Keith O'Quinn (trombones); pianist Ted Rosenthal, bassist Harvie S, drummer Tony Jefferson and (on one tune) percussionist Rogerio Boccato.

The eight tunes chosen for this recording come from their book that includes nearly 100 original charts written by band members or specially commissioned for the WJO.

An array of arrangers contribute to this sparkling debut session that includes novel arrangements of tunes by Joe Henderson ("Caribbean Fire Dance"), Horace Silver ("Peace" and "Room 608"), Wayne Shorter ("Ping Pong"), John Coltrane ("Naima"), and Bill Evans ("Turn Out the Stars"). Perhaps the cleverest piece is "(No Longer) In the Mood," a playful take on the Glenn Miller band standard. Written by Joseph Garland and arranged by Ken Berger, it features solos by Xiques on bari sax and Brandom on alto. Holober's finely tuned ear is apparent on his stunning arrangement of the finale, George Harrison's "Here Comes the Sun," a piece that brings out the best in this band through solid, smooth section work and moments that highlight the abundant talents of soloists.

Paramount musicianship, splendid solos and sophisticated arrangements make this an outstanding big-band debut that leaves you wanting more. You can pick up this album through CDBaby.com, or at the WJO website at www.westjazzorch.org.

Nancy Ann Lee

NICK GORDON

Chronic Blues Party SWINGSUIT RECORDS

Nick Gordon has crafted a disc that plays at the three way intersection between the blues, pop and rock. While many of the cuts have a blues structure and dynamite guitar or harmonica solos, they also have a decided lightness that separates them from standard blues fare. A case in point is *Tapcity* which has some fine harmonica work alongside Gordon's breezy vocals about people who look rich but are all tapped out.

Elsewhere, as on *Baltimore*, the blues take a vacation while Gordon does his best Dan Fogelberg imitation. Gordon also channels the Classic IV's *Spooky on Bluesman* where the light percolating groove seems at odds with the boastful lyrics about his prowess on guitar and the old black cat bone, which also makes its obligatory appearance on *Black Cat Bone*. On *The Wheel* Gordon lays down a heavy rocking groove and cosmic lyrics straight out of the '70s - Journey, Kansas and Styx fans raise your lighters! Those looking for a more traditional blues sound should go straight to *Hellhounds* where Tom "T-Bone Steak" Mollinelli's harmonica evokes John Popper and the fleet fingered guitar work could fall from Buddy Guy's hands.

Let's Make a Deal and *The Bitch* are also straight blues cuts with the former featuring salacious lyrics about trading love for money. Overall enjoyable, albeit far from a straight blues release. Available at CDBaby.com.

Mark Smith

DVDs



JOE ZAWINUL A MUSICAL PORTRAIT ARTHAUS MUSIK DVD

Considering that this performance/documentary film was originally made for the BBC, its first-rate quality comes as no surprise. With his recent passing, the release of *Joe Zawinul- A Musical Portrait* is a most welcome tribute to the man who is quite likely the most important electric/electronic keyboard player to grace this planet to date.

A voice-over narrator quickly defers to Mr. Z himself who offers up compelling biography (shot in his native Vienna) and personal creative philosophy (shot in his seaside Malibu home) interspersed with solid performances by the Zawinul Syndicate.

The opening of his club *Birdland* is the anchor of the Vienna footage but Zawinul's reflections upon his youth in wartime is what moves most. Back home in California, his extremely candid commentary regarding the turning point in his own creativity will resonate with many young folk of the '60s. Zawinul's own "blowing" highlights the band scenes but vocalist Sabine Kabongo and bassist Linley Marthe get in some nice licks as well.

This program stands head and shoulders over typical performance video and is nothing short of essential for real Zawinul fans.

Duane Verh



ARI BROWN Live at The Green Mill DELMAK DVD OR CD

Chicago reeds player Ari Brown is a busy musician who recorded for leader on Delmark more than a decade ago and with other leaders since. He returns with his polished band for this June 22 & 23, 2007 engagement at Chicago's famous Green Mill.

Brown's rhythm section with his brother Kirk (piano, keys), Yosef Ben Israel (bass), Avreeayl Ra (drums) has been together 10 years. Special guests Pharez Whitted on trumpet and Dr. Cuz on percussion join the band for this recording, available on DVD and minus one track on the CD.

Brown is an accomplished reeds player who delivers imaginative solos on his seven diverse and listener-friendly original tunes. "Richard's Tune" (13:41) is an uptempo, straight-ahead number designed to also feature Whitted. "One for Skip" (13:52) is a pretty ballad dedicated to a deceased friend Skip Bossette and spotlights Brown on tenor sax with his rhythm section. "Waltz of the Prophets" (a bonus track on the DVD only) features Brown on tenor collaborating on the front line with Whitted. Brown proves he's equally adept on soprano sax on "Shorter's Vibes," (6:30) where he stretches out in a solo over a Latin beat. One of the prettiest tunes is "Kylie's Lullaby," a lilting 11:18-minute piece that features Brown on flute and Whitted on muted trumpet. Another highlight is "Two Gun V," a catchy, playful, bluesy number (6:30) written for his wife, Veda, that captures Brown starting and ending on tenor but blowing two horns for a couple of minutes in between. The grooving Afro-beat "Evod" (dove spelled backwards?) finds Brown on tenor, again with Whitted.

This highly recommended DVD recording finds these AACM-traditionalists performing flawlessly. Their music is agreeable, they are well rehearsed and professional in demeanor and appearance and camera work (by six operators) has improved greatly since Delmark began offering DVDs. Of those I've reviewed, this is the best visually—not only for what the cameras intelligently capture, but for lighting, steadiness, smoothness and strategic positioning that often captures the musicians' hands.

Nancy Ann Lee

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ASTOR PIAZZOLLA

Live at the Montreal Jazz Festival
MILAN ENTERTAINMENT

Astor Piazzolla (b. 1921 in Argentina; d. 1990 in Paris, France) was a master bandoneon player, composer and creator of the Argentinean “nuevo tango,” which combines jazz with classical elements.

This wonderful 52:38-minute DVD, with good sound and adequate picture quality, is important because it captures Piazzolla with his finest quintet—Pablo Ziegler (piano), Fernando Suarez Paz (violin), Oscar Lopez Ruiz (electric guitar) and Hector Console (double bass)—during a July 4, 1984 performance at the Montreal Jazz Festival.

It's amazing to watch Piazzolla's workout on his bandoneon. By tune two, sweat is pouring down his face. All of the seven tunes are Piazzolla compositions. One of the best pieces (at 16:33-minutes) is “Tristeza De Un Doble A,” a melancholy tune that begins with Piazzolla on bandoneon playing unaccompanied for about four minutes before his musicians join in. Other tunes include the sorrowful, angular “Lunfardo,” the wistful “Adios Nonino,” the tempo-shifting “Resurrección Del Angel,” the dark “Muerte Del Angel,” and the passionate piece, “Otono Porteno,” from “The Four Seasons of Buenos Aires.”

Engrossing from start to finish, the performance demonstrates why Piazzolla is one of the world's most revered musicians. Five camera operators capture the action. While the quality of images is not up to today's standards, the issuer decided not to alter the original documentation. If you own a 16X9 television, you'll have to adjust the screen size to 4:3. This is a dazzling concert so you probably won't mind that, from time to time, distant shots swim a bit and close-ups are sometimes grainy, as lighting is not that great.

Other than seven still shots from the concert, there are no extras on this DVD. The soundtrack to the concert is available on CD from Milan Records.

Nancy Ann Lee

Herman Leonard's “Jazz Giants” opens May 10th at the Morrison Hotel Gallery in Soho with newly discovered images

New York City – “Jazz Giants”, the fine art music photography of Herman Leonard, is a photographic journey through the golden years of the Jazz, Blues and Bebop eras that document the larger-than-life legends that comprise the visual album of America's music. Focusing on the life and times of famed artists such as Billie Holiday, Duke Ellington and Thelonious Monk among countless others, this exhibition features a selection from Leonard's extensive photographic history. Using a unique lighting approach, Leonard's signature “backlighting” style and use of elements like smoke and strobe lighting gives his portraits a dramatic quality that is highly humanistic, capturing the illuminating personalities behind the music.

Born in Allentown, PA, Leonard discovered the camera at the young age of 11 and hasn't stopped shooting since. While stationed in Burma in the Army Medical Corps during World War II he developed film late at night in his combat helmet. Leonard studied under famed Canadian portrait photographer Yousuf Karsh and later had the invaluable opportunity to shoot Albert Einstein, Harry S. Truman, Clark Gable. In the 1950s he became the personal photographer to Marlon Brando. Leonard's fashion and advertising jobs have run in magazines like Life, Time and Playboy.

The devastation of Hurricane Katrina not only took his home, studio, and darkroom but over 6,000 of Leonard's original photographs along with many of his exposure records were lost in the hurricane.

Leonard, now 85 and living in Los Angeles, continues to shoot, develop and exhibit his comprehensive archive. Most recently, the Smithsonian Institution honored Leonard by housing his entire collection in the permanent archives of musical history. He is also the recipient of a GRAMMY grant to archive and preserve his collection of over 65,000 negatives and later this year he'll receive the 2008 Lucie Award for Outstanding Achievement in Portraiture.

To view some of the photos, and to see what else the gallery has to offer, visit www.morrisonhotelgallery.com.

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