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**Review: 2008 Pocono Blues Festival**  
**Preview: Duke Ellington Jazz Festival**



# jazz & blues report

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## On the Cover

Kenny Neal playing the lap steel at the 2008 Pocono Blues Festival.

Cover photo and all photos in the Pocono Blues Festival review and Duke Ellington Jazz Festival preview by Ron Weinstock.



### "Buffaloni"

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

# 2008 Pocono Blues Festival



## Reviewed by Ron Weinstock

It is mid-summer and once again the Pocono Blues Festival calls blues fans to the Big Boulder Ski Resort in Lake Harmony, Pennsylvania for the annual major event. This year's Festival, the 17th edition, presented its usual line-up of real deal blues to the thousands who came, and many have been going since the Festival's inception. Two main stages are at the base of two of the ski slopes of the area and acts alternate between stages, while a tent stage is at the base of a third slope and provides a more intimate setting for performances by other acts.

This is a festival that attracts folks from around the country, although most attending live within a couple hours of it. Big Boulder and its sister resort, Jack Frost Mountain, have a number of condominiums that are available for renting and there are vacation homes available in the area as well as a Ramada and Best Western in the Lake Harmony-Blakeslee PA area

to stay at during the festival. The city of Wilkes-Barre is about 30 miles away, so there are plenty of places to stay, although the hotels may be modest. The Split Rock Resort is close by and may have the best ac-



Trudy Lynn





Byther Smith



Teeny Tucker

commodations, but may also be a bit expensive for those who simply need a room to stay in and will not be using the Resort's facilities. I have stayed at the Ramada the past few years, and it is a modest hotel. Despite stating it has wireless internet, the rooms lack it and one either has to go to one of the restaurants or lobby to go online. Also with new ownership, they changed from a somewhat lavish breakfast buffet to a modest continental buffet, which, although free, disappointed some returning visitors.

Friday night my wife and I made it up to Big Boulder for the Festival's first night. Originally this was a two-day festival, and they added the third day a few years ago. Performances were provided by Root Doctor, Teeny Tucker and Lil Dave Thompson in the tent stage after the attendees had a down home style dinner with chicken, red beans and rice, and some barbecue. It was a chance to catch up with friends I have met at the festival over the years, including some noted photographers like Joe Rosen, Dusty Brooks and Jef Jaisun, and radio personalities like WBGO's Bob Porter and XM radio's Bill Wax.

Opening was Root Doctor, a band from Lansing, Michigan that I had not heard of. Mike Cloeren, who puts the festival together, always manages to find some act that few had heard of that really floors the audience. With Freddie Cunningham's lead vocals and a solid band, they put on a first rate set of blues with a

soul touch. The rendition of "Last Two Dollars," that George Jackson wrote for the late Johnnie Taylor, went down quite well.

Up next was Teeny Tucker, daughter of the late Tommy High Heel Sneakers' Tucker, who certainly can belt out the blues. The Columbus, Ohio vocalist, who was an International Blues Challenge finalist, featured songs from her most recent recording, *Two Big M's*, which is a celebration of the legendary blues divas Big Mama Thornton and Big Maybelle, including stirring renditions of *Hound Dog*, and *Ramblin' Blues* among others.

During her set I hooked up with Mike Roach, who was scheduled to perform the next day. Mike and I were both heavily involved in the D.C. Blues Society in its early days. Mike was its President for a few years and played a major role in creating the D.C. Blues Festival. Since then he moved to England where he has become established as a blues performer as well as an educator. He has produced a program on the blues for the BBC, hosts an annual Blues Workshop at the University of Northampton, and in July, 2004 he was involved in the organization of a conference held at the University of Gloucestershire called 'Overseas Blues - European Perspectives on African American Music'. He and the late Jerry Ricks performed at the launch of the Paul Oliver Archives at that University. He was with another expatriate, Johnny Mars, with whom he would be play-



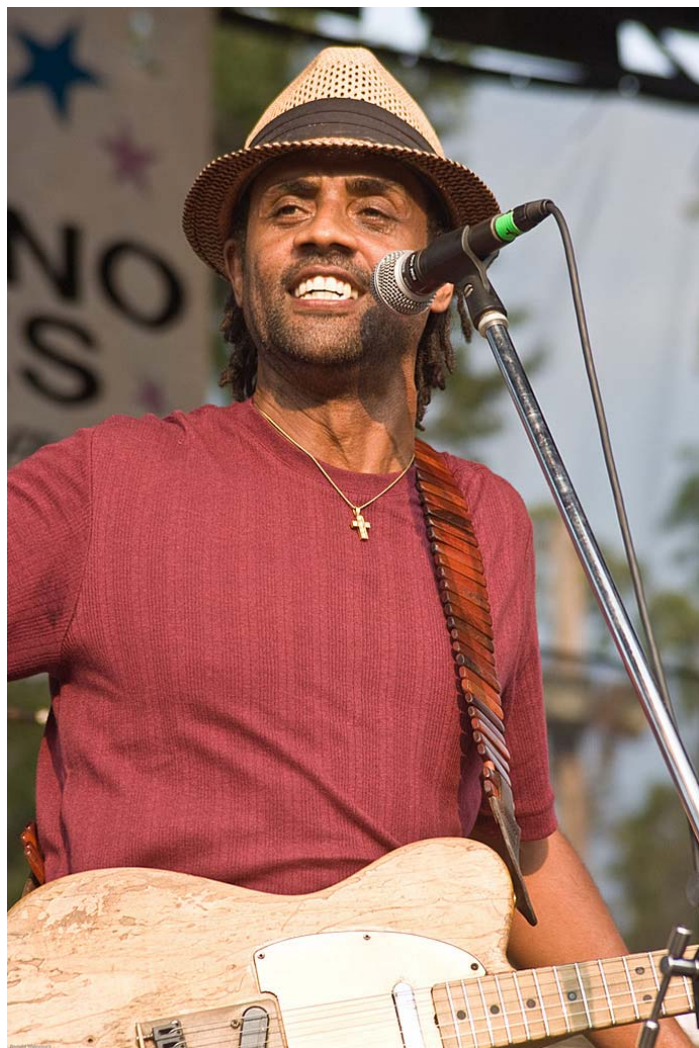


Sharrie Williams

ing in the tent the next day. It was great to catch up on old times and catch the end of Teeny's set. Last up was Mississippian Lil Dave Thompson who closed the evening with some strong modern blues showing a bit of an Albert King influence in his music. Thompson was mentored by Son Thomas and later played in Booba Barnes band where he developed his talents, which were on display here. I left during the early part of his set, which I understand went until about 1 AM, well past the scheduled 12:30 AM end.

Saturday kicked off with Florida's Joey Gilmore. Gilmore is a soulful singer and fleet guitarist who has won the International Blues Challenge and his latest album is simply titled *Bluesman*. His set was nicely paced and included another rendition of *Last Two Dollars*, as well as a terrific song, *Ghosts of Mississippi*. After his set I caught most of the first set by Michael Roach and Johnny Mars. The pair opened with a song by the late Jerry Ricks (sorry but I was not writing down song titles during the festival) and added in some of Mike's originals and some classic blues that fortunately are not overly performed.

Mike has developed into quite a singer since I first knew him fifteen years ago and Mars not only is a terrific harp player but a fine singer himself. The pair also did a harp duet in the second set they performed later, and one of the folks who helped Mike Cloeren put the festival together called their sets among the festival highpoints. I would not disagree. Mike's records are on



Kenny Neal

his own Stella label and may be hard to find in the US, but hopefully the two will be returning stateside soon and bring some of the discs with him. I broke away from the first set to the second main stage where The Kinsey Report was performing. It's been some time since this writer had the pleasure to see them and in between their rock-funk laced blues, Donald Kinsey saluted the late Bob Marley with whom he played for a few years. Up next was the wonderful vocalist Sharrie Williams with her band that really got the audience going. More high-energy electric guitar blues came from Michael Burks who rocked the audience next.

After several numbers from Burks, I headed back to the tent to see Byther Smith, one of the performers I most anticipated seeing based on his recordings over several years. The West Side Chicago Bluesman is capable of top-flight performances as can be heard on his recent live Delmark CD/DVD, *"Blues on the Moon, Live at the Rhythm Social Club."* At the Pocono Festival he played with a band he had never played with before and could be seen giving instructions before songs, which were mostly blues standards, with the performances becoming long jams. Smith is a wonderful singer and guitarist, but his performances lost focus. This was a shame as he is capable of performances that evoke





Michael Burks



Many Enjoy the Chair Lift Rides



Jimmy McCracklin

Otis Rush. For example, Smith's *Addressing the Nation With the Blues* is derived from Rush's *Double Trouble*, and on his *Black & Tan CD*, Smitty's *Blues*, he does a superb rendition of *So Many Roads*.

After Smith's set I caught part of a set by Terence Semien, the Grammy Award-winning Zydeco artist who was a replacement for Nappy Brown, who has serious health issues. Semien may not be a traditional zydeco act, incorporating a lot of elements of New Orleans R&B and soul into his music. He can be a marvelous singer. But what little of the set I saw was musical fluff as he kicked Mardi Gras beads to the crowd with his bare feet and displayed his Grammy Award. After about 20 minutes or so I went to catch the second set in the tent by Roach and Mars who added a few hymns and classic blues to the musical stew. Byther Smith also performed a second set in the tent and Joey Gilmore and Sharrie Williams also performed sets in the tent in addition to their main stage sets.

I then headed to the far main stage again to catch Kenny Neal. Kenny had been off the road and treated for a serious condition and it was great to see him well as he performed songs from his latest disc, *Let Life Flow* (Blind Pig). One thing to appreciate about Kenny Neal is just how laid back he can perform; yet his approach gives perhaps more clarity to his songs. It was a terrific set as he mixed in harp and lap steel guitar backed by a band that included brothers and long-time associates. Certainly a highpoint for the day.

Then the day closed with a major coup as the legendary Jimmy McCracklin and Sugar Pie DeSanto came on to close the day of music on the main stages. McCracklin has perhaps lost a bit of flexibility in his voice and I would rather have heard more of his own songs as opposed to a rendition of a Jimmy Reed number, but he did perform his classic *Think*, and *Do the Walk* with a fine saxophone player as part of the mix.

After a half-hour by this legend, the sassy Sugar Pie DeSanto came on and strutted her stuff. Maybe many know her for her duets with Etta James, but she also recorded the original rendition of Bob Geddins' *Hello San Francisco*, that many may know from Buddy Guy's thirty-five year old recording. Her voice may be a bit weathered, but she strutted up and down the stage as if she was much younger, even throwing herself on an astonished audience member.

As has been customary the past several years, Sunday opened with a gospel-rooted act. The Holmes Brothers mix in gospel music with blues, deep soul and country and it is always a pleasure to see them mix in *Amazing Grace* with Jimmy Reed blues and a wide range of material. They continue to rivet audiences with the church-pew vocal delivery and tight musicianship. In addition to their main stage opening set they also performed later in the tent stage.

After their set I wandered to the tent stage to Eric Bibb who was quite impressive. While I had regarded Bibb as somewhat a folk-blues artist, there was no discounting his marvelous stage presence, vocals and musicianship over a nice range of material. Certainly someone I would gladly see again. Next up was Lurrie Bell with a solid band. I enjoyed Lurrie's set, even though only one of the songs, the title track of his most recent album *Let's Talk About Love*, could be associated with him. His razor like guitar playing and his singing do give his own twist to blues chestnuts and unlike Byther Smith, his performances were focused, but some grumbled about him performing too many covers, which apparently included *Got My Mojo Workin'*.

I returned to the tent stage to see Bobby Rush doing a solo acoustic set. It gives him a chance to do some of the same songs in a stripped down manner without all the show aspects of his regular set. Many of the songs are the same and some of the raps are too,





Sugar Pie DeSantos

and he joked about his friend Bill Wax who was in the audience that prompted someone to ask me what he has against Bill, to which I replied to which I replied they are friends, and Bobby was simply having fun.

Houston's Trudy Lynn is a soul-blues powerhouse and she demonstrated that, but unfortunately her set was mostly of soul and blues covers, and while she is one of the few who capably can do justice to Aretha's Dr. Feelgood, I had hoped to have heard more from her own, under-appreciated recordings. I know I was not the only one who was disappointed by this.

After her set I went back to the tent stage for Geno Delafosse & French Rockin' Boogie. One of today's leading zydeco lights, Delafosse and his band lacked fluff with a set of waltzes, two-steps, blues and a few pop covers that had folks dancing in the aisles and was musically far superior to Terence Semien's set the day before. This was followed by a hard rocking set by Ronnie Baker Brooks who certainly is a powerful guitarist who is doing his best to keep these blues alive as he testifies in one of his songs.

Last up was Bobby Rush who came on with his band and dancers. There were some very young children around the stage during this set, some of who were mesmerized by the performance even if they had no idea what Bobby was singing about. He can be bawdy and lusty, but overall he just wants everyone to have a good time, which they did. It was the third time Bobby has played the festival and he never disappoints or

PAGE SIX



Michael Roach and Johnny Mars

mails in a performance.

Some of the music may not have lived up to the promises the line-up had, but one certainly can't fault Mike Cloeren and his crew who continue to bring together both familiar and some unknown talent that makes this one of the premiere blues festivals in the United States.

Next year's festival will likely be the last weekend in July, but it will depend on when NASCAR schedules one of its Pocono races. Folks have already made reservations for the condominiums at Big Boulder (there are units available at Jack Frost as I write this) and you may wish to contact [www.jfbb.com](http://www.jfbb.com) for more information. *All photos by Ron Weinstock.*



A Very Small Part of the Crowd  
at the 2008 Pocono Blues Festival

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# Duke Ellington Jazz Festival

## Washington D.C.

### October 1-7

PREVIEW BY RON WEINSTOCK



Anat Cohen at Last Year's Duke Ellington Jazz Festival

Washington D.C. celebrates its greatest son with the 2008 Duke Ellington Jazz Festival from Wednesday October 1 through Tuesday October 7. The festival, under the artistic direction of multiple Grammy Award recipient and NEA Jazz Master Paquito D'Rivera and Executive Producer Charles Fishman, will feature popular, signature events including the all-day extravaganza "Jazz on the National Mall" concert, the popular "Jazz 'n Families Fun Day," the clas-

sic "Celebrating NEA Jazz Masters Concert" at the historic Lincoln Theatre, the "DEJF Educational Series" and, the free "International Jazz Showcase" at the Kennedy Center. Additionally, special performances and programs will be held at the Inter-American Development Bank, the National Museum of Women in the Arts, the Voice of America, the Atlas Performing Arts Center and THEARC, as well as in clubs throughout the city.

Performers at this year's festival include Afro Blue,





Paquito D'Rivera



Taj Mahal

Alex Brown Trio, Anat Cohen, Benito Gonzalez Trio, Christian McBride, Conrad Herwig Latin Side Project, Dee Dee Bridgewater, Frederic Yonnet, Grady Tate, Luis Faife, McCoy Tyner, Monty Alexander, Nasar Abadey Legacy, Origem, Paquito D'Rivera, Ramsey Lewis, Sonny Fortune, Soul Con Timba, Taj Mahal, Thad Wilson Big Band, Turtle Island String Quartet and Winard Harper.

The event kicks off Wednesday, October 1 with an invitation only Sponsors Gala with Paquito D'Rivera and the Turtle Island String Quartet at the Inter-American Development bank. That same evening Jaime Broumas is at Blues Alley, the Benito Gonzalez Trio is at the Kennedy Center's Millennium Stage, and Luis Faife is at Twins. Highlights on Thursday October 2 include Monty Alexander at Blues Alley, Luis Faife at Twins, and the French-American Jazz Quintet at Bohemian Caverns. Friday, October 3 highlights include harmonica virtuoso Frederic Yonnet at the National Gallery of Art's Sculpture Gallery, the marvelous clarinet and saxophone player Anat Cohen at the National Museum of Women in the Arts, Sonny Fortune at Twins Jazz, Winard Harper at Bohemian Caverns and Monty Alexander at Blues Alley.

On Saturday October 4 the Jazz n' Families Fun Day moves to the Sylvan Theatre on the National Mall near the Washington Monument. Performers for this free event include: Louisville Leopard Percussionists; La Timbistica; U.S. Army Blues Band; Miss Lucy Lion; Na'Rimbo; Cathy Fink and Marcy Marxer. That night,

the Lincoln Theater hosts the annual NEA Jazz Masters Concert with the D.C. Bass Choir with Ramsey Lewis Quartet. Christian Sands Quartet is at the Kennedy Center's Millennium Stage while highlights in the clubs include Grady Tate at the Kennedy Center Jazz Club, Dana Leong Quintet at Busboys and Poets, Sonny Fortune at Twins Jazz, Soul con Timba at Bohemian Caverns and Monty Alexander at Blues Alley.

The major public event of the Festival will be on Sunday – Jazz on the National Mall at the Sylvan Amphitheatre. Performers for this free celebration include: Afro Blue; Taj Mahal; Christian McBride Quartet; Conrad Herwig Latin Side Project; McCoy Tyner Quartet; and Dee Dee Bridgewater. Monty Alexander concludes his Blues Alley run that evening. The Festival continues with Christian McBride teaching a master class at the Duke Ellington School For the Arts on Monday October 6. That night the Alex Brown Trio is at Blues Alley and trumpeter Thad Wilson leads his big band at the Bohemian Caverns. The Festival concludes Tuesday October 7 with the Mexican Na'Rimbo Marimba Ensemble at the Kennedy Center's Millennium Stage and Paquito D'Rivera Presents...Viva Las Americas! at the Voice of America.

This year's festival offers another varied line-up displaying the breadth of jazz music. Most of the events are free. For more detailed information including updated info on the performers & schedule, visit [www.dejazzfest.com](http://www.dejazzfest.com).

*All photos by Ron Weinstock.*



## National Women in Blues Festival Sept. 26–27 in Wilmington, NC

WILMINGTON NC – It is time for the 3rd National Women in Blues Festival in Wilmington North Carolina taking place on September 26 and 27. The festival is still leveling the playing field for the women of blues and bringing in another great lineup with artists from coast to coast including headliners such as Gaye Adegbalola on Friday and Candye Kane on Saturday. Both ladies are well known to the blues world as powerful performers.

Many in Wilmington are familiar with Gaye from her multiple appearances with Saffire—the Uppity Blues Women. She has toured nationally and internationally, and has won numerous awards including the prestigious Blues Music Award (the Grammy of the blues industry). As of Summer 2008, Adegbalola has 12 CDs in national distribution, including 3 on her own label, Hot Toddy Music. This year's festival is in for a double treat, as Gaye will be bringing her History of Women in Blues from the 1920s to today. She shares video and/or audio clips from Bessie Smith to Billie Holiday; from Rosetta Tharpe to Big Mama Thornton; from Etta Baker to Etta James and many others. She illuminates how the history of working class black women is documented in blues lyrics and after the screening and short intermission she will return to the stage with her musicians to do a live show.

Candye Kayne is no stranger to the blues world and brings a dynamic to the stage seldom seen in the Wilmington region. Candye may still be a well-kept mainstream secret, but in most underground circles her diva status is legendary. She has been making music professionally for over two decades and toured worldwide since 1992, performing for amazingly diverse audiences. She played at the French Embassy in Rome for the President of Italy, headlined the Rhythm Riot, a rockabilly and R&B festival in the UK, and belted it out alongside Ray Charles at the Cognac Blues Festival. She slayed 'em at the Cannes Film Festival, kept them enthralled at New York Gay Pride, and, most recently, helped organize a thirteen city tour of the Netherlands for special needs kids.

Also on this year's festival line up we see the return of NY solo blues woman Sarah Lemieux, who's smoky, silky voice and unique brand of "storytelling" blues and jazz are getting people hooked all over the world. Also returning is Greensboro blues artist Patty Benson, of whom Alan Shuttro of Blues Wax said, "Patty Benson doesn't just sing the blues – she whispers, cries and even belts out the blues. Her vocals ring with confidence and emotion. She's sultry and bold as she spills out her lyrics on each and every song." New to this year's stage is Peggy Ratusz and Big Road who recently played the semifinals of the 2008 International Blues Challenge representing NC's own Piedmont Blues Preservation Society after winning their last Blues Challenge. As she does each year, the festival will open with the region's Grandmother of Blues, Mrs Rose Lucas backed by her husband Charlie Lucas. Both are well known to area music lovers and the blues community. This year will also include a blues jam on Saturday afternoon that will be hosted by Michele and the Midnight Blues who represented the Cape Fear Blues Society in the 2006 International Blues Chal-

lenge in Memphis. Expect a few surprises at the jam and some special guest performers too. Check the website often for up dates and additions.

This year's festival takes place in two locations showcasing the areas diversity. Friday night will take place at Greenfield Lake Amphitheater overlooking Greenfield Lake where Richard Geer and Kim Bassinger shot scenes for the film No Mercy.

Saturday night will be at one of the area's newest clubs, The Cellar, next to the Cape Fear River in downtown Wilmington. The Saturday afternoon jam will also take place at the Cellar. Tickets are on sale through the website but the Saturday Jam in the afternoon is free and open to the public. Regular tickets are \$20 per night (\$25 at the gate/door) or \$40 for a weekend pass. Both locations serve food and drink and there will be some additional vendors on site.

For more information, or to purchase tickets, visit [www.nationalwomeninblues.com](http://www.nationalwomeninblues.com)

## James Cotton, John Mayall, Jerry Lee Lewis, Bruce Iglauer among Judges for 2008 International Songwriting Competition

NASHVILLE TN - Renowned music icons James Cotton, John Mayall, Jerry Lee Lewis, and music industry executive Bruce Iglauer (Founder/President, Alligator Records), have all signed up as judges for this year's

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International Songwriting Competition (ISC). These are just some of the prestigious judges who will participate in ISC this year. Add in Tom Waits, Chaka Khan, Rob Thomas (Matchbox 20), Ray Davies (The Kinks), Jon Secada, T-Pain, Loretta Lynn, Ricky Martin and many more, and you have the most impressive panel of judges in any songwriting competition. An equally impressive group of top-level music industry executives rounds out the panel. Consistent in its tradition of having such esteemed judges, ISC continues to raise the bar for songwriting competitions.

Candace Avery, Founder and Director, states, "The caliber of judges for the Blues category is particularly high this year, and we are really honored that these judges want to participate and listen to the songs of our entrants."

The opportunity to have these judges hear your songs is only part of the reason to enter ISC. Recognition, exposure, kudos, and prizes (more than \$150,000 in cash and prizes will be shared among the 62 winners - including an overall Grand Prize of \$25,000 (US) cash and \$20,000 in prizes) are other equally enticing reasons for entering ISC.

ISC accepts original songs from musicians, artists, groups, and songwriters at every level from amateur to professional. ISC's Blues category includes all genres of traditional and contemporary Blues music. Songwriters entering this category may also enter any of the other categories.

Go to <http://www.songwritingcompetition.com> to enter songs via mail or online.

The complete list of 2008 ISC judges include:

Recording Artists - John Mayall; James Cotton; Jerry Lee Lewis; Rob Thomas (Matchbox 20); Chaka Khan; Tom Waits; KT Tunstall; Robert Smith (The Cure); Ricky Martin; Loretta Lynn; Neil Finn (Crowded House); Buckcherry; T-Pain; Craig Morgan; Ray Davies (The Kinks); McCoy Tyner; Darryl McDaniels (Run DMC); Michael W. Smith; Chris Hillman (The Byrds); John Scofield; Mario; Black Francis (The Pixies); Youssou N'Dour; DJ Tilsto; Paul Van Dyk; Jon Secada; Natalie Grant; Jeremy Camp; Matt Thiessen (Relient K); Pittbull; Angelique Kidjo; Sandra Bernhard; "Weird Al" Yankovic; and David Brenner

Music Industry Executives - Bruce Iglauer (Founder/President, Alligator Records); Monte Lipman (President, Universal Records); Nick Burgess (Head of A&R, Virgin Records UK); Angel Carrasco (Sr. VP of A&R, Latin America Sony BMG and President, Discos 605); Cameron Strang (President, New West Records); John Echevarria (President, Universal Music Latino); Rick Krim (Executive VP Talent and Programming, VH1); Amy Doyle (Sr. VP of Music and Talent, MTV); Kim Buie (VP of A&R, Lost Highway); Jon Pikus (Director of A&R, MySpace Records); Mitchell Cohen (VP of A&R, Verve Music Group); Dan Storper (President, Putumayo World Music); Rene Bell (Executive VP A&R, Sony BMG Nashville); Peter Strickland (Senior VP, Jack Records/Warner Bros.); Steve Lillywhite (Producer - credits include U2, The Rolling Stones, Morrissey, Peter Dinklage, and more); Douglas C. Cohn (Sr. VP, Music Marketing & Talent, Nickelodeon); Cory Robbins (Founder/President,

Robbins Entertainment); Betty Pino (DJ, WAMR Miami); Paul Majors (CEO/Founder Majors Music); Leib Ostrow (CEO, Music for Little People); and Dr. Demento (Radio Host of The Dr. Demento Show)

In addition to the Blues category, ISC offers 19 other categories, including: Pop/Top 40, AAA (Adult Album Alternative), Rock, Country, Americana, R&B/Hip-Hop, Gospel/Christian, Folk/Singer-Songwriter, Jazz, Latin Music, Instrumental, Dance/Electronic, Comedy/Novelty, World Music, Children's Music, Lyrics Only, Teen, Performance, and Music Video.

For more information, or to enter songs online, visit [www.songwritingcompetition.com](http://www.songwritingcompetition.com)

## BLUES WATCH

BY MARK SMITH

**New Release blues....** As summer exits and fall arrives, here's a few discs to help you reminisce regarding all the great festivals this summer....**Buddy Guy-Skin Deep**; **Walter Trout- The Outsider**; **Bo Diddley-The Chess Masters- 1959-60**; **Maria Muldaur- Yes We Can!**; **B.B. King- One Kind Favor**; **Various Artists (Southside Johnny, La Bamba's Big Band, etc)-Grapefruit Moon: The Songs of Tom Waits**; **Hollywood Fats and the Paladins- Live: 1985**; **Southside Johnny & the Asbury Jukes- From Southside to Tyneside**; **David Grissom- Loud Music**; **Curtis Salgado- Clean Getaway**; **Afrissippi- Alliance**; **Anson Funderburgh & the Rockets- Talk to you by Hand (Re-release)**; **Scrapomatic- Sidewalk Caesars**; **Chris James/Patrick Rynn- Stop and Think About It**; **Papa John Creach- Papa Blues**; **Solomon Burke- This Is It: Apollo Soul Origins**; **Robin Rogers- Treat Me Right**; **Pat Travers-Stick with What You Know- Live in Europe**; **Cephas & Wiggins- Richmond Blues**; **JD and the Straight Shot- Right on Time**; **Gaye Adegbalola-Gaye without Shame**; **Byther Smith- Blues on the Moon- Live at Natural Rhythm Social Club**; **Jackie Payne/Steve Edmonson Band- Overnight Sensation**; **Deborah Bonham- Duchess**; **Joey Gilmore- Bluesman**; **Jimmy Witherspoon- Live at the 1972 Monterey Jazz Festival**; **Travis Haddix- Daylight at Midnight**; **Liz Mandeville- Red Top**; **Mavis Staples- Live at the Hideout**; **Scott Ellison- Ice Storm**; **Freddie Hughes- I Know It's Hard But It's Fair....Back with the Pig blues....**Roots music label Blind Pig Records and country-roots icon **Commander Cody** both originated in Ann Arbor, Michigan. Now the two are teaming up to release Cody's first studio album since 1993, tentatively entitled *Drunks Dopers and Everyday Losers*. The disc marks a reunion of sorts between Cody and Blind Pig which released his solo disc *Lets' Rock!* in 1986..... That's it for this month. See ya!



## The 27th Savannah Jazz Festival September 20 – 28

SAVANNAH GA – Savannah Georgia is known for its commitment to the arts and the many festivals that are offered during the year.

The nine-day Savannah Jazz Festival, the largest and most popular of the free Savannah festivals, is presented by the Coastal Jazz Association and is dedicated to the growth of jazz and jazz audiences in the Coastal Empire.

The 27th Savannah Jazz Festival, celebrating jazz as a living art built on a constantly evolving tradition will offer all types of jazz, from Dixieland, traditional swing, straight-ahead and bop to melodic standards, and funky down-home “gutbucket” blues.

Celebration of Hope, the Festival kick-off on Saturday night (Sept 20) will be a Jazz Concert-Wine Tasting event to raise money for the Backus Children's Hospital. Ticket Required. Call 912-350-8194. The Jazz Trio is headlining this evening.

As always, the festival features some of the best in international, national, regional and local jazz and blues talent. The 2008 festival will feature (among others), Bob James, The Savannah Jazz Orchestra Featuring “Simone”, Donald Harrison, The Ben Riley Trio featuring Larry Willis, Ben Tucker, Teddy Adams, Wanda Johnson with Shrimp City Slim, James Cotton, Eric Culberson's Blues Band, Freeport, Bob Baldwin, Eric Mintel, The Coastal Jazz Association All-Stars, The University of North Florida Jazz Ensemble with Trombonist, Steve Davis, The Jazz Corner Quintet, Beer Parlor Ramblers, The Jazz Trio, & The Skylite Jazz Ensemble.”

There is no charge for the Savannah Jazz Festival (with the exception of the wine tasting). Sponsor and vending opportunities available. Call 912-675-5419. For more information, visit [www.savannahjazzfestival.org](http://www.savannahjazzfestival.org).

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## New Grooves Kicks Off Monterey Jazz Festival September 19

MONTEREY, CA; The Monterey Jazz Festival kicks off its 51st edition on Friday, September 19, with a funk-filled night of New Grooves. Started as a special showcase in 2003 for artists and bands that pushed the sonic envelope, New Grooves will continue in the no-holds-barred direction with the electrified funk-fusion sounds of the Christian McBride Band and hard-driving and edgy Rudder. Adding to the spontaneity, fans looking for an even denser and bass-heavy feel can bounce into Lyons Lounge, the Festival's DJ/Dance tent, which will feature Turntablists-In-Residence Quantic and 4onefunk, who will alternate hour-long sets each evening throughout the MJF weekend.

“New Grooves has been a great success in bringing a younger audience to the Festival,” says Timothy Orr, Marketing Associate for the Monterey Jazz Festival. “Each year since 2003, the idea of having artists that both encapsulate and depart from the jazz tradition has been a growing phenomenon on the Grounds. Kicking off the Festival on such a note has been really exciting for both the staff and audiences of MJF. With the addition of the Lyons Lounge DJ/Dance Tent on the north end of the Grounds, we've expanded on the idea that jazz can be for all audiences, and we're glad to nurture that tradition.”

New Grooves will feature the Christian McBride Band, one of the hottest bands in music, with the MJF's Artist-In-Residence bass master alongside saxophonist Walter Smith, III; keyboardist Geoffrey Keezer and drummer Terreon Gully; and the New York-based Rudder, who bring an aggressive, driving rock and jam vibe to a purely instrumental setting. Rudder is equally led by its four members—saxophonist Chris Cheek, keyboardist Henry Hey, bassist Tim Lefebvre, and drummer Keith Carlock.

Fans can augment their groove with an even denser and bass-heavy feel on the north side of the Grounds in Lyons Lounge, the DJ/Dance tent, which will feature Turntablists-In-Residence Quantic and 4onefunk, who will alternate hour-long sets each evening throughout the weekend.

The British-born Quantic, described as having a “jazz sensibility with future dance floor orientated grooves, deep funk and tough drums” will alternate sets on the lounge with the San Francisco-based DJ team, 4onefunk, with their bass-heavy turntablism.

The \$35 ticket for New Grooves allows fans to enjoy 8 stages of nonstop, world class jazz presented all around the Festival's 20 acre site, including the Garden Stage, featuring a bebop vein with the George Young Quartet, followed by the talented and youthful Berklee Latin Jazz All-Stars. Matt Wilson's Arts & Crafts will offer their own take on the jazz tradition to close out the Garden Stage's musical offerings for Friday night.

In the Night Club / Bill Berry Stage, the singer-songwriter Spencer Day will perform original and American songbook favorites, followed by the MJF debut of up-and-coming Israeli saxophonist, Anat Cohen. The



Joshua Redman Trio with Matt Penman, bass, and Brian Blade, drums, will close out Friday's Night Club in their second performance of the evening. In the intimate Coffee House Gallery, pianist Yaron Herman will make his MJF debut with three sets of his impassioned take on improvisation.

Daily Grounds Tickets are priced at \$35 for Friday and \$45 for Saturday or Sunday. A Full Weekend Grounds Package is priced at \$110. Prices increase by \$5.00 on day of show and patrons are advised to purchase tickets now.

With Grounds Tickets selling at a fast pace, patrons are advised to purchase Grounds Tickets in advance to avoid disappointment.

More information on the Monterey Jazz Festival is available from the MJF website, [montereyjazzfestival.org](http://montereyjazzfestival.org). Ticket Office phone number is (925) 275-9255.

### **Monterey Jazz Festival's Family Day Includes Fun For All Ages**

Family Day sponsored by Macy's, makes its return to the 51st edition of the Monterey Jazz Festival on Sunday, September 21, and includes expanded activities and entertainment for kids of all ages!

Family Day — welcoming back the popular Percussion Playshop and Jazzy Jumper — will introduce a multitude of new activities. Yamaha will host an Instrument Petting Zoo, where kids can get hands-on experience playing professional-level equipment. Up on Lyons Lane, the whole family can enjoy the high-tech musical world with Guitar Hero™, Rock Band™, and Wii™ games all weekend long. And there will be a new Arts and Crafts area for kids to express themselves on paper, drawing to jazz!

Family Day will celebrate the youth of today and the musical artists of tomorrow with the top bands of MJF's Next Generation Festival in the Night Club, including the Folsom High School Jazz Choir "A" & Los Angeles County High School for the Arts Vocal Jazz Ensemble; the Rio Americano High School and Las Vegas Academy Big Bands, the MJF Monterey County High School All-Star Band, the Acalanes High School Jazz Combo, and the California State University Northridge Jazz "A" Band (performing on the Garden Stage).

In the Coffee House Gallery, the fun for kids continues with Zun Zun, with a dazzling array of instruments, comedy, and music created especially for families, followed by the youthful Jazzschool Advanced High School Jazz Workshop.

Adults can also get in on the musical education with informative and enlightening presentations and panels about jazz artists — including a sure-to-be packed conversation in Dizzy's Den with British superstar Jamie Cullum and iconic film legend, Clint Eastwood. Also on the docket is the panel discussion "The Cannonball Legacy Rolls On" presented by the Jazz Journalist Association, with astute commentary from musicians Gregg Field, Roy McCurdy, and Tom Scott; legendary record producer Orrin Keepnews; NEA Jazz Master John Levy; and noted journalists Scott Yanow and Dan Ouellette.

As usual, the grounds will also be filled with the sounds of jazz and beyond, with the lineup of La Tuque Bleue, Brian Blade & The Fellowship Band, the Kyle Eastwood Band and the Jamie Davis Big Band on the Garden Stage; and the Christian McBride Quintet and Dedicated to You: Kurt Elling Sings Coltrane/Hartman featuring Ernie Watts & the Laurence Hobgood Trio in Dizzy's Den. Also making a groovy return on Sunday is the Hammond B3 Blowout in the Night Club, with the superlative Barbara Dennerlein Trio and Brian Auger's Oblivion Express topping the night off on a funky note on the Bill Berry Stage.

Those looking for a spontaneous musical adventure can find two sets of exploratory musicianship in the Coffee House with Trio M, featuring Myra Melford, Mark Dresser and Matt Wilson. Adding to the spontaneity, fans looking for an even denser and bass-heavy feel can bounce into Lyons Lounge, the exploratory DJ tent which will feature Turntablists-In-Residence Quantic and 4onefunk, who will alternate hour-long sets each evening throughout the weekend.

Grounds patrons can also catch the Arena shows via simulcast in the Jazz Theater presented by Best Buy (featuring cozy Home Theater settings), in Lyons Lounge (featuring daytime Arena simulcasts in Best Buy Home Theater settings), and in Klub Korbel, the Midway's patio bar hosted by Korbel Champagne.

Family Day simulcasts from the Arena Stage will include the Buchanan High School Jazz Band "A"; Monterey's Next Generation Jazz Orchestra with MJF/51 Artist-In-Residence Christian McBride; and Jamie Cullum. The evening's big-screen fare will include the powerhouse closers of Dedicated to You: Kurt Elling Sings Coltrane/Hartman featuring Ernie Watts, ETHEL & the Laurence Hobgood Trio; NEA Jazz Master Wayne Shorter and his Quartet; and NEA Jazz Master Herbie Hancock.

Tickets are on sale now by phone at (925) 275-9255 and on the Monterey Jazz Festival's website, [www.montereyjazzfestival.org](http://www.montereyjazzfestival.org). Family Day Tickets are priced at \$45 for adults and \$15 for children under 12.

## **CD REVIEWS**

**Begin on Page 14**

jazz  
& blues

**jazz-blues.com**



# 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



A piano player. A composer. An orchestra leader.  
Duke Ellington reigned 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.



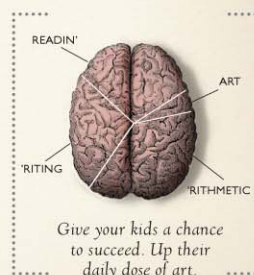
Royal dukes are squaresville.  
They have no rhythm.  
And they wear crowns.

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

really transform lives.

In fact, the more art kids get, the smarter they become in subjects like math and science. And the more likely they'll become well-rounded, cool members of society. For *Ten Simple Ways* to get more art in kids' lives, visit [AmericansForTheArts.org](http://AmericansForTheArts.org).

Jazz is art, you dig? Art can



**Art. Ask for More.**

[AMERICANSFORTHEARTS.ORG](http://AMERICANSFORTHEARTS.ORG)



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Foundation

**jazz  
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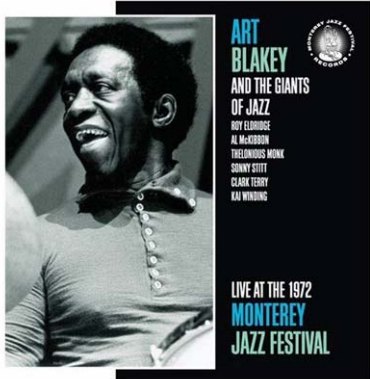
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We only bring you  
the Cream of the Crop!



**Monterey Jazz Festival Series**  
**ART BLAKEY**  
**DAVE BRUBECK**  
**TITO PUENTE**  
**CAL TJADER**  
**SHIRLEY HORN**  
**JIMMY WITHERSPOON**

**Live at the Monterey Jazz Festival**

**MONTEREY JAZZ FESTIVAL RECORDS / CONCORD**

Monterey Jazz Festival Records, which is one of the many labels under the Concord Music Group umbrella, has just released its second set of archival recordings featuring music recorded live at the world-famous northern California festival over the years.

The first set, offering discs by Miles Davis, Thelonious Monk, Dizzy Gillespie, Louis Armstrong, Sarah Vaughan and a Monterey sampler was released just before the 2007 festival. This new set of six comes just before the 2008 Monterey Jazz Festival, which will take place September 19-21.

Fist off we have **Art Blakey and the Giants of Jazz** titled **Live at the 1972 Monterey Jazz Festival**. The eight songs, with three in the 10-minute or above range, start off with Dizzy Gillespie's marvelous jam vehicle, "Blue 'N' Boogie" and carries on with such standards as "Round Midnight," "Perdido," "Lover Man" and "The Man I Love." It all comes to a close with another of Diz' compositions, "A Night In Tunisia." There is indeed an all-star cast, with such names on hand as Roy Eldridge, Al McKibbon, Monk, Sonny Stitt, Clark Terry and Kai Winding. And, of course, all the proceedings are propelled by Blakey on drums. This is actually quite well recorded, and the music is, as expected, very well performed.

**Dave Brubeck** is up next with a disc titled **50 Years Of Dave Brubeck: Live At The Monterey Jazz Festival 1958-2007**. Since this covers a half a decade, the re-

cording quality varies between the nine festivals the music was recorded at, but even the earliest from 1958 and 1962 sound quite good. The classic quartet, with Paul Desmond, Eugene Wright and Joe Morello, is heard on the first three songs, including a wonderful version of the band's hit "Take 5," on which Desmond takes more liberties than many may be used to. The next two tracks feature the quartet with Gerry Mulligan, Jack Six and Alan Dawson; and, except for "Goodbye Old Friend," which is a piano/bass duet, the rest of the cuts include Bobby Militello on alto sax or flute with a number of different musicians.

The late, great vibraphone and timbale master **Tito Puente** is represented on **Tito Puente & His Orchestra: Live At The 1977 Monterey Jazz Festival**. There can be no question that anyone who loves Latin jazz will indeed also love this CD. Puente's 13-piece band plus vocalist start off hitting hard with his own "Para Los Rumberos," which they follow with "Oye Como Va," a Puente composition that was made famous in the rock world by Santana back in the late sixties. Three more Puente originals are heard among the nine tracks, plus Stevie Wonder's "Don't You Worry About A Thing (Cha Cha Cha)" which is given a quite different (and very fine) treatment, obviously hinted at by the extended title. Cal Tjader joins in on the last song, Puente's "Picadillo," adding his vibes to the mix.

Speaking of **Cal Tjader**, he has a disc of his own in the set titled **The Best Of Cal Tjader: Live At The Monterey Jazz Festival 1958-1980**. So we continue on in the Latin jazz mode with most of the eight songs taken from five festivals over the 22-year period. Tjader's bands vary in size, between quartets and sextets, with some featuring a number of well-known guests on the '58 and '72 dates. The first five songs actually represent the entire 1958 concert, with a quartet augmented by Buddy DeFranco/clari- net on the first two tracks, and Mongo Santamaria/con- gas for the last two. Santamaria is back for the '74 festi- val, from which one song, his original "Afro Blue" is taken. Some of the other musicians on the various recordings include Willie Bobo, John Lewis, Richard Davis and Pon- cho Sanchez.

One of my favorite jazz singers, the late **Shirley Horn**, is captured at her first Monterey appearance in 1994, which I presume represents her entire concert. She was with her regular trio consisting of herself on piano, Charles Ables on bass and Steve Williams on drums for **Live At The 1994 Monterey Jazz Festival**. She starts off with the uptempo "Foolin' Myself," but follows with some of her ballad mas- tery with a sweet version of "The Look Of Love," one of several laid-back songs which best showcase her silky, sensuous voice. Her version of Leon Russell's "A Song For You" is outstanding. The 10 songs here are a fine ex- ample of just how good Shirley was in concert. And, we are lucky that she was a prolific recording artist in the studio for Verve as well right up until she passed away in 2007 at the age of 71. She is truly missed. Not only does this disc contain some fantastic music, it has the best re- cording quality of the six in this set, no doubt due to the fact that it is only 14 years old.

The last of the current set is from blues singer **Jimmy Witherspoon** with guitarist **Robben Ford**. The disc is titled **Live at the Monterey Jazz Festival 1972** and offers up 11



blues with the legendary singer backed by Ford's band, which included Paul Nagel, Stan Poplin and Jim Baum. It may seem an odd combination to some, but Ford's band had opened for Spoon in a California club shortly before, and since Spoon only had a guitarist with him, Ford's band also backed Jimmy, with Robben switching to alto sax. So it obviously worked and Ford's band went on to play with Jimmy for the Monterey Jazz Festival in '72. Together, they do a fine job with an inspired set. Then a real treat comes along with the bonus track at the end, just after an 'incomplete' version of "Reds And Whiskey," which features Spoon in 1959 singing "When I Been Drinkin'," with a seven piece band including such notable masters as Ben Webster, Coleman Hawkins, Roy Eldridge, Woody Herman, Earl Hines and Mel Lewis. How's that for some name-dropping? Another very fine disc.

Well, that's if for the second installment. No doubt we'll see some more just before the 2009 Monterey Jazz Festival, if not sooner. Perhaps I will see you in Monterey!

**Bill Wahl**



## ROBIN ROGERS

### Treat Me Right

BLIND PIG

Having lived and played on the streets, Robin Rogers has certainly paid some dues. Based in Charlotte, North Carolina with her husband Tony, she has certainly made an impression on those who have seen her or heard her recordings. Her recording "Crazy, Cryin' Blues," won the "Best Self-Produced CD" award from the Blues Foundation as part of the International Blues Challenge 2005, and she and her band was a finalist at the 2004 International Blues Challenge. It was an impressive resume that was among the reasons that led Blind Pig to sign her and they just issued her latest recording, "Treat Me Right."

She possesses a strong voice, a nice sense of timing and phrasing and invests the performances here with considerable passion. There is a good choice of material here. None of the 'covers' are particularly well known and include the title tune, a lesser-known B.B. King composition and the rocking "Don't Leave Poor Me," from Big Maybelle's repertoire. She has the voice to handle a Big Maybelle number and the band is terrific. Nice horns arrangements complement her husband's potent fretwork, Kerry Brooks' solid bass and Mark Stallings' cogent keyboards.

In addition to the nice covers, she and her husband

contribute a varied group of originals that do stand up to repeat listening. A gospel number "promised Land," should appeal with its country flavor, but the highpoint is "Color-Blind Angel," about Viola Liuzzi who was one of those who came South during the Civil Rights days and was murdered by the Klan. It was a song that won second place in the blues category of the 2007 International Songwriters Competition. Set to a worksong-evoking accompaniment, Rogers powerfully delivers the lyrics.

There are perhaps spots where one might detect a slight excess of vibrato in her vocals, but it's a minor quibble over a very intelligently put together, and passionately performed recording.

**Ron Weinstock**

## JOE LOVANO

### Symphonica

BLUE NOTE

For the first time in his 30-plus year career, saxophonist Joe Lovano records an entire album with a full symphony orchestra. Recorded live in Cologne, Germany, the seven-tune album with the world-renowned WDR Radio Big Band and Orchestra, features Lovano playing soprano and tenor saxophones on eight originals and one Charles Mingus tune, arranged and conducted by Michael Abene.

The selected material provides for Lovano's lush performances as well as spotlighting solos from orchestra members. The melodious opener, "Emperor Jones," from Lovano's 1990 Blue Note debut recording, *Landmarks*, hails drummer Elvin with whom Lovano had toured in 1987 and features a fluid tenor solo. Lovano switches to soprano sax for the bouncy, angular "Eternal Joy," an original on his 1998 *Trio Fascination* album. Based on the changes of "Bye Bye Blackbird," Lovano's bopping "Alexander the Great" (a tribute to Cleveland sax legend Joe Alexander) features him in a rousing tenor solo and captures some fine horn-section work. The strings-sweetened "His Dreams," written in 1987 after the death of his saxophonist father (Tony "Big T" Lovano), features Lovano in perhaps his best soprano sax solo on the CD. Other tunes featuring Lovano on tenor include "The Dawn of Time," given a calypso feel, and "I'm All For You," the set closer based on the changes to "Body & Soul."

This disc adds nicely to Lovano's existing discography and reveals yet another facet of the multi-talented saxophonist.

**Nancy Ann Lee**

## ALBERTA ADAMS

### Detroit Is My Home

EASTLAWN RECORDS

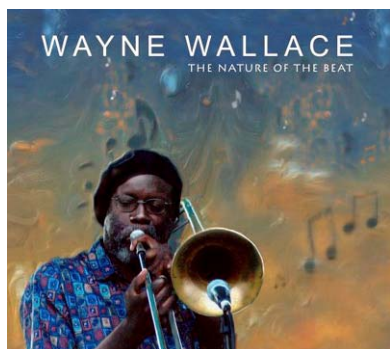
Alberta Adams is truly Detroit's Blues Queen. A dancer who became a singer when the vocalist did not show up, she has become the Grande Dame of the Motor City's blues scene. She toured extensively with Louis Jordan, Eddie 'Cleanhead' Vinson, T-Bone Walker, James Moody and Duke Ellington and recorded extensively particularly in the jump type blues style that is her repertoire today. Her latest disc is "Detroit Is My Home" (Eastlawn Records), and brings her together with some marvelous musicians including that swinging drummer, R.J. Spangler who produced the project.

Certainly the album can't get off to a hotter start than

the opening boogie woogie, “Keep On Keepin’ On,” with Mark Braun (aka Mr. B.) coming off like Pete Johnson while the tempo slows down on for the evocative “Tired of Being Alone,” with some strong gutbucket piano from Mr. B., and solid horn playing and nice use of brushes by Spangler. More boogie styled piano is contributed by Al Hill for “Hello Little Boy,” which reverses the gender on a classic jump blues that Jimmy Rushing and others have sung. Her voice may have developed some rough edges but she still puts so much heart in her vocals with Paul Carey taking a terrific solo here. Mr. B is back on piano on “I’m So Worried,” which also sports some terrific trumpet from James O’Donnell on this moody performance. The title track has a strutting tempo with a touch of a rumba in the rhythm with Alberta reciting the places she has been and having been on the road forever but no matter how far she roams, “Detroit is My Home.”

Saffire’s Ann Rabson handles the piano on a duet of Alberta and CeeCee Collins on Lucille Bogan’s sassy “Struttin’ My Stuff.” Rabson also is heard behind Adams on a medley of “I’m On The Move / Every Day,” on which CeeCee Collins and Thornetta Davis add backing vocals, and also on Rabson’s blues ballad “Hopin’ It Will Be Alright.” A bonus live track has Collins joining her for a lively rendition, from the club Sushi Blues, of Rosco Gordon’s “Just a Little Bit.”

Anyone who has been fortunate to see Alberta Adams perform know that she is a national treasure and this latest labor of love on Eastlawn will be highly welcomed by anyone who has seen her and give a sense to the others what they have been missing. **Ron Weinstock**



### WAYNE WALLACE The Nature of the Beat PATOIS RECORDS

Trombonist Wayne Wallace releases his second part of a trilogy that began with his critically acclaimed 2007 album, *The Reckless Search for Beauty*. On this outing, Wallace focuses on horns and percussion, performing a diverse 10-tune mix.

Wallace leads off the set with “Mis Amigos,” a rousing Latin-Funk original with brassy horns and Orlando Torriente’s vocals. He contributes two other originals: the Latin Jazz number, “No Esta Complicado!” and an Orisha Jazz tune, “Oshumaré.” The Earth Wind & Fire tune, “Serpentine Fire,” gets a Latin-Funk treatment with group vocals. Other tunes include a catchy remake of Herbie Hancock’s “Come Running to Me,” a lovely rendering of

the classic bolero “Bésame Mucho,” and a reworking of Teddy Powell’s pop gem “Unchain My Heart” into a timba-funk number.

In addition to his warm-toned, fluid and imaginative ‘bone playing, Wallace shows abundant talents as arranger, producer and composer. His Afro-Cuban music bristles with energy and spirit that will leave you eagerly awaiting his next album! **Nancy Ann Lee**



### LIL' ED AND THE BLUES IMPERIALS

#### Full Tilt ALLIGATOR

Blues fans should have no trouble enjoying this latest disk by Lil’ Ed and the Blues Imperials. The album, their eighth for Alligator, is another hard-driving, rocking set of slide-guitar blues in the vein of Ed’s uncle J.B. Hutto and Hound Dog Taylor. Ed and The Blues Imperials—guitarist Mike Garrett, bassist James “Pookie” Young, drummer Kelly Littleton—are celebrating 20 amazing years together.

Full Tilt certainly describes how the band plays, starting from the driving “Hold That Train” that kicks this disc off. They hold nothing back on this collection of 11 originals from Ed, another by his bassist James Young, and interpretations of songs by Hound Dog Taylor and Smokey Robinson. “Housekeeping Job” is a nice funky tune with some saxophones added to the recording, while some rollicking piano can be heard on the hard rocking “Don’t Call Me.” “Check My Baby’s Oil,” is a slow blues reminiscent of some of J.B. Hutto’s tunes with imaginative automotive-based double entendres, while “Love Don’t Live Here Anymore,” is a jaunty blues with a melody that evokes “High Heel Sneakers.”

Another striking original is “Dying to Live,” with some nice organ from Johnny Iguana behind Ed and his forceful vocals. “Open Invitation” is another easy rocking slide guitar blues, while the closing rendition of Hound Dog’s “Take Five,” is a blistering close to another disc that can be easily be recommended to both Lil’ Ed’s many fans and anyone who likes solid slide guitar blues.

**Ron Weinstock**





**JAMIE DAVIS**  
**Vibe Over Perfection**  
**UNITY MUSIC**

On this new electrifying session, male vocalist Jamie Davis is backed by a stellar 17-piece jazz orchestra (comprising The Count Basie Band members) conducted by Shelly Berg.

The nine-tune jazz-pop set opens with a pulsing take on Irving Berlin's "Blue Skies," and includes gems such as "Pennies From Heaven," "'Round Midnight," the Lionel Ritchie song, "Hello," and more. Davis sings a lush rendition of the tune Rawls made popular, "You'll Never Find Another Love Like Mine," and a swinging remake of "Nature Boy," both featuring spectacular instrumental solos and section work. Davis sang with the Basie Band from 2000-2003 and shows his versatility as he delivers swingers, ballads and blues with equal self-possession. His baritone voice is reminiscent of Joe Williams and he demonstrates the swinging sensibility of Lou Rawls as he delivers the nine standards arranged by Bob Ojeda, Tom Hart, Dave Hanson and Aaron Lington.

I missed hearing Davis' 2002 debut CD on Unity, *It's All About Love*, but when I reviewed his June 2006 Unity disc, *It's A Good Thing*, I wrote that he "weaves magic with his rich, deep tonalities, vitality and pristine articulation."

He continues to dazzle the listener with this CD. Singing in the style of Big Band era crooners, he remains true to the melodies and lyrics with these excellent musicians.

*Nancy Ann Lee*

**MARIA MULDAUR**  
**Yes We Can!**  
**TELARC**

Maria Muldaur has been a lot of things over the year: a hippie love goddess, a bawdy blues mama, a jug-band folkie and, in more recent years, a jazz chanteuse.

This disc features her debut as a protest singer. Surrounded by a cast of sympathetic souls such as Bonnie Raitt, Joan Baez, Odetta, Phoebe Snow and even Jane Fonda and a smoking hot band, the Free Radicals. (David Torkanowsky on keys, Tony Braunagel on drums, Hutch Hutchinson on bass and Shane Theriot on guitar), Muldaur applies her well seasoned pipes to songs of both protest and hope. Picking three anti-war, anti-violence gems from the Dylan songbook, *John Brown*, *License to Kill* and *Masters of War* and Edwin Starr's *W.A.R.* Muldaur gets right to the heart of her despair over current events. She also looks to Marvin Gaye's classic, *Inner City Blues (Makes Me Wanna Holler)* and Timothy Thomas' *Why Can't We Live Together* to catalog other issues weighing her down.

After staking out the problem, she affirms her sense of hope with Earl King's *Make A Better World*, Allan Touissant's *Yes We Can*, Buddy & Julie Miller's *This Old World* and Garth Brook's *We Shall Be Free*. And what would a protest disc be without a couple of good old sing alongs? *Pray for the USA* and *Down by the Riverside* give the assembled mass their *We Are the World* moments. Muldaur delivers all this material with a sense of conviction

that sounds as heartfelt as any role she has occupied over the years.

While many of these songs are so well known that their message glides right past without much impact, the re-worked, often funky, treatment given to them by Muldaur and friends allows them to be heard in a fresh light making many of them powerful all over again.

*Mark Smith*

**JANINE GILBERT-CARTER**  
**A Song For You, Live at the 15th Annual**  
**FMJS East Jazz Festival**  
**JAZZ KARMA RECORDS**

Originally from Pennsylvania, but a resident of the Washington D.C. area since 1988, vocalist Janine Gilbert-Carter has distinguished herself both as a gospel and jazz singer. Jazz Karma has just issued her new album that should hopefully make her better known outside of the Nation's Capital.

The February 2006 appearance at the East Coast Jazz Festival captured here has her backed by a wonderful band featuring saxophonist Paul Carr, guitarist Steve Abshire, pianist Chris Grasps, bassist Gavin Fallow and drummer Clyde Adams. And while Carr gets a number of strong solos here, with his Texas-based tenor playing being especially nice, Ms. Gilbert-Carter is front and center possessing a delivery that swings along with the band over a wonderful range of material that includes songs associated with Dinah Washington (*What a Difference a Day Makes*); Big Maybelle (*Candy*); Shirley Horn (*Here's to Life*); Percy Mayfield (*Please Send Me Someone to Love*); Etta James (*At Last*); and Denise LaSalle (*Someone Else is Steppin' In*). And then there are the standards like *All of Me*, and *When I Fall In Love*.

No matter how familiar a song may be, Janine Gilbert-Carter brings a breath of fresh air in her interpretations, with her phrasing and the sophisticated bluesy inflections she adds. I was familiar with Leon Russell's *A Song For You*, from Donny Hathaway's recording. The rendition here does evoke Hathaway's prior recording but she provides an almost equally stirring of a performance. She transforms Denise LaSalle's soul-blues classic, *Someone Else is Steppin' In*, into a swinging blues as she belts out the lyric on a stunning performance (Carr's tenor solo also deserves note). It must have been quite a night to see Janine Carter-Gilbert at the East Coast jazz Festival when this was recorded. The proof is this terrific album that that is available at [cdbaby.com](http://cdbaby.com).

*Ron Weinstock*

**MICHAEL BURKS**  
**Iron Man**  
**ALLIGATOR**

Arkansas native Michael Burks' muscular new Alligator album should readily appeal to fans of modern hard rocking blues. Burks' forceful string-bending on his Flying V will appeal to those who like their blues with a heavy dose of hard-rock tinged guitar, but that oversimplifies his forceful playing.

Playing the Flying V, some comparisons are inevitable with Albert King, and while King is obviously an

influence, Burks is a more active player. His vocals, with a welcome downhome flavor in his voice, actually evoke King more. The take of Jimmy Johnson's "Ashes in My Ashtray" is a particularly welcome performance, but little fault can be found with the solid idiomatic originals such as the driving "Love Disease" that opens this set, or his soulful blues-ballad "Empty Promises."

His band of keyboardist Wayne Sharp, bassist Don Garrett and drummer Chuck 'Popcorn' Loudon are tight and hard-hitting. While this is not the subtlest blues, they avoid heavy-handedness and complement, not overwhelm, Burks singing. Listen to his delivery on "Icepick Through My Heart" that he co-wrote and then dig his nice guitar break, and the album closer with the rocking "Changed Man," set to the Dust My Broom melody, on which the band swings hard.

While Burks' fiery guitar will obviously be a prominent reason for his appeal, his delivery of the songs sets him apart from most of his contemporaries, as evidenced by this fine recording.

**Ron Weinstock**

## JAY D'AMICO TRIO

### Tuscan Prelude

#### CONSOLIDATED ARTISTS PRODUCTIONS

Pianist Jay D'Amico delivers an appealing Third Stream studio set with bassist Marc Johnson and drummer Ronnie Zito. This is his fourth CAP release and furthers his explorations into fusing jazz and classical influ-

ences.

D'Amico's eleven originals, inspired by one of his frequent trips to Italy, demonstrate his ability to compose and arrange melodious, ear-pleasing tunes. D'Amico's brief (3:30), sweet, and swinging "Fuga" features Johnson playing arco bass. "Improvviso" contains shifting tempos and brisk brushwork from Zito. The longest tune at 5:17-minutes is the engaging "Nocturne." On each tune, D'Amico's light, right-hand linear playing is like a fresh breeze as he states the Classical-bred melody head then deftly shifts to expansive jazz interpretations.

Growing up in a musical family, D'Amico developed his sound over the years in performances with his own trio as well as with other musicians, including bassist Milt Hinton, whom D'Amico met in a 1974 jazz workshop and together began teaching the workshop. Their 18-year collaboration (until 1992) had a profound affect on D'Amico's growth as a musician. Hinton performed on D'Amico's 1982 debut recording *Envisage*, which was reissued on CD in 2003. His two other recordings include his solo performance, *From the Top*, and a 2001 trio set on *Ponte Novello*.

*Tuscan Prelude* is an attractive album that requires repeated listening to catch all the nuances in D'Amico's performances. He doesn't particularly push the envelope but proves that he's well enough steeped in the jazz idiom to create lightly swinging, sonorous romps with Classical titles such as "Prelude in A minor," "Aria in D," "Nocturne," etc.

**Nancy Ann Lee**

## 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](http://www.flickr.com/photos/novaron)**

## BOCCE BOOGIE

Live 1978

TOPCAT RECORDS

The bands at most wedding receptions do not generally produce live recordings, but in 1978 Joan and George Nicholas got married in Rhode Island and Bocce some 150 odd people squeezed into the Bocce Club, which held only 75, to hear a terrific band that included Ted Harvey on drums, Mudcat Ward on bass, Anthony Giarossi on piano and Ronnie Earl Horvath on guitar as well as Sugar Ray Norcia, Guitar Johnny Nicholas and Big Walter Horton. The resulting disc, "Bocce Boogie: Live in 1978" is an enjoyable, although not essential, document of that affair.

It opens with 'Everyday I Have the Blues,' with Norcia singing and Ronnie Earl taking a hot swing solo. The legendary Big Walter comes on stage for a driving "Walter's Boogie," nicely delivered although he is a tad bit too prominent in the mix (while no one is saying this is super high fidelity, although the sound is definitely quite acceptable). This is followed by Walter doing "Trouble in Mind," (oddly credited to Amos Milburn), as a duet with Guitar Johnny and a cover of Little Walter's "My Babe" with nice rocking guitar and fine harp to take the song out. Horton's harp takes the lead before Guitar Johnny belts out the vocal on "Cold Chills," as well as on Magic Sam's "That's Why I'm Cryin'," on which Sugar Ray play s chromatic harp.

The title track is a rollicking rocker with some blistering guitar runs and Horton's signature amplified harp wizardry, followed by Horton's take on that Mexican ode



to cockroaches, “La Cucaracha.” I suspect it is Ronnie Earl playing the superb Earl Hooker-styled slide guitar on “Sweet Black Angel,” on which Horton handles the vocal. Check out Anthony Giarossi’s fine piano on this track as well. It is followed by “Baby Please Don’t Go,” patterned on Muddy Waters’ recording of Horton’s classic “Hard Hearted Woman,” and the rollicking shuffle “Little Bitty Girl,” all with solid support by the band.

Horton was not the strongest vocalist, but certainly sings forcefully, and when he played the harp, one was taken along for the ride. Guitar Johnny returns for a vocal on the hot shuffle “Tell Me Why,” before Ronnie Earl introduces the performers on the set closer with “Breakin’ With the Earl.” The sound is quite acceptable, even if the band is a slight bit too prominent in the mix and Horton sounds like he sang through his harp mike, but this is quite an enjoyable set with some very good Walter Horton harmonica (likely to be its selling point).

It is available on cdbaby, Amazon and other sources.

**Ron Weinstock**

## SMV

### STANLEY CLARKE-MARCUS MILLER-

### VICTOR WOOTEN

#### Thunder

#### HEADS UP

Anyone expecting a full-blown feast of fusion bass here will not likely be disappointed. The listener is hit from all directions by this formidable front-line of “lead” bassists who have more going on than technically stunning and flawlessly funky foundations (not that there’s anything wrong with those). All three masters contribute compositionally as well with heads and arrangements that incorporate their multiple voices in fresh and compelling configurations over a wide range of moods and motifs.

Standout tracks include Miller’s brooding “Los Tres Hermanos” and Clarke’s percolating rock-funk title track.

To extract and analyze the individual work of any of these three virtuosos would run counter to the spirit of collective fun, energy and invention that is the obvious *raison d’être* for this bash. These fellas each get their time “out front” to be sure but, whether exploring a theme or shifting to jam mode, it’s the group voice that is prioritized. And it’s this emphasis that pulls this very tasty set above the realm of merely trading licks. And by doing this, *Thunder* sounds like a disc that will likely coax repeated listenings.

**Duane Verh**

## ROB ROY PARNELL

### Let’s Start Something

#### BLUE ROCKET RECORDS

Rob Roy Parnell is a vocalist and harmonica player from the old school road house tradition where blues, soul and rock flow out of the same well. A spin through the disc reveals that Parnell drinks from that well with a cup borrowed from Delbert McClinton.

With a crack band featuring numerous musicians who have played with or continue to play with McClinton, including Kevin McKendree on keys, Don Wise on saxo-

phone, James Pennebaker on guitar and Lynn Williams on drums, Parnell is surrounded by the right talent for this road house romp. Add his brother Lee Roy Parnell on slide guitar and Austin, Texas blues luminaries such as Sarah Brown on bass, Stephen Bruton on guitar and Jonell Mosser on background vocals and you have all the fixings for a major good time. Kicking things off with the horn and harmonica driven *I Know Better* Parnell wastes no time establishing the mostly upbeat groove of this release that lasts through the fade out on the jump blues of Roy Brown’s *Lollipop Mama*.

While many of the cuts travel the well worn blues path where every turn reveals cheatin’, leavin’ or heartache, the wide-ranging but always top notch musical backdrop makes the trip worth taking. *If I Were You* is a dead ringer for any number of top notch McClinton songs with its bouncy, soul groove while *Long Distance Love* features plenty of brother Lee Roy’s slide guitar. *Come On Lil’ Baby* is swinging rocker that gives way to the gospel tinged background vocals of *That’s All She Wrote* which gives a fresh twist to cheating as the alley cat sneaks in at 3:00 am only to find his woman has left him cold with plans of her own.

*If Mama Ain’t Happy* is redeemed from its T-shirt/bumper sticker sentiments by the three way punch of McKendree’s rollicking piano, Pennebaker’s fluid guitar chops and Parnell’s own harmonica. Even slower numbers like loping ballad, *Rose Petals*, feature enough instrumental heat to keep the dancers on the floor. With a voice that often recalls Rod Piazza with its sly drawl, Parnell is entirely comfortable with these tales and delivers his lines with enough conviction to reveal plenty of personal experience with the hard side of romance. There’s plenty to like about this disc.

**Mark Smith**

## RASHIED ALI

### Judgment Day Volume 2

#### SURVIVAL RECORDS

Its been four decades since Rashied Ali was a part of John Coltrane’s band after having spent time working with the likes of Archie Shepp, Don Cherry and Albert Ayler. He was added for Trane’s experiments with a two-drummer format and was with Trane for his final performances and recording.

Four decades later, this Philadelphia native still goes strong, leading a quintet of trumpeter Jumaane Smith; tenor saxophonist Lawrence Clark; pianist Greg Murphy; and bassist Joris Teepe who are heard on this latest release on Ali’s Survival records label. While Ali is known for his work as a free drummer, much of this is quite inside, akin to the hot freebop sounds of classic sixties and seventies pioneered by Blue Note and carried forward by the bands of Louis Hayes and Woody Shaw as well as Roy Haynes Hip Ensemble. This is evident on pianist Murphy’s opening *Skane’s Refrain*. Saxophonist Clark displays a Coltrane influence on the nice rendition of Billy Strayhorn’s *Lush Life* and James Ulmer’s *Thing For Joe*, with the playing of the whole band being freer and high energy.

Clark’s own original, *Judgment Day*, is another ener-

getic Blue Note style freebop burner with strong tenor, hot trumpet from Smith who takes things into the stratosphere, Tyner-ish piano from Murphy and a bass tour de force from Teepe before Ali takes the spotlight. Ali is terrific throughout, pushing the groove but staying in the pocket. *Flight #643*, co-written by Teepe, has a funky blues flavor, while Smith's trumpet sets the tone with his solo for a strong rendition of Monk's *Round Midnight*.

**Judgment Day Volume 2** is an impressive achievement and one suspects **Volume 1** might be just as compelling. **Ron Weinstock**

## RUSTY ZINN & THE ROADMASTERS

Live  
BLUEBEAT MUSIC

While credited to Rusty Zinn & the Roadmasters, the new CD "Live" could easily have been credited to Kim Wilson whose vocals and harp are heavily featured on this disc (and who is introduced at the recording's beginning. Recorded at Moe's Alley in Santa Cruz, California on August 2, 1996, this spirited live recording has a terrific band that also includes pianist Fred Kaplan, bassist Larry Taylor and drummer Richard Innes on some very spirited performances.

Wilson and Zinn both showcase their chops on "Don't Bite The Hand That Feeds You," with the rhythm rocking and swinging the hot groove that keeps jumping on "Rock With Me Tonight." It is a joy to hear Zinn's mix of chords and single notes pushing Wilson's sax-like harp here prior to taking a stellar solo followed by more hot harp with Wilson taking a brief vocal before taking the tune out with more harp. The rhythm cools down to a walking tempo for "I Can't Tell," marked by Zinn's jazzy chords and fresh sounding single note runs behind Wilson's vocal, while the medium tempoed shuffle "I'm Trying" sports rollicking piano from Kaplan.

Zinn capably handles the vocal on J.B. Lenoir's "How Long" with Kaplan and Wilson helping drive the performance behind the vocal with more top-notch solos from Wilson and Zinn. Kaplan lays down some boogie woogie for Kim Wilson's vocal on the Smiley Lewis derived "I Ain't Gonna Do It," followed by his jaunty reworking of Rufus Thomas' "Tigerman." A medley of Blue Smitty's "Date Bait" and the B.B. King and Dave Clark's "Why I Sing the Blues" allows Wilson to add some lyrical touches before the album closes on a medley of Jimmy Reed's "High and Lonesome" and T-Bone Walker's "T-Bone Shuffle," with more terrific playing.

Anyone who has seen Kim Wilson leading his own band over the past two decades as well as the more bluesy performances by the Fabulous Thunderbirds will have an idea what to expect. There is plenty of strong, expressive vocals, wailing fat-toned harp, sizzling guitar, rocking barrelhouse blues piano and a hot rocking rhythm section that swings like crazy. It is easy to recommend this disc, the first issued by Bluebeat Music, one of the finest mail order blues music sources. It might have been nice to have had some notes on the performance by the composer credits, but the music is superb.

For more information go to [www.bluebeatmusic.com](http://www.bluebeatmusic.com).

**Ron Weinstock**

## JOE BAIONE

Oh Yeah!

SELF-PRODUCED

On his second recording as leader, vibraphonist Joe Baione delivers a scintillating nine-tune mix of originals and standards with Jorge Castro (tenor sax), Andrae Murchison (trombone), Toru Dodo (piano), Corcoran Holt (bass) and Jerome Jennings (drums).

Recorded at The Studio in New York City on October 22, 2007, Baione and team serve up performances that bristle with energy and excitement as they work their way through Baione's five originals and four standards. Most notable is Baione's upbeat, Afro-Brazilian foray, "The Stranger." The longest tune at 8:11-minutes, it features Baione on marimba, fine front-line solos from Murchison and Castro, as well as breakout solos from Jennings and Holt. Baione defers a lot to his side musicians who help him polish off a grooving 7:18-minute version of Milt Jackson's "Bag's Groove" that firmly establishes Baione's mallets expertise in his intricate solo. Just about every vibraphonist has played that tune, but Baione and crew imaginatively refresh it.

Other tunes include novel takes on Duke Ellington's "Prelude to a Kiss," Miles Davis' "All Blues," and two Latinate originals, "J' Bossa" and "Coconut Island."

The Delaware native grew up in a musical family. His father is a reeds player/educator, his mother is a musician and his two older brothers play bass and guitar. Baione studied music education and jazz performance, graduating from the University of Maryland in 1995.

Baione is a band teacher and co-founder and producer of an annual jazz-blues festival. His 2005 debut release, *The Superhero*, employed the same sextet instrumentation.

From bossas to ballads to blues, Baione and team commendably collaborate on the diverse mix of tunes, making "Oh Yeah!" a very listener-friendly session.

Available at [cdbaby.com](http://cdbaby.com) and Amazon, among other sources. **Nancy Ann Lee**

## JAMES HUNTER

THE HARD WAY  
HEAR MUSIC

James Hunter is a major exception to the "you can tell a book by its cover" school of disc reviews. While the cover of this disc shows him as a white guy guitar slinger, a spin through this disc reveals him to have the sensibilities of a 50's era black soul and R & B singer with a day job singing rock and roll.

Hunter starts things off with *The Hard Way* and *Tell Her*, which could have fallen off the *Animal House* or *American Graffiti* soundtracks, and evoke memories of the shag, cruising and beach parties, and then moves into Van Morrison territory with the soul blues of *Don't Do Me No Favours*. Early rock enters the party with the driving guitar of *Jacqueline* and the loping cha cha beat of *Class Act*, where the echo in the mix evokes a time long past. *Ain't Goin' Nowhere* has an urgency that, when coupled with Hunter's yowling vocals, sounds straight off the Stax Records mixing board. *She's Got A Way and Til*



*the End* also play on the soulful side of the street with steamy guitar, cool organ and greasy horn charts. Throughout this disc, Hunter's elastic vocal delivery evokes memories of giants like Otis Redding, James Brown or even Al Green.

Remarkably, despite the decidedly retro sound, every cut on this disc is an original. Like Amy Winehouse and Joss Stone, Hunter has brought the British Invasion to the new millennium by recycling classic States' sounds and reintroducing them to their homeland.

**Mark Smith**

## DAVID SANBORN

**Here And Gone**

**DECCA RECORDS**

It has been 38 years since alto saxophonist David Sanborn recorded his first album as a leader. Since then, he has recorded a host of albums, mostly in the contemporary jazz vein, with great success. His instantly recognizable alto sound has not only been heard on his own albums, but on those by a long list of artists who enlisted him as a top-notch studio musician.

His latest is, for the most part, a tribute to the great Ray Charles, without it actually being mentioned. With several songs associated with Ray, and the jazz/blues/soul/R&B direction (with a dose of funk here and there) he takes here, it is a welcome change of direction. Starting off with "St. Louis Blues," he sets the tone for what is to come. With a base band of Christian McBride/bass,

Russell Malone/guitar and Steve Gadd/drums along with a horn section including such players as Howard Johnson and Lou Marini, the songs are augmented by a number of other musicians, some of whom appear on only one cut – such as guitarist Derek Trucks, who is heard on Marcus Miller's Charles tribute "Brother Ray."

Some of the other guests on hand are Eric Clapton; Wallace Roney, who delivers a fine trumpet solo on the opening track; guitarist Anthony Wilson, who offers a sweet and fleet guitar solo on Hank Crawford's "Stoney Lonesome;" and vocalists Sam Moore (from Sam & Dave) and Joss Stone, who are heard on one tack each. Stone does a surprisingly convincing job on Ray's "I Believe To My Soul" and Moore's soulful voice shines on the closing track, "I've Got News For You."

A big band sound more or less permeates the entire disc and the sound quality is outstanding to boot, due in part to the production capabilities of Phil Ramone.

**Michael Braxton**



The advertisement features a large, close-up photograph of a manatee swimming underwater. The manatee is white and has a large, rounded body. The background is dark blue with some green algae or plants visible on the bottom. The text is overlaid on the image in white and yellow. In the bottom right corner, there is a circular logo with a green tree and a white manatee silhouette.

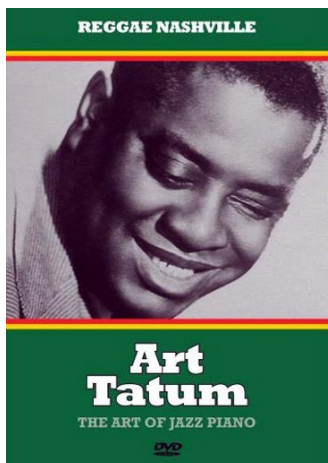
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## ART TATUM The Art of Jazz Piano SCREEN EDGE DVD

The documentary, "The Art of Jazz Piano" opens with Art Tatum's recording of "St. Louis Blues" in the background as Les Paul recollected meeting Tatum in Chicago at the early 1930s. Paul was working at a radio station as well as played piano with Jackie Gleason when a friend brought him a record by Tatum.

After hearing Tatum for the first time, Paul recalls that he could not play piano anymore and turned to the guitar. It was not simply Paul, but also pianists everywhere who were in awe of Tatum. Fats Waller's son recalled the mutual admiration that his dad and Tatum had for each other and reflected by Waller's famous quote when Tatum entered a club Waller was playing at, "God is in the House."

The DVD offers the few video clips existing of Tatum (one with the Dorsey Brothers) along with photographs of Tatum, vinyl album covers and video interview clips of those who knew him, including Paul, his brother Hank Tatum, Hank Jones, Milt Hinton, Maurice Waller and Eddie Barefield. There are also clips with those who admired him, such as Dick Hyman, who, like Jones, is seen playing some music to illustrate various musical points and elements of Tatum's style, along with portions of such celebrated recordings by him as "Tiger Rag," "Ain't Misbehavin'," "Sweet Lorraine," "I Got Rhythm," and "Rosetta."

This documentary traces his life as well as the evolution of his music from early influences like Fats Waller and Earl Hines as he emerged in Toledo. His break came when he accompanied vocalist Adelaide Hall, and the jazz world was awakened to his singular talent with his unpredictable rhythmic sense, dazzling musical embellishments and amazing harmonic originality.

As Maurice Waller noted, Tatum could play a song for 30 to 45 minutes with fresh open improvisations without repeating himself. Paul Machlin observed that his greatness was, in part, in creating "improvisations that were limitless in their inventiveness." And not only were

his contemporaries astonished and humbled by him, but the admiration extended to many 'serious' pianists as this video makes clear.

At over 50 minutes, this a marvelous tribute to one of the most brilliant musicians jazz has known. The production credits are very sparse. I would speculate this was likely a show on an educational or public television station from the late seventies or early eighties based on the use of grainy photos and old vinyl album covers from that period in time that are used to help illustrate this film, and there does not seem to have been any great effort made of digitally restoring the original film. Still this is a fascinating look back of one of the 20th Century's truly compelling musical artists. **Ron Weinstock**

## Aluminum Guitar Hits Market, Captures NAMM's Best of Show

SALEM ORE – An Oregon-based guitar company has hit the market with the world's first production aluminum archtop guitar. Introduced in July in Nashville, Normandy Guitars instantly gained international acclaim and captured best of show honors at NAMM, the largest music trade show in the world.

Much like the transition from wood to metal in the tennis industry, the buzz in the music industry is that this could be the advent of a new era in the guitar market. "Our response at this show was phenomenal," said Jim Normandy, CEO of Normandy Guitars. "The guitar's distinctive craftsmanship and design gained recognition from artists, manufacturers and media. The world does not need another Stratocaster copy," said Normandy.

*Mac's News* presented the "Best of Show" honors for Summer NAMM 2008, where they recognized the ATG-SB Aluminum-Body Guitar by Normandy Guitars as one of the hottest products at the show, "...seek out what you want and hold on to your strap when you hear the monster tone of Normandy Guitars," they say. "Turn heads with your sound, but cause whiplash with a Normandy."

The Normandy guitar is made out of specially selected aluminum, resulting in sustain qualities that are better and have been touted as far superior to the traditional wooden-bodied guitars. "The purity and length of time a single, plucked note can ring out clean and true are far superior... this is important to guitar players, especially those who play lead guitar," says Normandy. "A headlining act at one of the NAMM after-show concerts loved our guitar. They played the Normandy throughout their entire performance!"

The guitar features a body with classic archtop curves, a vintage Bigsby-vibrato tailpiece and distinctive rivets on the front and back. The Normandy guitar is available in nine colors and three different finishes: chrome, several powder-coated colors and Candy Apple Metal Flake finishes. The chrome finish is triple electroplated. In that process, the body is initially buffed, electrically charged in a hot bath with Zincate, then dipped in copper, covered with nickel and completed with a flashy chrome finish.

For more information on Normandy Guitars, visit [www.normandyguitars.com](http://www.normandyguitars.com).