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6th Annual PANAMA JAZZ FESTIVAL



2008 Holiday Gift Guide Part 2

jazz & blues report

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CD Reviews

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Holiday Gift Guide, Part 2

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"Buffalicious"

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



6th Annual Panama Jazz Festival Set for January 12–17, 2009

Wayne Shorter and Chucho Valdes head lineup

PANAMA CITY, PANAMA – American jazz saxophonist Wayne Shorter's acclaimed quartet with Danilo Perez, John Patitucci, and Brian Blade, and the legendary Cuban pianist Chucho Valdes are among the headliners at the 6th annual Panama Jazz Festival, which will take place in Panama City January 12 through 17, 2009.

The Boston-based Panamanian pianist Danilo Perez, who founded the festival in 2003 and whose Danilo Perez Foundation coordinates its educational component, anticipates more than 16,000 attendees.

"The Panama Jazz Festival has been a magical journey to a dream we've had for years in Panama," says Perez. "We, as a country, see the entire world pass through the Panama Canal every day, and we are honored to be the bridge of the Americas. But today, we are proud to say that every year — for the past six years — the Panama Jazz Festival has been the national event where the world does not pass by, but makes a stop in our wonderful land. The world's best jazz artists, as well as students and volunteers from all over the globe, unite in Panama with one goal in mind: to celebrate the world's diversity through jazz."

The 2009 festival will be dedicated to the late bassist, composer, and arranger Clarence Martin Sr., whose contributions to Panamanian jazz date from the 1940s and have influenced several generations of musicians from many genres such as jazz, classical, and Caribbean music.

The festival will open with a gala concert at the Teatro Nacional by a flamenco jazz group from Spain, sponsored by the Spanish Embassy. Other artists scheduled to perform at the festival are the Puerto Rican saxophonist Marco Pignataro and his quintet, featuring Eddie Gomez and Billy Drummond; American singer Luba Mason, whose quintet includes flute master Hubert Laws, bassist Jimmy Haslip, and vocalist Ruben Blades (Mason's husband, and Panama's Minister of Culture); and the young Panamanian saxophonist Jahaziel Arrocha, who won a Berklee College of Music scholarship at the 4th annual Panama Jazz Festival and currently attends Berklee as a Presidential Scholar.

For more information, visit www.panamajazzfestival.com.

All-new Delta Blues Documentary Premieres in Clarksdale, Mississippi

CLARKSDALE, Mississippi – A hotly anticipated new film celebrating the raw, raucous spirit of Mississippi's surviving blues scene had its worldwide premiere on October 11 at the Delta Cinema in downtown Clarksdale, Miss. The film, *M for Mississippi: A Road Trip through the Birthplace of the Blues* follows blues producers – Roger Stolle of Cat Head Delta Blues & Folk Art and Jeff Konkel of Broke & Hungry Records – on a weeklong journey across Mississippi visiting a dozen of the state's most fascinating blues figures in rustic environments ranging from juke joints to cotton fields. "We planned this road-trip movie for two years," said Stolle. "We avoided big concert stages and rock-star narrators in favor of intimate houseparties and rockin' Delta juke joints."

The results speak for themselves." The premiere screening of the 94-minute was both preceded and followed by live music from artists featured in the film. Blues guitarist Bill Abel and 81-year-old harmonica player "Cadillac" John Nolden performed a brief set at the Delta Cinema at 6 p.m., prior to the film's inaugural showing. After the screening, the action heads down the street to the world-famous Ground Zero Blues Club where the line up will include such renowned bluesmen as T-Model Ford and Robert "Bilbo" Walker. Wesley "Junebug" Jefferson was scheduled, but was unable to perform as he was in a hospital awaiting surgery. The premiere was held as tens of thousands of blues lovers converged on the Delta for the Arkansas Blues & Heritage Festival (www.bluesandheritagefest.com) held in nearby Helena, Ark. "The former 'King Biscuit' is one of the region's biggest festivals," Konkel said. "And there are always plenty of related events going on that week which makes it all the more special. It's a perfect time to visit the Delta."

M for Mississippi, which was filmed early this spring, is a co-production of Broke & Hungry Records, Cat Head Delta Blues & Folk Art and Mudpuppy Recordings. The motion picture follows Konkel and Stolle as they travel the dusty highways and byways of Mississippi, calling on such seminal blues figures as James "T-Model" Ford, Robert "Wolfman" Belfour, Terry "Harmonica" Bean, Wesley "Junebug" Jefferson, Jimmy "Duck" Holmes, Pat Thomas, L.C. Ulmer, Robert "Bilbo" Walker and more. Joining Stolle and Konkel on the journey were filmmaker Damien Blaylock and co-producer Kari Jones of Mudpuppy Recordings. Recording engineer Bill Abel followed in his weathered Volvo station wagon packed with recording equipment. Over the next week, the tiny caravan traversed the state of Mississippi visiting some of the state's most original blues figures while the camera rolled. The resulting film shines a long-overdue spotlight on these men, their music and the land from which the blues sprang. More than just a collection of concert performances, *M for Mississippi* collects the sounds, the images and the feel of both

the performers and their native landscape – an environment essential to their livelihoods and inseparable from their art.

"We aimed to capture the essence of the Delta's blues survivors and show why the blues simply had to come from a place like Mississippi," explained Konkel. The film is being released on DVD this fall along with a companion CD soundtrack.

M For Mississippi is now available on DVD and its soundtrack on CD. Orders are being accepted through the film's official Web site at www.mformississippi.com. The DVD's bonus features include deleted/extended scenes, closed captioning, behind the scenes footage and more. Primary sponsors for the film include the Roots & Blues Association of Parma, Italy (www.rootsandblues.org) and LiveBluesWorld (www.livebluesworld.com).

The film premiere is sponsored by Delta Music Experience (www.deltamusicexperience.com).

Alaska Airlines & Horizon Air Portland Jazz Festival Presents Somethin' Else: Blue Note Records @ 70

Celebrating the 70th Anniversary of Blue Note Records February 13–22

PORTLAND Oregon – Alaska Airlines & Horizon Air Portland Jazz Festival presented by The Oregonian A&E will present Somethin' Else: Blue Note Records @70, celebrating the 70th Anniversary of Blue Note Records, as the primary thread through the 2009 Portland Jazz Festival, February 13-22.

All festival ticketed concerts feature current Blue Note headliners and Blue Note heritage artists who have passed through Blue Note at some point in their legendary careers. The thematic package of events will include performances, plus jazz conversations with Blue Note officials and artists, panel discussions with jazz writers, journalists & thinkers, and archival Blue Note film screenings. In addition, Portland Jazz Festival will also feature free showcase performances around town with regional jazz artists, midnight jam sessions, and approximately 50 jazz education & outreach events.

Current Blue Note artists, trumpeter Terence Blanchard, sax man Joe Lovano, vocalists Cassandra Wilson, Dianne Reeves, and Patricia Barber, and Cuban pianist Gonzalo Rubalcaba will headline the 10-day event, which will also feature Blue Note Heritage artists McCoy Tyner, Bobby Hutcherson, Lou Donaldson, and Pat Martino.

The 6th annual series of jazz events begins with a rare performance of Grammy & Oscar Award-winning Terence Blanchard performing his *A Tale of God's Will (A Requiem for Katrina)* with jazz quintet and full orchestra, written as a film score for Spike Lee's *When The Levees Broke*. The dozen selections emotionally recall the days after Hurricane Katrina in Lower New

Orleans. The beautiful melodies mourn the useless loss of life while a tension builds over and through the music, and will be played by an orchestra of prominent Portland musicians conducted by Paul Mazzio. Cuban piano master Gonzalo Rubalcaba and quintet will open this first night performance, Friday, February 13, 7:30 pm.

Double-bill concerts are the norm this year throughout the festival schedule with the new Joe Lovano Us5 plus French pianist Jacky Terrasson playing Saturday, February 14, 2:00 pm, Portland Art Museum. On Sunday, February 15 there is another double-bill of jazz master McCoy Tyner forming a quartet with Joe Lovano in tandem with clarinetist Don Byron's Ivey-Divey tribute to Lester Young opening. Later that day, South-African guitarist Lionel Loueke plus vocalist Judi Silvano close the first weekend's concerts (Sunday, February 15, 6:30 pm, Hilton Pavilion Ballroom). On the second weekend, several more double-bills feature vocalist Cassandra Wilson and the eclectic Jason Moran & The Bandwagon (Friday, February 20, 7:30 pm, Arlene Schnitzer Concert Hall). Blue Note heritage artists, bluesy saxophonist Lou Donaldson and vibes man Bobby Hutcherson perform Saturday, February 21, 2:00 pm, Crystal Ballroom. Later, on Saturday at 7:30 pianist/vocalist Patricia Barber performs with Blue Note's newest signing, Seattle pianist Aaron Parks, and on Sunday, February 22, jazz guitar wizard Pat Martino headlines with Jane Bunnett & The Spirits of Havana opening.

Interspersed are single concerts with 4-time Grammy Award-winning vocalist Dianne Reeves with the Oregon Symphony (Saturday, February 14, 7:30 pm, Arlene Schnitzer Concert Hall) and long time Blue Note guitarist John Scofield (Saturday, February 14, 9:30 pm, Portland Art Museum).

Tickets went on Sale November 10. Special festival ticket packages are now available only at the PDX Jazz office, 133 SW 2nd Avenue, Suite 420, or by calling 503-228-5299. Single tickets are also now on sale through TicketMaster outlets or at www.pdxjazz.com.

Cannonball Adderley's *Somethin' Else*, featuring Miles Davis and Art Blakey, remains one of the classic Blue Note recordings. The 1959 release is a primary example of the Blue Note sound blending hard bop jazz improvisation with soul and early elements of rhythm & blues. Presentations by Blue Note President Bruce Lundvall (Friday, February 13, 11:30 pm, PCPA Brunish Hall) and 3-time Grammy Award winning music producer and archivist Michael Cuscuna (Saturday, February 14,

11:30 am, PCPA Brunish Hall) will each be followed by panel discussions featuring leading jazz journalists and writers, musicians, and other Blue Note representatives.

Over 100 other separate events—all free and open to the public—will be added to the final festival schedule. Free concerts will be staged all around downtown Portland showcasing regional jazz artists at the ongoing PDX Jazz @ RiverPlace series at the RiverPlace Hotel; Paramount Hotel, PCPA Art Bar, Rogue Ales Public House, and many other locations. More performances, free and ticketed, are offered by PDX Jazz Partners—Oregon Symphony, Roseland Theater, Jimmy Mak's, Wilf's at Union Station, Heathman Hotel, Benson Hotel, NW Children's Theater, Leroy Vinnegar Jazz Institute, Creative Music Guild, Jazz Society of Oregon, and other key community partners.

Additionally, Portland Jazz Festival will again present over 50 jazz education & outreach events highlighted by performances of The Incredible Journey of Jazz, a middle school assembly program celebrating Black History Month through Jazz staged in regional schools throughout the festival. Portland Jazz Orchestra, the resident ensemble of the Portland Jazz Festival, will present Blue Note Legends, a concert of Blue Note standards on Thursday, February 19, 7:30 pm. Portland Jazz Orchestra members also conduct student musician workshops and master classes at Brunish Hall from 3:00 to 6:00 pm on Saturday, February 14; Sunday, February 15; and Saturday February 21. Student musicians also have their own stage at the PDX Jazz Pavilion at Pioneer Courthouse Square, a festival hub formed within a large heated tent where student musicians perform Friday, Saturday & Sunday, February 13-15, from 11:00 am to 5:30 pm. There is also a free, noontime performance of The Incredible Journey of Jazz on Presidents Day, Monday, February 16, in the PDX Jazz Pavilion. Beside the Blue Note related presentations and panel discussions, many of the artists will participate in Jazz Conversations with various jazz journalists throughout the festival at the PCPA Art Bar. Archival Blue Note films, featuring legendary performances by Lena Horne, Michel Petrucciani, Bobby McFerrin, Cecil Taylor, Stanley Turrentine, and others will be also screened during the festival.

Complete festival schedule will be available in December. Keep up to date at www.pdxjazz.com

Last June, Portland Jazz Festival was nominated as one of the Top 5 Jazz Events by the Jazz Journalists Association after a highly successful February 2008 festival united by a theme of The Shape of Jazz to Come with Ornette Coleman, Cecil Taylor, and The Bad Plus. In early September, PDX Jazz was forced to suspend operations when there was an unexpected loss of sponsorship and funding. Miraculously, Alaska Airlines stepped forward 3 weeks later to offer a multi-year title sponsorship. Along with a newly formed group of community leaders, including City Commissioner Nick Fish and businessman Sho Dozono, additional financial pledges have been secured from a variety of community sources, forming enough stability along with projected ticket sales to move forward with a February Blue Note celebration.

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Omega Events Receives 2009 'Keeping the Blues Alive' Award from The Blues Foundation in Memphis

MEMPHIS – Omega Events, Inc. has been named "Best Promoter" by blues music's premier organization, The Blues Foundation in Memphis, TN. The *Keeping the Blues Alive* Awards recognize the significant contributions to Blues music made by the people behind the scenes. Each is selected on the basis of merit by a select panel of Blues professionals.

Twenty-two individuals and organizations will be honored with The Blues Foundation's 2009 *Keeping the Blues Alive* (KBA) Award during a recognition brunch on February 7, 2009 in Memphis. The KBA Awards will be held in conjunction with the 25th International Blues Challenge (IBC) weekend of events that will feature the semifinals and finals of the world's largest gathering of Blues bands, as well as seminars, presentations, and receptions for Blues societies, fans and professionals.

"From BB King to Bonnie Raitt, we've been committed to providing the best blues entertainment on the West Coast for many years now," said Rich Sherman, president of Omega Events, Inc. "So to receive this award from such an internationally recognized group as the Blues Music Association is a truly an honor. The real credit, however, goes to our many customers, who continue to support our vision of outdoor entertainment year after year. This is great day for Omega Events and our loyal customers."

The Blues Foundation is a 501(c)(3) non-profit organization dedicated to preserving Blues history, celebrating Blues excellence, supporting Blues education, and ensuring the future of this uniquely American art form. It is the umbrella organization for a worldwide network of 165 affiliated Blues societies and has individual memberships around the globe. In addition to the

Keeping the Blues Alive Awards, The Blues Foundation produces the Blues Music Awards, the Blues Hall of Fame Induction, and the International Blues Challenge.

For info and updates on Omega's festivals and con-

certs, visit www.omegaevents.com. For more information on how to support The Blues Foundation, visit www.blues.org.

Black Saint and Soul Note Recordings Now Available For Download Only on eMusic for the Holiday Season

NEW YORK – www.emusic.com, the world's largest digital retailer of independent music and the world's second largest digital music service, today announced that complete catalogues from seminal jazz labels Black Saint and Soul Note are now, for the first time ever, available for digital download. Available exclusively on eMusic for the critical two months of holiday retail, the catalogues include approximately 580 essential and rare recordings from some of the most acclaimed and innovative jazz musicians of the 1970s, 1980s and 1990s such as Andrew Hill, Cecil Taylor, Dave Douglas, Anthony Braxton, and the World Saxophone Quartet.

Established in Italy in 1975 by jazz aficionado Giacomo Pellicciotti, Black Saint and its sister label Soul Note rose to prominence for their commitment to emerging avant garde jazz artists. Over the course of their 30-year history, with Giovanni Bonandrini at its helm, the two labels have accumulated an extensive collection of recordings by era-defining artists. In 2008 both catalogues and Italian imprint DDQ were acquired by CAM Jazz, a Grammy Award-recognized label formed in 2000 in Rome, Italy.

Two of the most celebrated labels of the 80s and seven-time winners of the Down Beat's Critics Poll, the Black Saint and Soul Note catalogues include the revered 'Parallel Worlds', performed by Dave Douglas; 'Etudes' by Charlie Haden with Paul Motian; 'For Olim' by modern pianist Cecil Taylor; 'To Them-To Us' by Jaki Byard; 'Eugene 1989' by Anthony Braxton and 'Trickles' by Lacey, Rudd, Carter and Harris.

eMusic has put together a comprehensive editorial guide to the catalogues, including commentary from expert eMusic jazz contributors such as National Public Radio's Kevin Whitehead, New York Times' contributors Steve Smith and Dylan Hicks and Downbeat's Peter Margasak. The guide can be found here: www.emusic.com/black-saint-soul-note.

"eMusic is committed to offering its consumers first-time exclusives, expert editorial, insightful reviews, and of course the best independent music ever set to record. Jazz is one of our best-selling genres and the Black Saint and Soul Note catalogues have long been coveted by our customers. We're delighted to exclusively offer these essential recordings for the first time digitally. There's no better way to explore these labels, which feature some of the most revered and innovative jazz musicians of the past three decades" said Rob Wetstone, eMusic Vice President of Label Relations.

"eMusic's ability to reach fans who are passionate about jazz and to present the music with the necessary context is exceptional in digital music. It's the perfect

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place to reintroduce these catalogues to people who want the best in jazz and want access immediately," said Agostino Campi, CAM Jazz Managing Director.

eMusic (www.emusic.com) is a specialty digital entertainment retailer that has been at the forefront of offering MP3 downloads and customer-friendly prices since its inception in 1998. The company is focused on serving customers aged 25 and older by offering independent music and audio books in a universally compatible format at a great value. It is the world's largest retailer of independent music and the world's second-largest digital music service after iTunes, with more than four million tracks from 40,000 of the world's leading independent labels and thousands of titles from top audio book publishers. To super-serve its more than 400,000 customers, eMusic provides award-winning editorial content, a vibrant online community and unrivaled music discovery tools. eMusic's subscription-based service offers free music downloads or one free audio book at sign-up, giving consumers an inexpensive, low-risk way to explore great new music and books they wouldn't find otherwise. The company's music download promotions help world-class brands reward and engage with their customers. Based in New York with an office in London, eMusic is available in the U.S., Canada and 26 E.U. nations. eMusic.com Inc. is wholly owned by Dimensional Associates, Inc., the private equity arm of JDS Capital Management, Inc.

CAM Jazz was launched in the year 2000 in order to group all of its jazz productions: past, present, and future. It is dedicated to releasing vintage jazz recordings from an immense repertoire and producing new jazz-style recordings consisting of both original compositions as well as cover versions of memorable film themes, musicals and songs, all performed by some of the most outstanding Italian and international jazz performers of our times. CAM Jazz is a division of the C.A.M. Group (Creazioni Artistiche Musicali): an independent music publisher and record label based in Rome that has produced over 2800 soundtracks of Italian and international films in its 45+ years of activity and has worked with over 500 composers internationally.

BLUES WATCH

BY MARK SMITH

If you find yourself bewildered about what to purchase your favorite blues buddy for Christmas or if you are stumped about what to put on your own list so that your clueless non-blues friends don't buy you the same Muddy Waters disc they bought you last year, consider a few of the following 9 ideas:

1. Read all about the blues: A Subscription to *Blues Revue Magazine*- \$27.95 a year (6 issues). Call 1-800-258-7388. Subscribers will also receive three Blues Revue sampler discs featuring a wide variety of

established and up and coming artists; A subscription to *Big City Blues Magazine*- \$30 per year (six issues), \$50 for two years (12 issues) and \$75 for three years (18 issues). Subscribers have several bonus options including discs, T-shirts and extended subscriptions. For more info, call 248-52-1544. Send a check or money order to Big City Blues, P.O. Box 1805, Royal Oak, MI 48068-1805. Rounding things out: a Subscription to *Living Blues*- \$25.95 a year (6 issues). Call 1-800-390-3527.

2. Decorate with the blues: Get cool, blues related art- www.primitivekoolart.com. Or try a personalized blues poster or blues record label with your name as a performer along with the likes of Muddy Waters or Lightnin' Hopkins- available through Mojo Hand at www.mojohand.com; Vintage W.C. Handy Awards posters and other memorabilia is available at www.bluesmuseum.com;

3. Strut the blues and organize yourself. Grab a classic Charlie Patton T-shirt or blues related calendars at www.bluesimages.com. Classic Blues Calendar Artwork from the 1920's- Available at www.amazon.com.

4. Play the blues: How about learning how to play the blues? Put one of the following books on your list: *Blues Guitar for Dummies*- By Jon Chappel; *Jazz & Blues Piano: The Complete Guide (with cd)* - By Hal Leonard; *Blues Lick Factory: Building Great Blues Riffs*- By Jesse Gress; *The Art of Acoustic Blues Guitar: The Basics (with cd)*- By Woody Mann; *Fingerstyle Blues Songbook: Learn to Play Country Blues, Ragtime Blues, Boogie Blues and More*- By Steve James; *Paul Butterfield- Blues Harmonica Master Class: Book/cd*- By Paul Butterfield (all available at Amazon.com);

5. Taking a Blues Road Trip? Then you need the following books- *The Blues Highway: New Orleans to Chicago, 2nd Ed.: A Travel and Music Guide*- By Richard Knight; *Lonely Planet Road Trip Blues and BBQ (Road Trip Guide)*- By Tom Downs (all available at Amazon.com);

6. Get up to speed with blues history: Still confused about Sonny Boy 1 and Sonny Boy II? Do a little research in the *All Music Guide to the Blues: The Definitive Guide to the Blues*- By Hal Leonard Corp or *The Big Book of Blues*- By Robert Santelli;

7. Couch Potato blues history: Want to watch the blues and get a history lesson? Check out the PBS series "Martin Scorsese Presents the Blues", a 7 disc DVD release available at www.shoppbs.org;

8. Activist blues: Want to make a statement along with your blues? Check out the merchandise at www.bluesforpeace.com which is based on the concept that if more people took up music, there would be a more peaceful world.

9. Hit the High Seas blues: Those in the know claim the Legendary Rhythm & Blues Cruise is the ultimate blues experience for any blues fan. The January 2009 trip is long sold out but you can still get in on the Fall 2009 San Diego trip (October 17-24) or the Winter 2010 Ft. Lauderdale trip (January 23-30). Sound fun? Go to www.bluescruise.com for booking and other information.

2009: The Year of Johnny Mercer

**Mercer would have turned
99 November 18, 2008**

NEW YORK – It's almost impossible to go a day without hearing a Johnny Mercer song. Tunes like "Moon River," "Hooray for Hollywood," and "That Old Black Magic" are woven into the fabric of American life. Mercer would have turned 100 in 2009, and The Johnny Mercer Foundation is coordinating an ambitious, year-long slate of activities to commemorate his birthday and his legacy.



Johnny Mercer - photo courtesy of Special Collections and Archives, Georgia State University Library

The Mercer centennial celebration officially kicked off November 16, with a birthday tribute concert in his hometown of Savannah, Georgia. It will continue throughout the next year with the publication of a new Mercer anthology book, educational programs at Northwestern University and The Songwriters Hall of Fame (which Mercer co-founded), a documentary film to be produced by Clint Eastwood, new CD releases, and much more, culminating with a special performance of Mercer music by Michael Feinstein and the New York Pops at Carnegie Hall in November 2009. Additionally, the city of Savannah will mount its own year-long program of concerts, galas, historical presentations and cultural activities celebrating the life of Johnny Mercer.

Johnny Mercer Foundation Chairman of the Board Joe Harris said, "We are very excited to be commencing with the Johnny Mercer centennial year, celebrating his incredible body of work and far-reaching influence, and look forward to continuing our charitable works perpetuating the American Songbook."

The Johnny Mercer Foundation is a nonprofit organization devoted to preserving and celebrating the work of Johnny Mercer and other great American songwriters, and introducing their music to a new generation of listeners. In addition to developing the 'Accentuate the Positive' educational program for elementary-age students, the Foundation has spearheaded several other education initiatives in recent years through partnerships with Camp Broadway, SIRIUS Satellite Radio, Northwestern University and Georgia State University. The Foundation also supports numerous charitable organizations through Mercer's royalties.

Johnny Mercer was born on November 18, 1909, and died on June 25, 1976. He wrote more than 1500 songs in a career that spanned nearly fifty years. His

work appeared in over 90 films and he was nominated for eighteen Academy Awards, winning four. Mercer wrote six Broadway shows, and was himself a top radio personality and recording artist. He co-founded Capitol Records, and nurtured the talents of musical legends such as Margaret Whiting, Jo Stafford, Peggy Lee, Frank Sinatra, and Nat King Cole.

A select list of Johnny Mercer songs:

Moon River
Hooray for Hollywood
That Old Black Magic
Jeepers, Creepers
Fools Rush In
One for My Baby (and One More for the Road)
You Must Have Been a Beautiful Baby
Accentuate the Positive
Come Rain or Come Shine
Glow Worm
Days of Wine and Roses
Autumn Leaves

Monterey Jazz Festival Now Accepting Applications For Next Generation Festival Jazz Competition

MONTEREY, CA; The Monterey Jazz Festival, a leader in jazz education since its inception in 1958, is pleased to announce the 5th Annual Next Generation Festival, featuring the nation's most talented middle school, high school, conglomerate, and college jazz musicians and vocalists. The Next Generation Festival, which includes MJF's Next Generation Festival Jazz Competition, will take place in historic downtown Monterey from April 3 - 5, 2009.

The Next Generation Festival is accepting applications from middle school, high school, conglomerate, and college big bands; high school combos and vocal jazz ensembles; and from college vocal jazz ensembles through January 23, 2009. Application forms may be downloaded at the Monterey Jazz Festival's website, www.montereyjazzfestival.org. The application process is free, as is entry to the competition.

The three-day event will include performances and competitions, with awards going to the best groups for Middle School, High School, Conglomerate, and College Big Band Divisions; for High School Combos and Vocal Ensembles; and to College Vocal Ensembles. The event also includes the annual Composition Competition, open to high school composers. The top three high school big bands, top high school combo, top conglomerate big band, top college-level big band and vocal ensemble and top two high school vocal ensembles will win cash awards and be invited to perform at the 52nd Annual Monterey Jazz Festival, September 18 - 20, 2009. In total, nine groups from the Next Generation Festival will perform at MJF/52, with the top high school big band kicking off the Arena/Lyons Stage on Sunday, September 20, 2009. Other winning groups will perform in the Night Club, the Garden Stage, and the Coffee

House Gallery on the Grounds.

Auditions will also be held for chair positions in the Monterey Jazz Festival's Next Generation Jazz Orchestra, which embarks on a yearly tour and is a featured ensemble on the Festival's Sunday, September 20, 2009 afternoon Arena/Lyons Stage program. For MJF/52, the multiple Grammy-winning trumpeter and Pulitzer Prize recipient Wynton Marsalis will perform as a guest soloist with the NGJO.

The Next Generation Festival encompasses the annual National Next Generation Festival Jazz Competition, now in its 39th year. The Competition is open to superior rated big bands, combos, and vocal ensembles. The non-competitive middle school category is open to superior rated big bands. The College Division is open to big bands, with a new college vocal ensemble division category for 2009. "There is no doubt that the Next Generation Festival has become one of the premier international jazz education events of the year," Said Dr. Rob Klevan, MJF Education Director. "With the addition of the Conglomerate Division for high school and younger students last year, and the new College Vocal Jazz Ensemble Division addition this year, the NGF continues to expand and provide exceptional performance and workshop opportunities for instrumental and vocal jazz music teachers, students, and fans. Monterey will be a very 'happening' place next April 3 - 5!"

Next Generation finalists are selected through recorded auditions by faculty from the Berklee College of Music, and will include twelve big bands, six combos, and eight vocal ensembles in the High School Division. Six college-level big bands and six college vocal ensembles will also be selected, in addition to six conglomerate and six middle school big bands.

The Next Generation Festival will also feature special invited groups. In 2008, over fifty groups from across the United States attended the Next Generation Festival, in addition to bands from Japan, the Czech Republic and Australia. In addition, the Big Band Composition Competition is open to high school student composers. Judged by college faculty from leading music schools across the country, the winning composer will receive the second Gerald Wilson Award and a cash prize, with the winning composition to be performed by the Next Generation Jazz Orchestra at the 52nd Annual Monterey Jazz Festival, September 20, 2009 on the Jimmy Lyons Stage in the Arena before a crowd of 7000 fans.

All Next Generation Festival events - From Friday night's Kick-Off Concert through Saturday and Sunday's Next Generation Festival Jazz Competition, events and activities are open to the public, free of charge. The Festival will also conduct clinics, workshops, jam sessions, and auditions in the heart of the historic Monterey, with music to be performed at the Monterey Conference Center, at the host Portola Plaza Hotel, at Fisherman's Wharf, and at Monterey Live.

Interested schools and students should visit www.montereyjazzfestival.org for instructions on how to apply to the Next Generation Festival. Applications with an audition tape/CD should be mailed to: Next

Generation Festival, c/o Dr. Rob Klevan, Jazz Education Director, 9699 Blue Larkspur Lane, Suite 204, Monterey, CA, 93940.

The Monterey Jazz Festival is also pleased to announce that the Artists-In-Residence for 2009 will be Wynton Marsalis and the Jazz at Lincoln Center Orchestra. Featured during the Next Generation Festival in April will be renowned LCJO members alto saxophonist Sherman Irby, trumpeter Sean Jones and saxophonist Joe Temperley.

Sherman Irby (alto saxophone) was born and raised in Tuscaloosa, Alabama. Encouraged by his mother to explore music, Mr. Irby studied viola, guitar and piano. Although he was studying classical music in school, playing gospel music in church and R&B at dances, he was drawn to jazz by listening to Charlie Parker. At Clark-Atlanta University, he played in the school jazz orchestra and performed with Lionel Hampton, Dizzy Gillespie, Charlie Rouse and Kenny Burrell. In 1994, he moved to New York and played with the Boys Choir of Harlem and in 1995, he landed the second alto chair with the Jazz at Lincoln Center Orchestra. In 1996 and 1997, he participated in Betty Carter's Jazz Ahead program. He has toured with Marcus Roberts and worked with Ann Hampton-Callaway, the Brooklyn Philharmonic Orchestra and the New York City Ballet. In 1997, Mr. Irby began a three-year association with Roy Hargrove, performing with the Grammy Award-winning "Crisol" project. Mr. Irby has recorded *Full Circle*, *Black Warrior* and *Big Mama's Biscuits*, which was included on the *New York Times* list of top 10 records for 1998.

Sean Jones (trumpet) earned a degree in classical trumpet performance from Youngstown State University in Ohio, and earned his masters degree from Rutgers University in New Jersey. He is now is an Assistant Professor of Jazz Studies at Duquesne University in Pittsburgh, Pennsylvania.

In his young career, Mr. Jones has worked with the Chico O'Farrill Orchestra, the Gerald Wilson Orchestra, the Illinois Jacquet Big Band, the Louis Armstrong Legacy Band, Charles Fambrough (and was featured on Mr. Fambrough's release *Live At Zanzibar Blue*), Joe Lovano, and the International Jazz Quintet, in addition to leading his own groups. He has released three albums on the Mack Avenue label: *Eternal Journey*, *Gemini* and *Roots*.

Joe Temperley (baritone and soprano saxophones, bass clarinet) was born in Scotland and first achieved prominence in the United Kingdom. In 1965, he came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, the Thad Jones-Mel Lewis Orchestra, Clark Terry, the Duke Ellington Orchestra, and many more. Mr. Temperley's Broadway and film credits include *Sophisticated Ladies*, *The Cotton Club*, *Biloxi Blues*, *Brighton Beach Memoirs*, *When Harry Met Sally* and *Tune In Tomorrow*, composed by Wynton Marsalis. Mr. Temperley is a mentor and a co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls 70 young musicians, ages 7 to 17. Mr. Temperley has released sev-

eral albums as a leader, including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998) and *Double Duke* (1999). He is an original member of the Jazz at Lincoln Center Orchestra, and serves on the faculty of the Juilliard Institute for Jazz Studies.

As MJF's Artists-In-Residence, members of the JALC Orchestra will work year-round with young student musicians in performances, clinics and one-on-one sessions at the Next Generation Festival and the MJF Summer Jazz Camp, in addition to performing at the Monterey Jazz Festival. Started in 2004, the MJF Artist-In-Residence program has brought Regina Carter, Branford Marsalis, Kurt Elling, Terence Blanchard and Christian McBride to the Monterey Bay; their involvement and interaction with students provides a unique educational opportunity through mentorship that will last a lifetime.

The genesis of the Next Generation Festival started in 1971 when Jimmy Lyons, founder and General Manager of the Monterey Jazz Festival, began presenting the winners of the California High School Jazz Band Competition at MJF. Over the years, some of the young musicians who have participated in what tenor saxophonist Joshua Redman describes as "the Superbowl of California high school jazz competitions" have gone on to become stars of their generation their own right: saxophonists Joshua Redman, Dave Koz and Dave Ellis, pianists Benny Green and Patrice Rushen, multi-instrumentalist Peter Apfelbaum, bassist Larry Grenadier and many more.

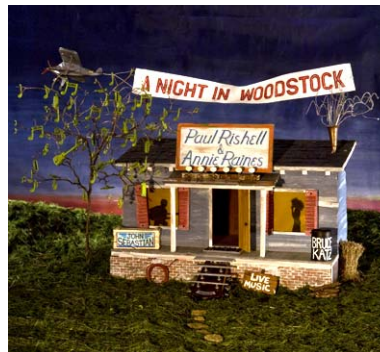
In 2005, the competition was expanded to add more educational components and renamed the Next Generation Festival, and the High School All-Star Band morphed into the Next Generation Orchestra and in 2008, the High School Jazz Competition was dubbed the Next Generation Festival Jazz Competition. Both the Next Generation Festival and Next Generation Festival Jazz Competition draw upon 39 years of educational experience, history and innovation to its expanding lineup and scope.

Starting with a modest \$35,000 scholarship fund in 1970, the Monterey Jazz Festival now invests over \$900,000 annually in jazz education through a variety of different programs, which are a model of arts education for the entire nation. These hands-on, cutting-edge educational components include the Traveling Clinician and Latin Jazz Programs, with professional musicians visiting Monterey County schools to teach students how to play and improvise in jazz and Latin styles; the Artist-In-Residence Program, which brings leading jazz performers to work with students throughout the year; the MJF Summer Jazz Camp, the MJF Instrument and Sheet Music Library, the Digital Music Education Project, the Next Generation Festival, the Monterey County High School All-Star Band, the MJF Middle School Honor Band, the MJF Vocal Jazz Ensemble, and the Next Generation Jazz Orchestra.

The Next Generation Festival is produced and supported through partnerships with the City of Monterey, the D'Addario Music Foundation, *JazzTimes* Magazine, the Surdna Foundation, and Yamaha Instruments.



We only bring you
the Cream of the Crop!



PAUL RISHELL & ANNIE RAINES

A Night in Woodstock MOJO RODEO

It has been several years since the popular duo of Paul Rishell & Annie Raines have had a new release, and their new "A Night in Woodstock" is live recording on their Mojo Rodeo imprint. It features the pair both as a duo and with their band that includes Reed Butler, Billy MacGillivray and Chris Rival along with guest spots by John Sebastian and Bruce Cox.

Recorded at the Joyous Lake in 2005, it opens with Rishell doing marvelous interpretations of Blind Boy Fuller's "Custard Pie," and with Tommy Johnson's "Canned Heat Blues." With Rishell's steady, assured accompaniment and Raines' supportive harmonica backing, these two performances illustrate how Rishell as grown in handling such vintage material. Johnny Winter's "Dallas" is a marvelous display of Rishell's wonderful slide playing and an excellent evocation of the Robert Johnson-Muddy Waters tradition (with elements of "Terraplane Blues" in its melody). "Got to Fly" is the pair's original and provides

2008 Holiday Gift Guide Part 2

Begins on Page 14

Spread out over this issue and lastmonth's, we've listed some recent releases that would make good choices for gifts for your friends who are jazz & blues fans, and some for those who are not! We've been doing it every year for longer than we care to remember.

Raines with the vocal spotlight on this highly likable performance. A medley of Jack Clement's "It Will be Me" and Rishell's "I Will Be Looking for You" enchants with Rishell's wistful vocal. It is followed by a country blues adaptation of Louis Armstrong's "Old Man Mose" into a delightful folk blues.

"Blues on a Holiday" has Bruce Katz joining in on piano, as opposed to the sparse band backing, with Rishell's pensive vocal again moving the soul of the listeners. The band kicks into a more forceful groove on "Can't Use It No More," a modern hokum blues, with the duo harmonicas of Raines and Sebastian, both of who solo here being at the forefront followed by Katz's barrelhouse piano. Raines handles the vocal on Lazy Lester's "I'm a Lover Not a Fighter," with a nice amplified harp solo, whereas "Moving to the Country" has a forceful Rishell vocal as he tells us he is returning to things he never should have left behind. Jerry McCain's songs often have a wry spirit to them and Rishell delivers the lyrics on "Bad Credit," with Raines wailing on harp embellishing Rishell's vocal. Rishell starts "Blue Shadows" sounding like B.B. King on guitar, before launching into the vocal on a fresh, driving arrangement of Lloyd Glenn's song. The album closes with a harp instrumental by Raines and Sebastian, "Orange Dude Blues."

"A Night in Woodstock" is a thoroughly engaging live recording with many excellent moments that certainly merits serious attention.

Ron Weinstock



SARAH VAUGHAN WITH WOODY HERMAN & HIS ORCHESTRA

On The Radio: The 1963 'Live' Guard Sessions
ACROBAT MUSIC GROUP

Vocalist Sarah Vaughan and the Woody Herman Orchestra are documented on 19 tracks (including advertisements and conversation) recorded for a series of radio programs sponsored as a "The Guard Sessions," a recruitment promotion for the U.S. National Guard.

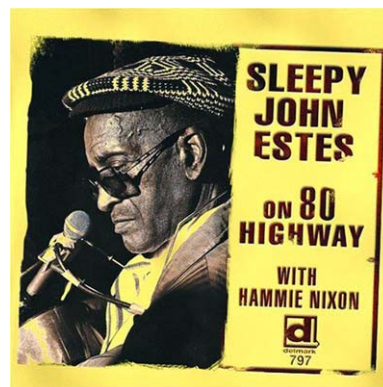
At the time of these recordings, Herman had just formed the latest incarnation of his Herd (the fourth?), which would later come to be recognized as one of the very best. Herman's orchestra delivers enthralling instrumental versions of "Midnight Sun," "Muskrat Ramble," "Don't Get Around Much Anymore," "At the Woodchopper's Ball," "Don't Go To Strangers" (featuring Herman's vocals), "Four Brothers," "Mo-Lasses," and "The Preacher."

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Vaughan had by then racked up international fame with her 20-year career. She's intimately featured with the rhythm section (and occasional Herman band instrumentalists) on "Day In, Day Out," "But Not For Me," "On Green Dolphin Street," "Just One of Those Things," "I'll Be Seeing You," "I Cried For You," and "Poor Butterfly." While there are many Vaughan highlights, she's at her note-bending best on a breathtaking ballad version of "The More I See You," performed with the rhythm section. The programs were announced (likely with scripted banter) by Martin Block, who made his name with a radio show during the Swing era.

Vaughan and Herman never made a commercial recording together and that makes these tracks (totaling about an hour) somewhat of a collector's treasure.

Nancy Ann Lee



SLEEPY JOHN ESTES

On Highway 80
DELMARK

"On Highway 80" is the seventh album by Sleepy John Estes for Delmark, which he shares with his longtime associate Hammie Nixon. This is a collection of previously unissued recordings that Estes and Nixon recorded in July 1974, prior to touring Japan. It is an interesting, although hardly essential addition to their discography with Estes and Nixon handling a variety of mostly traditional material and songs they had performed before. Estes was not the most accomplished guitarist but his simple rhythmic style could be effective and his crying vocals tugged at the heart, while Nixon's harmonica playing influenced John Lee 'Sonny Boy' Williamson.

It is interesting to hear the treatment of the material here, right from the opening "Love Grows in Your Heart," a version of "Careless Love." Nixon's vocal on "Potato Diggin' Man" might have benefited from a stronger accompaniment, while the vigorous "I'll be Glad When You're Dead" has spirited kazoo and second vocal from Nixon. Several selections are traditional religious numbers, including "Holy Spirit," a moving number with Nixon taking the lead with Estes seconding the vocal; "When the Saints Go Marching In," on which Estes takes the vocal lead, and "Do Lord Remember Me" with Nixons' harp and lead vocal setting the tone. There are also two takes of "President Kennedy," about the assassination of the President that Estes first recorded shortly after that horrible event. Nixon's kazoo gives a jug band flavor to "Corrine, Corinna" on which Nixon again seconds Estes' vocal. The album

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includes a couple of tracks featuring the pair talking and closes with a rendition of his famous song commemorating their hometown, "Brownsville Blues." Some of the accompaniments are a bit more ragged than some of their other albums and for some this might be a difficult release to listen straight through. Estes is a very important artist, as a songwriter and as a vocalist.

An excellent collection of his early recordings for Victor and other labels is "I Ain't Gonna Be Worried No More 1929-1941" on Yazoo. For the recordings made after his rediscovery, the first recommended titles include his other Delmark albums such as "The Legend of Sleepy John Estes," or "Brownsville Blues." All of these, as well as this album, should be available from most any good source for blues.

Ron Weinstock

STEVE TURRE

Rainbow People HIGHNOTE

Trombonist Steve Turre's latest album, "Rainbow People," is his third under the HighNote imprint and brings the veteran together with pianist Mulgrew Miller and saxophonist Kenny Garrett, with whom he performed together with in Woody Shaw's Band, along with longtime Dizzy Gillespie drummer, Ignacio Berroa (who played with Turre in the United Nation Orchestra); bassist Peter Washington and youngblood trumpeter, Sean Jones, who has toured with Turre.

Percussionist Pedro Martinez, a guest here, has played in Turre's Latin jazz Ensembles and in the Shell Choir.

Six of the nine performances are Turre originals, starting with the title track, a number that recalls some of the late Shaw's marvelous compositions and opens with some warm trombone by the leader along with some fine group playing throughout and a nice solo by Garrett. Turre's tone is marvelous, ranging from buttery smooth to a gruff bluesy bluster, and the rhythm section is wonderful throughout.

Turre is the sole horn on a tribute to Ray Charles, "Brother Ray," with its indigo flavor, followed the funky "Groove Blues," with Garrett taking the first solo followed by Miller's down-in-the-alley piano. "Midnight in Madrid," which also features trumpeter Jones, is a tone poem which conjures up thoughts of bullfighting and flamenco dancers. McCoy Tyner's "Search For Peace," a ballad, may be a special highpoint in terms of not simply displaying Turre's tone, but his fertile musical mind.

Charlie Parker's "Segment," is crisply delivered bebop with crisp playing by him and Garrett. The closing "Para el Comandante" is dedicated to Mario Rivera and is the only selection with all of the participants. This Latin jazz number sparkles with Garrett, Jones and Miller providing strong solos before Turre is heard on the shells.

Another excellent addition to Steve Turre's body of recordings. Ron Weinstock

PAUL REDDICK

Sugar Bird

NORTHERN BLUES

Joined by the likes of Colin Linden, Hutch Hutchinson, Garth Hudson, Darrell Leonard and Joe Sublette, harmonica ace Paul Reddick has crafted a disc that continues the trend of his 2006 release *Villanelle*, focusing on the edges of the blues rather than the well worn Little Walter path.

There's everything from *Morning Bell*, which sounds like an outtake from a session with the Band, to slinky, atmospheric roots numbers, *I Will Vanish*, to acoustic folk blues, *Breathless Girls*, to big band style blues on the catchy *It's Later than you Think*. This rich musical backdrop serves to highlight Reddick's finely honed writer's eye for detail with tales of a woman as thin as turpentine, *Devilment*, and a first person account of *John Lennon in New Orleans* where he imagines Lennon seeking anonymous comfort from loneliness with a Cajun girl.

While Reddick made his initial splash as a harmonica player, he unleashes it here more as an accent piece than a lead instrument with only the straight blues of *Block of Wood* featuring more than a quick flourish. Reddick's nuanced vocals take center stage on most of the songs and weave a spellbinding web that the all-star musical cast pulls tight around the listener. Colin Linden's production adds polish where needed, but leaves enough edges to make these tunes stick.

Mark Smith

FRANK SINATRA

On The Radio: Lucky Strike "Lite-Up Time" Shows 1949-1950

ACROBAT MUSIC GROUP

Crooner Frank Sinatra, backed by orchestras conducted by Jeff Alexander, Ziggy Elman and Skitch Henderson, is featured on 18 relaxed radio tracks that were originally broadcast in 15-minute radio slots aired every weeknight from September 1949 to June 1950.

The tracks on this disc are remarkably well-preserved and were compiled from selections across the radio series. Featured on this disc are Sinatra gems such as "You Do Something To Me," "I Only Have Eyes For You," "All of Me," "You're Breaking My Heart," "I've Got a Crush On You," "Body & Soul," "It Isn't Fair," and more. His singing evokes screams of appreciation from the audience and their laughter as he engages in banter with guests.

Sinatra thrilled the bobbysoxer generation in the 1940s but around the time of these recordings, his career began to stall despite his many club appearances, radio shows, recording sessions and movie shoots. Shortly after recording the final Lite-Up Show broadcast, Sinatra suffered a throat hemorrhage and took a month-long break from his grueling schedule before returning for the last week of live Lite-Up Time Shows from Hollywood. His career picked up again in 1953 with a new recording contract with Capitol and his appearance in the film "From Here to Eternity," for which he won an Academy Award.

Sinatra fans will find this enjoyable disc a significant addition to his existing recordings. The 12-page liner booklet includes detailed notes about the shows, vintage photos and more.

Nancy Ann Lee

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DAVIS COEN

Blues Lights For Yours and Mine

SOUNDVIEW

Born in Charlotte, North Carolina, now resident in Charleston, South Carolina with time spent in among various places like New York City and Connecticut, Davis Coen brings a variety of musical elements to his thoroughly engaging "Blues Lights For Yours and Mine."

Influences that can be detected include Tom Waits, Professor Longhair, Eric Von Schmidt, John Hurt, Bob Dylan, and John Lee Hooker, which he incorporates into this album that gets down in the alley at times as well as takes us to a rollicking barrelhouse. The opening "Basement With the Blue Light" is a blues and soul tinged ballad with an appealing vocal and a nice understated guitar break, whereas "Mambo Jambo" is a lively Crescent City flavored rocker. "Jack Of Diamonds" takes the classic country blues from Texas (think Blind Lemon Jefferson and Black Ace) and adds a Mississippi Hill Country groove for a rocking original take on this theme, while "Accelerated Woman" is a stunning stomp-boogie that is clearly inspired by early John Lee Hooker.

With a small group backing he then delights us with a Piedmont rag, "Don't Let Your Deal Go Down," that crosses Dave Van Ronk with a light juke joint groove, followed by a return to New Orleans for his rendition of "Baby Let Me Hold Your Hand," derived from Professor Longhair's recording of this traditional blues theme and sporting some rollicking piano, while "Lordy Lord," sounds to these ears

like a reworking of an old Frankie Lee Sims tune. A bit of traditional spiritual flavor is found on "Since I Left My Burden Down," with his deft acoustic guitar supported by the rhythm. "Down in the Alley" is another rollicking number featuring some barrelhouse-flavored piano, before he closes this set with a solo rendition of "CC Rider."

What totally impresses about this disc is how, even at its most traditional, Coen never simply copies but adds his own seasoning and his heartfelt, yet restrained performances come across so much more compelling than artists who are superficially more emotional. Not having heard of Davis Coen prior to this CD, this writer emphasizes how impressed he was by this and how the music has stayed fresh even after several hearings.

One can download this at iTunes and cdbaby.com and amazon.com are among those carrying this CD. Coen's website is www.daviscoen.com. **Ron Weinstock**



KELLEY JOHNSON

Home

SAPPHIRE RECORDS

Kelley Johnson has become a highly regarded vocalist on today's scene, a reputation that likely will be further boosted by this new album. Nine of the twelve tracks find her backed by a piano trio, with either Geoffrey Keezer or John Hansen handling the keyboards. Jay Thomas contributes horns to three selections. She possesses a lovely voice, sometimes sweet and at times slightly smoky, while using horn-like phrasing to make the songs come alive. Her singing off the beat and extending her phrase is quite effective. There is a freshness in much of the material. She has an affection for Abbey Lincoln as she opens with Lincoln's "Should've Been," and Lincoln's "Living Room" is part of a medley with the Lerner and Lowe standard "Wouldn't It Be Lovely."

Thomas adds some nice muted trumpet on Irving Berlin's "Be Careful, It's My Heart." One of my favorite selections here is the lively rendition of Rodgers and Hammerstein's "A Lovely Night," with her horn-like delivery of the lyrics matched by Hansen's marvelous accompaniment and solo. "Moon River" comes off a bit dreamy with Thomas' horns (I assume he multi-tracked his backing here) helping set the mood, while her delivery comes across too deliberate and a bit languid. "Rose Colored Glasses" in contrast bubbles with personality followed by a medley of her reciting her poem, "From Here" which launches into a lovely interpretation of "Where Do You Start?" with Hansen's spare accompaniment adding to the



mood she sets.

Produced by Kelley with pianist Hansen and drummer Jon Wikan, it is another welcome addition to the many worthy vocal releases that have come out recently. She caresses the songs she selects, and, given sympathetic backing, has produced a multi-textured album that brings out new facets each time one listens. **Ron Weinstock**

M.S.G. THE ACOUSTIC BLUES TRIO

Done Spoke My Mind MSG MUSIC

I preference these comments on the new CD by M.S.G. - The Acoustic Blues Trio, "Done Spoke My Mind," by noting that the members are personal acquaintances of mine, who I have had the pleasure of seeing perform several times. Jackie Merritt and Resa Gibbs hail from the Tidewater area of Virginia while Miles Spicer hails from around Washington, D.C. I have known the multi-talented Miles Spicer from various D.C. Blues Society events including the jams where he would play the trap drums if needed. After the late Piedmont blues legend Archie Edwards passed, Miles was one of those who helped launch and establish the Archie Edwards Blues Heritage Foundation and it was through the jams and other activities at the Barber Shop in Northeast Washington that the trio, M.S.G. took shape.

It was a number of years ago when during a program conducted by the Barber Shop regulars at the Smithsonian Folklife Festival that this writer heard a spellbinding rendition of John Prine's "Angel From Montgomery" by Gibbs with Spicer's accompaniment. Later I had the pleasure to hear the trio at the Barber Shop and delighted in the trio's initial recording.

The present CD displays their maturation as performers and songwriters. There are numerous pleasures to be experienced here including the marvelous vocals by all three and the very solid musicianship evident throughout. Despite being rooted in the blues, especially the Piedmont tradition, this album might be better termed as urban acoustic music insofar as there are healthy elements of the church, folk and other musical genres evident here. The church background is evident on the opening traditional "God Don't Like It," followed by Jackie and Resa's "Mean Church People," a jab at some close-minded church folk. "Resolution," an original ballad by Miles and David Bird, has a lovely, soulful vocal by Resa with some marvelous harmonica from Jackie. Joel Bailes' "The Katrina Flood" is a song in the tradition of similar songs about other tragic events, and even if the lyrics have some holes, the rousing chorus of "wasn't that a mighty storm" does come across powerfully. Jackie's "Race-track Blues" sports some lively guitar from Miles with Resa enlivening the performance on rubboard, while "Penniless Rag" is playful with Spicer evoking Blind Blake while Jackie is on the bones and Resa adds to the fun on rubboard and bicycle horn.

"It's Always Something" is a nice slow blues from Spicer and David Bird with a mesmerizing slide guitar riff, crying harp from Jackie and Resa singing compellingly. "Ain't No Grave" is a field holler type performance by Resa with simple percussion backing, while "Come Back Baby," credited as traditional, is the Henry Townsend blues originally recorded by Walter Davis, again with a wonderful vocal from

Resa. "Fast Food Mama" is another entertaining, raggy blues from Jackie, with Resa on rubboard, followed by the brisk, skittle band blues "I Need More Trouble Like That," with Miles taking the vocal, and with Resa on kazoo. The ballad "Sometimes" has somewhat of an old-timey feel with Resa on strumstick as well as singing Jackie's thoughtful lyrics. It's back to the church for the closing two numbers, Resa's acapella rendition of "Go Down Hannah," followed by Reverend Gary Davis' "I Heard the Angels Singing."

There is a lot of heart and feeling throughout these performances that is always entertaining and usually quite moving. In addition to the wonderful music, the CD packaging by Jackie Merritt is stunning. I believe this is available on cdbaby or check their website, www.acousticbluesmsg.com for information on how to order.

Ron Weinstock

CYNTHIA FELTON

Afro Blue: The Music of Oscar Brown Jr. FELTON ENTERTAINMENT

Active as a performer and an educator, vocalist Cynthia Felton debuts with this very challenging album. Multi-talented, Ms. Felton produced and arranged this recording which opens and closes with moving renditions of "Motherless Child" between which she performs 12 numbers that either Brown wrote, or for which he added lyrics. For this production she assembled some terrific musicians including saxophonists Jeff Clayton and Ernie Watts; trumpeters Wallace Rooney and Nolan Shaheed; pianists Cyrus Chestnut, Donald Brown and Patrice Rushen; bassists Robert Hurst, Tony Dumas and Edwin Livingston; and drummers Jeff 'Tain' Watts, Terry Lynne Carrington and Yoron Israel.

The strongest aspect of this recording is the marvelous settings she has provided and the superb playing. Certainly the opening violin before her brief "Motherless Child," which segues into Brown's lyrics of the great Mongo Santamaria's classic "Afro Blue" with wonderful tenor from Ernie Watts and piano from Cyrus Chestnut are enthralling selections. Her scatting on "Mr. Kicks" comes off more effective in its hip attitude (and nice trumpet punctuation from Nolan Shaheed and a violin solo from Lesa Terry) than on "But I Was As Cool," where her delivery is really too intense for this lyric, but then perhaps my ears prejudge this based on Albert Collins' terrific blues recording of the song.

Certainly this is an ambitious and challenging project, although her piercing voice at times can be distracting. "Dat Dere," might be the most challenging performance of all and she generally negotiates the difficult phrasing of Brown's lyrics, but there are moments here where her soprano almost undermines her diction. She really puts herself into "Work Song," although some might prefer if she had used a little less vibrato here, but there is little complaint on her rendition of "All Blues," from the legendary Miles Davis "Kind of Blue" session. One of her most effective performances is the ballad "Brother, Where Are You?" with a nice chord based guitar solo from Ronald Muldrow and a nice short vibes break from Ngudu Chanler.

Overall this is a very intriguing and rewarding production. How one reacts to this will in part depend on a subjective reaction to Cynthia Felton's voice, but there can be no denying what she has brought to us here. **Ron Weinstock**



HOLIDAY GIFT GUIDE 2008

Part 2

We have been running our Holiday gift Guide for many, many years now. This year we have not seen as many box sets as in the past, but we do have a few here that would make excellent gifts, and we'll have some more next month. We generally focus on sets and DVDs for the Gift Guide, but we do have a couple of single CDs that just came out that fit in here. Of course, you can find many other CDs in the regular CD review section of this and previous issues. We also have several entries in the Jumping Genres section for your friends who may not share your enthusiasm for jazz and/or blues. Don't forget to look in our December issue for part 2 of the Holiday Gift Guide!



OSCAR PETERSON TRIO

The Complete Clef/Mercury Studio Recordings Of The Oscar Peterson Trio (1951-1953) MOSAIC BOX SET

The late Oscar Peterson left an incredible legacy of recordings that spanned over six decades. Mosaic Records has just issued an important seven CD box reissue, "The Complete Clef/Mercury Studio Recordings Of The Oscar Peterson Trio (1951-1953)." The present collection brings together the legendary trio of Peterson, bassist Ray Brown and guitarist Barney Kessel.

These recordings were amongst the earliest that Peterson recorded (he had recorded previously in his native Canada) and he was a surprise hit at a September 1949 Carnegie Hall Concert produced by Norman Granz. This Mosaic set features recordings made at 9 sessions out of 50 dates (including live concerts) that Peterson participated in over the time period, which is a still staggering thought. And while the focus is on the trio, and the trio format, there is one trio session in which Irving Ashby plays instead of Kessel, and one quartet session with drummer Alvin Stoller added. After the trio sessions, Herb Ellis would replace Kessel and it is the trio many remember, which John McDonough suggests in the booklet, will be reissued another day.

There are 126 songs on this box set and approximately 7 and 3/4 hours of music here that represent the reissue of at least twelve vinyl albums. As McDonough observes,

much of this music was patterned after the King Cole Trio. In fact, Peterson was brought on board shortly after Nat King Cole, who had been a mainstay on the Jazz at the Philharmonic concerts gave up jazz for his even more famous career as a vocalist. Not only was the instrumentation the same, but also on a number of the performances here Peterson sings, affably enough, and at times evoking Cole, if not as gifted a vocalist, on performances like "Autumn in New York."

There is simply too much music to discuss on a track-by-track basis, but among the highlights here are the selections that formed the basis of Peterson's Songbooks of such great American composers and songwriters as George Gershwin, Cole Porter, Duke Ellington, Irving Berlin, Jerome Kern, Richard Rodgers, and Vincent Youmans. One thing that stands out is the clarity and swing throughout these performances. Perhaps the most satisfying performances are from the Quartet date as they are extended and the quartet just thrives with a relentless, joyous swing and Peterson is able to must fully display his virtuosity as well as his musical imagination that carries the listener with the performance. Some of the shorter performances carry this same feeling, such as the remarkable renditions of "I've Got My Love to Keep Me Warm," "Night and Day," and "The Carioca." In contrast, his playing on "Isn't It a Lovely Day" displays a more contemplative side of his work, where his focus is on the feeling and mood of the song. There is a spry lightness to his treatment of "Cheek to Cheek," while the trio's version of Ellington's "In a Mellow Tone" also illustrates his restrained and tasteful treatment, yet the precise and complete technical command he had.

This has the earmarks of a typical Mosaic box set. Excellent sound and packaging with John McDonough providing a concise background on Peterson and this music within his remarkable career, along with analysis of all of the sessions represented here. These may not be his best-known recordings, but even so they help illustrate why he became one of the most remarkable and popular jazz artists of the second half of the Twentieth Century. It is available from Mosaic's website, www.mosaicrecords.com, or you can call 203-327-7111, Monday through Friday from 9 AM - 5 PM EST.

Ron Weinstock

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 reigned over a land called Jazz.

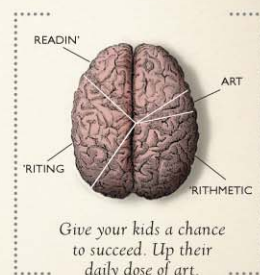
Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who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

Jazz is art, you dig? Art can

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.



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



Art. Ask for More.

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Foundation



LESTER YOUNG WITH COUNT BASIE

Classic Columbia, Okeh and Vocalion Lester Young with Count Basie (1936-1940)

MOSAIC BOX SET

In 1936, Vocalion issued a 78 RPM recording, "Shoe Shine Boy," b/w "Evenin'" under the name Jones-Smith Incorporated, a quintet from the Count Basie Orchestra that had been signed by Dave Kapp to an unfortunate contract before John Hammond could have signed them to the Columbia family of labels. However, Hammond who had been championing Basie in the jazz press, was able to record a small group taken from the Basie Orchestra prior to the Basie Orchestra's first Decca recordings.

I still recall the wonder and awe I had when I first encountered these recordings when included in Columbia's "The Lester Young Story Volume 1" about three decades ago. Basie's roller rink stride piano opens "Shoe Shine Boy," with Lester Young's entrance on sax immediately taking the spotlight. I think of Muhammed Ali's famous quote about himself, "Floats like a butterfly, stings like a bee," almost right on for Young who immediately takes over this performance with his feathering, yet full-bodied tone and his captivating solo. Carl Smith takes a short break and the rhythm of Walter Page on bass and Jo Jones on drums swing this hard.

Its one of those rare recordings that one cannot imagine anything being different, or better. The bluesy "Evenin'" with Jimmy Rushing's vocal is as enchanting with Young's tenor sax embellishing Rushing's vocal while Jones rides it on the cymbals while punctuating the performance on his snare drum. It was the beginning of the magical pairing of the two that commenced with this session, and lasted long after Young left the Basie Band.

Mosaic celebrates Young's time with Count Basie with this recently issued four CD collection, "Classic Columbia, Okeh and Vocalion Lester Young with Count Basie (1936-1940)." It includes the various small group sessions by Young while with Basie, including Basie's Bad Boys, an octet with Basie on organ for "Goin' to Chicago," as well as the lively "I Ain't Got Nobody," with Basie's piano still exhibiting its stride origins but a bit more sparse in its attack before Young enters on clarinet, and later takes a turn on tenor.

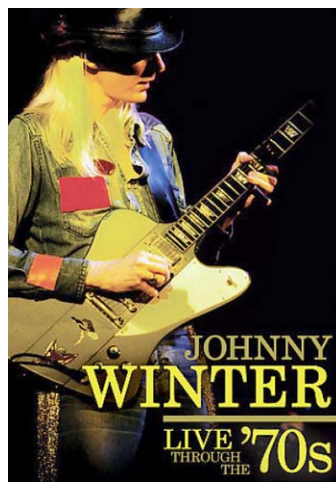
On the first Columbia Big Band session, Young contributed one of most memorable compositions, "Taxi War Dance," a hot romp based on the chords of the ballad

"Willow Weep For Me," opening with Young at his most incisive as he also quotes "Old Man River" here before solos by Dickie Wells and Buddy Tate (who trades fours with the band. There are other gems such as a big band rendition of "Evenin'" and Young's classic solo on "Tickle Toe." Then there are the small group sessions with organist Glenn Hardman, Count Basie's Kansas City Seven (which produced the classic "Dickie's Dream" and "Lester Leaps In"), and with Benny Goodman and Charlie Christian joining Basie, Young and the ALL American Rhythm Section, that remained unissued until the seventies appearing on a Jazz Archive LP. Even with some of the sub par material, the few moments of a Young solo enliven the performance.

Mosaic has not presented this material in chronological order, mixing sessions to make this a more listenable product. Additionally, previously issued tracks are presented at the beginning of each CD with the last tracks of each disc containing the alternate takes. Mosaic's booklet has full discographical information and Loren Schoenberg's liner notes on Young and the recordings is exemplary with many rare photographs to add to one's pleasure.

This set contains some classic and highly influential music, and Lester Young's recordings with Count Basie should be in any jazz collection. With Mosaic's excellent presentation this edition of those recordings is highly recommended. Is available from Mosaic's website, <http://www.mosaicrecords.com>, or you can call 203-327-7111, Monday through Friday from 9 AM - 5 PM EST. The catalog number for this set is Mosaic 239, and it is a limited edition of 5,000 copies.

Ron Weinstock



JOHNNY WINTER

Live Through The '70s

MVD VISUAL DVD

Back in '69 the quote went something like this- "the next big blues star will be a white man...a *very very* white man." So went the initial buzz on Johnny Winter and a number of nifty snapshots of those early years of stardom for the snow-maned Texas guitar legend are to be found on this tasty program. Featured are partial sets from Winter's first

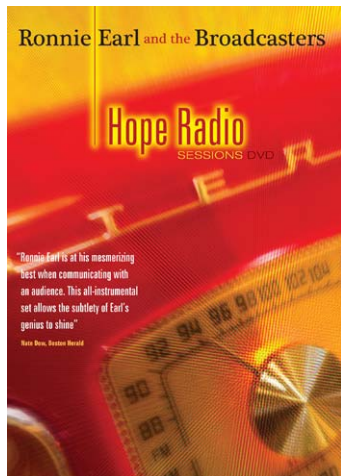
post-regional lineup- which also included his brother Edgar, then a junior partner on sax and keyboards, the more rock-oriented trio that followed plus an all-star jam lineup.

The solid numbers by the first group, sometimes referred to simply as Winter, allude to a potential never fully realized, most likely due to Edgar's own ambition as a solo artist. That foursome, heard here working out on Edgar's hit-to-be instrumental "Frankenstein" as well as tunes from Johnny's blues "book", may have taken a very interesting musical path given a bit more time. The rock trio (Randy Jo Hobbs- bass, Richard Hughes- drums) is featured on vintage footage from the *Don Kirshner's Rock*

Concert TV series, delivering a solid run-through of “Rock and Roll Hoochie Koo”.

Winter’s guitar work shines throughout but the high point of the disc is the 1974 *Soundstage* performance also featuring Mike Bloomfield, Dr. John, Junior Wells and Buddy Miles. While he found an authentic rock voice, Winter has always seemed more at home with the blues; this “celebrity” version of “Walkin’ In The Park” provides the evidence. This disc is a ‘must’ for serious Winter fans.

Duane Verh



RONNIE EARL Hope Radio Sessions STONY PLAIN DVD

Stony Plain has just issued this DVD by Ronnie Earl & the Broadcasters, which was filmed and recorded at Wellford Sound in Acton, Massachusetts in April 2007. On these two all instrumental blues sessions, Earl’s guitar is backed by Dave Lumina on piano and Hammond organ, Jim Mouradian on bass and Lorne

Entress on drums, with special guests, guitarist Nick Adams, and Michael ‘Mudcat’ Ward on bass and keyboards. Earl has had an extraordinary career, first coming to notice as the guitarist with Sugar Ray & the BlueTones who I saw in 1978 backing J.B. Hutto in New York City.

I picked up an EP by the group that included Earl featured on an Earl Hooker instrumental that quickly had one observe his tone and musical imagination. He also had a productive spell in Roomful of Blues, replacing Duke Robillard, before taking the lead with his Broadcasters with whom he backed a number of terrific blues singers and legends. Musically, one can hear a diverse group of influences including Robert Lockwood, Otis Rush, Earl Hooker and Johnny Heartsman. What is noteworthy about all of them is the attention to tone and nuances in all their playing, and Earl’s music has always focused on subtle musical invention as opposed to simply banging out hard rocking blues solos. And in recent years, his music has become jazzier.

Handling substance abuse and other issues, Earl turned to faith and his music perhaps is a bit more introverted, although he still can get down and get funky as the mood suits him. The Introduction by the Reverend Deborah J. Blanchard mentions getting to know Ronnie and how his music has the gift of being able to touch and soothe the soul.

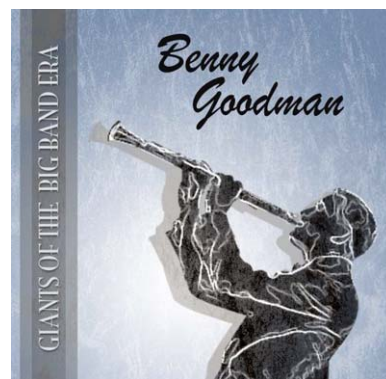
Certainly at times on this video his guitar and backing band do just that. He opens his performances here with a jazzy “Bobby’s Bop,” with a nice groove and some jazz-inflected playing, before he launches into the moody “Blues For the Homeless.” He gets into a funky groove for “Eddie’s Gospel Groove,” where he calls to the audience to get up and move, before two moody slow blues instrumentals, “I Am With You,” and “Kay My Dear.” “New Gospel Tune,” opens with some evocative churchy piano from Lumina to

set the mood.

The second evening’s performances opens with Earl playing some charged Otis Rush-styled guitar, with Mudcat on bass and Nick Adams on second guitar. It is followed by “Blues For the West Side,” which was an instrumental originally recorded by Magic Sam, whose playing Earl evokes without imitating, and on which Mudcat guests on keyboards. It is followed by a solo “Lightnin’ Hopkins Thing.” Also included is an interview with Stony Plain’s Holger Petersen and then an abbreviated, skeletal rendition of the traditional “I Shall Not Be Moved.”

I found that the lack of a vocalist or horns made the performances best sampled in batches as opposed to straight through, although others might disagree. Earl often does reach the heart with the playing here. The video production is excellent, following the keep it simple school that focuses on the performers and performances and realizes that this is not for MTV, but for fans of blues, jazz and Ronnie Earl. Well worth checking out by his fans and fans of blues guitar.

Ron Weinstock



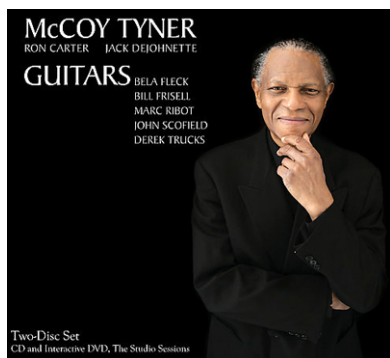
BENNY GOODMAN Giants of the Big Band Era ACROBAT MUSIC GROUP

Tagged as the official “The King of Swing,” Chicago-born bandleader/clarinetist Benny Goodman (1909—1986) dominated popular dance music, appeared in movies, made numerous recordings, and toured widely.

Goodman formed his own large dance band in 1934 and their driving sound and ‘hot’ style, enhanced by Fletcher Henderson’s arrangements, made them the most popular dance band in the USA. The 18 tracks on this CD compilation were recorded between 1935 and 1946 and include many of hit singles, such as “Body And Soul,” “After You’ve Gone,” “Sometimes I’m Happy,” “King Porter Stomp,” “Sing, Sing, Sing (With Swing),” “Perfidia,” “Blue Skies,” “Jersey Bounce,” and others. Goodman’s fluid, crisp clarinet playing is featured throughout and the orchestra arrangements, splendid soloists and tight section work, demonstrate why Goodman’s swinging band has enjoyed such long-lasting popularity.

The eight-page liner booklet, which contains the history of Goodman and his band, mentions some of the band members, but track listings don’t give details on soloist names. Still, big band fans should enjoy the nearly 60 minutes of spectacular music touted in accompanying press materials as an “introduction” to Goodman’s vast discography. Also, this disc would be a possible place for novice jazz fans to begin exploration of the Swing era and, with that in mind, would make a very nice gift.

Nancy Ann Lee



McCOY TYNER

Guitars

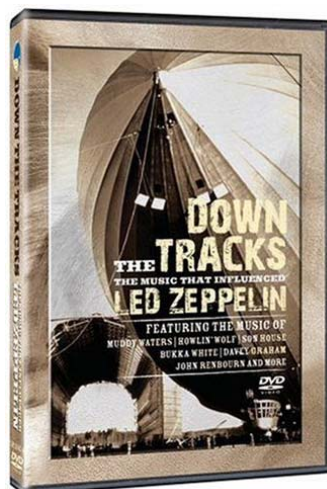
HALF NOTE RECORDS CD/DVD

McCoy Tyner's latest finds him traveling down a different road. While we are used to him fronting bands with one or more horns, or in a trio setting, or solo piano, we now find him in the company of five quite different string players – four guitarists and one banjo player, Bela Fleck. The guitarists are Bill Frisell, John Scofield, Derek Trucks and Marc Ribot. For the most, this is an interesting and very enjoyable release which is certainly due in part to the diversity of the guests, and also because McCoy is still 'the man' at the piano, even if he might stay a bit restrained here to give the stringmen ample play. Ron Carter and Jack DeJohnette join Tyner for this album, so you can be sure the trio is sounding top shelf throughout.

As much as I have always liked John Scofield, and he does sound good here, it is the cuts with Frisell, Trucks and Fleck that stand out the most. And Fleck contributed two well-written originals to the project as well. Tyner reprises some of his own compositions from earlier years, such as "Passion Dance," "Blues On The Corner" and "Contemplation." He also includes John Coltrane's "Mr. P.C.," and two songs Coltrane put his stamp on for eternity, "My Favorite Things" and "Greensleeves," the latter of which features Derek Trucks and has become one of his band's main staples as well. The only real problem I have with this album is the fact that the first song, a short improvisation with Ribot, is rather 'out' and may turn a lot of people off when they pop this in for the first time. Ribot is the least interesting of the guests on this date.

The enclosed DVD offers some insight into the recording process, with each guest featured as they discuss the song with McCoy, and then they all perform it. It also has multiple angles, which musicians will love. In fact, this album would make a perfect gift for any guitar players you might know, or a young guitar student. It was just released September 23, so it is still very new. McCoy turns 70 on December 11. Boy how time goes by! He is the only remaining living member of the legendary John Coltrane Quartet (Coltrane/Tyner/Garrison/Jones) although Reggie Workman, the earlier bassist before Jimmy Garrison, is indeed still with us.

Bill Wahl



VARIOUS ARTISTS

Down The Tracks The Music That Influenced Led Zeppelin EAGLE EYE MEDIA DVD

Following in the same series as the recently reviewed *Music That Influenced Bob Dylan*, this brand new DVD traces the influences on the blues based British rock band Led Zeppelin. This disc mixes performance clips from many of the legendary artists along with interview clips of musicians and people in the music business explaining the birth of Led Zeppelin, and the growth of the band over the subsequent years.

Two of the band's major influences were Muddy Waters and Howling Wolf, and you'll see clips of them along with many others such as Son House, Bukka White, Charley Patton, and some from the folk arena such as Davey Graham and John Renbourne. Many other musicians such as Blind Lemon Jefferson and Robert Johnson are discussed.

Fans of Led Zeppelin will find this DVD quite fascinating, and for that reason its pre-holiday release is timed very well. *The Music That Influenced Bob Dylan* is a nicely produced DVD.

Bill Wahl

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HERBIE HANCOCK

Then And Now: The Definitive Herbie Hancock VERVE

With the recent upsurge in the already illustrious career of Herbie Hancock, including two Grammy Awards which included Album of the Year for his Verve album "River: The Joni Letters" (which was a tribute to Joni Mitchell), many folks have probably been searching out previous work by the legendary jazz pianist. This single CD would make a perfect place to start, as it offers a good sampling of Hancock's solo career dating back to 1964's "Cantaloupe Island" and 1965's "Maiden Voyage" before sampling some of his later work, such as with the Headhunters band, which is represented here with an edited version of "Chameleon" and their remake of an early Hancock classic "Watermelon Man."

His "River" album is covered here with two versions of Mitchell's title track, the first taken from the album and featuring vocalist Corinne Bailey Rae, and the second is a live version with Joni singing, which has not been previously issued on CD. Also included is his version of "St. Louis Blues" with Stevie Wonder on vocals and harmonica.

While *The Definitive Herbie Hancock* part of the title is not what seasoned jazz fans would call "accurate," this is indeed a good, concise sampling of his career which would make a fine gift for the more novice listeners who could then decide which earlier periods they might want to check out.

Bill Wahl

JEFF BECK

Performing This Week...Live At Ronnie Scott's EAGLE RECORDS

If your holiday shopping list includes someone who likes guitarist Jeff Beck, then his latest live album would make a good choice.

Ronnie Scott's has long been a main venue in London's jazz scene, and Beck was recorded over a multiple night gig in 2007. This 16-track single CD packs quite a punch, opening with "Beck's Bolero" and continuing on with jazz rockers, blues and ballads. One of many high points is the beautiful ballad "Cause We've Ended As Lovers." The versions of Mingus' "Good Bye Pork Pie Hat" which is coupled with Beck's "Brush With The Blues," and his take on the Beatles' "A Day In The Life" deserve special mention as well.

His band consists of the extremely talented young female bassist Tal Wilkenfeld (who I first saw on the recent Crossroads DVD playing with Beck), drummer Vinnie Colaiuta and keyboard player Jason Rebello. I am eagerly awaiting the DVD from these concerts, which will be released by Eagle in early 2009, as Wilkenfeld has great energy and is fun to watch. In the meantime, check this CD out. It was just released November 25, so as a gift it would probably be a safe bet.

Bill Wahl

Jumping Genres

Here are some non jazz or blues titles for people on your gift list who are into different styles of music.

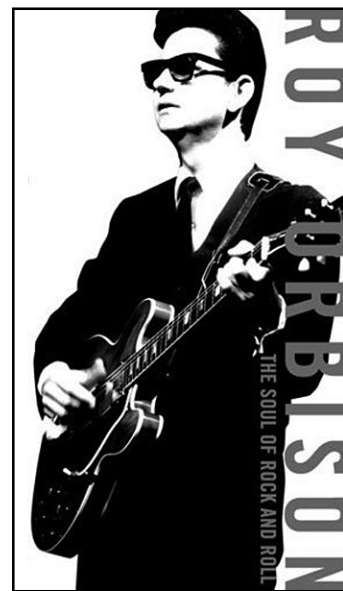
ROY ORBISON

The Soul Of Rock And Roll LEGACY BOX SET

Just recently released this fall on Monument/Orbison Records/Legacy, this 107 track set spread over four discs would make a very fine gift for any Roy Orbison fan you might know.

This set spans the entire career of the singer/songwriter from his early recordings with The Teen Kings in 1956 to a live version of "It's Over" from his final concert in Akron, Ohio in 1988. The set then closes with "We'll Take The Night," which is thought to have been recorded in 1987 but overdubbed in 1992. In between, these four discs are loaded with Orbison gems, mostly quite familiar, but some not so, spanning the 30-year period.

Also included are 12 previously unissued tracks, including the above-mentioned live "It's Over," an extended, over 9-minute solo acoustic track from 1956 - "Guitar Pull Medley: I Want You, I Need You, I Love You/I Was The One/That's All Right/Mary Lou/You're My Baby," a version of Little Richard's "Tutti Frutti" (also from 1956), a



LIVE BLUES ON THE HIGH SEAS



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live performance of "Land Of A Thousand Dances" from 1972 and eight demos.

One track with the Traveling Wilburys and his recording of "In Dreams" from the movie "Blue Velvet" and his duet with k.d. Lang, "Crying" are also in the set, as well as cuts from Roy's final album, "Mystery Girl" and songs from the TV special "A Black And White Night Live," which found Orbison in the company of some very well-known guests. The final disc also includes some songs from his posthumous album, "The King Of Hearts" as well as his tracks from films such as "Insignificance," "The End Of Violence" and "Less Than Zero."

The enclosed 80-page book is loaded with color and black & white pictures with three sets of liner notes and testimonial statements from a long list of musicians, including k.d. Lang, Bonnie Raitt, Dolly Parton, Tom Petty, Elvis Costello, Neil Diamond, Eric Clapton, Bono, Chuck Berry, Tom Waits and many others. It also includes photos of the album, or CD, covers, or the 45-rpm discs for the early material, plus the recording dates and info.

Roy's widow, Barbara Orbison, was the executive producer for this release, and it was compiled by Roy's son, Roy Kelton Orbison Jr. It comes in a limited edition, very attractive longbox covered in white linen, and certainly has all the ingredients for a very classy gift. Nicely done!

Bill Wahl

SARAH McLACHLAN

Fumbling Towards Ecstasy Legacy Edition ARISTA LEGACY CD/DVD SET

Canadian singer/songwriter Sarah McLachlan has recently been treated to the 'Legacy Edition' with this 2 CD plus 1 DVD set. McLachlan has enjoyed quite a successful career since breaking into the U.S. market in 1993 with the album "Fumbling Towards Ecstasy," which served up three hits with "Possession," "Good Enough" and "Hold On." The next year a live VHS video companion of sorts was released titled "Fumbling Towards Ecstasy – The Home Video" which included several of the songs heard on the studio album, but performed live, plus some earlier songs. Some of these are concert footage, and others were done live in her studio. Then in 1995 she released "The Freedom Sessions," which featured alternate versions or early demos of several songs from the *Fumbling* album, plus a cover of Tom Waits "Ol' 55."

This new Legacy Edition brings all three of these releases together in one tidy package. Disc one includes the entire *Fumbling* album. Disc 2 offers up the "Freedom Sessions" album, and disc three brings the old VHS to the DVD format. All three discs offer bonus material, and the enclosed glossy booklet is filled with color photos, plus personnel info on the songs and many of the songs lyrics.

This should easily please the palate of any Sarah McLachlan fans you might have on your gift list, even if they might already have one or both of the audio CDs. And she certainly has a lot of fans out there. **Bill Wahl**

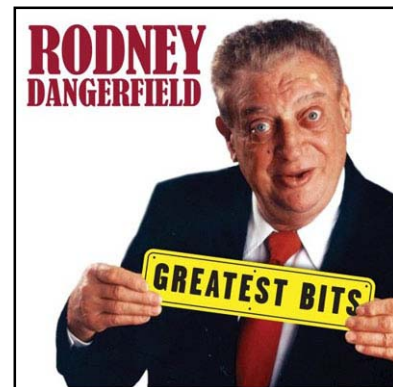
JOE STRUMMER The Future Is Unwritten LEGACY DVD

The late Joe Strummer, superstar vocalist & principal lyricist of The Clash, arguably the only punk supergroup, is thoughtfully and thoroughly celebrated in this nearly four-hour biopic. A mix of home movies- both the family kind and punk-laced *verite*, concert footage, straight-up talking head interviews and curious clips from George Orwell's *Animal Farm* and 1984, *The Future Is Unwritten* chronicles Strummer's pre- and post-Clash incarnations as well as the stardom in between in a straight time line manner. Director Julien Temple's results are equally enlightening and stylish.

The soundtrack includes numerous artists beside The Clash and celeb interviewees including Bono, Johnny Depp, Martin Scorsese and Courtney Love toss in their two cents alongside band members and assorted hangers-on.

Largely due to the political nature and the outright quality of Strummer's lyrics there was a credibility bestowed upon The Clash that permitted "serious" listeners to accept and praise them as transcendent of the cliché nihilism of punk. As on-screen witnesses such as Bono testify, they were *the* inspiration for a generation of bands and countless fans. Those fans not owning this disc should seek it out, and any Clash fan on your gift list should love it.

Duane Verh



RODNEY DANGERFIELD

Greatest Bits SHOUT! FACTORY

"My doctor told me I was crazy...I told him that I wanted a second opinion...he said OK! You're ugly, too!"

Shout Factory has released Rodney Dangerfield's, *Greatest Bits* this holiday season; vintage Rodney for fans of the bug-eyed funny man. Included are four stand-up routines, and two songs - "Rappin' Rodney" and a Dangerfield cover of "Finiculi Finicula"...timeless.

Stuff a stocking with respect...Rodney Dangerfield's, *Greatest Bits* delivers in the form of rapid fire one liners that he was known so well known for. **Wanda Simpson**



Holiday CDs

SPYRO GYRA **A Night Before Christmas** **HEADS UP**

The contemporary jazz group Spyro Gyra hails the holiday season with this new 11-tune recording featuring special guest vocalists Christine Ebersole and Janis Siegel (one track each) and vibraphonist Dave Samuels (two tracks).

Saxophonist Jay Beckenstein, pianist Tom Schuman, guitarist Julio Fernandez, bassist Scott Ambush and drummer Bonny B deliver a set that is much more straight-ahead sounding than Spyro Gyra's usual sound developed over their 30-year history.

Highlights include the peppy take on "Winter Wonderland" featuring Samuels, Beckenstein and Fernandez in warm-hearted solos; a reinvention of Vince Guaraldi's waltzing "Christmas Time Is Here"; and a bluesy close to 5-minute version of "Have Yourself A Merry Little Christmas," with the melody head nicely stated by Beckenstein before everyone is spotlighted in fine solos. Other instrumentals: "O Tannenbaum," "Silent Night," "This Christmas," "The First Noel," and, again featuring Samuels, "Carol of the Bells."

The best of the three vocal tracks is the playful "Baby It's Cold Outside," featuring Janis Siegel in a duet with drummer/singer Bonny B, who also scats and sings on

the finale, "The Christmas Song." Ebersole sweetly sings on the Beckenstein/Cox original, "It Won't Feel Like Christmas."

This popular group puts its indelible stamp on Christmas favorites, making this album an exceptionally enjoyable listen.

Nancy Ann Lee

VARIOUS ARTISTS **A Jazz & Blues Christmas** **PUTUMAYO WORLD MUSIC**

Putumayo has mined their vaults to compile this 10-tune disc that fittingly launches with B.B. King's "Christmas Celebration" from the 2001 MCA album, *A Christmas Celebration of Hope*.

Other tracks feature pianist/singer Charles Brown in a bluesy rendition of "Santa's Blues," Ray Charles backed by an orchestra and rhythm section singing a catchy version of "Rudolph the Red-Nosed Reindeer," and pianist Ramsey Lewis in a back-beat 1960s instrumental take on "Here Comes Santa Claus."

The Dukes of Dixieland, featuring lead vocalist Luther Kent, deliver a blues-shouting "Merry Christmas Baby" and singer Riff Ruffin delivers a classic 1950s bar-walking blues version of "Xmas Baby." Emilie-Claire Barlow's version of "Santa Baby" is as sweet and saucy as a candy cane. Other tracks feature Mighty Blue Kings, Topsy Chapman and Lars Edgran, and Randy Greer and Ignasi Terraza Trio.

This disc is a refreshing departure from the standard Christmas carols fare and provides upbeat listening to satisfy blues and jazz fans.

Nancy Ann Lee

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This photo of Gary Bartz captured by Ron Weinstock at the 2008 Duke Ellington Jazz Festival is just one of hundreds of Ron's photos you can view online at www.flickr.com/photos/novaron

BLACKMORE'S NIGHT **Winter Carols** **LOCOMOTIVE MUSIC**

Now here is a very different Christmas/winter holiday album, and one you could give to *almost* anyone. Ritchie Blackmore came to fame as the guitarist with Deep Purple and Rainbow. But he obviously has another side to his musical self.

Teaming up with the sweet voiced Candice Night, his latest project is aptly named Blackmore's Night and it is along the lines of medieval acoustic renaissance music, and fits the term "renaissance rock" very well.

With a mix of traditional Christmas songs such as "We Three Kings," "Hark The Herald Angels Sing/Come All Ye Faithful" and "We Wish You A Merry Christmas" along with some lesser-known holiday fare, this seven-piece band has come up with a very melodic and uplifting album. One instrumental original is included, "Winter (Basse Dance)" and a traditional song, "Ma-O-Tzur" is partially sung in Hebrew.

Also included is "Wish You Were Here," which was done by the Swedish band The Rednecks. With wonderful melodies all over the place, lush music including instruments such as recorders, Blackmore's guitar work and the vocals of Candice Night, this is some very enjoyable holiday music, which definitely stands apart from the norm.

Bill Wahl

THE JAZZ EAR: CONVERSATIONS OVER MUSIC

By Ben Ratliff

TIMES BOOKS - HENRY HOLT AND COMPANY, 2008

Ever since the blindfold test was started decades ago, jazz artists have been asked to react to music. Ben Ratliff, New York Times jazz critic, had been engaging in conversations with a number of jazz artists the past few years. However, Ratliff approached his subjects for what they wanted to listen to, as opposed to select some recordings and have the artists listen and react.

Originally published as a series of short articles in the New York Times between December 2004 and March 2007, "The Jazz Ear" compiles these articles into an enlightening and entertaining volume.

One similarity with the blindfold test type of article is that the artist is allowed to discuss music, but rather than focus on reactions to performances as well as identifying the artist, the artist selected performances centers the focus on the artists' aesthetic values. This is not to say that the blindfold test does not provide a forum for these to be expressed. One other difference is that Ratliff provides a fair amount of context on the performers, how they got together to listen to the music and the setting where they listen to the music. Ratliff said his intent in having them select the performances was "looking for the ongoing experience of being with them as we listened to something that they knew well."

Ratliff in his introduction recalls spending time with saxophonist Frank Lowe, and how he dug up a couple of cassettes he wanted to share and how the choices helped shed some of the assumptions he had about Lowe's own musical tastes, but then he considers the fact that in many cases a lot of interviews with musicians are more about marketing the artist and the intent here is to get them out of the mercantile mode.

Also, he observes that the act of listening is an intimate act, as well as many "jazz musicians do not like to take apart a work of jazz music and consider it from a distance, as a flattened whole ... On the other hand, jazz musicians love to hear really well-played jazz as it moves along, they react and shout and laugh with it."

The 15 musicians that are the subject of the conversations are Wayne Shorter, Pat Metheny, Sonny Rollins, Andrew Hill, Ornette Coleman, Maria Schneider, Bob Brookmeyer, Bebo Valdés, Dianne Reeves, Joshua Redman, Hank Jones, Roy Haynes, Paul Motian, Branford Marsalis and Guillermo Klein. As one can see, this is a fairly diverse group of individuals, but all of them have had a significant impact upon the jazz world. And, the chapters similarly capture a diverse group of musical interests, some more surprising than others.

There is Wayne Shorter wearing a Superman t-shirt talking about the classic Science Fiction movie "Forbidden Planet" and choosing the opening of Vaughan Williams "Symphony No. 1: 'A Ship For All Seas, All Ships,'" and later mentioning that one piece of music that caught

his attention was John Williams' opening to the film "Catch Me If You Can." Meeting Pat Metheny at a New York recording studio, Metheny came with a CD-R burned with tunes, opening with Sonny Rollins with Coleman Hawkins and Paul Bley performing "All the Things You Are," followed by Miles Davis' live "Seven Steps to Heaven," along with Glenn Gould, Antonio Carlos Jobim, and Wynton Kelly with Wes Montgomery.

Then there is Sonny Rollins who is loathe to listen to anything he had played as well as more contemporary music, but selected songs dating back to his childhood from Fats Waller (with Rudy Powell on clarinet), Coleman Hawkins' 1943 recording of "The Man I Love," Billie Holiday, Charlie Parker and Lester Young as he brought back his memories.

Ornette Coleman had as his first request a recording by a Ukrainian born cantor, Josef Rosenblatt whose singing evoked this comment "he's making the sound of what he's experiencing as a human being, turning it into the quality of his voice, and what he's singing to is what he's singing about. I don't know [what he's singing about], but it is bad." Maria Schneider, being one of today's prominent composers and arrangers, selected "Concierto de Aranjuez" from Miles Davis's collaboration with Gil Evans, and "Sketches of Spain," along with a composition of composer Maurice Ravel and the Fifth Dimension's "Up Up and Away," while discussing her approach to composition and arrangement.

Bob Brookmeyer has become as known for his compositions and arrangements as his trombone playing and selected Count Basie's recording "9:30 Special," along with trombonist Bill Harris' "Lady be Good" and composer Witold Lutoslawski's "Cello Concert."

Cuban legend Bebo Valdés included in his list a work by pioneering Cuban legend Ernesto Lecuona, followed by Art Tatum's "Without a Song" (Bebo stating as "My favorite pianist"), Dizzy Gillespie's classic "Manteca," which he notes that Gillespie hit the Cuban rhythms right on, before turning his attention to Frank Sinatra and Rachmaninoff. Singer Dianna Reeves' choices include Aretha Franklin, Sam Cooke, Mary Chapin-Carpenter, Brad Mehldau, and Shirley Horn (her immortal "Here's To Life" and of Horn she says "When you listen to her, you start to understand what the voice is."). One shouldn't be surprised that the first recording Ratliff and Hank Jones listen to is Art Tatum. Hank said he first listened to Tatum over the radio growing up in Detroit, and was convinced it was actually two pianists, and finally saw Tatum in Buffalo, at the Anchor Bar, while Jones was working across town at McVan's and remembering Tatum was playing a spinet "But he made it sound like a Steinway D."

These very short snippets of some of the chapters here isn't meant to give more than a hint of the fascinating and surprising portraits that Ratliff is able to weave from these listening conversations. Reading these chapters should remind us that the artists, like the music, are ones who continue to surprise us and delight us in so many ways.

This marvelous addition to the jazz literature would make a wonderful stocking stuffer for the jazz enthusiasts on your gift list, as well as a most enjoyable read for oneself as well.

Ron Weinstock