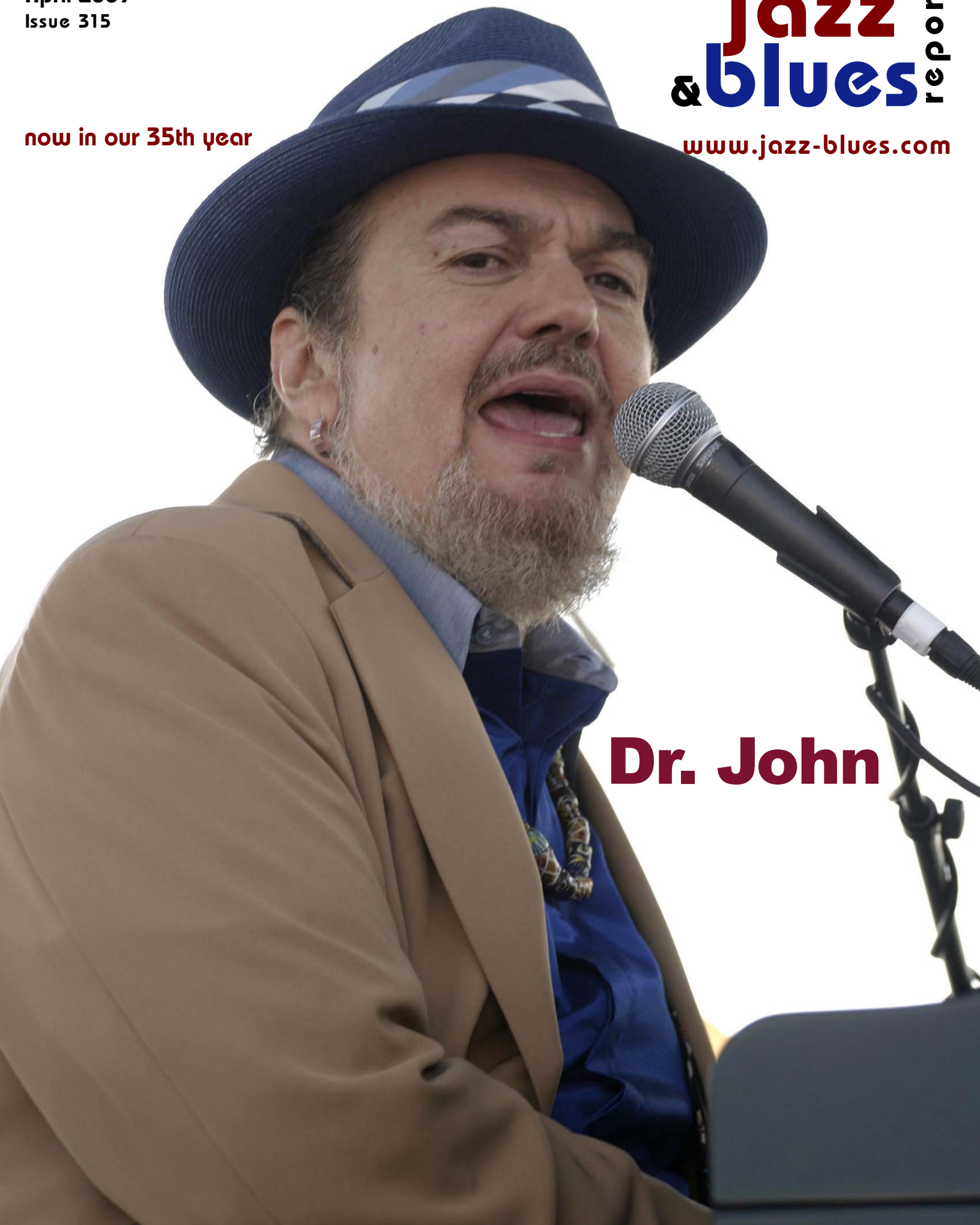


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jazz
& **blues** report

now in our 35th year

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Dr. John

jazz & blues report

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On The Cover

Dr. John in performance at a past New Orleans Jazz & Heritage Festival. Read this year's JazzFest preview to the right.
Dr. John photo by Ron Weinstock

**CD & DVD Reviews Begin
on Page 9**



"Buffalonious"

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

Previews: New Orleans Jazz & Heritage Festival Ponderosa Stomp

By Ron Weinstock



Dr. John

The New Orleans Jazz & Heritage Festival brings in some heavy talent to celebrate its 40th occurrence April 24 through May 3. Started in Armstrong Park in 1970, the Festival has grown into one of the greatest annual musical events in the World. The 2009 edition of the Festival brings together a lineup that includes such major headliners as Wynton Marsalis, Bon Jovi, Dave Matthews Band, James Taylor, Sugarland, Joe Cocker, Ben Harper & Relentless7, Tony Bennett, Earth, Wind & Fire, Kings of Leon, Neville Brothers, Wilco, Bonnie Raitt, Allen Toussaint, The O'Jays, Erykah Badu, Maze featuring Frankie Beverly, Dr. John and Neil Young. What makes JazzFest so exciting is the mix of local talent that gets to perform. And there is a blues tent, two tents dedicated to jazz (one traditional) a stage devoted

primarily to cajun and zydeco music, and a gospel tent as well.

A short listing of some of the jazz and blues and related idiom acts for each day follows. I have highlighted some acts that have special merit, I will be there for the second weekend so there are some shows I know I will miss.

Friday April 24: Wynton Marsalis, Henry Butler, Trombone Shorty & Orleans Avenue, Roy Haynes Fountain of Youth Band, Roy Rogers & the Delta Rhythm Kings, Yacub Addy & Odada! of Ghana and the Jazz at Lincoln Center Orchestra, Donald Harrison, Rockin' Dopsie, Jr. & the Zydeco Twisters, Tribute to Mahalia Jackson feat. Irma Thomas, Mavis Staples, and Pamela Landrum, Mem Shannon & the Membership, Rockin' Tabby Thomas, Leroy Jones presents the Fairview Brass Band Reunion Tribute to Danny Barker, June Gardner & the Fellas, Real Untouchables Brass Band.

Saturday, April 25: Irma Thomas, Johnny Winter, Jazz at the Lincoln Center Orchestra with Wynton Marsalis, Pete Fountain, The Dixie Cups, Rebirth Brass Band w Kermit Ruffins, Dwayne Dopsie & the Zydeco Hellraisers, Texas Johnny Brown, Young Tuxedo Brass Band, Crescent City Allstars feat. James Andrews, Joe Krown with Walter "Wolfman" Washington and Russell Batiste, Jr., Astral Project, Henry Gray & the Cats, Stephanie Jordan, Sharde Thomas & the Rising Star Fife & Drum Band, Leah Chase, Don Vappie & the Creole Jazz Serenaders, Lil' Buck Sinegal Blues Band.

Sunday, April 26: Etta James & the Roots Band, The Robert Cray Band, Hugh Masekela, Mavis Staples, Papa Grows Funk, Terence

Blanchard, Sonny Landreth, Dew Drop Inn Revisted hosted by Deacon John feat. Wanda Rouzan, Robert Parker, Eddie Bo, Al "Carnival Time" Johnson, and Allen Toussaint, Big Chief Monk Boudreaux & the Golden Eagles, Harlem Blues and Jazz Band, Dr. Michael White & the Original Liberty Jazz Band feat. Thais Clark, Chubby Carrier & the Bayou Swamp Band, Joe Hall & the Cane Cutters, Rockie Charles & the Stax of Love, Germaine Bazzle, Herlin Riley Quintet, Louisiana Repertory Jazz Ensemble, Guitar Slim, Jr., Roderick Paulin & the Big Easy Groovers, Young Pinstripe Brass Band.

Thursday April 30: Solomon Burke, Meter Men: Zig, George, and Leo, Lil' Ed & The Blues Imperials, Marva Wright & the BMWs, Nicholas Payton, Eddie Bo, Anders Osborne, Rosie Ledet & the Zydeco Playboys, George Wein & the Newport Allstars feat. Howard Alden, Anat Cohen, Randy Brecker, Lew Tabakin, Jimmy Cobb, and Esperanza Spalding, Delfeayo Marsalis presents "Sweet Thunder", Creole Zydeco Farmers, Sharon Martin, Little Freddie King, Jumpin' Johnny Sansone, Kirk Joseph's Backyard Groove, Michael Ward, Paulin Brothers Brass Band

Friday, May 1: Tony Bennett, Marcia Ball, Kermit Ruffins & the Barbecue Swingers, Esperanza Spalding, Dirty Dozen Brass Band & Glass House Reunion w/ Rebirth Brass Band, BeauSoleil avec Michael Doucet, Frankie Ford, Walter "Wolfman" Washington & the Roadmasters, Poncho Sanchez Latin Jazz Band, John Scofield & The Piety Street Band, John Boutté, Geno Delafosse & French Rockin' Boogie, George Wein, Howard Alden, and Anat Cohen, Charmaine Neville Band, Lars Edegran & the New Orleans Ragtime Orchestra, James Rivers Movement, Pinettes Brass Band, Walter Payton & Filé Gumbo, Tim Laughlin, Doreen's Jazz New Orleans, Clarinet Woodshed featuring Evan Christopher, Gregory Agid, and Tim Laughlin, J. Monque'D Blues Band,

Saturday May 2: Dr. John, John Mayall, Preservation Hall Jazz Band, Aaron Neville Gospel, Irvin Mayfield & the New Orleans Jazz Orchestra, Buckwheat Zydeco's 30th Anniversary feat. The Hitchhikers, Deacon John, Kind of Blue @ 50 featuring Jimmy Cobb, C.J. Chenier & the Red Hot Louisiana Band, Chris Thomas King, Bryan Lee & the Blues Power Band, Treme Brass Band, Pinstripe Brass Band, Greg Stafford's Jazz Hounds Tribute to Danny Barker feat. Juanita Brooks, Dr. Michael White, and Jason Marsalis, Hot Club of New Orleans, Kidd Jordan-Al Fielder & the IAQ, Tony Green's Gypsy Jazz, Sherman Robertson, New Orleans Helsinki Connection,

Sunday May 3: The Neville Brothers, Allen Toussaint, Buddy Guy, Kurt Elling, Chuck Brown, The Radiators, Voice of the Wetlands All Stars, Jon Cleary & the Absolute Monster Gentlemen, Ellis Marsalis, Soul Rebels Brass Band, Luther Kent tribute to Bobby Blue Bland, Jonathan Batiste, Jeremy Davenport, The Genius of Sidney Bechet: A Tribute feat. Bob Wilber, Dr. Michael White, and Brian "Breeze" Cayolle, Big Chief Bo Dollis & the Wild Magnolias, Bob French & the Original Tuxedo Jazz Band feat. Teedy Boutté, George French & the New Orleans Storyville Jazz Band, Juke Joint Duo: Cedric Burnside & Lightnin' Malcolm, Brother

Tyrone, Kenny Neal, Lionel Ferbos & the Palm Court Jazz Band, Wild Tchoupitoulas Mardi Gras Indians.

Even abbreviating the list of performers, one can see quite a grouping of artists.

The festival is preceded by a Gala Foundation Fundraiser on Thursday, April 23. The Fundraiser to benefit the New Orleans Jazz & Heritage Festival and Foundation, Inc. will have the theme "The Dew Drop Inn Revisited All-Stars" and will feature Allen Toussaint, Eddie Bo, Al "Carnival Time" Johnson, Robert Parker, and Wanda Rouzan, along with The N'Awlins All-Stars. Also performing will be Trombone Shorty & Orleans Avenue and The TBC Brass Band. It takes place at the Sheraton New Orleans Hotel in its Grand Ballroom with proceeds benefiting the charitable and educational purposes of the NOJHFF. For info on the Gala info and tickets call 504-410-4148. JazzFest's website is www.nojazzfest.com.

8th Ponderosa Stomp Returns Between JazzFest Weekends

The Ponderosa Stomp Foundation is presenting the 8th Annual Ponderosa Stomp (named after a Lazy Lester instrumental). The annual celebration of blues, soul, rockabilly, swamp pop, garage rock and more takes place Tuesday April 28 and Wednesday, April 29 at the House of Blues in the French Quarter. The Stomp Celebrates the Unsung Heroes American Music on Three Stages for Two Big Nights.

Performers Tuesday night include Classie Ballou, Carl Mann, Dale Hawkins and James Burton, James Blood Ulmer, The Hi Rhythm Section, Otis Clay, The Remains, Howard Tate, Ray Sharpe, The Bo-Keys, Lil Greenwood, Deke Dickerson & the Eccofonics, Texas Johnny Brown, Little Willie Littlefield, Little Joe Washington, Alton Lott, Jack Earls, Johnny Powers, and Kenny and the Kasuals.

Scheduled for April 29 are Jerry McCain; Lazy Lester, James Burton, Wanda Jackson, Dan Penn and Bobby Emmons, Robert Parker, Lil Buck and The Top Cats featuring Stanley Buckwheat Dural, The New Orleans Revue (Eddie Bo, Jean Knight, Al "Carnival Time" Johnson, Tony Owens, Rockie Charles, Little Freddie King, Guitar Lightnin Lee, Skip Easterling, Earl Stanley, Joe Clay, Ernie Vincent, and Jay Chevalier), Roy Loney and Cyril Jordan of the Flamin Groovies backed by The A-Bones, Deke Dickerson & the Eccofonics, Question Mark and The Mysterians, Jivin' Gene, L.C. Ulmer, Little Willie Littlefield, Roddy Jackson, Long John Hunter, Wiley and The Checkmates, and Bobby Patterson.

A few notes on some of Stomp performers. While not well known today, Little Willie Littlefield's jump blues piano was rocking the charts six decades ago. His "K.C. Lovin'" was the original recording that was also a hit for Wilbert Harrison as "Kansas City." He has been living in Europe for decades so this is a rare US appearance.

Little Joe Washington and Texas Johnny Brown will bring their very contrasting Houston guitar style to the stage on Tuesday night, while Long John Hunter will

do his best to shake the rafters on Wednesday. The New Orleans Revue on Wednesday will certainly be a trip to see. And some of us were in high school when Question Mark and The Mysterians had their hit "96 Tears."

Also on April 27, 28 & 29, 2009, the Second Annual Ponderosa Stomp Music Conference takes place at the Louisiana State Museum at the Cabildo, New Orleans from 11:00AM to 5:00PM. The Conference allows intimate conversations with musicians, historians and music biz heavies take you behind the scenes of roots music's secret history.

The Ponderosa Stomp Foundation's Music History Conference is not your average day at school. Last year, Smokey Johnson and Bob French had dueling memories about who pawned whose bass drum, Harold Battiste and other founding members of AFO Records remembered the visionary label's earliest days, and fans gathered at the feet of J&M Studio's legendary Cosimo Matassa (literally – all the chairs were taken.)

Because of last year's success, this year a third full day has been added to the conference, as well as several film screenings.

Returning as panel moderators this year will be Peter Guralnick ("Sweet Soul Music", "Dream Boogie") John Broven ("Rhythm & Blues In New Orleans"), Nick Spitzer ("American Routes" radio) and Holly George-Warren ("Public Cowboy No. 1"), joined by first-time participants like Robert Gordon ("Respect Yourself: The Stax Records Story" film) and Miriam Linna (Norton Records) among others.

They'll be speaking with some amazing subjects including Cowboy Jack Clement, Wanda Jackson, Cosimo Matassa, Joe Bihari, Wardell Quezergue, Dennis Coffey, Question Mark, Gayle Dean Wardlow, Dan Penn, James Blood Ulmer and many others.

Those attending the Stomp Music Conference are asked to make a suggested donation of \$20 when they arrive. The Donation will get attendees entry to the Louisiana Music Exhibit (at the Cabildo; on display from April 27th until early August 2009) which the Ponderosa Stomp worked to curate with The Louisiana State Museum and The Rock n' Roll Hall of Fame and Museum

For more information on the stomp, the conference and the Ponderosa Stomp Foundation, visit <http://www.ponderosastomp.com>.

**jazz
& blues**

From the Editor:

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

—Bill Wahl

The Biggest Straight-Ahead Jazz Cruise Just Got Better

ST. LOUIS – Jazz Cruises has announced that, for the 9th consecutive year, they have assembled what they have dubbed 'the most celebrated collection of straight-ahead jazz musicians from around the globe' to set sail with a worldwide audience of jazz loving guests. According to Jazz Cruises, there is no festival, concert or event that offers so many internationally acclaimed straight-ahead jazz musicians in a single location for a day or a weekend, let alone for an entire week at sea. This cruise will be fueled by passion – passion about jazz, passion about life and passion about enjoying time at sea with a full ship of nearly 2,000 fellow straight-ahead jazz aficionados.

"Every year our goal is to produce experiences that lead to life-long memories and friendships for our guests and performers," said Michael Lazaroff, Executive Director of Jazz Cruises. "We have worked for years to produce the most guest-friendly music experiences at sea. It starts with a fantastic lineup and this year's lineup is our very best. Then we make sure that we present the music in the best way possible. Our sound systems, production levels and venues are simply amazing. Finally, we are always looking for that special treat...something new and exciting for our guests, many of whom have sailed with us for years. This year we have assembled the most amazing all star big band ever. These musicians and the leaders are tops in their fields and have been brought together just to honor our founder, and my mother, Anita Berry on The Jazz Cruise 2009."

Unlike traditional concerts, these cruises allow guests a rare and unheard of opportunity. Performers do not walk on stage, perform a set and disappear; there is genuine involvement with the artists, from late-night jam sessions, dining together, casual conversation, autograph sessions, and of course, the performances. And there will be no shortage of jazz on this cruise as nearly 100 musicians are scheduled to perform for the ninth year, and a very special occasion.

Jazz Cruises would have never set sail without the vision, determination and energy of Anita Berry, the company's founder. With more than 30 years in the travel industry, she has cultivated connections with the world's foremost musicians and made thousands of friends while bringing jazz to the high seas. This year, Jazz Cruises has added more legendary musicians than ever before and, as Michael Lazaroff said, they have assembled the ultimate all star big band to celebrate her 80th birthday. Anita Berry's Birthday Big Band will be comprised of the finest musicians in their fields and will led by Ken Peplowski, The Four Freshmen, Freddie Cole, Anne Hampton Callaway and the legendary Johnny Mandell.

"I have been privileged to meet and get to know so many special musicians, guests and friends while orchestrating these one-of-a-kind cruise experiences," said Anita Berry, founder of Jazz Cruises. "It is wonderful to set foot on deck and see so many friends that

have traveled with us for years and the excitement in the eyes of first time guests as they ready themselves for the experience of a lifetime.

The Jazz Cruise will depart from Ft. Lauderdale, Florida aboard the Holland America m/s Westerdam, and will sail from November 8-15, 2009. Ports-of-call include Grand Turk, St. Thomas, St. Barths and the private island of Half Moon Cay. For more information on The Jazz Cruise, please visit us at www.thejazzcruise.com.

Additional upcoming jazz cruises:

The Smooth Jazz Cruise, hosted by Dave Koz and featuring Wayman Tisdale January 17-24, 2010

This cruise is a definitive moment in smooth jazz with the artistic talents of: Jonathan Butler, Jeff Golub, Jake Shimabajuro, Dave Koz, Wayman Tisdale, Brian Simpson, Ledisi, Alonzo Bodden, Rick Braun, Stanley Jordan, Keiko Matsui and many more.

The Smooth Jazz Cruise leaves Fort Lauderdale, Florida aboard the Holland America m/s Westerdam and will visit ports-of-call in Ocho Rios, Grand Cayman, Cozumel and Half Moon Cay.

For cruise reservations or more information on our cruises, please call 1-888-852-9987, or visit us at www.jazzcruisesllc.com.

MyMusicSite.com Launches to Thousands of Independent Musicians and Talent

NEW YORK NY – MyMusicSite.com (www.mymusicsite.com), an interactive Web site that acts as a medium for music talent to independently promote and sell their own music, songs, albums, production tracks, ringtones and more without the restricting chains of a traditional record label, officially launched today with the company's phase II enhancements, and the site now has over 5,000 members. MyMusicSite.com is one of the only nontraditional vehicles that independent artists have to be in charge of their own destiny.

"MyMusicSite.com is the best avenue for independent artists to showcase their talent, promote their music, find producers and mixes, and make a profit," said MyMusicSite.com president Brad Turk. "Independent music has a real growing fan base thanks to satellite radio and stores like Starbucks, that push independent artists, and our site is an avenue for fans of independent talent to find new and emerging music."

Some of the new enhancements being rolled out now include Fan Mail and Enable Alerts. Fan mail allows artists to collect and manage email addresses from their fans in order to stay in touch and keep fans posted on their activities (shows, album releases, etc.). Enable Alerts now gives artists the option of selecting notification emails to stay abreast of any activity that occurs on their personal MyMusicSite.com profile page. These email alerts can notify members when someone has added them as a friend, when the member has made a song or album sale, when there is a new comment on their page and when someone has subscribed to their "FAN MAIL".

Designed to act as the "Facebook" for music fans, MyMusicSite.com places the success of each artist in their own hands. Each member is given their own individual URL, the ability to create their own customized site, promotional tools to allow them to promote their music as well as the ability to load songs, albums or music tracks for instant sales via downloads and ringtones. This platform gives the artist the ability to reach out to their friends, family and fans and, with the click of a mouse, become their own record label. Users can easily sign-up and upload their information, pictures and music in just a few minutes via the homepage. Artists are encouraged to promote their site, such as successful MyMusicSite.com artist Solomon has, (<http://www.mymusicsite.com/solomon>), who, without a major record deal, has had his music played primetime on many radio stations including New York's Hot 97.1 (WQHT) and recently had a song featured on the soundtrack of the Golden Globe nominated movie, The Wrestler.

"With MyMusicSite.com every artist can have a piece of the music industry," Turk explained. "Now it isn't up to a bunch of big shots to find a handful of artists each year to promote and churn hits. With MyMusicSite.com, people all over the world, who produce all types of music from R&B to hip-hop to rock, can make a living or even become a super star by taking it into their own hands to promote themselves and their products."

MyMusicSite.com also contains features such as

top downloaded songs, top downloaded ringtones, song ratings, artist features, media player and a song/video widget creator. The site also enables members to create instant links that they can place on any personal websites they have (facebook, myspace, etc.) in order for people to Link back to their MyMusicSite.com page to purchase music. Price of content is determined by each artist and setting up a personal profile page is free. The site is also free to users who want to browse or buy music. Interested listeners and artists can tune in at www.mymusicsite.com.

ABOUT MyMusicSite.com: MyMusicSite.com is an online music community to help independent artists sell and promote their own music. Artists can sell individual songs, albums or even have their fans, friends and family be able to instantly create ringtones for their original music. MyMusicSite.com also offers you the ability to shop for independent music and discover new and hidden talent. Be the first to hear the hottest songs that can be tomorrow's mega hit songs. For more information, visit <http://www.MyMusicSite.com>.

San Diego's Adams Avenue Roots & Folk Festival Set For April 25, 26

SAN DIEGO, CA – The 36th annual Adams Avenue Roots & Folk Festival will take place on Saturday, April 25, 10:00 am to 8:00 pm, and Sunday, April 26, 10:00 am to 6:00 pm, on Adams Avenue, located in the Normal Heights community of San Diego. The festival is free and open to all-ages.

This year's Adams Avenue Roots & Folk Festival will include more than 40 artists performing on six stages. Music aficionados will enjoy a variety of music, including blues, folk, bluegrass, Cajun, and swing. In addition to the amazing music, there will be two beer gardens and more than 200 food, arts and craft vendors selling their specialties throughout the festival venue.

The Adams Avenue Roots & Folk Festival is hosted by the Adams Avenue Business Association, a non-profit organization, whose mission is to promote and increase commercial activity within the Adams Avenue Business District.

For further information, please call (619) 282-7329, or visit on the web at: www.AdamsAveOnline.com

5th Annual MusiCares MAP Fund Benefit Concert

Ivan Neville Among Those Performing

SANTA MONICA, CA — The fifth annual MusiCares MAP Fund benefit concert will honor multi-GRAMMY-winning Red Hot Chili Peppers co-founder and lead singer Anthony Kiedis, and it will take place for the first time at Club Nokia in Los Angeles on Friday, May 8, 2009. Kiedis will be honored with the Stevie Ray Vaughan Award for his dedication and support of the MusiCares MAP Fund and for his commitment to helping other addicts with the addiction and recovery process. All proceeds will benefit the MusiCares MAP Fund,

PAGE SIX

which provides members of the music community access to addiction recovery treatment regardless of their financial situation.

Hosted by Greg Behrendt, comedian and author of *He's Just Not That Into You*, the evening will feature a special performance by Kiedis along with Red Hot Chili Peppers bandmates Flea and Chad Smith, as well as performances by Thelonious Monster vocalist and "Celebrity Rehab" participant Bob Forrest with his son Elijah Forrest, musician/producer Josh Klinghoffer, the Mars Volta, the Neville Brothers' Ivan Neville, and Iggy Pop. DJ AM will perform live during dinner. Additional artists will be announced shortly.

"Addiction exists in all communities and across all socioeconomic lines, but too often the challenges of making a life in music can lead people down the heart-breaking path of dependence," said Neil Portnow, President/CEO of The Recording Academy and MusiCares. "When circumstances such as the economy and shifts in our industry come into play, the need for our services can become greater than ever. MusiCares exists to offer a beacon of hope and critical resources for members of the music community who are struggling with addiction. Anthony is a strong supporter of our cause and this is a perfect opportunity to recognize and honor his commitment."

"I've seen firsthand the physical and emotional toll addiction takes on people — not just myself, but so many other artists and friends as well," said Kiedis. "The pain of addiction is leveled only by the promise of sobriety and the MusiCares MAP Fund provides access to the kind of resources that can help people genuinely change their lives. I'm proud to be honored and help raise funds for this critical work."

This special dinner and concert offers Living Room Sets that seat 10 for \$12,500, Individual Floor Seats for \$1,250 per person, and Preferred Balcony Seats for \$100. Contact Wynnie Wynn at 310.392.3777 or wynniew@grammy.com for tickets and information. General admission balcony tickets are available for \$50 each through Ticketmaster at www.ticketmaster.com. Out of respect for the clients the MusiCares MAP Fund serves, the event will be alcohol-free.

This year's MusiCares MAP Fund benefit is chaired by Cliff Burnstein, MusiCares Board President John Branca, Todd Ficeto, Peter Mensch, and Mary Pattiz. This event is made possible with the generous support of Goldenvoice, Jackson Limousine Service, Swing House, and Ticketmaster.

MusiCares ensures that music people have a place to turn in times of financial, medical and personal need by providing programs and services including emergency financial assistance, educational workshops, and flu shots, hearing tests and medical/dental screenings. The MusiCares MAP Fund allows access to addiction recovery treatment and sober living resources for members of the music community regardless of their financial circumstances, and Safe Harbor Rooms, weekly addiction support groups and the MusiCares Sober Touring Network provide ongoing recovery support.

Established in 1989 by The Recording Academy, MusiCares provides a safety net of critical assistance

for music people in times of need. MusiCares' services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community. For more information, please visit www.musicares.com.

As a result of acquiring MAP in September 2004, MusiCares developed the MusiCares MAP Fund as a pool of resources set aside specifically to address addiction recovery and sober living needs. Named for the Musicians' Assistance Program, the MusiCares MAP Fund represents the joint goal of MAP and MusiCares to provide members of the music community access to addiction recovery treatment regardless of their financial circumstances.

Virtual-Vancouver.com Helps Artists Grow Online, in Real-Time

Virtual World Merges Networking, Marketing, Business and Fun for Musicians, Artists and Art Lovers

VANCOUVER, BC – The internet is teeming with promotional potential for artists of all shapes and sizes. Uthervers's Virtual-Vancouver is a unique piece of that potential, presenting a real-time, 3D venue for artists to connect with other artists, art-lovers and industry contacts through showcases, galleries, live concerts and other events. Since 2007, the massively multi-user online reality (MMOR) has brought a new aspect to online music promotion and has begun driving new initiatives in visual art exposure and networking.

"Virtual-Vancouver is visually entertaining, truly interactive and profoundly collaborative – all in a real-time environment," said Brian Shuster, founder and CEO of Uthervers, Inc. "The venue presents visual capabilities for engaging art lovers beyond the usual scope of the internet's promotional power."

Modeled after the city of Vancouver, Virtual-Vancouver is the internet's most sophisticated and advanced adult virtual reality universe. Members, represented by customizable avatars, take part in social activities revolving around music, live concerts, art galleries and shows, nightlife, dating, movies and an array of other platforms for personal interaction. Classes and meeting rooms are available for educational and business-oriented interaction. Members can also buy virtual real estate to set up 3D storefronts for their businesses.

Virtual-Vancouver recently hosted an artist showcase for painters, sculptors, photographers and jewelry designers to display their work to more than 2.5 million registered members, network with other artists and industry professionals, and sell work in a sealed-bid auction.

Virtual-Vancouver also partnered with Vancouver's New Music West festival this past summer to host the world's largest online music event, successfully showcasing more than 100 real-time live performances.

Shuster mentioned, "With Virtual-Vancouver, we're realizing new plateaus in business and social interac-

tion. We believe we're part of the online evolution of artistic promotion."

For more information on Virtual-Vancouver, please visit: www.Virtual-Vancouver.com.

BLUES WATCH

BY MARK SMITH

New Release Blues... Ah, the sweet smell of Spring is creeping into the air. Here are some additions to your Spring Break soundtrack... **Seth Walker-** *Leap of Faith*; **Western Bell-** *Kelly Joe Phelps*; **B.B. King-** *Live at the BBC*; **Little Walter-** *The Complete Chess Masters*; **Theodis Ealey-** *Live*; **Clarence Bucaro-** *'Til Spring*; **Ernie and the Automatics-** *Low Expectations*; **Various Artists-** *Apollo Saturday Night*; **Eric Sardinas-** *Eric Sardinas and Big Motor*; **Aynsley Dunbar-** *Mutiny*; **John Lee Hooker-** *50 Years: John Lee Hooker Anthology*; **Lightnin' Hopkins-** *Blues from Dowling Street*; **Black Joe Lewis-** *Black Joe Lewis and the Honeybears*; **John Campbell-** *Hook, Slide & Sinker*; **Mary Flower-** *Bridges*; **Eric Gales-** *Layin' Down the Blues*; **Too Slim and the Taildraggers-** *Free Your Mind*; **Ray LaMontagne-** *Trouble*; **Billy Flynn-** *Blues Drive*; **Snowy White's Blues Agency-** *Twice as Addictive*; **Tuts Washington-** *New Orleans Piano Professor*; **Peter Green-** *Time Traders*; **Vargas Blues Band-** *Mojo Protection*; **Buddy Whittington-** *Buddy Whittington*; **Christine Santelli-** *Any Better Time*; **Louisiana Red & Little Victor's Juke Joint-** *Back to the Black Bayou*; **Omar Kent Dykes-** *Big Town Playboy*; **Mark Hummel-** *Mark Hummel's Chicago Blues Party*; **Mike Sanchez-** *You Better Dig It!*; **Rick Estrin-** *On the Harp Side*; **Sunny & Her Joy Boys-** *Introducing Sunny & Her Joy Boys ... Festival blues...*

Another sign of Spring is the announcement of various blues festivals. Here are a few early season entries: **April 3-5: George's Music Spring the Blues-** Jacksonville Beach, FL, www.springingtheblues.com; **April 4: Maple City Blues Fest,** LaPorte, IN. www.myspace.com/elwoodsplintersbluesband.com. **April 19- 26: Baton Rouge Blues Week,** Baton Rouge, LA, www.louisianamusic.com. **May 1-3: Beale Street Music Festival,** Memphis, TN. www.memphisinmay.org. **May 7: Blues Music Awards,** Memphis, TN. www.blues.org. A little later on but part of every mid-west blues fan's summer schedule: **June 12-14: Chicago Blues Festival,** Chicago, IL. www.chicagobluesfestival.us. **July 9-11: Kalamazoo blues Festival,** Kalamazoo, MI www.kvba.org. **August 7-8: Cowpie Blues Festival,** Alaska, MI. www.cowpiebluesfestival.com. That's it for this month. See ya!

jazz-blues.com

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

KIDS DON'T GET ENOUGH

ART THESE DAYS. So you can see why some of them might accidentally confuse a jazz legend named Duke with royalty named duke. But it's finally time to set the record straight.

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



A piano player. A composer. An orchestra leader.
Duke Ellington reigned over a land called Jazz.

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

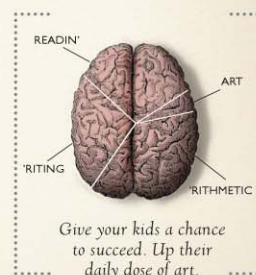


Royal dukes are squaresville.
They have no rhythm.
And they wear crowns.

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

really transform lives.

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



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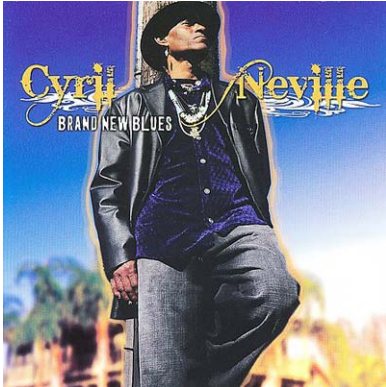


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CYRIL NEVILLE
Brand New Blues
M.C. RECORDS

The youngest member of the Neville Brothers, Cyril Neville, like his brothers has long engaged in a variety of projects, including exploring reggae and other world musics and revisiting some Crescent City classics along with adding his voice and conscience to the Neville Brothers. M.C. Records is bringing out his latest disc, "Brand New Blues," which has a most definite blues focus.

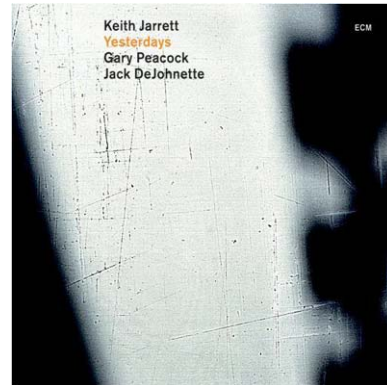
Producer Brian J. plays most of the music here but most tracks are supplemented by such artists as older brother Art, his nephews Ivan and Ian, guitarist Tab Benoit, harmonica whiz Johnny Sansone and washboard from Waylon Thibodeaux. There are some originals, but also some intriguing covers like Jimmy Reed's "I Found Joy," that opens the album with its simple groove (Art Neville's cheesy organ fits in so well) with a vocal that suggests a hint of Taj Mahal. It is followed by the title track, where Cyril sings about having all types of blues, from the hole in shoes to broken hearted blues, but when he thought he had seen it all, she walked into his life with the brand new blues, spending his money as if no tomorrow. Ivan Neville is on Hammond B3 here and Tab Benoit adds guitar fills and a solo. "Shake Your Gumbo" is a funky, dance-oriented number with Cyril encouraging his woman to shake her gumbo all night long.

Art Neville returns on organ for Cyril's marvelous treatment of "I'll Take Care of You." He can really lay down a blues ballad. "Cream Them Beans," with washboard and Johnny Sansone's harp, is a lively ditty with a hot Creole groove. "Cheatin and Lyin" has a sparse percussion heavy backing as Cyril wonders how some people sleep at night "as something so wrong can be seen as right" with "cheating and lying from the White House on down." "Mean Boss Groove," with Ivan on organ and Tab on guitar, has a protest lyric about a bad boss and credit card bills piling up with a haunting accompaniment evocative of some of John

Lee Hooker's brooding slow blues. "Blue Blue Water," another lesser-known Jimmy Reed number, has Sansone returning on harp, Brian J on acoustic guitar and Andy Cotton adding bass for an unplugged performance.

The album closes with a highly expressive, blues-infused rendition of Bob Marley's "Slave Driver." Many of Cyril Neville's recordings have had limited distribution. Hopefully, M.C. Records will be able to get his music out to wider circulation as he has a voice that deserves to be heard on its own.

Ron Weinstock



KEITH JARRETT
Yesterdays
ECM

One of today's best piano trios is led by Keith Jarrett with bassist Gary Peacock and drummer Jack DeJohnette. On their fourth album culled from touring in 2001 comes this nine-tune disc of standards, extracted from a live-recorded Tokyo Metropolitan Hall performance.

The veteran trio buffs up Horace Silver's "Strollin'," the Rodgers/Hart gem "You Took Advantage of Me," Victor Young's "Stella By Starlight," Charlie Parker's "Scrapple From the Apple," the Carl Fischer/Bill Carey warhorse "You've Changed," and others by Harold Arlen and Jerome Kern. One of their best tracks is the brisk reinvention of the Dizzy Gillespie/Charlie Parker bopper "Shaw'nuff."

This team has been together for 25 years and that familiarity is evident in their resourceful, interactive performances. A glossy 16-page liner booklet with black & white session photos by Patrick Hinely adds value to the package.

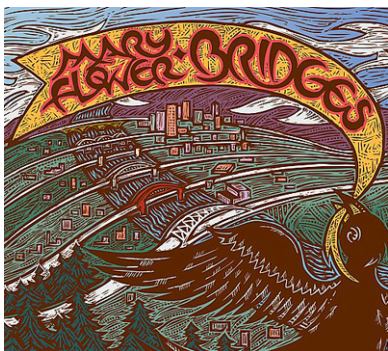
Nancy Ann Lee

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MARY FLOWER

Bridges YELLOW DOG

Mary Flower is one of the unsung heroines of traditionally oriented blues and roots music. She is one of the finest fingerstyle guitarists alive and Yellow Dog records has just issued her new release, "Bridges," her first new album since her acclaimed "Bywater Dance." She has recently relocated to Portland, Oregon after spending decades around Denver, and on this new disc collaborates with a variety of Portland artists including transplanted New Orleans saxophonist Reggie Houston, guitarist and banjoist Tony Furtado, keyboard players Janice Scroggins and Matt Potts, her son Jesse Withers on bass and bluegrass legend Tim O'Brien on mandolin and fiddle.

The program for this CD includes obscure gems from the songbooks of 1920s and '30s America to complement her own rootsy compositions, enabling Flower to explore and illuminate the complex relationships between Piedmont blues, ragtime, jazz, and old-time gospel music. With varying instrumentation, the tenor of the songs range from traditional Piedmont style blues to more contemporary folk-blues oriented roots.

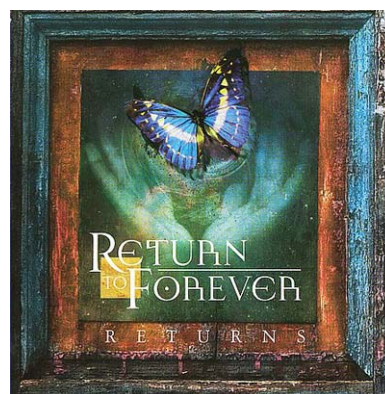
The opening "Rhythm of the Road" has a folky air as she delivers a world-weary vocal about her travels down the road as Furtado complements her fingerstyle lead with his banjo and slide guitar fills. It is followed by "There Ain't No Sweet Man Worth the Salt of My Tears," a delightful number new to these ears with a jaunty backing and nice piano solo from Janice Scroggins. A reflective treatment of Bessie Smith's "Backwater Blues" follows with Scroggins' spare piano supporting Flower's melancholy vocal. "When I Get Home I'm Gonna Be Satisfied" is a gospel number handled at an easy tempo and featuring some adept lap slide guitar from Ms. Flower. The original instrumental, "Columbia River Rag," is one example of her marvelous fingerstyle work in the Piedmont tradition.

A highpoint during her rendition of Emmett Miller's "The Ghost of the St. Louis Blues" is the interplay of the laughing clarinet from Doug Bundy and Reggie Houston's soprano sax. "A medley of "On Revival Day" with "There's Gonna Be a Devil to Pay" is a delightful performance with Scroggins' buoyant piano complementing Flower's spirited playing and vocal. "Portland Town" evokes some classic Piedmont blues, but this fresh original Flower co-wrote has a nice lilting rhythm with an interesting accordion accompaniment. Another stunning fingerstyle instrumental, "Daughter of Contortion," is followed by a strong rendition of "Big Bill Blues," a Big Bill Broonzy recording.

Next is a fine small group rendition of Thomas Henry Lodge's 1909 composition "Temptation Rag," that has lovely interplay by Flower with Robin Kessinger on flatpicked guitar before Spud Siegel kicks in on mandolin and takes the tempo up a notch. Tim O'Brien adds his fiddle to "Up a Lazy River," which comes off as a nod to Eddie Lang and Joe Venuti before Flower adds a nice vocal. With O'Brien on mandolin and Courtney Von Drehle on accordion, she concludes this delightful recording with a lovely original "Blue Waltz."

"Bridges" is yet another enchanting recording by a marvelous acoustic blues artist, *sure to please her fans and introduce her to others*. This should be available at Amazon, cdbaby.com, iTunes or better stores. You can also order this from Mary's website, www.maryflower.com.

Ron Weinstock



RETURN TO FOREVER

Returns EAGLE RECORDS

If there are some around who find classic fusion a bit quaint or *passé* in the 21st century, this double-disc "live" 2008 set by one of the genre's most potent outfits will give them pause. Messrs Corea, DiMeola, Clarke and White lay down a pair of sets of RTF favorites infused with energy and freshness that defies any notion of a "dated" sound.

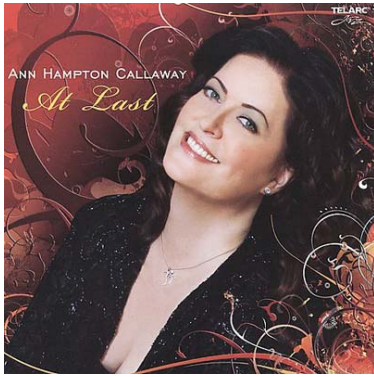
The two discs generally divide between the band's electric and acoustic incarnations- the first one highlighted by high-voltage run-throughs of "Hymn of the Seventh Galaxy", "Vulcan Worlds" and "No Mystery"; the second centered around material from their 1976 release, *Romantic Warrior*. The consistent mix of intelligence and intuition, whether romping at breakneck speed or in delicate, introspective moments, that was an RTF trademark is in evidence at all times. Highlights include a splendid Corea/DiMeola duet version of "Spain", a Lenny White solo seasoned with a dash of "old school" swing, and a nod to the original RTF lineup w/Airto & Flora, "500 Miles High".

While longtime fans should delight in these sounds it won't be mere nostalgia- this music is hot right now.

Duane Verh

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ANN HAMPTON CALLAWAY

At Last
TELARC

Vocalist Ann Hampton Callaway delivers an exciting 11-tune session ("love songs for grown-ups") with musical director Ted Rosenthal (piano), Jay Leonhart (bass), and Victor Lewis (drums), along with special guests: guitarist Rodney Jones, violinist Mads Tolling, tenor saxophonist Teodross Avery, flugelhornist Marvin Stamm, trombonist Wycliff Gordon, and percussionist Emedin Rivera.

Callaway's mature, bendable vocals, smart scatting and swingability can inject each tune with special flavor. She truly dwells in a tune, so expressively delivering lyrics that you may feel you're hearing some well-worn standards for the first time. A testament to her versatility, Callaway also arranged most of the tunes and contributes a lovely Latinate original, "Finding Beauty," which also features Jones and Rivera. Callaway's version of "Comes Love" is a seductive, pulsing tour-de-force enhanced by Gordon's muted 'bone solo in a raspy swinging New Orleans style. Her full-throttle approach on the bluesy gem "At Last" (delivered with the intro) is matched by Avery's soulful solo and comping. Other tunes include "Lazy Afternoon," "Over the Rainbow," "Spain, and more.

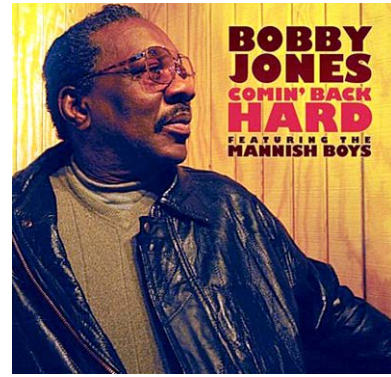
Singer-songwriter Callaway has an impressive bio. She's best known for starring in the hit Broadway musical *Swing!*, and for composing and singing the theme for the TV series, *The Nanny*. This is her second recording for Telarc, a followup to her 2006 release, *Blues In the Night*. She's sung with over 25 of the top U.S. orchestras and big bands, appeared on numerous TV shows and toured internationally.

This is a benchmark vocal recording. Callaway and crew build each tune into a masterpiece that you'll want to hear again and again. There isn't a dull track in the bunch.

Nancy Ann Lee

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BOBBY JONES

Comin' Back Hard
DELTA GROOVE

Those who enjoyed the Mannish Boys' recording, "Big Plans," were introduced to Bobby Jones, a soulful blues singer who cut his musical teeth in Chicago with such bands as the Aces and even made it to the studio as part of Chicago Blues Union. In the 80s he returned to singing, establishing himself on the Southern Soul-Blues Circuit. As Johnny Dyer has eased down his career, Jones has become a prominent part of the group, and Delta Groove has just issued his first CD, "Comin' Back Hard," which features the Mannish Boys with some guests like Junior Watson, Lynwood Slim and Fred Kaplan.

There is a nice grouping of songs here that range from

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"She's the One," a Hank Ballard rocker, Ike Turner's "Get It Over Baby," Willie Dixon's "Two Headed Woman," Junior Parker's "Mystery Train," Mel London's "Cry For Me Baby" and Tom Leavey's "Come On Out of the Rain." Jones reminds me of Billy Gayles, the drummer and shouter of Ike Turner's pre-Tina Kings of Rhythm, and his slightly raspy shouting is quite effective on "Get It Over Baby," on which Junior Watson evokes Ike Turner's explosive style on the original.

Then there is "Cry For Me Baby," on which Kirk Fletcher and Franck "Paris Slim" Goldwasser take rocking solos, although Elmore James' original and Carey Bell's remake perhaps overshadow this. Leavey's "Come In Out of the rain" has a strong lyric to go with his vocal. This writer is familiar with "Three Handed Woman," from a Louis Jordan recording which took it as a jump blues while here it is a Chicago-styled rocker with Lynwood Slim taking the harp solo plus more hot guitar from Junior Watson. Finis Tasby opens the singing on "Mystery Train," followed by Jones before Randy Chortkoff takes the harp solo. It is interesting to contrast Tasby's more reserved, smoky vocals and Jones' more extroverted style.

As is to be expected, The Mannish Boys provide strong idiomatic playing behind Jones' soulful shouting, on an overdue debut album that should appeal to many.

Ron Weinstock

MIKE MARSHALL, ALEX HARGREAVES, PAUL KOWERT

Mike Marshall's Big Trio
ADVENTURE MUSIC AMERICA

Veteran musician Mike Marshall (mandolin mandocello, guitar) leads an acoustic string trio with two younger players—violinist Alex Hargreaves and bassist Paul Kowert ("old souls," according to Marshall).

Studio recorded and team-arranged, all but the intro to one of the tunes are originals by Marshall and encompass a variety of styles from Bluegrass to Baroque. Building on the intro to "Three Dragons" (by a Swedish group), the Big Trio delivers an ear-enticing 7:25-minute interpretation featuring nicely blended segments, time switches and spotlighted solo moments. Other tunes range from around 3 minutes to slightly over 6 minutes.

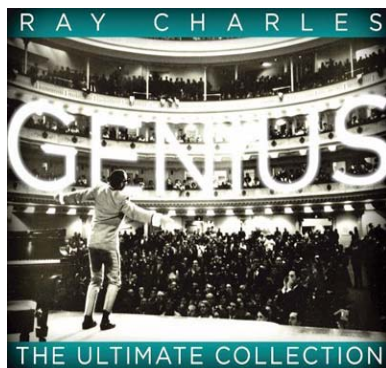
Marshall has racked up 30 years of performing and recording. His team delivers an accomplished, diverse nine-tune set which adds nicely to his existing discography, including eight titles on Adventure Music. Check cdbaby.com for listening tracks and see if you don't agree that this project aims to satisfy fans of improvised strings music.

Nancy Ann Lee

RAY CHARLES

Ray Charles — Genius: the Ultimate Collection CONCORD

Concord Records recently entered into an exclusive agreement with the Ray Charles Foundation to develop the late artist's post-1960 catalog. The first installment is "Ray Charles — Genius: the Ultimate Collection." This disc which spans his recordings from his Atlantic days through the remainder of his career includes a number of his greatest hits, including "Hit the Road Jack," "What'd I Say, Part



1," "Busted," "I Can't Stop Loving You," "Sticks and Stones," "Drown in My Own Tears," "Georgia On My Mind," "You Are My Sunshine," "Let's Go Get Stoned," "You Don't Know Me," "Crying Time," "Yesterday" and "America the Beautiful," among the 21 recordings included here.

This will help Concord launch the release of the Genius' ABC-Paramount and Tangerine label recordings, many for digital reissue for the first time. The music here transcends genres and represents some of the finest moments by any performer of American vernacular music. Included are liner notes from veteran jazz writer Don Heckman.

The music here belongs in any well-rounded music collection.

Ron Weinstock

MARCUS ROBERTS TRIO New Orleans Meets Harlem, Vol. 1 J-MASTER MUSIC

Marcus Roberts came to public prominence during his tenure a quarter century ago with Wynton Marsalis and subsequently established a reputation as one of the most technically gifted, as well as most distinctive, pianists. Perhaps because many of his recordings have been homages to the jazz tradition, he has not been accorded his dues, despite his originality in which he addresses the jazz repertoire. He is not simply a jazz traditionalist who simply revisits old recordings as evident on the performances by Roberts and his excellent trio on this new disc.

The Marcus Roberts Trio was founded in 1993 when Roberts began to study the lineage of great jazz trios, including those of Nat Cole, Oscar Peterson, Errol Garner and Ahmad Jamal. Drummer Jason Marsalis, youngest brother of Wynton, joined in 1994, and bassist Roland Guerin, who had been playing with Wynton's father Ellis, joined in 1995. Marcus Roberts' website states it succinctly, "The Marcus Roberts Trio has truly created its own sound and style. Although the piano has traditionally been the central focus of great jazz trios, Roberts prefers to have all musicians in the group share equally in shaping the direction of the music through changing its tempo, mood, texture, or form by using a system of musical cues." Listening to them work off each other is like watching the Harlem Globetrotters playing off each other warming up before a game. It's magic in its own way.

On "New Orleans Meets Harlem, Vol. 1" they are far from traditionalists in dealing with classic material. They bring a completely new vision to compositions by Jelly Roll Morton, Scott Joplin, Fats Waller, Duke Ellington and Thelonious Monk that they perform here. This writer remembers when he heard the pianoless trio Air do an album of Scott Joplin tunes thirty odd years ago. Listening to the performances here, the reworking of some of these compositions is perhaps even more radical in that this is a piano trio. Clearly, Marcus Roberts and his trio bring freshness and vitality to the repertoire here.

Jelly Roll Morton's first official composition, "New Or-

leans Blues,” opens things up with call and response by Roberts and Guerin in stating the theme, before the trio hits a relaxed groove with short solos from the rhythm duo before Roberts himself takes a solo; then the full trio gets back with a tinge of second line rhythm as Roberts takes things out a bit more forcefully than his ruminative playing earlier. The first of three Fats Waller compositions performed here, “Jitterbug Waltz,” benefits by the light rhythmic pulse as well as Roberts’ own relaxed, wistful playing. Jason Marsalis introduces the rendition of Scott Joplin’s “The Entertainer,” with his syncopated rhythms derived from Joplin’s well known melody, but Roberts’ handling of the piano only hints at the ragtime roots with his playful shifting of tempos as well and his development of motifs in the Joplin composition. Jelly Roll’s Morton’s “Jungle Blues” is transformed from the brilliant early small group masterpiece into a rollicking instrumental that again takes inspiration from Morton’s tune, but uses that as a launching point of the performance.

More fresh air comes with the trio’s rendition of Duke Ellington’s “Black & Tan Fantasy,” while the playful rendition of Fats Waller’s “Ain’t Misbehavin’” opens with Roberts’ take on the stride style with Marsalis contributing some nice brush work, and Guerin displays his gift for slap bass on “Honey-suckle Rose.” “In Walked Bud” is one of the two Thelonious Monk compositions on which Guerin gets to state the theme with Marsalis also taking a short solo, while Roberts playfully suggests Monk with his spare accompaniments behind his rhythm player, and his spare, angular playing is Monkish in spirit.

The album closes with the only original “Searching For the Blues,” a four section composition that is part of a larger suite, opening with an up-tempo rollicking blues, followed by a feverish section that then segues into a more contemplative section anchored by Guerin’s ostinato groove and a Caribbean rhythm before the final section.

The Volume 1 in the title suggests that there will be further albums that allow for further explorations in the classic jazz songbook. This makes for some exhilarating and compelling listening.

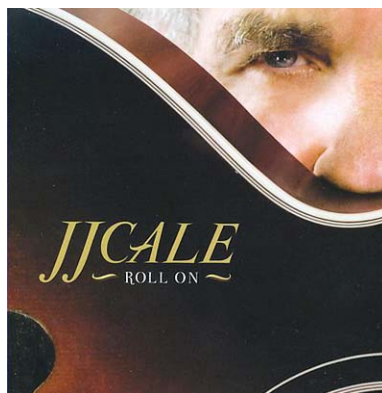
Ron Weinstock

J.J. CALE

Roll On ROUNDER

With his 70th birthday in the rear view mirror, a career that includes discs spanning back to 1971’s *Naturally*, and covers of his songs done by everyone from Clapton to Lynyrd Skynyrd and Bobby “Blue” Bland, J. J. Cale could be excused if he just rode his royalty checks into the sunset. Instead, he continues to pump out fine new material featuring his trademark razor-sharp guitar riffs, easy going vocals and well polished lyrics.

This time around he takes a lustful look at women either selling themselves or willing to fall prey to his charms on the rollicking *Cherry Street*, the sly, slinky *Down to Memphis* and the percussion fueled *Fonda-Lina* and reveals a bit of his inner grump on *Where the Sun Don’t Shine* where the object of his wrath is invited to “stick it.” *Former Me* finds Cale turning the tables as he flinches in surprise with the memory of who he used to be. *Strange Days* has a bluegrass groove of sorts while *Leaving in the Morning* is a low-key number that finds Cale channeling



Dylan circa *Blood on the Tracks*. *Old Friend* is an easy going, majestic mid-tempo number that could have come out of the late 60’s while the title track is a rocker featuring Eric Clapton that features some wonderfully intertwined guitar work from the two of them. And who says you can’t teach an old dog

new tricks: *Who Knew* features some of Cale’s most buoyant vocal work ever with a bit of scat heating things up.

Overall, another solid entry for this icon of American roots music.

Mark Smith

DOMINICK FARINACCI

Lovers, Tales & Dances KOCH ENTERTAINMENT

Making his U.S. recording debut, 25-year-old trumpeter Dominick Farinacci performs with an array of veteran jazz musicians on this romantic 11-tune set that features solos by tenor saxophonist Joe Lovano, vibist Joe Locke, and a rhythm section featuring pianist Kenny Barron, bassist James Genus and drummer Lewis Nash on some tunes.

Whether playing trumpet or flugelhorn, Farinacci’s approach is fluent, lyrical and warm-toned. His supporting musicians add significantly to the classy fare, which includes two Farinacci originals as well as diverse tunes by Ornette Coleman, Jacques Brel, Astor Piazzolla, Giacomo Puccini, Ivan Lins, Quincy Jones, and others.

Farinacci hails from Cleveland, Ohio and began playing trumpet at age 11 in sixth grade, yielding his yen to play drums (like his uncle) after he failed an audition. He joined a Cuyahoga Community College (Tri-C) Saturday music program where he learned more about performing in big bands and combos as well as improvisation and music theory.

After gigging with his own group, he began to work with older sidemen around town. At age 17, He performed at Tri-C Jazzfest, opening for Wynton Marsalis’ big band. Marsalis was impressed and invited him to perform as a special guest in a live PBS broadcast, *Live From Lincoln Center: A Tribute to Louis Armstrong*.

His career has steadily progressed. Before this USA release, he recorded six albums as leader on Japan’s M&I label in addition to recording with other leaders.

Farinacci’s USA debut shows he has much to offer, including excellent chops, an expansive repertoire and an ability to be expressively diverse.

Nancy Ann Lee



BROTHER TYRONE

Mindbender

GUITAR JOE'S HOUSE OF BLUES

This new album by Brother Tyrone was a genuine surprise. It is apparently the second disc by the New Orleans soul and blues vocalist. It's an old-fashioned album with live rhythm and horns including bassist Jack Cruz and the late Wilbert "Junkyard Dog" Arnold from Wolfman Washington's band, and some fine uncredited horns. Special note has to be given to producer Everette Eglin who also supplies the guitar on this session.

There is a nice mix of originals and covers of classic songs. Brother Tyrone for example lends his own voice to the Eddie Floyd's "I Never Found A Girl," as well as Toussaint McCall's classic ballad "Nothing Take the Place of You," but it's an original like "If You Ain't Cheating" on which he shines as well as "When It's Gone, It's Gone," a reflection on watching your stuff float away in a flood, while he is joined by Richard "Tricky Dick" Dickson's reference to classic soul as similarly floating away.

This sentiment is also found in "New Indian Blues," as he mixes in some Mardi Gras references with references of the classic blues and soul artists he grew up on with Eglin taking a nice solo against the steady rocking groove as he presses on singing these rhythm and blues. "Old Friend is a terrific performance of a George Jackson number that Spencer Wiggins recorded for Goldwax with a nice bluesy solo, and is followed by a nice down-in-the-alley rendition of Otis Spann's "Country Girl," on which Eglin plays some stinging slide guitar. The tempo picks up on "The Money's Gone," as Tyrone shouts out about finding his woman at the pawn shop but the money's gone, and "you keep standing by the corner and I will be gone before too long."

Johnnie Taylor's hit blues-ballad "Just Because" is nicely delivered, while "New Roll and Tumble" is a 21st Century reworking of Elmore James' Fire recording of this classic theme. The set closes with a neat reworking of The Valentino's "I Used to Love Her," that some may now as "It's All Over Now," with a driving funk groove.

This is a refreshingly vibrant disc of soul and blues that is available from the Louisiana Music Factory, iTunes, cdbaby, Amazon and other sources. **Ron Weinstock**

DANIEL SADOWNICK

There Will Be A Day
IN TIME RECORDS

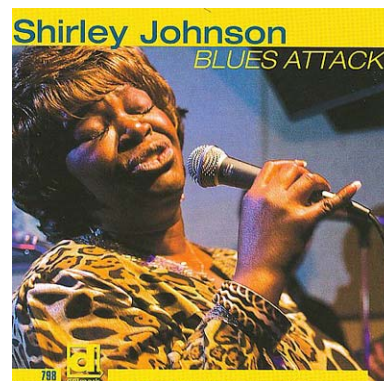
Percussionist Daniel Sadownick makes his solo recording debut with an eclectic nine-track set of modern Latin flavored tunes and straight-ahead jazz numbers.

Featuring Sadownick with an eight-musician team, the tunes embrace all his influences from the Art Ensemble of Chicago to Joe Zawinul to Cannonball Adderley and Frank Zappa. Players include tenor saxophonist Michael Karn, alto saxist David Binney, trumpeter Joe Magnarelli, oboist Keve Wilson, with a rhythm team of Rob Bargad (piano), Scott Colley (bass), Daniel Freedman (drums) and percussionist Kenny Wollesen.

One of the more remarkable reinventions is their take on the lone standard "Softly As A Morning Sunrise." Per-

formed in sextet setting, it pulsates with excitement. Sadownick's original, "Bronx Bop," is a toe-tapping swinger featuring a fine solo from Karn. Sadownick also introduces other imaginative originals: "Dedication," "A Kiss That Whispers," "Urban Scene," "Paths," and "The Moon Has Flown."

Sadownick has worked with an array of musicians in jazz and World music and played on six Grammy-winning albums. Endorsed by *Latin Percussion* magazine and nominated by *Downbeat* critics as a "Rising Star" for three years running, Sadownick is definitely a talent to watch. His debut recording is dazzling. **Nancy Ann Lee**



SHIRLEY JOHNSON

Blues Attack
DELMAK

Vocalist Shirley Johnson has been a mainstay of Chicago's North Loop bistro Blue Chicago for the past seventeen years, and that's where you will likely find her unless she's touring overseas. A Virginia native, she had roots in the church like so many blues & R&B performers. A fellow Norfolk alumna, Ruth Brown was a role model, but she was influenced by such acts as Etta James, Johnnie Taylor, Bobby

'Blue' Bland, and B.B. King. She worked pop as well as gospel gigs until a friend told her to go to Chicago, which she relocated to in April 1983. Working first with Buster Benton and then with singer Johnny Christian, she got herself in as part of the Chicago scene. Then keyboard wizard Professor Eddie Lusk heard her, hired her to a Canadian tour and later brought her Blue Chicago as his regular vocalist, and after he died in 1992 she continued on at the club.

In 1994 she recorded "Looking For Love" for Appaloosa, which was followed by a 2002 Delmark album "Killer Diller." She returns to Delmark for this new release.

For "Blues Attack" she has brought on board a band with guitarist Luke Pytel, keyboardist Roosevelt Purifoy, bassist Lovely "JR" Fuller Jr. and drummer Cordell Teague, with a horn section of Lawrence Fields, Kenny Anderson, Hank Ford and Willie Henderson added to a number of tracks. The fourteen selections include several written by Maurice John Vaughan, several by her band members and several that she contributed to, along with a covers of R&B classics. This is just a solid set of Chicago blues sung and played strongly. Purifoy is first-rate on keyboards, while Pytel plays a solid blues guitar with just the right tone and bite as Johnson delivers the goods with her straight at-

tack that eschews histrionics for a simple soulful delivery. The songs range from her cautionary warning to her lover, "You're Reckless," and the need to change his ways to keep whatever glimmer of flame is in their love. The title track has a funky groove enhanced by a full dose of brass, as she sings about having a blues fever which moved through her body and mesmerized her, left her tired and soaking wet, but nothing wrong with that, and Pytel shines more here.

There is a nice rendition of the great Wilson Pickett classic "634-5789," followed by an easy tempoed shuffle "Just Like That," as she explains her relationship is over and moving on. "You Shouldn't Have Been There" is a nice atmospheric slow blues where she tells an ex to move on. "I'm Going To Find Me a Lover" turns the tempo hotter as were she declares if it takes a long time, it's all right as she isn't gonna take less than she deserves. It continues as the lyrical center of many of the songs here, that emphasize relationships that have cooled down or break down due to abuse or cheating, while the performances bring a variety of tempos and accompaniments that add to the enjoyability of the set.

It is nice to see Delmark bring us another healthy slice of blues from a wonderful singer who merits the attention "Blues Attack" should bring.

Ron Weinstock

JOHN STETCH

TV Trio

BRUX RECORDS

John Stetch, who hails from Edmonton Alberta, Canada, is without doubt one of the pianists in jazz who are deserving of much wider recognition. He has recorded several albums, including an excellent set of solo piano releases, and his latest is quite a unique concept – an entire CD featuring his take on TV show themes from the '70s and '80s.

He and his trio – bassist Doug Weiss and drummer Rodney Green – take us on an enjoyable jazz journey into the past, delivering each song with a feel that fits the particular theme very well. They may swing hard, they might lay way back, or they may travel close to the free jazz border for a bit, but it all works.

The TV themes come from a variety of shows. The even dozen tracks here include "The Waltons," "This Is It (Bugs Bunny)," "Star Trek," "Dallas," "Love Boat," "The Six Million Dollar Man," "Rocky And Bullwinkle," "The Mighty Hercules," "The Price Is Right," "All My Children," "The Flintstones" and "Sanford And Son."

This one would be quite the treat for a jazz listener who is old enough to have watched these programs back in the day. And, John Stetch's marvelous chops at the piano certainly add icing on the cake.

Bill Wahl

DAMON FOWLER

Sugar Shack

BLIND PIG

As one of the newest members of the Blind Pig records stable of artists, Damon Fowler brings more than blues to the party. The rollicking guitar licks of *Some Fun* that introduce the disc set you up for the fun that follows.

Mixing things up between guitar and lap steel, Fowler

conjures up a Lynyrd Skynyrd twist on the Merle Haggard classic, *Tonight the Bottle Let Me Down*, a funky, Little Feat style take on the Amazing Rhythm Aces' *Third Rate Romance*, a couple of Chuck Berry style rockers, *VFW* and *Lonely Blues*, and a host of other well-penned original numbers.

Throughout, Fowler steadfastly avoids the predictability of most blues discs by skipping boogies and shuffles in favor of mostly upbeat southern fried roots rock and road house stomps that would fit nicely on a Delbert McClinton disc.

Sugar Shack is a swamp rock ode to an after hours club while *Sugar Lee* is a happily ever after tale about a failed romance that blossoms anew after the cleansing effect of time does its magic.

Wrong Side of the Road, on the other hand, is a tale of a woman gone bad with \$50 placed in the right hands leaving someone dead. With a smooth lap steel groove, the cut lacks only the overproduction to make it something from an Eagles disc.

Slowing things down a bit, Fowler wraps some sacred steel licks around the lyrics of *James*, a sympathetic ballad of a man who gets knocked around his entire life, adding just the right amount of anguish to pull you into that tale.

While those looking for straight blues won't find a whole lot here, they will find some well played guitar, soulful vocals and rocking tunes. And sometimes, that's just what you need.

Mark Smith

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CLIFTON ANDERSON

Decade

DOXY/EMARCY RECORDS

Born in Harlem (1957) and raised in the Bronx, trombonist Clifton Anderson has polished his chops as his uncle Sonny Rollins' front-line colleague since 1983, racked up sideman recognition with jazz statesmen and recorded once as leader (*Landmarks*, Milestone) ten years before this latest album released on Rollins' new Doxy label.

Two teams perform with Anderson, who also produced the album recorded in December 2007 and January 2008. Pianist Larry Willis and bassist Bob Cranshaw (experienced pros from the Rollins band) and drummer Al Foster perform on six of the 10 tracks, six of them Anderson originals. Stephen Scott (piano), Christian McBride and Steve Jordan (drums) are the rhythm section on three tracks. (Jordan and Scott are also associates from recent Rollins bands.) Scott and Anderson duo-up on "We'll Be Together Again," a melancholy reading dedicated to Clifton's mother who died in 2008. Other standards include "I'm Old Fashioned," "I'm Glad There Is You," and "If." Joining in on two tracks each are Kenny Garrett (alto sax) and Eric Wyatt (tenor sax). Percussionist Kimati Dinizulu (also a Rollins cohort) adds splash to the calypso number, "Aah Soon Come," which also spotlights Wyatt. Anderson's playing is especially notable on "Stubbs," his racing, sweat-producing original performed with Scott, McBride and Jordan as the session closer.

With warm, smooth tones and flexibility, Anderson shows exceptional skill at any tempo. His compositional expertise dominates this session. Hopefully, we won't have to wait another 10 years to hear from him again.

Nancy Ann Lee

SUNNY & HER JOY BOYS

Introducing Sunny & Her Joy Boys

STONY PLAIN RECORDS

Sunny Crownover is a Boston based vocalist that grew up as a military daughter, although she spent much of her life from high school in Austin, Texas, honing her chops in various blues groups. Since moving to Boston, she sang with 2120 South Michigan Avenue, a blues band led by Harvard professor Charles Sawyer. She becomes the axis around which guitarist Duke Robillard gets to put together a project to salute some of the women song stylists of the 30s to 50s. Duke added saxophonist and clarinetist Billy Novick, bassist Jesse Williams and rhythm guitarist Paul Kolesnikow to form Sunny and Her Joy Boys, with an album "Introducing ..." on Stony Plain Records.

With the exception of one track on which Duke plays conga drums, it is interesting that this swing oriented album was made without a drummer, although the bass and rhythm guitar do provide a foundation for the engaging swinging performances. Sunny possesses an attractive voice with nice diction and phrasing. Although some of the material is more novel like the opening "Strictly From Dixie," there are many well known standards of the era such as "You're Driving Me Crazy," "Between the Devil and the Deep Blue Sea," "Today I Sing the Blues" and

Ellington's "I Got It Bad (and that ain't good)." The performances are enhanced by the swinging accompaniment and Novick's traditionally oriented reed work is exemplary as is Robillard's fills and solos. While having a very attractive voice, Sunny is not as convincing as a bluesy ballad singer such as on "Today I Sing the Blues" or "I've Got It Bad," but her voice and delivery suits uplifting lyrics like "Wrap Your Troubles in Dreams."

For those looking for an engaging pop-jazz revival album of swing tunes from the classic era of American songs, this should fill the bill.

Ron Weinstock

LISA HEARNS

I Got It Bad & That Ain't Good

QUICKSILVER

Born in Massachusetts, and a graduate of Boston's Berklee College of Music, vocalist Lisa Hearn has established herself in the New York City area as a jazz vocalist of considerable note. On her album "I Got it Bad & That Ain't Good" she is backed by a trio of pianist Keith Ingham, bassist Kelly Friesen and drummer Arnold Wise, with guitarist Howard Arlen guesting on four of the ten songs and Friesen handling all of the arrangements.

The title track is a well-known Duke Ellington classic and with the neat arrangement, the listener is easily enthralled by Ms Hearn's lovely voice and phrasing. At a time when some Billie Holiday soundalikes get noticed, Hearn takes "Easy Living" and makes the song as much her own with Howard Arlen adding a nice acoustic guitar solo. Again she has such a lovely voice, but also her sense of time and her phrasing is refreshing. The Motown classic "I Heard It Through the Grapevine" opens with her softly singing the vocal backed by Friesen's bass transforming the song into an indigo-laced lament.

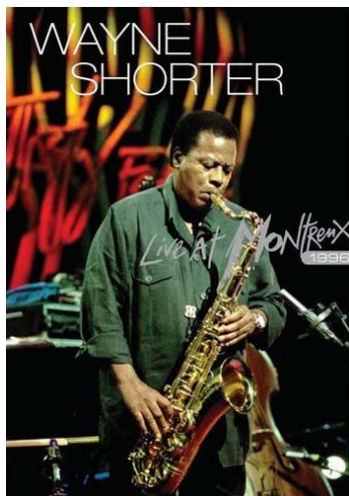
Friesen's arrangement refreshes Irving Berlin's "Cheek to Cheek," with a spry tempo and a nice solo from Ingham and she cleanly negotiates the tempo changes placed in the arrangement. Cole Porter's "Love For Sale" has a bluesy tinge in her vocal while the blues is even more pronounced on the Horace Silver-Leonard Feather blue-ballad "Lonely Woman." Her delivery on the bossa nova "Wild is Love" is equally delightful. After another enchanting swinger, "On the Street Where You Live," she closes with the classic lament "Cry Me a River," again taking a familiar song and placing her own stamp on it.

It concludes a superb release that hopefully will introduce many to a marvelous singer with her lovely voice, matched by her clean intonation, phrasing and feeling that she brings to a collection of well known songs, yet she makes them all sound new. This is available online at Amazon, cdbaby and iTunes, and hopefully at better stores.

Ron Weinstock

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WAYNE SHORTER

Live At Montreux
EAGLE EYE MEDIA DVD

A revealing glimpse Wayne Shorter's post-Weather Report phase is offered up on this well-paced program, culled primarily from the brilliant tenor & soprano saxman's 1996 Montreux Jazz Festival set plus some very tasty side trips. The approach of Shorter's group (keyboardist James Beard, guitarist David Gilmore, drummer Rodney Holmes and fellow WR alum, bassist Alphonso Johnson), touring off of his Grammy-winning release from that year, *High Life*, strongly suggests that the man was reintegrating with mainstream jazz with some major takeaways from the fusion and funk of his prior days with Weather Report in hand. Bassist Johnson most obviously reflects this, as do shape-shifting postures from "straight" jazz to rock from guitarist Gilmore and a fiery solo stretch from drummer Holmes midway through this tasty set.

Shorter's unique, post-bop persona, one of the few sax voices of the Coltrane era that maintained distinctly individual regardless, is as apparent as ever on this set and the splendid extra material- a 1992 concert reunion of the late 60's Miles lineup w/Hancock, Carter, Williams plus trumpeter Wallace Roney and a '91 Hancock group with Stanley Clarke and Omar Hakim supplying rhythm.

The production is on par with Eagle Vision's other Montreux releases; it's video with true music fans in mind. The amount of shot selection cleverness is kept within tasteful limits and the sound is excellent. Shorter fans: do not hesitate.

Duane Verh



LYNNE ARRIALE

Nuance

MOTEMA MUSIC CD/DVD

Pianist Lynne Arriale hints with the first tune of this 22-tune cd/dvd set (11 songs for each disc) that she is stretching out in new directions, recording with a new quartet instead of her usual trio.

The set launches with a dynamic reading of Sting's "Wrapped Around Your Finger" which showcases Arriale's flowing, linear style. Recorded at Bennett Studios in August 2008, the session features Arriale mixing it up with Randy Brecker (trumpet/flugelhorn), George Mraz (bass), and An-

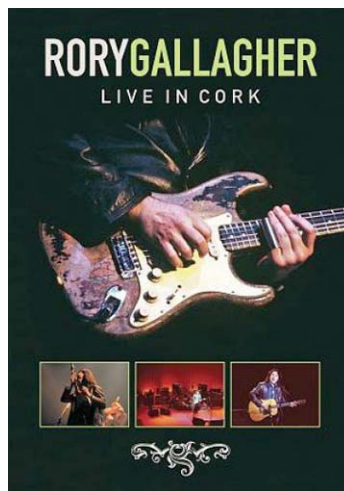
thony Pinciotti (drums). Pinciotti is a flamboyant drummer whose timekeeping and splashy cymbals work help to inspire Arriale's creativity, especially on warhorse standards such as Thelonious Monk's "I Mean You," one of four standards.

Arriale contributes six solid originals, a mixture of ballads and upbeat numbers. One of her prettiest tunes is the ballad, "Longing," which shows how well matched are Brecker and Arriale; his melancholy flugelhorn musings match her melodiousness. Their compatibility is just as evident on uptempo Arriale originals like "Crawfish & Gumbo" and the gorgeous reading of Tommy Wolf's "Ballad of the Sad Young Man," where Brecker leads off the melody statement with a sweet, sweet muted trumpet.

The bonus DVD program documents the live, private, in-studio performance before an audience, "behind the scenes" footage, and interviews with each artist. It also offers 5.1 Surround Sound.

The ultra-expressive Arriale has proven she is a real pro who's chosen the right veteran team and material to get that message across. This is a step-up, benchmark recording for her and a knockout addition to her existing discography.

Nancy Ann Lee



RORY GALLAGHER

Live In Cork

EAGLE EYE MEDIA DVD

The late Irish blues-rock guitar god gives a great accounting of himself in this hometown concert gig, originally released on video in 1987 as *Messin' With The Kid*. Backed by a solid rhythm section plus occasional blues harp, Gallagher walks a fine line between blues and power-trio rock to continuously satisfying results on a

mostly original set, laced with a couple Sonny Boy Williamson (both I and II) tunes for good measure.

There are the attendant DVD extras, calculated to excite the hardest of hard-core Gallagher fans- much biographical stuff, etc.- but the straight-ahead nature of a first-rate show is attraction enough.

Duane Verh



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DAVID SANBORN Live At Montreux 1984 EAGLE EYE MEDIA DVD

Alto saxophonist David Sanborn was one of the forerunners in the genre that is now known as smooth jazz. He made his debut as a leader in 1975 with an album titled "Taking Off" on Warner Bros. Along with his very successful solo career, he was also a much in demand studio musician, appearing on countless albums for a wide

variety of artists. This 1984 performance at the Montreux Jazz Festival finds him leading a quintet that includes keyboard man Larry Willis and guitarist Hiram Bullock.

Opening with the slick and funky "Hideaway," Sanborn delivers a tasty and balanced set of funkies and ballads. After "I Told You So" and "Straight To The Heart," a different twist comes from guest vocalist Ricky Lee Jones, who sings one song here, "Autumn Leaves," in that unique RLJ style. Next up is a wild solo guitar piece from Bullock – and he is quite the showman as I saw in a concert with Miles back in the eighties, and you will witness here. This segues into "Rush Hour" which leads into "Piano Solo," a fine showcase for Larry Willis. The set closes with the sweet "Morning Salsa" and an extended version of "Smile." Sadly, Hiram Bullock passed away in 2008.

The bonus tracks here are three songs from his 1981 Montreux performance. His seven-piece band here, which included Mike Mainieri on vibes, Robben Ford on guitar and Marcus Miller on bass, delivers three songs, "Love Is Not Enough," "Lotus Blossom" and "Hideaway." As is the usual case with Eagle's Montreux series, the videography and sound quality is very good, especially given the fact that these shows were 25 and 28 years ago. Sanborn, who is still going strong today, has garnered hoards of fans, who should all be interested in this DVD.

Michael Braxton

books

BACKSTORY IN BLUE: ELLINGTON AT NEWPORT 56

John Fass Morton

RUTGERS UNIVERSITY PRESS

The last few years have seen a spate of books centered around a record album, telling the story about the artists and how the specific album came about and its impact. For example, Ashley Kahn has provided wonderful volumes devoted to "Kind of Blue" and "A Love Supreme." John Fass Morton's new book, "Backstory in Blue: Ellington at Newport 56" is on one level the story

of the classic live recording by Duke Ellington and His Orchestra, but it goes even deeper into social history to examine not simply how the recording happened, but also discuss the impact of the Festival performance.

The performance at Newport is recognized as helping revive Ellington's prominence in the American music scene and Morton provides a valuable and concise sketch of Ellington's career, including his emergence in New York during the twenties; the prominent part he played in the Swing era; how he was affected by the decline of the big bands and the shift in the direction of popular music; and the recording career including Ellington's aspirations which related to the writing and performance/recording of longer compositions.

Yet no longer enjoying the financial success allowing him to maintain the same level of a band, by 1955 Ellington had to accept a six week stint at the Aquacades in Flushing Meadows, the site of the 1939 World's Fair, which also led to him having to replace several band members lacking a local union card.

At this time Ellington was also frustrated with the record companies. While Columbia, which was popularizing the new LP form, enabled Ellington to record extended works including the now highly regarded "Masterpieces" and "Ellington Uptown," they were not commercial successes. And frustrated with the two major labels, Victor and Columbia, he signed with Capital but again met little success.

Ellington was an emcee at the 1955 Newport Jazz Festival, foreshadowing his performance the next year and by then had resigned with Columbia where he was reunited with George Avakian who had produced "Masterpieces" and had also produced successful recordings by Dave Brubeck and Louis Armstrong, and was behind the recording of Ellington and others at the 1956 Festival.

Morton weaves together Avakian's biography along with that of the members of the 1956 Ellington Band, the most interesting of which was tenor saxophonist Paul Gonsalves (of Cape Verdean descent), the birth and early history of the Newport Jazz Festivals and the story of Elaine Anderson, the blonde lady whose dance during Paul Gonsalves' tenor solo was part of the musical magic generated that July 1956 evening.

It is fascinating to read how Elaine Lorillard, wife of an heir of a tobacco fortune, helped establish the festival in this most unlikely setting, a high society community. Then she helped sustain the festival against local opposition towards the earliest Newport Festivals.

This is where George Wein first started producing festivals, and there were a number of interesting tidbits including the fact that Wein created the Photographer's Pit for the first Newport Jazz Festival, something many working press at festivals take for granted.

We get to the magic evening and the performance of Ellington and others on the bill that night. Ellington's long-extended original work, Newport Jazz Festival Suite, had received lukewarm applause, and recognizing this he launched into Diminuendo and Crescendo in Blue, with an interval where he would play piano before calling forth Gonsalves who launched into one of the most celebrated tenor saxophone blues solos of all time with the band

spurred on as Jo Jones whacked a roll newspaper into his hand. As the audience reaction got more enthusiastic, Elaine Anderson started dancing in the aisle near the stage while Gonsalves kept preaching the blues.

Her dance was captured by the photographers in the Photo Pit and were included in coverage of the event as well as on the back cover of "Ellington at Newport 56." At the time her identity was not known, but Morton was able to uncover her story of a one-time Hollywood hopeful starlet who had settled into the somewhat frustrating life of a wife and mother. And while this is going on, we learn how Avakian and others are dealing with the fact Gonsalves is not playing directly into the mike being used to record his performance, but fortunately into a microphone used by Voice of America for foreign broadcast and the recording of which years later would be used in some reissues of the album in the digital age.

Morton then discusses the aftermath of that night including the release of the recording, the impact of the album and press coverage of Ellington's performance on the revitalization of his big band, and what happened to the participants subsequently.

There is so much in this rich and varied story for Morton to tell us. Given the rich historical tapestry, there are places one might feel one is bogged down in detail, but not only would one be hard-pressed to find anything extraneous, but at a certain point the story told here takes over and you settle in for the ride.

Washington post book critic Jonathan Yardley authored the book's introduction and he notes that I have

been blessed in many ways, probably more than I deserve, with a richly rewarding private life and a small but gratifying public one, but that night in Newport stands alone and apart.

It is to Morton's credit that he is able to convey some sense of the magic that made that night so unique and memorable.

This book will make those having the album listen to it a new, and for others hopefully lead them to discover that one magical evening in Newport, Rhode Island.

Ron Weinstock

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