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Diana Krall

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On The Cover

Diana Krall



Photo: Robet Maxwell

CD Reviews Begin on Page 8

Diana Krall Knockin' 'Em Out on Quiet Nights Tour

Full Orchestra Performances at Some Dates



Diana Krall is roughly two-thirds of the way through her summer tour supporting her new Verve CD "Quiet Nights" as she visits cities from coast to coast in the U.S. She performed 18 concerts across her homeland, Canada, in April and May before kicking off the U.S. dates June 5. She has already played two nights at Carnegie Hall in New York, and will perform two nights at the Hollywood Bowl in L.A. – with an orchestra – August 21 and 22. I'll be at her show at Humphrey's By The Bay in San Diego August 10. The night before she'll be at the Starlight Theater at the Pala Casino in Pala, CA, which is in San Diego North County.

The following are some of the quotes from reviews of her shows in the earlier part of the tour. Below that is a story from NPR radio regarding a recent interview she did with Steve Inskeep, and there is also a web page you can go to if you'd like to hear the interview.

After that, we've listed the remaining dates for the Quiet Nights tour.

... "lush, melodic" show, "excellent band" (*Globe and Mail*, 5.15.09)

... her "distinctive pipes sound even better live," and stunning "warmth, expressed as she punctuated songs with anecdotes and humour throughout the show" (*Vancouver Sun*, 5.13.09).

... "flawlessly executed performance from all concerned. Krall's breathy, sultry vocals were in fine form," and her piano playing both "stylish and impeccable" (*Winnipeg Sun*, 4.23.09)

Supporting Krall onstage "with near-telepathic skill and style" is drum-

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mer Jeff Hamilton, guitarist Anthony Wilson and bassist Robert Hurst. "Hamilton's gently swinging beats were the picture of understatement, Wilson's energetically burbling solos and sleek chords were a joy to behold, and Hurst's thick, massive basslines had the crowd in awe" *(Winnipeg Sun, 4.23.09)*

Krall has also included special performances with a full orchestra in Boston, San Francisco, Atlanta, Highland Park, IL and Lenox, MA in addition to the previously announced dates at Carnegie Hall in New York and the Hollywood Bowl in Los Angeles.

Diana Krall: A Method Actress, Trapped in a Jazz Singer

NPR - Washington DC - July 23, 2009 - Singer and pianist Diana Krall is touring this summer.

She's also touring with toddler twins she had with her husband, musician Elvis Costello. So only after making sure the kids had eaten lunch, she came to the Presidential Suite of the Mandarin Oriental Hotel in Washington, D.C., to speak with Steve Inskeep.

Krall became famous interpreting the hits of artists like Frank Sinatra and Ella Fitzgerald. In spite of a cold, she spoke at length about how she approaches others' songs.

"I'm always thinking about a character when I'm playing," she says. "I guess Joni Mitchell's 'A Case Of You' is something where I've — it's taken me 10 years to find my character in that so that I'm not just paying homage to Joni Mitchell."

Rather than simply play a song differently, she says she tries to "feel" it differently. On her latest album, *Quiet Nights*, her take on Antonio Carlos Jobim's "The Girl From Ipanema" becomes "The Boy from Ipanema."

"I think that my idea about singing it in 'Boy from Ipanema' was, returning to Brazil, you know, this 40-something woman ... thinking about her youth," Krall says. She played a riff from the song. "I did some press in England recently, and it was introduced as 'that '60s classic.' And it is a '60s classic, but there's something to it that's more than that. And I wanted to get there."

She demonstrated her version of the song at the grand piano in the suite. Afterward, in spite of her exhaustion, Krall had more to share.

"I'm on the road with 2-and-a-half-year-old boys who, before I came here, they wanted to go outside and play outside," she says. "They wanted to go down the slide. And I'm like, 'Where can I find a slide?' "

But for Krall, that gives her a renewed sense of purpose.

"We're moving house every day, and like I said, I'm probably as fatigued as I've ever been. But in some ways, it's that fatigue that gives you a strong sense of self — what you want to do [makes you] more relaxed, focused," she says.

Krall says she performs and plays recorded music for her children — "Pump It Up," by Costello, is one of their favorite songs, as is a certain Aaron Copland-esque pas-

sage from the Toy Story soundtrack; the theme she identified as "Buzz Is Going Fast" sends them into spaceflights of fancy.

"I have a friend who's an astronaut, and he's on the space mission right now for six months in the space station, sending me glorious pictures of the moon that I'm able to show my children," she says. "And all this goes into the music at night and the stories that I tell the audience."

"It's interesting to see ... two 2-and-a-half-year-old boys so strongly wanting to hear that passage, particularly, over and over and over and over again," Krall says. "And that's the importance of music in how we live."

...

Listen to the full segment and web-only extras - including Krall's impromptu performances of songs by Randy Newman, Tom Waits and more here. <<http://www.npr.org/templates/story/story.php?storyId=106899902>>

You can hear more of Krall as she tours the West Coast throughout August and appears on Willie Nelson's new album 'American Classic' (out Aug 25th on Blue Note Records). Krall, who has co-produced her last three albums, is also the producer and pianist behind the eagerly awaited new studio album from Barbra Streisand called 'Love Is The Answer' (available September 29 on Columbia Records). This marks the first time that Krall has produced a record for another artists.

The remaining tour dates are as follows:

- August 5 - Phoenix, AZ - Dodge Theatre
- August 7 - Rancho Mirage, CA - Agua Caliente Casino
- August 8 - Las Vegas, NV - The Pearl Concert Theatre @ Palms Casino
- August 9 - Pala, CA - Pala Casino - Starlight Theater
- August 10 - San Diego, CA - Humphrey's Concerts by the Bay
- August 12 - San Francisco, CA - Davies Symphony Hall w/ orchestra
- August 13 - Livermore, CA - The Concerts at Wente Vineyards
- August 15 - Reno, NV - Peppermill Reno Hotel Casino - Tuscany Ballroom
- August 16 - Murphys, CA - Kautz Ironstone Vineyards Theater
- August 18 - Saratoga, CA - The Mountain Winery
- August 19 - Saratoga, CA - The Mountain Winery
- August 21 - Los Angeles, CA - Hollywood Bowl w/ orchestra
- August 22 - Los Angeles, CA - Hollywood Bowl w/ orchestra
- August 23 - Santa Barbara, CA - Santa Barbara Bowl
- August 25 - Santa Rosa, CA - Wells Fargo Center For the Arts
- August 26 - Jacksonville, OR - Britt Pavilion
- August 28 - Portland, OR - Arlene Schnitzer Concert Hall
- August 29 - Woodinville, WA - Chateau Ste. Michelle Winery
- August 30 - Woodinville, WA - Chateau Ste. Michelle Winery

*All performances are with a quartet unless otherwise indicated.

AT&T San Jose Jazz Festival Set for August 7-9

San Jose, CA – San Jose Jazz has announced the annual AT&T San Jose Jazz Festival to be presented August 7-9 in downtown San Jose. From Friday afternoon to Sunday evening, music lovers will converge on the heart of Silicon Valley to enjoy three days of jazz, blues, salsa, Latin, R&B, electronica and many other forms of contemporary music. The festival continues its tradition of affordability (only \$15 a day) and increases its commitment to families and the Silicon Valley community.

"Jazz is the basis for most of the popular music of today, and the AT&T San Jose Jazz Festival showcases that breadth," said Geoff Roach, CEO of San Jose Jazz. "Like the tradition of innovation here in Silicon Valley, jazz composition and performance continue to evolve and change. During the three days of this year's festival, we promise that the cravings of even the most diverse music lover will be satisfied."

The festival lineup features the straight-ahead jazz of Dee Dee Bridgewater, Denise Donatelli, Sylvie Cuenca, Dave Pell, Med Flory, Buster Williams, Winard Harper, and many more. Music fans looking for more diverse music will find three complete stages of salsa, blues, and Latin music from Allen Toussaint, Bettye Lavette, Wild Magnolias, Spanish Harlem Orchestra, SambaDa, the festival Harmonica Blowout, and Karabali.

San Jose Jazz also features San Jose and Bay Area legends Edgardo Cambon, a tribute to Louie Bellson, John Santos, John Worley and Bari Bari, Wayne Wallace and local rising stars such as Panthelion, Hristo Vitchev, and Fil Lorenz. The full lineup can be viewed at <http://jazzfest.sanjosejazz.org/performers>.

Blues start the festival in Friday night Leroy Bell and His Only Friends. The blues continue on the Main Stage Saturday with Black Joe Lewis, rising sensation from Austin, Texas. Bettye LaVette headlines the Blues Stage at 7pm on Sunday, August 9. One of the most soulful singers on today's scene, Bettye brings her unique voice to the climax of the Blues Stage. Saturday's lineup is topped by Bay Area favorite Chris Cain. Black Joe Lewis makes a second appearance on the Blues Stage on Saturday as well. Lara Price and JC Smith bring their powerful music to the festival over the weekend. Some of the best blues harmonica players in the Bay Area will be featured in the Harmonica Blowout.

San Jose Jazz is increasing its efforts to make the festival a family-focused event. The "Future of Jazz Stage" features some of the best young musicians in Silicon Valley. Children 12 and under are admitted free and admittance to the Tech Museum of Innovation is included in the festival admission. This year's festival also includes a music scavenger hunt in the Tech Museum and a special area for kids' entertainment.

After hours events such as the "Jazz Beyond Stage"

featuring French artist ElodieO, Midival Punditz, and Supertaster as well as the Festival Club Crawl with local restaurants, hotels, and bars deliver non-stop music for three days.

Accessibility is another great perk of the jazz festival. Through four major freeways, "stay-cationers" from around Bay Area will have access to the event with free weekend parking facilities nearby. Valley Transit Authority (VTA) weekend trains will run every 15 minutes to and from downtown San Jose. CalTrain, Capitol Corridor and ACE rail are just three more options for local music fans to get to the show.

For out-of-towners, the Mineta San Jose International Airport is only three miles from downtown. Twelve major airlines provide an average of 384 commercial arrivals and departures from both national and international locations. Discounted hotel rates are available for festival attendees, starting at \$98. All the hotels are within a block of the festival.

Visit www.jazzfest.sanjosejazz.org for more information.

BLUES WATCH

BY MARK SMITH

New Release Blues..... The dog days of summer are just around the corner and you need some of the following discs to help you through them.... **Otis Taylor-** *Pentatonic Wars and Love Songs*; **Ana Popovic-** *Blind for Love*; **Rick Estrin & the Nightcats-** *Twisted*; **Rick Derringer-** *Knighted by the Blues*; **Johnnie Bassett-** *The Gentleman is Back*; **Walter Trout-** *Unspoiled by Progress*; **Big Bill Morganfield-** *Born Lover*; **Eddie C. Campbell-** *Tear This World Up*; **Tommy Castro-** *Hard Believer*; **Jim Dickinson-** *Dinosaurs Run in Circles*; **Zachary Harmon-** *From the Root*; **Eric Bibb-** *Rainbow People*; **Jim Byrnes-** *My Walking Stick*; **Big Pete Pearson-** *Finger in Your Eye*; **John Lee Hooker-** *Driving Blues*; **Fiona Boyes-** *Blues Woman*; **Mr. Groove Band-** *Rocket 88- Tribute to Ike Turner*; **Jenni Muldaur-** *Dearest Darlin'*; **Watermelon Slim-** *Escape from the Chicken Coop*; **The Twisters-** *Come Out Swingin'*; **Kelly Joe Phelps-** *Western Bell*; **Jeff Healey-** *Songs From the Road* and **Kelly Hunt-** *Mercy*...Well, the sun is just shining too bright to spend more time at the computer. That's it for this month. See ya. —Mark

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5th Annual Reno-Tahoe Blues Fest August 14-16 at Rancho San Rafael Park

RENO, Nev. — Reno-Tahoe has got the blues. More than 20 bands fill the air with song at the Reno-Tahoe Blues Fest Aug. 14-16. New this year, the Fest has added a second stage with performances by local and regional blues bands to fill each day with nearly non-stop R&B, soul, gospel and blues.

The Reno-Tahoe Blues Fest opens Friday, Aug. 14, in downtown Reno with a kickoff performance by Lil Dave Thompson at 9 p.m. at the Reno Ballroom. The festival concludes each day of performances with a renowned headline artist on the main stage. This year's headliners are The Emotions Aug. 15 and James Ingram Aug. 16, each starting at 8 p.m. The Fest's lineup also includes:

Saturday, Aug. 15

1 p.m. Ronnie Baker Brooks: Brooks is best known for his album "The Torch." Brooks enlivens traditional blues-rock with deep soul and modern hip-hop vocals and funk rhythms. Working with Minneapolis producer Jellybean Johnson, a veteran collaborator of Prince and Janet Jackson, Brooks takes roots sounds and transforms them into something that spans the ages.

2:45 p.m. Magic Slim and The Teardrops: Magic Slim is a living blues legend who migrated from the South to Chicago during the '50s. Slim plays raw intense blues, a style that uses no pedals or other electronic gadgets to get his sound—it's just him. Slim has built up a die-hard fan base traveling from the juke joints in Mississippi to the nightclubs in Chicago and to concert stages throughout the world. Magic Slim and The Teardrops performances have become legendary as they play the blues with an undeniable intensity that often leaves fans exhausted yet pleading for more.

4:30 p.m. Lady Bianca: Lady Bianca is a master vocalist and pianist based out of Oakland, Calif. She tours the United States and Canada performing in blues clubs and festivals. After leaving the Van Morrison Band in 1985, Bianca struck out on her own and landed a contract with Telarc Records recording her first solo album, "Best Kept Secret." She has worked with and recorded with such artists as Frank Zappa, Van Morrison, Sly Stone and John Lee Hooker. She has also opened for Koko Taylor, Etta James and many others.

6:15 p.m. Mel Waiters: Schooled in music through his regular attendance to San Antonio churches, Waiters began performing in the mid-'70s singing in teen clubs. After completing a tour performing for military in the South, Waiters focused his smooth southern voice on his recording career. Waiters captured a loyal following of female fans that clamor for his sensuous, soulful songs and blues lyrics that are, ironically, about anything but the blues. Waiters debuted with 1997's "Suki-Suki Man" followed by four additional albums in-

cluding 2000's "I Want the Best."

Sunday, Aug. 16

1 p.m. Mem Shannon: Shannon is a former 15-year Bourbon Street cab driver who has since released four blues albums. Shannon emerged onto the blues scene in 1996 with his first release, "A Cab Driver's Blues." Shannon and his band, The Membership, are from New Orleans, and while their music is rooted in the blues, it's soaked through with a Big Easy syncopated sound and oozes with funk. They've played the New Orleans Jazz and Heritage Festival 12 years and have won or been nominated for multiple "Best Of" awards for Louisiana music and national blues, including two W.C. Handy Award nominations in 1996 and 2002.

2:45 p.m. Larry McCray: Larry McCray is one of a handful of talented young blues performers crossing boundaries and leading the genre into the new century. McCray's savage blues-rock guitar and warm, soulful vocals have drawn worldwide attention. His hard work paid off when he became the first artist signed by Virgin Records' blues division, Pointblank Records. In 1990, he released his debut, "Ambition," which was well received by the U.S. and European press. McCray was honored as the Orville Gibson 2000 Male Blues Guitarist of the Year.

5:00 p.m. Tommy Castro: Castro is one of the most popular and creative roots artists to emerge in recent years. In a remarkably short time, he went from performing at a tiny San Francisco saloon to opening act on B.B. King's national tours and gaining international acclaim as one of the most compelling artists on the scene. On his newest CD, "Painkiller," Castro teamed up with producer John Porter, renowned for his work with a Who's Who list of artists such as Los Lonely Boys, Taj Mahal, Keb' Mo', Santana, B.B. King, Elvis Costello and Buddy Guy.

6:15 p.m. Shirley Brown: Brown's unforgettable opening rap on the million-selling "Woman to Woman" brought her instant success in 1974. The song, Brown's earthy plea to "the other woman" for the return of her man, skyrocketed to the top of the soul charts in the fall of 1974, prompted the release of two chart-making "answer songs" and was nominated for a Grammy Award. After 13 years on the Chittlin' Circuit opening for blues singers like Albert King and Little Milton, she had suddenly become a star with her first release.

Tickets for the Reno-Tahoe Blues Fest are on sale now, with one-day tickets starting at \$35 and two-day tickets starting at \$60. VIP passes, valid for both days of the Fest, are just \$200 and offer premium seating and parking for the entire event. Tickets are available through Ticketmaster online at www.Ticketmaster.com or by phone at 775-787-8497. For more information, visit the Reno-Tahoe Blues Fest online at www.RenoTahoeBluesFest.com or call 775-857-3378.

The Reno-Tahoe Blues Fest, founded in 2005, was created to bring world-class blues to the Reno-Tahoe region and to celebrate the history, culture and spirit of the blues. Staged annually at Reno's Rancho San Rafael Park, the multi-day festival attracts audiences

from around the country to hear some of the biggest names in blues including Etta James, Clarence Carter, Buddy Guy, Bobby Rush, Keb Mo, Mavis Staples, Jonny Lang and others. Established as a 501(c)(3) non-profit organization, the Reno-Tahoe Blues Fest supports music education for youth in the Reno-Tahoe area through a scholarship program and ongoing assistance for school music equipment purchases and jazz band programs. Funds for the festival are raised through corporate sponsorships and ticket sales.

The Jazz Journalists Association Announces 2009 Jazz Award Winners

NEW YORK – The Jazz Journalists Association announced winners of 2009 Jazz Awards at the Jazz Standard in New York City Tuesday, June 16, honoring 90 year-old elder statesman Hank Jones and 25 year-old up 'n' coming bassist-singer Esperanza Spalding, among 40 more musicians, presenters, jazz supporters and jazz journalists for the 13th year.

Recipients of the Jazz Awards receive engraved statuettes from the international organization of some 450 writers, broadcasters, photographers and new media producers.

The three-hour cocktail-barbeque party was at-

tended by 150 jazz movers and shakers, record company executives such as Bruce Lundvall, celebrated during the 70th anniversary year of Blue Note Records which he revived, and George Wein, named "Producer of the Year," perhaps for announcing plans to sustain the Newport Jazz Festival, which he established in 1954.


Also in attendance: Maria Schneider, Terence Blanchard, Anat Cohen, Roswell Rudd, Frank Wess, Sue Mingus, Michael Cuscuna, Dr. Agnes Varis, and Richard Parsons (for the Jazz Foundation of America).

Music at the event was provided by the Charles Tolliver Big Band, Romanian pianist Marian Petrescu and Swiss guitarist Andreas Oberg, Jane Bunnett's Spirits of Havana, saxophonist Carol Sudhalter accompanied by pianist Daryl Sherman and the Matt Miller Trio. Boosey and Hawkes, the Jazz Foundation of America, North Coast Brewing Company, Resonance Records, Sunnyside Records and SESAC, Inc. are among some of the sponsors of the 2009 Jazz Awards.


To see a list of all the winners, go to www.JazzJournalists.org. Further information on the Jazz Awards is available from Howard Mandel, jazzmandel@earthlink.net. The Jazz Journalists Association is a 501 (c) (3) non-profit organization.

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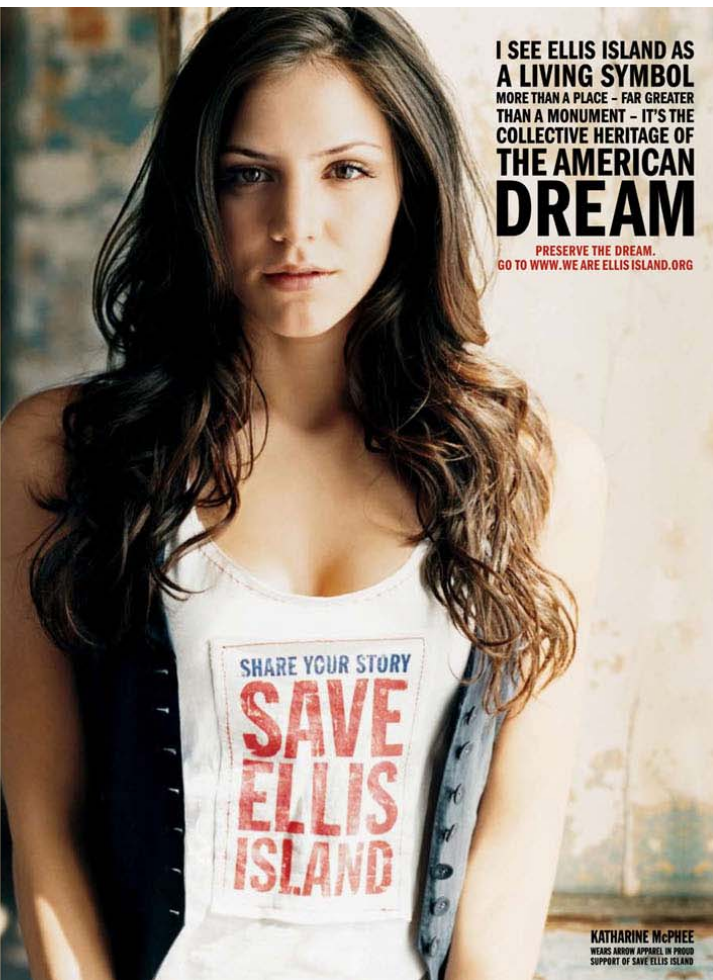


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Why Some People Think Duke Ellington Is a Member of the Royal Family.

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.

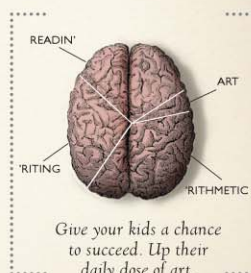


*Royal dukes are squaresville.
They have no rhythm.
And they wear crowns.*

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.

Jazz is art, you dig? Art can

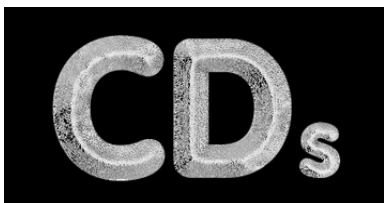


Art. Ask for More.

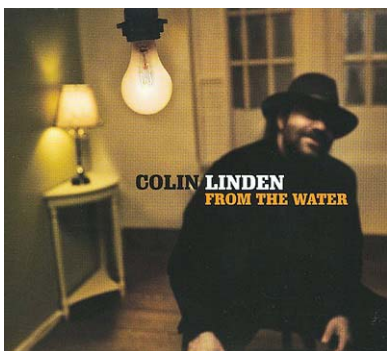
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COLIN LINDEN
FROM THE WATER
TRUE NORTH

Canadian Colin Linden has been playing blues and blues-related roots for some time and this new CD will certainly enhance his reputation as a thoughtful and skilled player and singer.

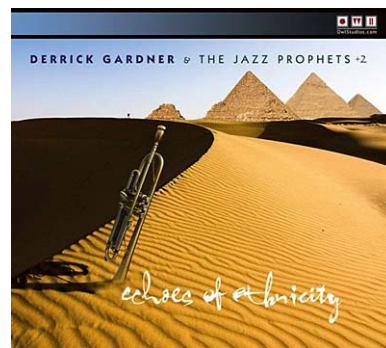
Comprised mostly of his originals (some penned with others), the record benefits from his often-restrained approach. The opening title track has a hypnotic groove akin to that of the North Mississippi Hills Country bands but benefits from a lighter accompaniment. His silences speak more effectively than some of the unrestrained heavy metal approach of some award-winning blues groups from Mississippi. This is followed up by a lovely ballad sung in French, again with spare backing which makes his strong slide solo stand out. An old Blind Teddy Darby recording is the source for a superb country blues performance of "Built Right On the Ground," with Paul Reddick adding some nice harmonica support to Linden's spellbinding guitar and vocal. "Smoke 'Em Down," again sports a light accompaniment with Linden on acoustic guitar with Gary Craig using brushes on his drums as he sings about a barrelhouse pianist whose left hand would smoke 'em all.

A more rock and roll blues groove follows with "Trouble Comes in 3's," with a melody suggestive of Lieber & Stoller's "Riot in Cell Block 9," although his vocal sounds slightly mannered, and drummer Craig is not as supple. "Between the Darkness and the Light of Day," is more of a blues-tinged contemporary folk original with an uplifting lyric of pushing on through life's obstacles, followed by his spiritual vision on "I Have Seen a Miracle," with perhaps more of a country flavor and a vocal that would have been at home with The Band. "Devilment" takes us back with a hokum feel on a lyric of a woman seemingly innocent but having devilment on her mind with lovely piano by John Whynot. "John Lennon in New Or-

leans" has a surreal lyric about being a wanted man no one can recognize with a soulfully sung vocal.

The remaining tracks are as deftly performed and Linden and his collaborators have written some very strong originals that display plenty of heart without any bombast. Linden's mix of blues and blues-based roots material here, and his understated, but heartfelt, performances make for a stunning recording.

Ron Weinstock



DERRICK GARDNER
Echoes of Ethnicity
OWL STUDIOS

Trumpeter Derrick Gardner returns with another intriguing new recording, for Owl Studios. The credit to the album is to Derrick Gardner & The Jazz Prophets + 2, reflecting the session expanding the sextet of the Jazz Prophets to that of an octet (being a nonet on tracks with percussion), along the lines of a big little band such as could be heard on some recordings by the likes of a Jimmy Heath, Charles Mingus, Bennie Golson or Randy Weston.

Joining him are Jazz Prophets pianist Rick Row, trombonist Vincent Gardner, tenor saxophonist Rob Dixon, Bassist Gerald Cannon and drummer Donald Edwards. The additions are Brad Leali on alto sax and Jason Marshall on baritone sax with Kevin Kaiser on percussion.

"4Newk" is inspired by Sonny Rollins and a hot number in the vein of a Lee Morgan and with a blistering solo from the leader with Jason Marshall also outstanding. Kaiser's congas are added on brother Vincent's "Afros and Cubans" with a 6/8 rhythm with pianist Rick Roe displaying a fine relaxed attack on a number with interesting contrasting horn parts and the band skillfully negotiating several tempo shifts.

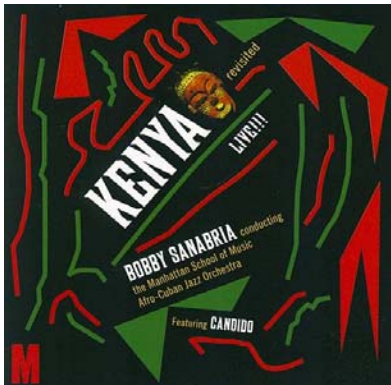
The tenor of Dixon and alto of Leali get showcased on Dixon's "We Jazz June," taken at a brisk form and its melody has a hint of "Giant Steps," but is much more than a reworking of that classic. Leali opens the solos with a solo that displays imagination and a marvelous tone before Derrick comes in with a very round sounding solo. "Natural Woman" is an imaginative rendition of the Aretha Franklin soul classic set up with a slow 4/4 marching band tempo giving it a dirge-type flavor with Derrick's arrangement of horns behind his solo and Leali's short alto break is quite nice. Kaiser adds a Latin flavor to Freddie Hubbard's "The Melting Pot," for what is a funky bluesy performance with brother Vincent shining on his

solo.

"Autumn in New York" is reworked as a "tone poem," and a concerto centered on Derrick Gardner's wonderful ballad playing with Cannon taking a short solo. Rob Dixon's "The Crystal Stair" adds a bit of African flavor in Kaiser's percussion with Leali, Marshall and Derrick taking the solos. Derrick's "The Miss'ippi Man," which closes this album, is a Mingus inspired number with the opening baritone honking by Marshall evoking Hamiett Bluiett's playing with the World Saxophone Quartet with his funky riff that sets the composition's tone, with Dixon taking charge on his solo and drummer Edwards taking a short, crisp solo before Marshall takes them to the rocking conclusion as the musicians chat in a spirited manner as this ends.

Derrick Gardner has put together another strong hard bop disc, which harkens back to some of the fine recordings the late Woody Shaw produced a few decades back.

Ron Weinstock



BOBBY SANABRIA **Kenya Revisited Live** **JAZZHEADS**

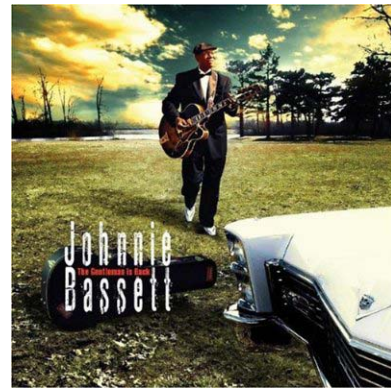
Percussionist Bobby Sanabria conducts the Manhattan School of Music Afro-Cuban Jazz Orchestra on this explosive, 14-tune live-recorded performance that revisits the 1957 recording **Kenya** by Machito & The Afro-Cubans.

Mario Bauza is honored by Sanabria with this recording and four of the tunes are Bauza compositions: "Frenzy," "Congo Mulence," "Kenya," "Holiday," and "Wild Jungle." Remaining tunes are by A. K. Salim and others.

Sanabria, a South Bronx native of Puerto Rican parentage, has recorded as leader and has performed and recorded with Dizzy Gillespie, Tito Puente, Mongo Santamaria, Paquito D'Rivera, Ray Barretto, Candido, Arturo Sandoval and numerous others. Sanabria currently serves on the faculty and conducts Afro-Cuban Jazz Big Bands at the New School and The Manhattan School of Music. He has helped produce award-winning documentaries on Afro-Cuban music and created the video series "Getting Started on Congas."

Arrangements, section work and soloists are excellent. This incredible, polished band under Sanabria's direction delivers a flawless performance of diverse Afro-Cuban material. A guest appearance by congo player Candido (on three Bauza tunes) enhances the fare.

Nancy Ann Lee



JOHNNIE BASSETT **The Gentleman Is Back** **SLY DOG RECORDS**

It's been too many years since Detroit bluesman Johnnie Bassett has had a new release, and thankfully the Mack Avenue subsidiary Sly Dog has issued the aptly titled "The Gentleman Is Back."

Perhaps it's the misfortune of his prior label going under after releasing several distinctive recordings characterized by Bassett's soulful baritone and his jazzy guitar style with its mix of T-Bone Walker, mid-sixties B.B. King (think the "Blues is King" album) mixed with a dash of Grant Green's bluesy jazzy styling.

As Bob Porter says in the liner notes, Johnny does not waste a note, "no flash-all content." On this new album he is joined by several old friends. Chris Codfish on keyboards anchors the backing trio, "The Brothers Groove," while saxophonist Keith Kaminski fronts the Motor City Horns on a program of mostly originals composed by Codfish's father Robert or Chris himself with a few choice covers.

The material on "The Gentleman Is Back" is fist-rate with Bassett delivering the lyrics with wry wit or with a world weary recognition that sometimes a woman is set in her ways and gets what she wants, as reflected in the title of one of Robert Codfish's songs, "Nice Guys Finish Last."

At the same time, he can commiserate with Chris Codfish as they share the vocal on "Keep Your Hands Off My Baby," which opens with Chris telling Johnnie about all the men making a pass on his woman. Then he sings about not wanting a fashion model with a lean and hungry look, wants a soul food mama who knows how to cook with the kind of loving he can't leave alone, keep your skinny women, Johnny wants one with "Meat on Them Bones."

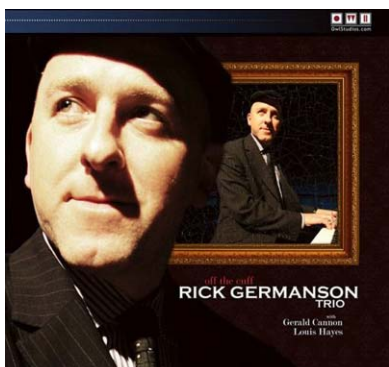
Few would dare to put "Georgia on My Mind" on record and expect to be taken serious, and while he can't match Ray Charles on the Hoagy Carmichael standard, his mellow blues performance certainly is first rate. Perhaps the only miscue is the use of steel guitar on "I Can't See What I saw in you," a country-tinged ballad perhaps, but one which didn't need the pedal steel.

"I'm Lost" is a splendid Duncan McMillan song about being lost in love and misery over a woman. I was not familiar with this tune and the performance here evokes Latimore's "Let's Straighten It Out," as well as the B.B.

King recording of Roy Hawkins' "The Thrill is Gone." In any event, his vocal is superb and the guitar solo shows him at the top of his game.

One of the finest gentlemen in the blues is indeed back and we should be quite thankful to Mack Avenue and Sly Dog for that fact and for releasing this terrific recording.

Ron Weinstock



RICK GERMANSON TRIO

Off The Cuff
OWL STUDIOS

Pianist Rick Germanson may be best known as a member of drummer Louis Hayes' Cannonball Legacy Band, and along with Hayes and bassist Gerald Cannon, he has a new album, "Off the Cuff" (Owl Studios), that is a swinging session that ranges from hard driving post bop to lyrical ballad playing.

One can hear a definite McCoy Tyner influence in some of the playing, but he tosses in his own twist in some of the compositions such as the opening "Quagmire," with Hayes' employing some nice brushwork on the interesting theme.

"Jill's Song," dedicated to his late sister, opens with his thoughtful solo piano before segueing into a genial waltz time with some fine playing. "Daytona," another number displaying a Tyner-ish tinge, features some strong bass from Cannon.

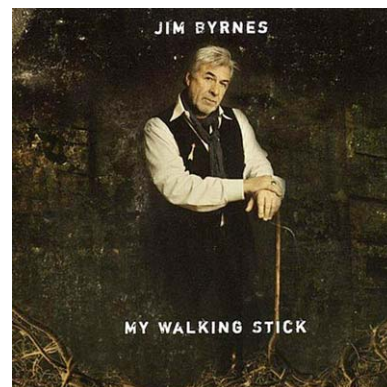
A lovely ballad performance, "Up Jumped Spring," serves as a tribute to its composer, the late Freddie Hubbard, with some nice brushwork from Hayes adding to Germanson's thoughtful playing.

The tempo quickens along with a hint of Latin rhythms on the Arlen/ Mercer standard, "This Time The Dream's On Me," which is followed by Burt Bacharach's "Wives and Lovers," which allows Cannon to take a nice solo.

"The Way of Water" is a reflective and evocative solo followed by "Autumn in New York," again with Hayes shining on brushes and Cannon exploring the low-end on his improvisation. Bill Milkowski notes, in the accompanying annotation, that "Brick" hints at Horace Silver's "Cooking at the Continental," and likewise is a burner, which also provides a solo showcase for Hayes.

In all a solid showcase for pianist Germanson and is available from Amazon, iTunes or direct from Owl Studios at www.owlstudios.com.

Ron Weinstock



JIM BRYNES

My Walking Stick
BLACK HEN/BURNSIDE

For those with good recall regarding TV shows of yore, the name Jim Brynes will light the bulb as "Lifeguard" on the 90's CBS-TV crime drama "Wiseguy." A St. Louis native, Brynes has been based in Vancouver, Canada for eons, not only acting, but making music on top of any other projects he has going.

I'll say one thing for Brynes, he knows how to bring back obscure tunes via Tommy Dorsey's 1938 gem as the title song or Ray Charles' #1 1956 R&B hit, "Drown In My Own Tears," the latter done as a slow blues tune. Brynes plays some slide guitar on the opener "Ol' Rattler" and then hands off to co-conspirator Steve Dawson, who does the heavy lifting with a multitude of musical instruments for the rest of the project.

Covers do rule the day on MY WALKING STICK, with "Lookin' For A Love" being more in tune with the Valentinos original 1962 version than the cranked up J. Geils Band take that gained the song more fame. The Band's "Ophelia" makes an appearance as a blues number with a doo-wop assist from the background vocals of the Sojourners. "Talk In Circles" channels Little Feat as Chris Gestrin's organ highlights a couple spots, especially the aforementioned "Drown In My Own Tears."

Brynes' third effort is an eclectic blend of blues, R&B and a couple other genres that will catch your ears and attention. Thanks to all concerned, MY WALKING STICK can walk tall.

Peanuts

HILARY KOLE

Haunted Heart
JUSTIN-TIME

New York-based vocalist Hilary Kole makes her solo recording debut with an array of 13 tunes by popular composers on this studio set produced by John Pizzarelli, who also plays guitar on some tracks. Kole is capably accompanied by her longtime colleagues, bassist Paul Gill, drummer Mark McLean and pianist Tedd Firth.

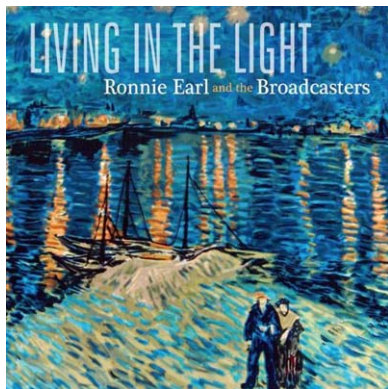
Kole's sweet, supple voice graces swinging standards such as "There's A Small Hotel," and "Deed I Do," lush ballads such as "What'll I Do," and tunes by Duke Ellington ("I Didn't Know About You"), Oscar Brown Jr. ("The Snake"), Tom Waits ("Old Boyfriends") and more.

An award-winning vocalist who graduated from Manhattan School of Music, Kole performed a regular stint at

jazz-blues.com

the Rainbow Room Orchestra until the room closed in 1999. She next co-created and starred in *Our Sinatra* which was launched at the Algonquin Hotel's Oak Room and subsequently played thousands of performances in various venues. She was the last performer to record with pianist Oscar Peterson in 2006. Kole has also performed with jazz artists such as Hank Jones, Michel Legrand, Mulgrew Miller and Kenny Barron.

Superb at any tempo, Kole brings all of her training and experience to bear on this appealing debut. Her timbre, phrasing, timing and faithful attention to lyrics and melodies puts her at the top of the heap of today's jazz singers. *Nancy Ann Lee*



RONNIE EARL AND THE BROADCASTERS

Living In The Light
STONY PLAIN

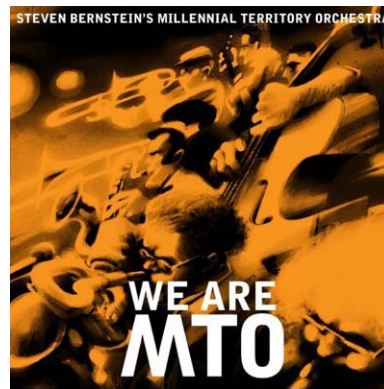
Guitarist Ronnie Earl isn't your Grandfather's blues guitarist. That's not to say his music isn't steeped in tradition: it is, but it is informed by much more than the 12 bar shuffles and boogies that make up so much of the standard blues canon. Like his counterparts in the jazz world, Earl is a master of shade, color and dynamics. Instead of hitting you over and over again with predictable riffs at a constant volume, Earl is just as likely to mix things up by riffing hard one moment and dropping down to a whisper the next with a keyboard thrown into the mix.

The lead off track, "Love, Love, Love" is a great example. Just when you think you've got the song pegged as a rocking blues, the bottom drops out and seems to disappear before the band sneaks back and works up a second head of steam. The instrumental track, "S.O. S," does much the same thing, but without vocals, as you can make up your own story regarding the interesting path followed by the music.

While instrumentals abound, including the sterling "Blues for Fathead," Earl has also brought Kim Wilson of the Fabulous Thunderbirds on board for three vocal tracks including the most traditional of the bunch, Robert Jr. Lockwood's "Take a Little Walk With Me" and the chilling holocaust tale, "Child of a Survivor." Vocals also make an appearance on Dylan's "What Can I Do for You?," which features a 10-piece gospel choir backing up Dave Keller's hard hitting lead.

Overall, terrific stuff.

Mark Smith



STEVE BERNSTEIN'S MILLENNIAL TERRITORY ORCHESTRA

We Are MTO
MOWO

Trumpeter, slide-trumpeter, arranger and composer Steve Bernstein is most famous for his band Sex Mob, with the Millennial Territory Orchestra being another of his musical aggregations.

It's a spirited big little band with nine members (Doug Wamble guests on guitar and banjo on two tracks), which mixes a variety of influences, hot swing, and New Orleans brass with some modernistic tinges. Their new recording, "We Are MTO", displays the fascinating mix of old and new sounds.

The disc opens with the dirge-like, swampy rhythm of the title track with Charles Burnham's violin setting the mood before the trio of reeds state the melody that hints at "Stormy Weather, followed by the exuberance of "in the Corner," a slightly surreal take of a Charleston styled number with Clark Gayton's tailgating trombone soloing over the riffing reeds.

An old Floyd Tillman & Jimmie Davis country song, "It Makes No Difference" (recorded by Ernest Tubb, Ray Charles and others), is given a blues-tinged reworking with Matt Munisteri's single note guitar runs with Gayton's trombone providing the bass bottom while Burnham's violin provides a running musical commentary with a New Orleans brass tinge added. It is followed by a similarly original reinvention of the Beatles' "All You Need Is Love," which opens with Burnham's violin before Doug Wieselstein states the melody on his clarinet with Bernstein's imaginative orchestration of the other horns and Burnham's violin in the background (and the brass providing a further contrast in musical colors).

MTO opens Don Redman's "Paducah" with some free-jazz sounding riffing before Wieselstein takes center-stage against moaning horns followed by Bernstein's open trumpet backed against more stately horn riffs, before bassist Ben Allison takes a bass solo where he walks the bass with some slapping of the bass mixed in. The two guitars of Munisteri and Doug Wamble, along with the slightly frantic tempo, give Dickie's Dream," a distinctive and rollicking flavor, with perhaps the highpoint being Erik Lawrence's baritone sax solo.

The two guitarists share a vocal duet on Fats Waller's "Viper Song," with its lazy tempo as Bernstein's imaginative arrangements again add spice behind the vocals and

solos as different instrumentalists come in to provide the main accompaniment behind the vocals.

The final number is Preston Jackson's "It's Tight Jim," again having varying tempos and contrasting musical settings with the accompaniments, ending this kaleidoscope of sounds on an mesmerizing note. This is available from amazon and iTunes. **Ron Weinstock**



ANA POPOVIC
Blind For Love
ECLECTO GROOVE

Ana Popovic certainly is a striking presence with her stunning looks and considerable musical chops. The Serbia native has built a worldwide audience with her genre-spanning, blues-rooted music. Some of her earlier recordings struck me as a bit too blues-rock for my "taste," but I found her new Eclecto Groove recording, "Blind For Love," a striking release, perhaps because of the presence of members of the Phantom Blues Band (especially Mike Finnigan's keyboards and Tony Braunagel on drums), but also because the performances are short and focused with her solos direct and concise. The shortness of the performances also directs focus on her vocals and she has become a terrific singer.

Ms Popovic penned 11 of the 12 songs here, which cover a range of emotions and mix in pop, soul, gospel, and blues elements. Love is the central axis of the songs here, whether the hopefulness that the object of "Nothing Personal" is in love with her as she is in love with he, while "Wrong Woman" has her telling this man that if he thinks he's too good for one woman and good enough for two, she is the wrong woman. The acoustic "Steal Away" has her yearn for this man to steal her away," while the title track is a lovely ballad with some nice piano from Finnigan and a lovely vocal. "Putting Out An AFB" opens with some twangy guitar before launching into a rocking groove as she beckons to seize the offenders with a loveless heart, while the funk groove of "Get Back Home To you," with its story about can't wait to get back home to her love, and hot guitar riffs and a sizzling solo.

As tough as she can sound, the love she feels for her child is tenderly expressed on "Part of Me (Lullaby For Luuk)." The closing "Blues For M" is anything but blue in feeling as she celebrates her love, "You are my joy and pleasure/ you are my dream of home/ you are my taste of treasure/ you are my strength my stone," with her solo sings this chorus through her guitar. It's a marvelous conclusion to this stunning new release. **Ron Weinstock**



JACKIE RYAN
Doozy
OPEN ART

Accompanied by stellar musicians, vocalist Jackie Ryan delivers 20 tunes on this two-disc set, her fourth album.

In her flexible, rich mid-range voice, Ryan delivers an ear-appealing range of straight-ahead material from ballads, to bossas, to boppers captured in two recording sessions, one on the East Coast (pianist Cyrus Chestnut, bassist Ray Drummond, drummer Carl Allen) and another on the West Coast (Chestnut, bassist Dezron Douglas, drummer Neal Smith). Enhancing some tracks are Eric Alexander (sax), Jeremy Pelt (trumpet/flugelhorn) and Romero Lubambo (guitar).

Included among the diverse fare are familiar gems such as "Speak Low," "Dat Dere," "Spring Can Really Hang You Up the Most," and "Midnight Sun." Other less-known tunes give the program an air of freshness.

The critically acclaimed singer shows the breadth of her performing experience garnered from sold-out concerts and club dates stateside and overseas. Ryan's singing, Chestnut's sensitive accompaniment, and solos from the horn players will keep the listener engaged throughout. **Nancy Ann Lee**

LUTHER KENT
The Bobby Bland Songbook
VETTER COMMUNICATIONS

Veteran New Orleans singer Luther Kent gets to pay his homage to one of his idols on his new disc, "The Bobby Bland Songbook." Kent has been a devotee of Bland since as a 13 year old he caught Bland backed by the Joe Scott at a Baton Rouge club.

The influence Bland had on him was reflected by him when talking about Bland and one of Kent's greatest memories being on a Riverboat Cruise with B.B. King and Bland during a 1980s JazzFest.

Kent has always included a few songs from Bland and his contemporaries such as Little Milton in his set list for decades, but this disc is devoted solely to Bland's music. Kent and Don Chesson have assembled a big band with the Creole Beethoven, Wardell Querzergue doing the arrangements and conducting the band.

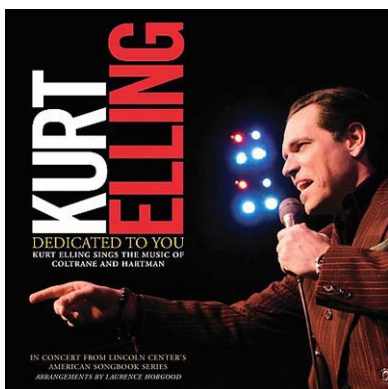
Kent has selected a dozen of Bland's more famous recordings from the period that is arguably his greatest period, the late fifties and early sixties recordings he made for Duke which includes such classics as "Who Will the

Next Fool Be,” “I Pity the Fool,” “Stormy Monday,” “Cry, Cry, Cry,” “St. James Infirmary,” “Don’t Cry No More,” “That’s the Way Love Is,” and “I Wouldn’t Treat a Dog.” The performances are styled after Bland’s originals, in this sense he doesn’t reinvent them as much as Simply Red’s Mick Hucknall did on his own recent tribute, “Salute to Bobby.”

Querzberg adds his own characteristic touches to provide a fresh shine on the horn arrangements and Kent, while reflecting Bland’s originals, does put his own imprint on these recordings for a pretty solid set, which understandably is somewhat overshadowed by the originals. I would have also liked to hear a few of Bland’s more recent recordings interpreted like “Members Only” and “You Got to Hurt Before You Heal,” but that is a minor complaint.

Kent is a very good singer, even if not on the level that Bland was back in this period (an out-of-print English Ace CD that had many of these selections was aptly titled, “The Voice”), and this is a nice celebration by a fan of one of the great blues singers of the past fifty years.

It’s available at the Louisiana Music Factory in New Orleans (they do mail order and their website, www.louisianamusicfactory.com), Amazon and cdbaby.com among various retailers. **Ron Weinstock**



KURT ELLING

Dedicated To You: Kurt Elling Sings the Music of Coltrane and Hartman

CONCORD

Recorded live in concert in the Allen Room of Lincoln Center, New York, this 11-tune release features Kurt Elling performing with the Laurence Hobgood Trio, saxophonist Ernie Watts and the string quartet, ETHEL.

Elling reinvents standards such as the title tune, “All or Nothing At All,” “Lush Life,” “They Say It’s Wonderful,” “My One And Only Love,” “Nancy With the Laughing Face,” and others.

Watts is at his best on the instrumental track, “What’s New” and on the lengthy melody head to “Autumn Serenade.”

Some of these tunes are part of a five-tune medley and another four-tune medley where Elling segues from one tune to another.

Elling is the ultimate balladeer and this pleasing performance drawing upon Coltrane/Hartman material adds very nicely to his existing recordings. **Nancy Ann Lee**



THE TWISTERS

Come Out Swingin':

The Masters of Hot Jump

NORTHERN BLUES

It’s a pleasure to put on something from a band that one had not previously been familiar with, and quickly take notice. The new album by The Twisters, “Come Out Swingin’” (Northern Blues), produced that reaction.

Based out of Vancouver, British Columbia and White Horse, Yukon, this quartet has developed a reputation as a first rate jump and swing blues band. On “Come Out Swingin’” they add elements of rockabilly, reggae and gospel to this jump blues foundation.

The Twisters consists of harmonica player Dave Hoerl, guitarist Brandon Isaak, bassist Keith Picot and drummer Lonnie Powell, with Matt Pease on drums for 3 of the 12 tracks, and Dave Haddock on fender bass for one with Kenny “Blues Boss” Wayne added on keyboards and Jerry Cook on saxophones and horn arrangements. The members of the band wrote all of the songs here and Hoerl and Isaak share the vocals between them.

Things sure start off strong with the opening “I’ll Make It Up To You,” with a melodic line evoking the twenties classic “Please Don’t Talk About Me When I’m Gone,” with some jazz-laced fretwork from Isaak (evocative of Bill Jennings, Tiny Grimes and Al Casey) and superlative chromatic playing by Hoerl with some unusual voicings behind Isaak’s vocal and guitar solo, and that doesn’t take into account Wayne’s piano.

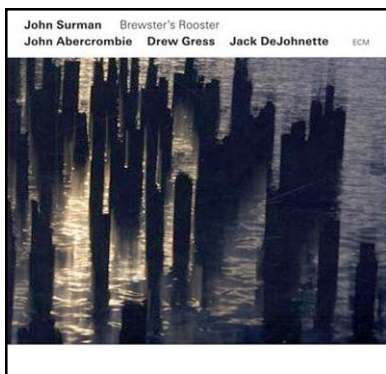
Hoerl takes the vocal on “Something’s Got to Give,” with a 60s R&B groove, some nice saxophones from Cook and the rhythm section just hits the groove with a nice topical lyric followed by “Long Overdue,” with an insistent beat as Isaak sings about waiting on his baby and pacing the floor because she is long overdue with Cook’s driving sax solo followed by Hoerl, again on chromatic displaying his strong tone and drive.

Bassist Picot’s slap bass along with Isaak’s Tennessee Two styled guitar spark the rockabilly flavored “Doghouse” with Hoerl delivering the lyric and it’s followed by a modern blues shuffle, “Guess That I Was Wrong,” with Hoerl adding some remarkable harmonica accompaniment and solo here. I could continue with a comment on each track, but this superb recording deserves praise as does the band.

Not simply having command of their instruments, Isaak and Hoerl add imaginative and distinctive touches throughout and the band is tight as two embracing lovers.

The Twisters are simply a terrific band that deserves to be heard.

Ron Weinstock

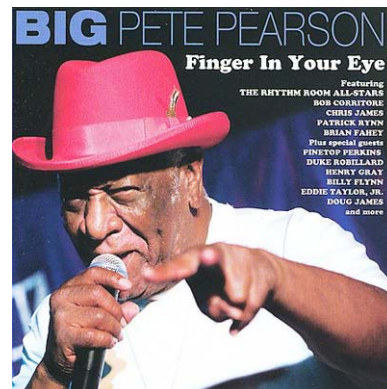


JOHN SURMAN
Brewster's Rooster
 ECM

The accomplished Brit baritone/soprano saxophonist here offers a set that showcases an artful balance of invention and lyricism, making for a set that's often both light to the touch and rich in exploration. His splendid supporting cast (John Abercrombie- guitar, Drew Gress- bass and Jack DeJohnette- drums) is certainly much of the reason but Surman makes for a well-anchored leader, maintaining a clear and bountiful pathway on each of the nine tracks here.

Starting on soprano, Surman steps lightly atop a waltz-time on "Slanted Sky" with Gress and Abercrombie establishing themselves as ideal complements. DeJohnette's pulsations grow increasingly expansive but

never interfere. He and Surman will later catch fire on a hard swinging dialog on "Kickback". The varied set includes moody but not brooding ballad, "Chelsea Bridge" and lively, focused free-form chatter on "Haywain". Surman's new disc surely rates as a "cut above" release. Worth the money.
Duane Verh



BIG PETE PEARSON
Finger in Your Eye
 SWMAF/VIZZTONE

Phoenix's Big Pete Pearson returns with a new CD that follows up his excellent "I'm Here Baby" (Blue Witch) of which I noted that while called a shouter, his full-throated vocals reminded me of a youthful James Cotton crossed with Lonnie Brooks. His new disc, like the prior recording features an excellent backing band anchored by the Rhythm Room All Stars; producer Bob Corritore on harmonica, Chris James on guitar, Patrick Rynn on bass and Brian Fahey on drums with guest appearances by Duke Robillard, Johnny Rapp, Billy Flynn and Eddie Taylor, Jr., on guitar; Pinetop Perkins, Henry Gray and Bruce Bears, among those on keyboards; and Doug James on keyboards.

Much of this is solid Chicago-styled blues, like the opening track "Don't Mess With Me," a fine shuffle with Pinetop tinkling the ivories which contains the phrase that gives the album its title, or "Short Change," with Corritore's wailing harmonica backing Pearson's menacing vocal with the rhythm section driving the slow groove along. James is such a fine guitarist, who provides support as good as anyone playing in this vein. "The Time Has Come," seems inspired by Percy Mayfield's Highway is a Woman," but is a strong original swinging number with nice sax from Doug James, guitar from Robillard and organ from Bears. Eddie Taylor, Jr. takes the lead guitar on "Back Off" with a nice lazy Jimmy Reed styled shuffle groove. It's nice to see that Taylor plays in an old school fashion akin to his legendary dad. Some young guitarists would do well to see how it's really done. "Sister From the City," is a mid-tempo rocker with more nice harp, while "Heartaches" is a slow, doomy blues with Corritore on chromatic, Bears on piano, and Doug James baritone adding to the atmosphere with Robillard guitar fills suggesting a Cobra Records Otis Rush recording.

Henry Gray's piano is one of the treats on the rollicking "Mastermind," followed by "That's That," a jumping number in the vein of the boogie woogie masters with Matt Bishop pounding some barrelhouse boogie woogie

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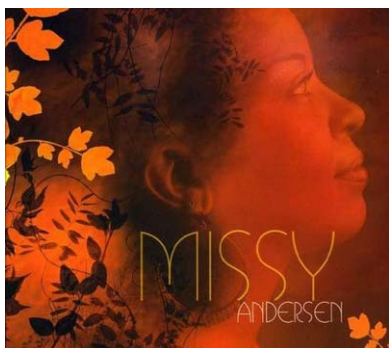
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piano. Chris James takes lead on the rocking “Gambling With My Heart,” as Big Pete sings about his woman playing “Poker with my heart, lost everything we had.” The closing “Slippery When Wet,” is another choice original with him talking about his woman being like “rain on a highway, you know it’s slippery when wet, no matter how I try, little girl I haven’t got you yet.”

With terrific lyrics along with a strong delivery and excellent backing, this ten-song album ends on the same high level Big Pete and band opened with. There is little to quibble with on these performances that likely will have wide appeal. Hopefully this disc gets the exposure it deserves.

Ron Weinstock



MISSY ANDERSEN

Missy Andersen

MAIN SQUEEZE RECORDS

I had not heard of Missy Andersen, a San Diego based vocalist before I received her impressive eponymously entitled release on Main Squeeze Records. Born in Detroit, raised in Queens, she has had a varied career (even a rap single) before coming under the tutelage of Earl Thomas. The present album shows up as blues on my iTunes, but it is centered as much on deep southern soul. It was recorded in Copenhagen with her husband Heine on guitar and a strong band that plays strongly in the classic Memphis Stax-Hi records vein. They may not be the reincarnation of the Hi rhythm Section, but they acquit themselves well as do the horns added to 4 of the seven selections.

There is a mix of some classic soul and blues including the opening rendition of the O.V. Wright classic “Ace of Spades,” Ann Peebles “I Can’t Stand the Rain,” Etta James’ hit “Tell Mama,” Junior Wells’ “Little By Little,” and Don Nix’s “Same Old Blues,” along with the original by Missy and the band, “New Feet,” a strutting soulful blues. The covers are musically not that far removed from the original recordings, but Missy sings them with conviction and in an unforced, full-throated, and soulful manner. The last number, “Stand Up and Dance,” has her strutting her stuff over an acoustic accompaniment with Nathan James on dobro slide guitar. A complaint is that with 8 tunes, and just over a half hour of music, this is a short CD, but, on the other hand, there is no filler here.

It will be interesting to see how she follows this up, but she is someone I would love to see perform as she is one of the better soul-blues singers to come to my attention recently. Her website is <http://www.missyandersen.com/> and this is available on Amazon, iTunes and cdbaby.com. Ron Weinstock

ORESTES VILATO

It’s About Time

RAFCA RECORDS

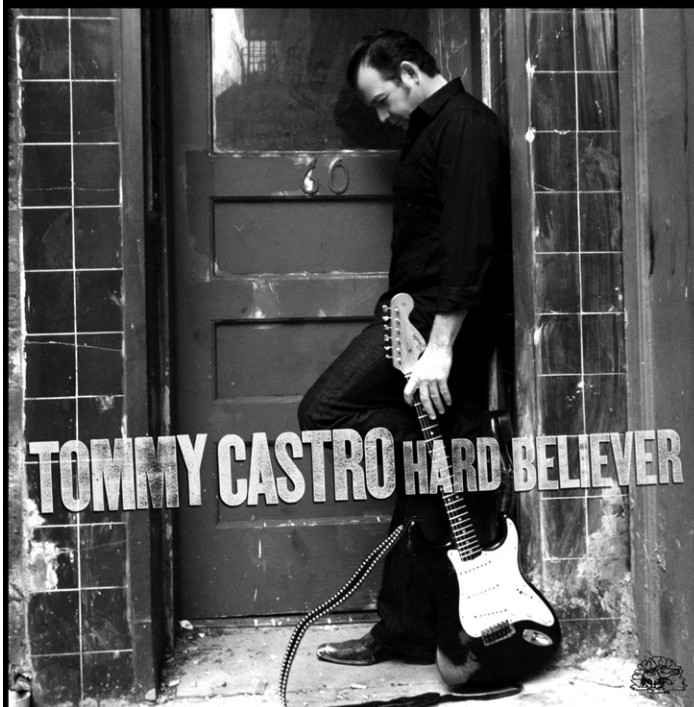
Born in Camaguey, Cuba in 1944, Orestes Vilato is recognized as one of the most influential Latin percussionists. Indeed, he shows exceptional flair on the Cuban timbales on this 10-tune disc recorded in Southern California in the summer of 2008.

Vilato has appeared on more than 400 albums by jazz, Latin and pop stars during his lengthy career, including seminal recordings as a founding member of the Fania All Stars. He performed with Ray Barretto’s band and a host of other bandleaders, as well as leading his own bands in the New York salsa scene for 25 years. In the early 1980s, Vilato moved with his family to the San Francisco Bay area and performed with Carlos Santana’s band (1980-1989).

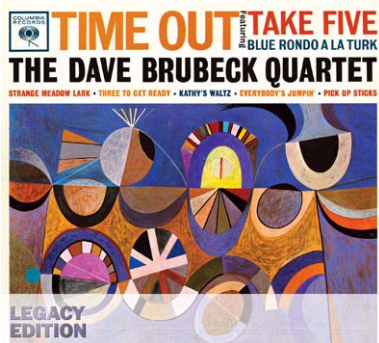
This long-awaited recording finds Vilato leading a 12-musician all-star team of splendid soloists. He keeps the tempos lively and authentic and contributes three originals co-written with Rebeca Mauleon who arranged all tunes. The joyous, danceable music captures the spirit of the Cuban countryside and leaves the listener wanting more. This is one of those festive albums Latin Jazz fans will want to play over and over. I loved it! The well-done professional package includes an attractive 16-page liner booklet tracing Vilato’s career and features session photos, descriptions of the tunes and Spanish lyrics.

Nancy Ann Lee

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DAVE BRUBECK QUARTET

Time Out - Legacy Edition
COLUMBIA LEGACY CDS + DVD

Columbia Legacy is currently celebrating 1959 – *The Greatest Jazz Year*, and one of the Legacy Edition sets featured is the classic Brubeck Quartet album *Time Out*, which reached number two on the charts and is the first jazz album to sell a million copies. It also stayed on the charts for over three years.

Brubeck was known for odd time signatures and this album spawned a hit in 5/4 titled “Take Five,” which continues to get lots of airplay today. With the warm, melodic and instantly recognizable sound of the late Paul Desmond’s alto, the music here is as bright today as it was 50 years ago. Some of the other tunes are “Blue Rondo a la Turk,” “Kathy’s Waltz,” “Three To Get Ready” and “Pick Up Sticks.”

In addition to the entire original album wonderfully treated to today’s audio technology, the Legacy Edition offers a second CD with live performances of the quartet recorded at the Newport Jazz Festival in 1961, ’63 and ’64. Here the band stretches out more offering up eight songs and closing with an extended version of Desmond’s “Take Five.”

A third disc, a DVD, is included with an interview with Brubeck and some performance video of the quartet. Topping the package off is a booklet with a lengthy essay by Ted Gioia and many black and white photos of the band and its members. A fantastic package for all Dave Brubeck fans, and more.

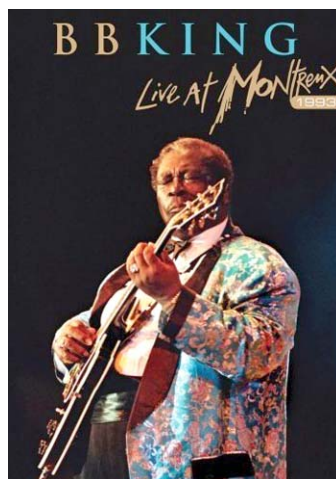
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DVDs



B.B. KING

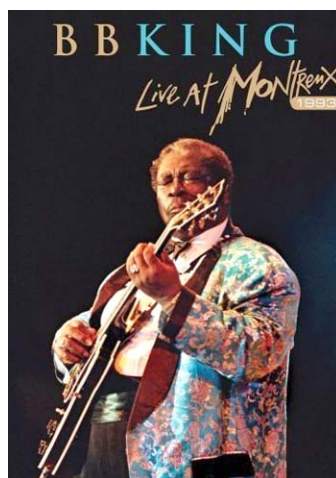
Live at Montreux 1983
EAGLE EYE MEDIA DVD

Having heard BB King many, many times in various concert venues over the years, I can easily testify that he and his band were in great form on this night in Montreux. While he sits down for most of his performance these days, he was on his feet and rockin’ n’ rollin’ while electrifying the crowd and taking those vibes back in from them. After the traditional opening songs from his band, BB came out and delivered thirteen gems, including “Let The Good Times Roll,” “Chains Of Love,” “Caldonia,” “Since I Met You Baby,” “Aint Nobody Home,” “Why I Sing The Blues,” “Rock Me Baby” and the closer, “The Thrill Is Gone.”

His nine-piece band sounded great for this 99-minute set, and especially outstanding was James Toney on piano and Hammond B3. Sadly, Toney, who had worked with BB for 30 years, passed away at the age of 65 in his hometown, Las Vegas, in 2007.

In closing, both the audio and video production on the DVD is fantastic. The picture quality on an HD TV is impressive, and the audio is offered in stereo, Dolby 5.1 and DTS. A fine choice for a BB King fan.

Bill Wahl



QUINCY JONES

The 75th Birthday Celebration Live at Montreux
EAGLE EYE MEDIA
2-DVD SET

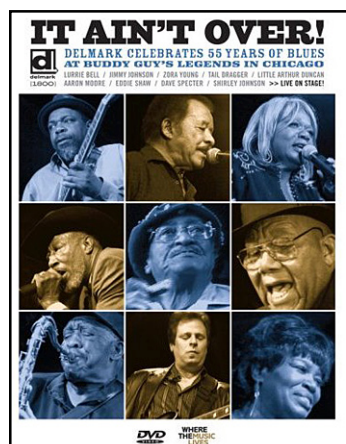
This new 2-DVD set from Eagle features Quincy Jones’ 75th birthday celebrated onstage at the Montreux Jazz Festival in 2008. Quincy was seated in the first row of the audience for 30 performances, mostly arranged by Quincy, from a wide variety of musicians such as James Moody, Toots Thielemans, Patti Austin, Herbie Hancock, Lee Ritenour, Angelique Kidjo, Al Jarreau, Ledisi, Chaka Khan, and Naturally 7, and he obviously enjoyed every minute of it. The musicians backing the various artists were the Montreux House Band, consisting of Greg Phillinganes and David Delhomme on keyboards, Paul Jackson Jr. on guitar, Nathan East on bass, John Robinson on drums and Paulinho da Costa on percussion. Also on hand when

needed was the Swiss Army Big Band.

After Montreux leader Claude Knobs does the introduction, things get off to a great start with Patti Austin singing "The Good, The Bad and The Ugly," backed by Herbie Hancock and the house band. Next up, James Moody is featured on three songs, one sung by Rahsaan Patterson and two by Patti Austin. A definite highlight is Moody and Austin singing "Moody's Mood." Moody is one of the evening's highlights!

Most of the performances here are vocals, and luckily Patti Austin sings many of them. She, in fact, is the shining star of Quincy's birthday bash, handling with ease everything she takes on. Another star is harmonica master Toots Theilemans as his offerings were a fine gift for Q. The two discs have many more highlights for sure, such as Naturally 7's take on Michael Jackson's "Billy Jean," and Angelique Kidjo's version of "State of Independence." While I could have done without Freda Payne's 2 tunes, Mick Hucknall's 1 and a few others, overall there is a lot to like here. The sound and video is top notch as well. But the gold star definitely goes to Patti Austin.

Bill Wahl



DELMAK RECORDS 55TH ANNIVERSARY It Ain't Over DELMAK DVD OR CD

"It Ain't Over!" is the title of a new Delmark CD/DVD that is subtitled "Delmark Celebrates 55 Years of Blues at Buddy Guy's Legends in Chicago." That should be pretty descriptive of the contents in the CD, with an hour of music;

or the DVD with 79 minutes of music and more. It may be true that some of the more memorable and great artists that Delmark brought to us are no longer with us as Junior Wells, Carey Bell, Magic Sam and more have passed on. Still Delmark continues to document the living blues scene of today and this CD and DVD from March 2008 bring forth some memorable performances that show the fire still burns.

Zora Young opens with a strident "Til The Fat Lady Sings," with the house band on most of this that includes Lurrie Bell's guitar, Bob Stroger's bass and Kenny Smith's drums.

This band sits back while **Jimmy Johnson** and band follows up with two excellent Albert King-tinged performances of T-Bone Walker's "Cold Cold Feeling" followed by Fenton Robinson's "You Don't Know What Love Is."

Jimmy's band included Dave Spector's guitar as well as his own. Pianist **Aaron Moore** with just Kenny Smith on drums is heard playing in the vein of Roosevelt Sykes (The DVD has an extra performance).

Up next Nick Moss and Richard Kreher join Stroger and Smith to support **Little Arthur Duncan** on "Pretty Girls Everywhere" reworked to the "Scratch My Back," melody

with the DVD adding an enthusiastic rendition of "I Got to Go."

Lurrie Bell is front and center for "Don't You Lie to Me," with an equally strong "Reconsider baby," on the DVD, and his guitar enhances **Shirley Johnson's** blues shouting on "As the Years Go Passing By."

Eddie Shaw rocks out on "For You My Love," and Jimmy Reed's "Sun is Shining," with his raspy gutbucket sax backed by Bell's slashing guitar and Roosevelt Purifoy's barrelhouse piano. Some of Shaw's earliest recordings were issued on Delmark.

The music concludes with **Tail Dragger's** pastiche of Howlin' Wolf, "Tend to your Business," with Big D on harp; and "My Woman is Gone," with Billy Branch on harp.

The DVD also includes Barry Dolins reading a Mayoral Proclamation and many will echo Jimmy Johnson's hope that Koester keeps producing blues for another 55 years.

The DVD as indicated has several performances not on the CD, and has the usual quality of Delmark DVD's, which is keeping the focus on the music and the musicians. If one were only going to purchase one, I would recommend the DVD.

Ron Weinstock



ANITA O'DAY The Life of A Jazz Singer RED DVD

This DVD follows one-of-a-kind jazz vocalist Anita O'Day's career from the early days when she worked with Gene Krupa, Roy Eldridge, Stan Kenton, Louis Armstrong and Hoagy Carmichael through many adversities she fought to overcome (including years of heroin and alcohol addiction, failed marriages, abortions and arrests) to her interviews, performances and final recording in her eighties.

Watching the documentary, one gets a real sense of what O'Day was all about and why she describes jazz as "a free-lance sketch." The engrossing program is visually well-constructed and interspersed with interviews with O'Day, critics, musicians, contemporaries and friends, as well as performance clips and more. Included is a clip of her historic 1958 Newport Jazz Festival performance of "Sweet Georgia Brown."

Directed by Robbie Cavolina and Ian McCrudden, the 31-chapter, 130-minute documentary on the life of O'Day brings together numerous film and television clips and, under the Extras section, adds 90 minutes of uninterrupted bonus performances and interviews clips including O'Day singing with the Gene Krupa Orchestra ("The Boogie Blues," "Let Me Off Uptown"), with Stan Kenton ("Tabby the Cat"), with Art Ford's Jazz Party ("Body and Soul"), two concert performances of "Let's Fall In Love," and a 1963 performance of "Tea For Two" with a trio in Sweden.

The basic 2-disc set includes 45 minutes of musical performances from film and 45 minutes of outtake interviews with Anita with a 32-page booklet containing es-

says from author Jim Gavin and jazz critic/author Will Friedwald, a chapter from O'Day's autobiography (*High Times Hard Times*) and 16 pages reproduced from her personal scrapbooks. It is also available in a deluxe limited edition set containing a fabric covered, 160-page hardbound book.

One of the most detailed, informative and interesting musician retrospectives, this documentary reveals the tough, feisty nature of the ultra-talented singer who died in 2006. Trumpeter Denny Roche best describes O'Day: "Anita was not a singer; she was a musician who used her voice as an instrument." *Nancy Ann Lee*



MIKE STERN BAND

New Morning- The Paris Concert HEADS UP/INAKUSTIK DVD

Somewhere in between high-energy fusion and the more creative regions of "smooth jazz" lies the music of guitarist Stern's foursome. And on this very straightforward set, shot in a very simpatico manner, the former soon gives way to the latter. The highly charged "Tumble Home" with full

throttle solos by all present, nearly seems over the top for a set opener. But the tune effectively opens ears to the moody, melodic fare Stern & company seem to want emphasized. And while these elements play well to the values of the "smooth" school, the content of Stern's compositions such as "KT" and "What Might Have Been" is much more substantial than the "jazz muzak" that abounds in this genre, and the playing here is first-class.

While fellow frontman, tenor saxophonist Bob Franceschini doesn't match Stern's pyrotechnics, he provides a most suitable change-up voice. Each of the "section" men, bassist Tom Kennedy and drummer Dave Weckl, on the other hand, are tailor-made replicants for Stern's power surges. The band book-ends the set with another hot offering, "Chromazone" as if to remind the audience of *that* part of their identity. Nice work.

This is available on Heads Up in the standard DVD format and in Blu-ray as an import on Inakustic GmbH.

Duane Verh

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YELLOWJACKETS

New Morning- The Paris Concert HEADS UP/INAKUSTIK DVD

For a fusion supergroup there's a whole lot of straight-ahead jazz here. By the time tenor man Bob Mintzer switches to his electronic axe (the EWI) midway through this very engaging concert set, both he and pianist Russell Ferrante have served up a sizable slice of swinging fare much more akin to hard bop and classic West Coast jazz than funk or rock. It's been observed that the 'Jackets have transited over their nearly three-decade history from fusion toward "pure" jazz and perhaps "crossover" is the better tag for the foursome in the label-happy music universe. And if the more electrified tunes are the spoonful of sugar to more easily draw their audience to where the band is *really* at (pure speculation, of course), it seems to have worked well.

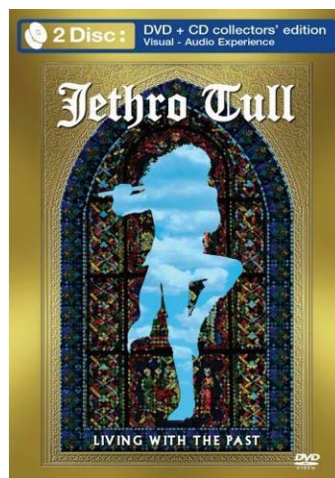
The atmosphere here is much more intimate and club-like than on the Mike Stern disc from this same venue that is the other half of this release. Perhaps it's the semi-circle formation the band on stage, with drummer Marcus Baylor on the right end rather behind the others, that conjures this cozier mood but, whatever the reason, the solid work on the bandstand meets here with a most congenial crowd vibe.

Ferrante emerges as the star of the show, lacing the set with sophisticated, lyrical swing throughout, well exemplified on "Prayer For Peace". Bassist Jimmy Haslip, though electric full-time, plays with a decidedly jazz-oriented slant. Mintzer and Baylor engage in some great old school repartee on "Bop Boy". "Jackets fans should not be without this ct-above set which also makes for a first class introduction to this exceptional outfit.

This is available on Heads Up in the standard DVD format and in Blu-ray as an import on Inakustic GmbH.

Duane Verh

For the Baby Boomers



JETHRO TULL

Living With The Past EAGLE VISION DVD/CD

It may surprise some but this edition of Jethro Tull is not a reunion of any sort. The legendary late '60's and '70's prog rock band, led by the *only* flautist many people know, never actually broke up. Leader Ian Anderson and crew has kept up a steady tour schedule through the recent decades and the sharpness and vital-

ity they display on this dual-disc package provide excellent testament to this fact.

A very solid stage set, stuffed to the gills with Tull favorites, is laced with cuts including brief interview excerpts with Anderson and other band members and performance departures including the band's original 1968 lineup, Anderson with a string section and various guest artists. Anderson is minus the wild mane of years past but from the leadoff "My Sunday Feeling", from the band's debut *This Was*, through "Aqualung", "Nothing Is Easy", et al, nothing else seems missing from the band's halcyon days. The rest of the band: Martin Barre- lead guitar, Andrew Giddings- keyboards, Jonathan Noyce- bass and Doane Perry, drums, match the leader for energy. The CD has a similar but not identical tune list and is just as strong. Tull fans, do not hesitate. *Duane Verh*

PROCOL HARUM **In Concert With The Danish** **National Concert Orchestra & Choir** **EAGLE VISION DVD OR CD**

Certainly all baby boomers are familiar with Procol Harum's classic "A Whiter Shade Of Pale," and no doubt many more folks as the song still gets plenty of airplay. I was recently talking with some musician friends about which of the old bands still sound not only as good, but much, much better today than way back when. Two bands that we all agreed on were Procol Harum and the Moody Blues.

This 15-song set was recorded outside behind Denmark's Ledreborg Castle over two summer nights in 2006. With the band are the Danish National Concert Orchestra & Choir, which provides the real, icing on the cake. I had seen a DVD with Procol Harum a couple of years ago and they sounded good, but adding the orchestra and choir to Procol's brand of symphonic rock is just the perfect blend.

I figure that pianist/vocalist Gary Brooker is probably the only original member, but that does not really matter since he is the only one that counts. His voice is much better than it used to be, and it was always quite good. The band members have impressive chops and the songs sound better than ever, but the two major standouts are "A Whiter Shade Of Pale" and "A Salty Dog," the latter of which features the choir singing in chants in Latin. I'll leave the other treats for you to discover. The audio and video are superb, and sound offerings are stereo, Dolby 5.1 and DTS. Very nice!

A bonus feature on the disc in a 1974 TV special with six more songs for nostalgia seeking.

The CD version of the concert has 10 of the 15 songs from the DVD, but the important ones are included. But my suggestion is to go for the DVD if you can. Real fans will probably want both. *Bill Wahl*

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THE MOODY BLUES

Threshold Of A Dream **Live At The Isle Of Wight Festival 1970** **EAGLE VISION DVD**

The many Moody Blues fans out there will want to see this concert footage from the band's 1970 show at the Isle of Wight Festival off the coast of England.

The first 20-minutes is a documentary about the band, the era, the Mellotron, the Isle of Wight and the festival itself before the group's performance begins with "Gypsy." Some of the other songs included in their set are "Tuesday Afternoon," "Question," "Melancholy Man," "Nights In White Satin" and "Ride My See Saw."

While the audio and video production is far from today's standards (let's face it – a lot has changed in 39 years) Moody followers will get a kick out of seeing the band in their prime period. Since flautist Ray Thomas left the band in the 90s, the only two members from this lineup are Justin Hayward and John Lodge. The band continues to tour and sounds great today. A very talented female flautist, Norda Mullin, has replaced Thomas, but if Hayward ever leaves, the Moody Blues will be over.

A nice, nostalgic trip back to the days when flower power ruled. *Bill Wahl*

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