

September 2009

Issue 320

now in our 35th year

jazz
& blues report

www.jazz-blues.com



Monterey Jazz Festival

jazz & blues report

Editor & Founder Bill Wahl

Layout & Design Bill Wahl

Operations Jim Martin
Pilar Martin

Contributors

Michael Braxton, Mark Cole, Kelly Ferjutz, Nancy Ann Lee, Peanuts, Matt Simpson, Wanda Simpson, Mark Smith, Dave Sunde, Joerg Unger, Duane Verh, Emily Wahl and Ron Weinstock.

Check out our constantly updated website. Now you can search for CD Reviews by artists, titles, record labels, keyword or JBR Writers. 15 years of reviews are up and we'll be going all the way back to 1974.

Comments...billwahl@jazz-blues.com

Web www.jazz-blues.com

Copyright © 2009 Jazz & Blues Report

No portion of this publication may be reproduced without written permission from the publisher. All rights Reserved.

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

On The Cover

Jason Moran



Photo: Clay Patrick McBride

CD Reviews Begin on Page 10

52nd Annual Monterey Jazz Festival Presented by Verizon



Joe Lovano

Photo: Jimmy Katz

Arena Tickets Available For 52nd Annual Monterey Jazz Festival Presented By Verizon, September 18 – 20

Monterey, CA – Offering a rare opportunity for fans to purchase and retain Arena seats, the Monterey Jazz Festival has announced that Arena Packages for the 52nd Annual Monterey Jazz Festival are still available. An Arena Package provides intimate access to exclusive world-class music on the legendary Jimmy Lyons Stage, the site of countless musical memories and historic events since 1958.

“Arena Tickets are like an heirloom purchase — patrons can renew their seats every year,” says Timothy Orr, Marketing Associate for MJF. “In times like these, upgrades, which in previous years would have been difficult, are now possible. The Arena is where you feel the weight of history, and this offers our fans a chance to be a part of that history.”

Arena Packages are on sale now by phone at (925) 275-9255 and on the Monterey Jazz Festival's website, montereyjazzfestival.org. Arena Packages are available starting from \$225, and include one reserved seat for each of five concerts on the Arena/Jimmy Lyons Stage, access to all performances and activities on eight additional stages throughout the Grounds throughout the weekend, plus conversations, exhibitions, panel discussions, international shopping, food and beverages, and more.

Exclusive and legendary performances in the 6500-seat Arena are commonplace at the Monterey Jazz Festival since 1958. Exclusive Arena artists for 2009 include the Chick Corea, Stanley Clarke and Lenny White Trio; Dave Brubeck Quartet, John Scofield and the Piety Street Band,



Lizz Wright will be performing at Monterey Friday evening at Dizzy's Den. Photo by Vincent Soyeze.

Pete Seeger, Susan Tedeschi, Hank Jones / Joe Lovano Quartet, George Duke, Next Generation Jazz Orchestra featuring Wynton Marsalis, and the Los Angeles County High School for the Arts Big Band.

Arena artists additionally performing on the grounds will include Conrad Herwig's Latin Side All-Star Band, the Monterey Jazz Festival All-Stars featuring Kenny Barron, Regina Carter, Kurt Elling, and Russell Malone; Esperanza Spalding; John Scofield, Jazz at Lincoln Center Orchestra with Wynton Marsalis, Dee Dee Bridgewater, Joe Lovano with John Patitucci and Brian Blade; and Jason Moran and The Bandwagon.

Sunday Night in the Arena features an Arena exclusive: Three Generations of Pianists, with the Chick Corea, Stanley Clarke and Lenny White Trio; the Dave Brubeck Quartet (celebrating the 50th anniversary of Time Out); and the 2009 Commission Artist, Jason Moran and The Bandwagon, debuting this year's MJF-chartered work, Feedback. The piece refers to another historic event held on the Monterey Fairgrounds 42 years ago - the Monterey Pop Festival, which included the U.S. debut of the Jimi Hendrix Experience.

On the Arena stage in 1967, the iconic and influential guitarist shocked audiences by setting his guitar on fire and smashing it on stage. Moran's Feedback will try to recapture the symbiotic relationship when performers and audiences are engaged in a musical and psychic dialog.

Tickets are on sale now by phone at (925) 275-9255 and on the Monterey Jazz Festival's website, montereyjazzfestival.org.

Full Weekend Arena Packages are available starting from \$225, and include one reserved seat for each of five concerts on the Arena/Jimmy Lyons Stage, access to all performances and activities on eight additional stages throughout the Grounds throughout the weekend, plus conversations, exhibitions, panel discussions, international shopping, food and beverages, and more.

For the full MJF/52 lineup, tickets and additional information, visit www.montereyjazzfestival.org.

The Monterey Jazz Festival is dedicated to perpetuating the uniquely American form of music known as jazz by producing performances that celebrate the legacy and expand the boundaries of jazz; and by presenting year-round local, regional, national, and international jazz education programs. The Monterey Jazz Festival is a nonprofit organization and has donated its proceeds to musical education since its inception in 1958.

Monterey Jazz Festival Seeks Volunteers For 52nd Edition, September, 2009

Volunteers Act As MJF Ambassadors, Participate In MJF Events

Gain Valuable Experience In Festival Production

Monterey, CA— The Monterey Jazz Festival is looking for volunteers! As a way of seeing the Festival up close, volunteering is a great experience for students, seniors and everybody in between.

Whether working behind the scenes or in a crowd, volunteers are needed starting Monday, September 14, continuing through Monday, September 21. MJF would greatly appreciate volunteers early in the Festival week, as we need help setting up for the big event. Volunteers typically work six-hour shifts, but are able to stay on the grounds afterwards to enjoy the music.

To apply to be a volunteer for the Monterey Jazz Festival, please visit the Festival's website, www.montereyjazzfestival.org and look for "Volunteer for MJF/52" on the bottom of the homepage.

You will find a link to volunteer information and an application form to fill out, or can be printed and faxed to the Festival. You will be notified of your acceptance, job description and hours based on your selected preferences by the MJF Volunteer Coordinator.

The volunteer page can be accessed directly at <http://www.montereyjazzfestival.org/2009/info/volunteer.php>

Pocono Blues Festival

REVIEWED



Ruthie Foster at the 2009 Pocono Blues Festival. All photos by Ron Weinstock

By Ron Weinstock

Late July brought the annual 18th Annual Pocono Blues Festival to the Big Boulder Ski Resort in Lake Harmony, Pennsylvania. It was a full weekend with the best in blues, including some acts that some 'bigger' festivals don't focus on because they view blues as primarily being guitar slingers and the like. Friday night, July 24, the Festival opened in the Tent where Paul Oscher displayed his many talents as a storyteller, guitarist, harmonica player and pianist. Playing guitar with rack harmonica, later soloing on the bass harmonica, then on the electric piano, he mixed his set with stories, the best being a recollection of showing Junior Wells how to play three-card monte. After Wells had lost, he said let's play double or nothing and then picked up all three cards at the end, proclaiming to Oscher, "I win." Further enlivening the set was a stroll into the audience. Towards the end of the set, thunderstorms tore through the area; so many retreated inside the Big Boulder ski lodge.

The storms were brief and shortly thereafter the evening resumed with hardly any delay. Following Oscher's set was James Armstrong with a solid band. Armstrong is one of the discoveries of Bruce Bromberg and Dennis Walker and his scalpel like guitar solos mixed with his soul-laced vocals makes him such a strong performer. Armstrong has grown after a near fatal attack left him having to rehabilitate his guitar playing,

but added new depth to his music and his set showed him to be as good as anybody out there. Can it be that he has not recorded since 'Got It Goin' On' from 2000? If so, that needs to be changed for he has so much to say. Last up Friday night was Eddie Turner and his searing guitar was spotlighted during his set. I left after a few numbers, as I would be seeing him at the DC Blues Festival in early September.

Saturday the festival opened to Melvin Taylor whose guitar style displays some Albert King, Jimi Hendrix and Wes Montgomery influences. One wishes that a bit more of the Montgomery showed and a bit less of the Hendrix in his set that opened up with a "coming Home," with some wah wah guitar; "Right Place, Wrong Time," with Albert King's influence showing; Sly and the Family Stone's "If You Want me To Stay;" and "Black Magic Woman," before bringing up a mediocre female singer (I believe his sister) and then playing a Hendrix tune. From this viewer's standpoint, his set was a mixed bag.

Next up was Zac Harmon, who mixed some new and old stuff including a rocking shuffle instrumental, a strong "Rock Me," followed by his own "Sugarman," and "Don't Give Me Another Reason" from his new Northern Blues CD "From the Root." Harman continues to mix in soul and blues for a strong suit. Then I ventured to the tent stage to catch some of the set by the duo of Cedric Burnside and Lightnin' Malcolm. Their music,



Lil' Ed fronting the Blues Imperials

based on the North Mississippi hills blues that Cedric's father, R.L. Burnside played, simply strikes me as lacking some of the rhythmic nuances that R.L., Jesse Mae Hemphill and the late Fred McDowell brought to this sound, but I seem to be in the minority on this.

Next up for me was one of the highlights of the weekend. The BoneDog Records revue. BoneDog is based out of Pittsburgh, but as Dusty Scott, few in that city would be aware of the two local acts that were part of the revue. First up was Git Shorty who opened with a rocking "They Call Me Guitar Shorty." A very adept guitarist and R&B laced singer, his performance both as a leader and backing up others displayed considerable showmanship. I assume he calls himself Git to avoid confusion with David Kearney, the Alligator recording artist.

After a couple numbers by Git, up came Stevee Wellons who was particularly nice on a southern soul ballad as well as the Ann Pebbles classic "Tear Your Playhouse Down," on which Git Shorty added some of his dance moves while playing. Finally up came the one person at the festival I wanted to see, Atlanta's Tommy Brown, whose recording career goes back six decades. Now 78, his strong singing of such vintage songs as "Atlanta Boogie," "Southern Woman" (some will know his States 78 with Walter Horton's harp accompaniment mixed in with some tough saxophone), "Women & Cadillacs," and the standout track, "Weepin' and Cryin' Blues," recorded just before he went into the military

during Korea. It's a terrific performance as he pretends to be crying and gets on his knee and even falls off the stage.

For decades he has been performing shows with his dancing and jokes such as the one-legged golfer. He regularly performs at Blind Willie's in Atlanta and he is one of the last shouters out there. He deserves to be seen and heard, and his most recent CD is "Rockin' My Blues Away" on BoneDog. After Brown, Git Shorty closed the Revue's set with a sensual rendition of "I Wanna Ta Ta you." Regretfully I missed a tribute to the late Johnny Copeland by his daughter Shemekia in the tent stage, but there was no way I was going to miss

Trombone Shorty and Orleans Avenue. He is not straight blues, but his New Orleans funk is always a good show with his terrific band as they performed "Rats and Roaches," "The Same Thing" and a solid "What's Going On," where they took things old school.

Shemekia Copeland was next opening with "Sounds Like the Devil," following up with "Dirty Water," "Who Stole My Radio," "Has Anybody Seen My Man," and her late father's "Ghetto Child," where she steps away from the mike towards the end and belts out the lyrics. Her band as always were rock solid, with long-time guitarist Arthur Nielsen standing out with his strong playing. Bernard Allison opened his rocking set with "Voodoo Chile," and then added some Stevie Ray Vaughan styled guitar before his keyboard player kicked in on piano for a charged "Rocket 88." His keyboard player took the vocal on a strong "40 Days and 40 Nights," which was especially nice for its lack of rock trappings

Rainstorms were not supposed to occur until the next day, but some storms passed through before the evening closed with James Cotton with special guest Eddie Clearwater. Cotton's band was showcased first giving the spotlight to his fine guitarists Slam Allen and Tom Holland along with long-time Cotton bassist Noel Neal before Cotton joined them on stage as Allen sang some of Cotton's better-known numbers as Mr. Superharp wailed. Then the Chief came on, and it was more classic Chicago blues from the band, closing the evening on a most satisfactory note.

Sunday opened with threatening clouds and a threatening weather forecast, but fortunately the predicted showers did not follow the early rain. Opening was spirited gospel music from The Pittsburgh Gospel Lights. After enjoying the first half hour or so of their set I made it to the tent to catch Fruteland Jackson and Harrison Kennedy. It was some really stunning acoustic blues with short sets by each playing solo before they were paired together. Fruteland had appeared at the 3rd Pocono Blues Festival on Honeyboy Edwards' coattails. Since then he has certainly grown from the folksy performer to such an articulate speaker and performer. Opening acappella he then launched into a really enjoyable collection. Kennedy was at one time a member of The Chairmen of the Board which had some hit records a few decades back and he has become a superb solo blues artist. Like Fruteland, he opened with a field holler like performance before turning to the guitar. What a singer he is with a bit of the rasp of Howlin' Wolf and the crying vibrato of Johnny Shines.

Seems like every year Mike Cloeren and crew bring in someone I had not heard of before and I get blown away, and Kennedy was this year's surprise. When Frutel and joined him for some closing numbers, it was wonderful, with Kennedy playing some harmonica.

Texas Johnny Brown and the Quality Blues Band was up next on the outdoor stages, and the 81 year Houston blues veteran certainly shows no sign of slowing down from the young 21 year old who was with Amos Milburn and recorded for Atlantic. With his "Tow Steps From the Blues," "Handy Man" and others, he remains a consummate jazz-tinged guitarist and a melodious vocalist who proves that one can be sophisticated yet soulful and down-in-the-alley. It was back to the tent for Chris Thomas King backed by bass and guitar. He did a marvelous set that included several numbers from his post-Katrina album, "Rise," including his original take on "St. James Infirmary," "Baptized in Dirty Water" and "Flow Mississippi River." I understand that the table selling his CDs sold out of "Rise" after his first set ended.

Ruthie Foster was next outdoors and Shemekia Copeland introduced her to the Pocono audience. Ruthie had Shemekia join her for the opening rendition of Sister Rosetta Tharpe's "Up Inside My Head," before Ruthie and her band continued on with their set of truth, to use a term of the late DC street singer Flora Molton. Mixing gospel, soul and blues roots with some song topical songs and other material, Ruthie has a terrific band and more importantly they deliver their positive message in such a strong fashion. It does not hurt that Ruthie Foster is as good a vocalist as one is likely to encounter anywhere. It was then back to the tent to catch Saffire-the Uppity Blues Women who are in the midst of the final tour after twenty-five years of their distinctive music. Ann Rabson contributed her rollicking piano and folky vocals, Andra Faye sang about looking for a Mighty Man while playing mandolin, bass or guitar. Gaye Adegbalola sang about silver beavers, adding some guitar and harp to the mix. I can recall seeing them monthly at a small bar in Georgetown two decades ago, and it is gratifying how far they have come. We all wish them success on their future endeavors.

What need be said about Lil Ed and His Blues Imperials. Its amazing how much his music is like his late uncle, J.B. Hutto, but he keeps it fresh through original material as well as a few remakes from his uncle's repertoire. Yet he knows he is at first an entertainer, and that he certainly is a master of with his hard driving slide guitar, exclamatory vocals and showmanship. The closing outdoor stage act was Buckwheat Zydeco who got the crowd up and dancing with the hot grooves during an outstanding set. If Clifton Chenier was a great blues singer, Buckwheat Zydeco added perhaps a bit more soul to the musical stew, but he has not forgotten his roots when he played with Clifton and his band remains one of the best in any musical genre around today. Long may he continue to get us on our feet.

jazz-blues.com

La Vida Music Festival October 4 in L.A.

Los Angeles – The First Annual La Vida Music Festival, starring the legendary Hubert Laws, Pete Escovedo & Louie Cruz Beltran will take place under the stars on Sunday, October 4th at 7:00 PM at the intimate FORD Amphitheater - Hollywood; with special guests Chris Bennett-saluting the women of Latin music, The Robert Kyle Brazilian Band, Chalo Eduardo and the Brazilian Beat, and the spunky Mariachi Ellas Son.

These Internationally renowned, L.A. based performers highlight a wonderful evening of dynamic entertainment with Latin flavor and special salutes of great classics, from Willie Bobo and Cal Tjader to Antonio Carlo Jobim and Eydie Gorme. Proceeds from the event to benefit Reviving Baseball in Inner Cities.

Currently celebrating their 20th anniversary, Reviving Baseball in Inner Cities (RBI), is a youth baseball and softball program encompassing over 185 cities and over 150,000 girls and boys. Locally over 3,000 kids participate each season, from 46 area schools. RBI uses participation in their programs as a means to overcome academic and social disadvantages most inner city kids face.

Tickets range from \$35 dollars, \$50 dollars for VIP preferred seating and the \$100 dollar VIP package, which lets you mix and mingle with the stars. Tickets are available online at www.FordTheaters.org or 323.461.3673 and at The Ford Box Office. Please visit online at www.cornicheentertainment.com for additional information.

Blue Jeans & the Blues to Combine Music, Community Giving to Raise Funds for Working Wardrobes



Irvine CA – Put on your favorite pair of blue jeans and get ready for a night of blues and barbeque under the stars.

Blue Jeans & the Blues, the biggest fundraising event of the year for nonprofit group Working Wardrobes, will take place

on Sunday, October 4, at Lakeside Lagoon in Irvine, Calif. from 5:00 to 7:00 PM.

This denim-chic, casual event will unite volunteers, donors and corporate sponsors as we celebrate the most important cause in our community: empowering more men and women to re-enter the workforce. With tickets starting at just \$75 a couple or \$50 for individuals, and in a relaxed, fun atmosphere, Blue Jeans & the Blues an event that everyone can enjoy.

Highlights of the evening will include gaming tables with poker and a dinner of smoked brisket, tri-tip and barbeque beans supplied by the award-winning Beach Pit BBQ restaurant. Entertainment will be provided by Pamela G, the renowned blue songstress who has per-

formed with B.B. King, Herbie Hancock and other music legends.

To find more information or to reserve tickets for this not-to-be-missed event, please visit workingwardrobes.org/blues.htm, call (714) 210-2460, or email eventinfo@workingwardrobes.org.

Working Wardrobes is a Fountain Valley-based independent, nonprofit organization that helps men and women in crises re-enter the workforce through wardrobing and career development. Clients receive professional wardrobing and grooming services. Clients also have access to the organization's Career Development Center, which offers one-on-one consultations with a career specialist, job referrals, Internet access for job searches, resume development tools and a resource library. Since 1991, Working Wardrobes has served nearly 40,000 adults experiencing a variety of life crises including homelessness, catastrophic illness, alcohol and substance abuse, and traumatic financial losses. Working Wardrobes serves Cal Works recipients, clients of social service agencies, and individuals in 60 shelters/programs in Orange County, Los Angeles and the Inland Empire.

Visit www.workingwardrobes.org.

Nimbit Launches MyStore™ for Facebook: Delivering First Direct-To-Fan Social Commerce Platform for the Music Industry

Nimbit/Facebook combination provides complete solution for direct-to-fan monetization & viral marketing entirely within Facebook, powering radically new model for entire music industry

Boston — Nimbit (www.nimbit.com), the leader in Direct-to-Fan music marketing and commerce, today launched Nimbit MyStore™ for Facebook, the first Direct-to-Fan social commerce solution that provides musicians, managers, (and labels with the ability to easily market and sell their music, merchandise and Etickets directly within their Facebook communities.

"Nimbit MyStore for Facebook merges the best of social networking has to offer with Nimbit's Direct-to-Fan music business platform used today by thousands of artists," said Patrick Faucher, Nimbit's Chief Artist Advocate (and CEO.) "We've integrated deeply into the social fabric of Facebook so artists can market and sell to their fans in a completely natural and seamless way."

Until now, artists' communities on Facebook allowed for fan interaction only, without direct commerce capability. Fans wishing to purchase from an artist would be re-directed from Facebook to a third-party site such as iTunes, and artists would have no way to control the sale or track who bought and what they bought. With Nimbit MyStore for Facebook, fans never leave the artist's Facebook Page to purchase an item, enabling the artist to retain higher profit margins, maintain knowledge of what each fan buys, and maintain complete control over the artist's brand.

Nimbit MyStore for Facebook Features and Ben-

efits:

- Sell All Products Directly on Facebook through a single shopping cart, (accepting all credit cards and PayPal (Directly On Artists' Profiles and Artist Fan Pages)

- Digital tracks and albums
- CDs and DVDs
- T-shirts, posters, other merchandise
- eTickets, download cards, and more
- Connect and Engage with Fans Online
- Fan interaction with Nimbit MyStore (comment, recommend, play, share, buy) (is immediately shared with that fan's social network
- Post and promote new releases, shows and tours
- Conduct pre-sale promotions
- Create targeted promotions and custom packages based on fan buying behaviors

Easy to Install and Use

- Installs in minutes (see 1 minute video tutorial at <http://www.youtube.com/watch?v=VoLTsr8TBuc>)
- Seamlessly integrated into Facebook for a known user experience

A Complete, Powerful Music Business Platform

- Complete digital content and catalog management, and distribution
- Complete physical warehousing, on-demand inventory management, and fulfillment
- Any changes to your content or catalog is instantly updated on Facebook
- Robust analytics to understand sales data and trends (who, what, when, where, and more), (giving artists the ability to tailor personalized promotions to fan groups, plan tours in areas (of strong support, and more

Direct-to-Fan Social Commerce

"What Nimbit has done is huge," said Dave Kusek, Vice President Berklee College of Music and co-author of *'The Future of Music: Manifesto for the Digital Music Revolution.'* "Direct to Fan Marketing is the new model for the music industry and Nimbit MyStore provides a powerful way for independent artists and labels to leverage Facebook to their advantage. Nice!"

Nimbit MyStore for Facebook drives true viral social commerce. Fans naturally become immersed in promoting and marketing the music, merchandise and tickets of their favorite artists — unleashing a radically new viral commerce dynamic. Every fan interaction with Nimbit MyStore (comment, recommend, play, share, buy) is immediately shared with that fan's social network — extending the artist's market reach exponentially.

Going beyond 1st generation fan networking tools such as iLike, or music discovery sites such as MySpace or Spotify, the Nimbit/Facebook combination provides a complete solution for direct-to-fan monetization and viral marketing entirely within Facebook — powering a new model for the entire music industry.

The New Ideal Vehicle to Release New Albums

With Nimbit MyStore for Facebook, artists have a powerful new launch platform. Artists can promote and get their existing Facebook fan base to buy pre-release versions of their new albums, and then enlist them (think

virtual street team) to generate buzz and viral interest around the new release — guaranteeing rapid and substantial sales. All sales through Nimbit MyStore on Facebook are tracked in real-time, and also get reported to SoundScan.

300 Artists Launch Live Stores

At launch, more than 300 artists across a wide spectrum of genres are live with Nimbit MyStore on Facebook: from rising stars such as Chase Coy (nimbit.com/FBChaseCoy) and Bang Camaro (nimbit.com/FBBangCamaro) to legendary acts such as The Alan Parsons Project (nimbit.com/FBEricWoolfson) and Tom Rush (nimbit.com/FBTomRush). These artists are actively selling their music and merchandise directly to their Facebook fans from their Nimbit MyStores.

"Nimbit has really done a fantastic job with Nimbit MyStore for Facebook," said Dan Beach of Studio 8H. "We've set it up for my client, Tom Rush, and expect to add it to other client Facebook pages as well. This is by far the best application of its type I've seen. I heartily recommend it and am sure it will play an important part in online visibility and sales for the music community."

"People don't spend three hours a day watching their iTunes application window," said Nimbit co-founder Phil Antoniadis. "This is game changing — the power of friends watching other friends shop and purchase provides a new level of viral recommendation to a connected, like-minded network."

Pricing ... Availability

Nimbit MyStore for Facebook is now available at no cost. Nimbit offers a simple revenue share model that allows artists to get started easily and retain high margins. To set up an account and establish a Nimbit MyStore for Facebook, visit www.nimbit.com/MyStore.

Nimbit (Founded in 2004, Nimbit, Inc. is the leading Direct-to-Fan marketing and commerce platform for the music industry. Nimbit powers the brands and businesses of thousands of successful artists by giving them the ability to easily market and sell their music and products (digital and physical) directly to fans, wherever they are (web, gigs, social networking sites, etc.). A complete online solution for fan engagement and monetization, Nimbit ensures musicians' long-term sustainability and success by fostering strong, interactive, lifelong, and profitable fan relationships.

For more information, go to www.nimbit.com.

BLUES WATCH

BY MARK SMITH

Well, the summer is on the way out and fall is on the way in. Here's some new releases to take along as you hit the road looking for the leaves to turn: **New Release blues....Al Basile-Soulblue; Dave Keller- Play for Love;**

Dani Wilde- Heal My Blues; Walter Trout- Unspoiled by Progress- 20 Years of Hardcore Blues; Mike Zito- Pearl River; Ana Popovic- Blind for Love; Mighty Sam McClain- Betcha Didn't Know; Henry Gray & the Cats- Times are Getting Hard; Tommy Castro- Hard Believer; Zakiya Hooker- Keeping it Real; Big Jack Johnson with the Cornlickers- Katrina; Quintus McCormick Blues Band- Hey Jodie!; Zora Young-French Connection; Johnnie Bassett- The Gentleman Is Back; Irma Thomas- The Soul Queen of New Orleans- 50th Anniversary Celebration; Big Pete Pearson- The Screamer; Sonny Rhodes- I'm Back Again; Kelly Joe Phelps- Western Bell; Cephas & Wiggins- Richmond Blues; Enrico Crivellaro- Mojo Zone; Harmonica Shah- If All You have is a Hammer; Curley Bridges- Live at the Silver Dollar Room; Carolina Chocolate Drops & Joe Thompson- Carolina Chocolate Drops & Joe Thompson; Delbert McClinton- Acquired Taste; Robben Ford-Soul on Ten; Robert Cray-This Time; Johnny Winter- The Woodstock Experience; George Thorogood & the Destroyers- The Dirty Dozen; Watermelon Slim & the Workers- Escape from the Chicken Coop; Gary Moore- Essential Montreux; Mr. B- Joybox; John Mayall- Transatlantic Blues; Big Bill Morganfield- Born Lover; The Radio Kings- The Radio Kings; Jimmy Reed- Bossman: the Best & Rarest of Jimmy Reed; Po' Girl- Deer in the Night; Roy Buchanan- Live: Amazing Grace; Sue Foley- Queen Bee: The Antones Collection; Chick Willis- Hit & Run Blues; Kelly Hunt- Mercy; **Blues Awards....Living Blues Magazine has published its 16th Annual Living Blues Awards in its August 2009 issue. Some notable award recipients include **Charlie Musselwhite** who got the nod from both critics and readers as outstanding harmonica player, **Buddy Guy** who got the critic's vote for outstanding blues singer and the reader's vote for Blues Artist of the year (male), Best Live Performer and Best Blues Album for his release *Skin Deep* and **B.B. King** who now has more stuff for his museum by virtue of winning album of the year for *One Kind Favor* from the critics and most outstanding guitar player from the readers. Congratulations to all of the well-deserving winners. That's it for this month. See Ya!**

LIVE BLUES ON THE HIGH SEAS



Read The Review www.jazz-blues.com

click the 'Notable' button

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 rified

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



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

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

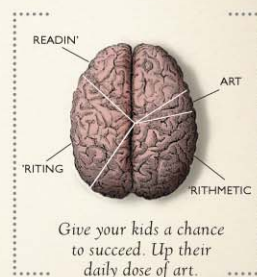
Jazz is art, you dig? Art can

really transform lives.

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



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



Art. Ask for More.

AMERICANSFORTHEARTS.ORG



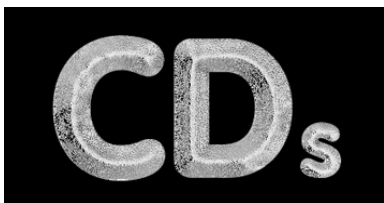
NAMM
Foundation

**jazz
& blues**

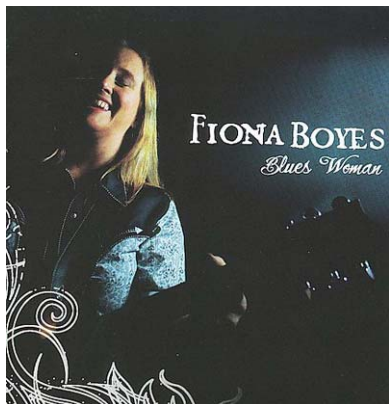
September 2009 • Issue 320

PAGE NINE

Image donated by Corbis-Bettmann. TM 2006 Estate of Mercer K. Ellington by CMC Worldwide



We only bring you
the Cream of the Crop!



FIONA BOYES
Blues Woman
YELLOWDOG

Australian blues woman Fiona Boyes is as nice a person as she is talented, and her talent shines on her new Yellow Dog album, "Blues Woman." This was recorded in Austin, Texas and produced by saxophonist Mark 'Kaz' Kazanoff, who has put together a solid band including guitarist Derek O'Brien; drummer Jimi Bott, bassist, Ronnie James, B-3 organ and piano man Nick Connolly and the Texas horns (Kazanoff on saxophones and Al Gomez on trumpet) with guest appearances from Watermelon Slim, Marcia Ball and Pinetop Perkins for a varied collection of performances of mostly original material that includes one cover and some heartfelt songs.

The opening "Woman Ain't a Mule" shows her feisty side as she tells her man that he may think of his woman as a mule or slave to his whims, but she has other ideas; or the similarly toned medium temp shuffle "Precious Time," with her complaint that she has worked too hard to let that man waste her precious time.

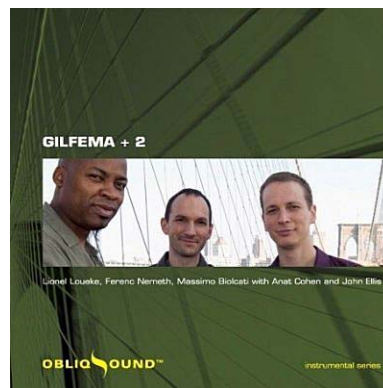
Her solo is noteworthy in her restraint and her focus on rocking some chords. She renders J.B. Lenoir's "I Want to Go" with just bass and Jimi Bott's congas for a down the country flavor which also characterizes her "Fishin' Hole," with Connolly adding some rollicking piano. Marcia Ball adds her piano and Watermelon Slim adds harmonica and a spoken part as a hellfire priest to "The Barrelhouse Funeral," with Fiona celebrating with driving resonator guitar and vocal for a barrelhousing, hell raising man's funeral. "Do You Feel Better," is a lovely fifties style pop ballad with a lovely bit of sax and nice biting tremolo guitar from Boyes.

"Train to Hopeville," sports a lively Crescent City rumba groove, while "Got My Eye On You," a song about her attraction to this gentleman, has a ripping baritone solo from Kazanoff.

She plays some nice slide on "City Born Country Gal" while her one solo piece, "Juke Joint on Moses Lane," celebrates the Florida club, Bradfordville Blues Club where she can't wait to get there to have herself a ball.

This is a terrifically entertaining recording full of strong, spirited songs and playing that will have toes tapping and fingers snapping.

Ron Weinstock



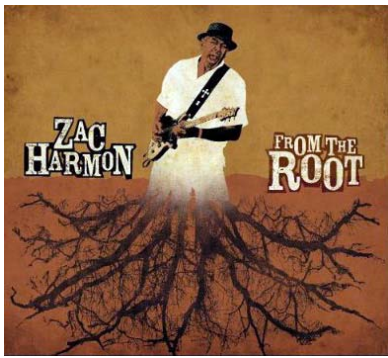
GILFEMA
Gilfema + 2
OBLIQSOUND

The trio Gilfema takes its name from initials of its members, West African guitarist, Lionel Gilles Loueke, Hungarian drummer, Ferenc Nemeth and Swedish Italian bassist Massimo Biolcati. Loueke is the best known of the three as a regular member of Herbie Hancock's touring band and highly rated as a rising star guitarist in DownBeat's critic's poll. The three have been friends and musical collaborators since meeting at Berklee College of Music and have developed an intuitive interactivity that results from years of playing together. They had a prior album, which received considerable acclaim. The trio's new album is Gilfema + 2 (ObliqSound) reflecting the addition of Anat Cohen on clarinet and John Ellis on bass clarinet and ocarina.

The resulting recording is a marvelous mix of world music grooves and jazz with their use of West African grooves along with their New World counterparts as the opening "Twins," by Loueke whose rhythms and vocal evoke Brazil as well as West African with the reed voices of Cohen and Ellis complementing and adding further seasoning here. Nemeth's "Question of Perspective," suggests some of Chick Corea's compositions with Ellis' smoky bass clarinet and Loueke's scatting in unison with his deft single note runs. Loueke's "Your World" sports a mesmerizing African groove, with clarinets adding a flavor that suggests some of Abdullah Ibrahim's recordings, with the deft interplay between Cohen's clarinet and Loueke's guitar being simply one of the many small delights here.

The remaining selections are equally melodic as well as rhythmically lively as the quintet conjures up a different set of moods and rhythms with marvelous interplay throughout and interesting instrumental textures created by the clarinet and bass clarinet such as on Biolcati's "Salome." "Gilfema + 2" is playful in spirit but deep in musical substance. Highly recommended.

Ron Weinstock



ZAC HARMON

From the Root

NORTHERN BLUES

Since winning the Blues Foundation's International Blues Challenge, Zac Harmon certainly has established himself on the blues circuit, becoming a favorite festival attraction with his hot guitar, varied repertoire and gospel-soul rooted vocals.

Northern Blues has just issued "From the Root," his third album and the first to be released under the Canadian imprint. The opening "Don't Give Me Another Reason" has some biting blues-rock guitar against a soulful vocal as he sings about his obsessive love for a woman who is a devil's lil' angel.

It is followed by "Hattie Mae," where Zac sings about his love for her against a melody that suggests an uptempo variant of "You Don't Love Me." Jimmy Z contributes some scorching harp here. "Since You Been Gone" has a bit of a rock flavor with a nifty guitar riff with a lyric of not being burned twice by a woman who walked out on him but wants to come back.

Next is a deep soul-blues groove on "Back Bitin' Back Stabbers," a song about being on the road and discovering that his wife and his best friend are cheating on him. "That's What a Woman Needs" successfully uses a reggae groove before the soulful blues ballad "The Price of Lovin' You," a duet with Sueann Carwell.

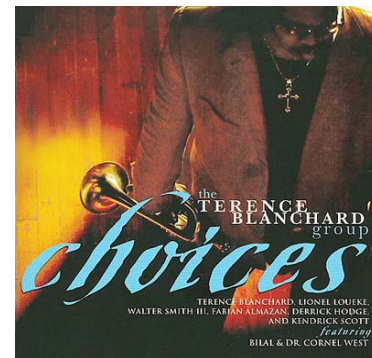
"Honey Bee" has a hot groove and is followed by a sensual ballad, "Smile on Your Face," where Zac tells his woman that she should let him touch that special place. Insistent stinging guitar reinforces the driving groove on "Enough," as Zac is fed up with his cheating woman and tells her to stop crying and to stop her ripping up Zac's heart because "enough is enough."

Others of the 14 tracks include "The Older Woman," with its southern soul-blues juke groove and "Scratch," with its echoes of Z.Z. Hill. "Man is Not Alone" closes this on an acoustic note with Greg Wright supplying some nice slide guitar, Jimmy Z adding harp and Monyungo Jackson playing a steady rhythm on cajon.

As stated, a varied program of blues and soul with rock edges at times that follows up his two really good self-produced releases. This will be easier to find than those, and should further enhance his reputation as a blues performer today.

Ron Weinstock

jazz-blues.com



THE TERENCE BLANCHARD GROUP

Choices

CONCORD

Trumpeter/composer Terence Blanchard delivers a 15-track set recorded at the Ogden Museum of Southern Art's Patrick F. Taylor Library in his hometown of New Orleans in March 2009 with his regular group—pianist Fabian Almazan, bassist Derrick Hodge and drummer Kendrick Scott—and newcomer Walter Smith III on saxophone. Guests include writer/speaker/educator/activist Dr. Cornel West, guitarist Lionel Louke and singer Bilal.

Blanchard is obviously inspired by Dr. West whose spoken words on music, jazz, life etc. add to the heady, intellectual post-bop project composed mostly by Blanchard or band members. Languid ballads dominate the fare but there are a few upbeat tunes and West's philosophizing provides food for thought as the music moves on. West appears on six of the tracks, sometimes interwoven with the music and sometimes as a lead into the tune, and once as an argument-ending attitude that abruptly cuts off the tune "Robin's Choice" ("No, no, no! This is what I've been put here to do. I have CHOSEN to make this my calling. I am a jazz musician!").

Blanchard has racked up more than 50 film scores and that remarkable skill is apparent as you listen to these lush, layered and sometimes airy compositions that shift and weave in unexpected directions.

Nancy Ann Lee



THE INSOMNIACS

At Least I'm Not With You

DELTA GROOVE

I had not heard of The Insomniacs, a band from Portland, Oregon, until I received their new Delta Groove disc, "At Least I'm Not With You." They have cultivated quite a following up there with their hard-hitting mix of Chicago blues and West Coast Swing and developed fans from the

likes of Junior Watson, who describes them accurately as “a Tough sounding band.”

The band consists of Vyasa Dodson on vocals and guitar (a well as writer of the seven originals here); Alex Shakeri on piano and Hammond B-3; Dean Mueller on bass; and Dave Melyan on drums. For this collection of 13 tunes they are joined by Harmonica players Al Blake and Mitch Kashmar (for a track each); Joel Patterson on pedal steel guitar on one track and Jeff Turmes on saxophones on four tracks. The guests are additional musical seasoning for the quartet who certainly can fill out the tracks on their own without overplaying or bombast.

Dodson is a terrific guitarist in the vein of a Junior Watson, hard slashing attack with a sizzling tone and a very good singer who never forces his vocals, ably delivering a nice cover of Johnny ‘Guitar’ Watson’s “Broke and Lonely,” with some dazzling guitar while Patterson’s pedal steel adds to the atmosphere. Dodson also does a nice job of delivering Little Richard’s “Directly From My Heart to You,” with Turmes being a one-man horn section.

The instrumental “Root Beer Float” allows both Dodson and Shakeri to show off and Shakeri’s rollicking piano is part of the foundation on the rocking original “She Can Talk,” as well as the cover of the Five Royales “Baby Don’t Do It.” Delta Groove’s chief honcho plays the harp on the strong rendition of Junior Wells’ “Hoodoo man Blues.” Another number, “Angry Surfer,” is a hot dance number as Dodson asks his babe to let’s try again with his guitar accompaniment owing as much to Duane Eddy and the Ventures with Shakeri pounding the ivories before Dodson takes a rocking solo mixing surf guitar with Freddie King. “20/20” is a relaxed shuffle with Shakeri handling the B-3 leading into “Insomniacs Boogie,” that ends this disc on a rocking groove.

As Watson observes in the liner notes, this is one tight band, which is beautifully recorded here on a solid group of performances.

Ron Weinstock

CANADIAN BRASS

Swing That Music: A Tribute to Louis Armstrong OPENING DAY ENTERTAINMENT GROUP

The celebrated Canadian Brass has issued a new release that puts a classical take on swing jazz. Louis Armstrong was of course one of the seminal musicians of the 20th Century, and I forget which jazz writer (it may have been Gary Giddins) observed he even influenced how classical trumpeters played. On this release, the Canadian Brass salutes Satchmo in a program of tunes associated with Armstrong and some of his contemporaries. The songs range from the title track, which was a big band hit for Armstrong, to James P. Johnson’s “Carolina Shout,” Jelly Roll Morton’s “Black Bottom Stomp,” and several George Gershwin compositions including “Promenade” from the musical “Strike Up the Band.”

It’s entertaining to hear the various songs translated into a chamber group format, and much of the credit goes to the late Luther Henderson as a writer, arranger, orchestrator and more who worked with Duke Ellington, Lena Horne, Victor Borge and the Canadian Brass, to whom he contributed over 100 arrangements and arrangements to

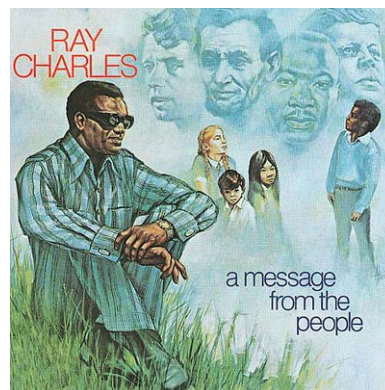
11 of the 17 selections here, including recasting Johnson’s stride piano classic to the brass group, three Bach preludes, Handy’s “St. Louis Blues,” Waller, Razaf and Brooks’ “Black & Blues” (which Armstrong was one of those who popularized along with “Ain’t Misbehavin’.”

The arrangements allow brief solos with the other horns adding color or musical counterpoint. The playing is spirited and as expected the members of Canadian brass have marvelous tone and technique, and they certainly bring enthusiasm and charm to a collection of performances that might be called chamber jazz. Particular performances that stand out might be the wistful melancholy of “Black & Blue,” along with the jaunty rendition of “Black Bottom Stomp,” and one of the classic Hot Five recordings “Struttin’ With Some Barbecue,” with its nice voicings and playful quoting of “Shortnin’ Bread,” during the performance.

“Swing That Music” is worth hearing, and many will find this a delightful change of pace.

The Canadian Brass website from which this can be purchased is <http://www.canbrass.com>. Downloads are available for purchase from itunes and amazon.

Ron Weinstock



RAY CHARLES

Message From the People CONCORD

Concord continues its reissue program of Ray Charles post-Atlantic catalog with the release of “Message From the People,” an album with a theme of calling for an end to racial and other social division, and making this country better.

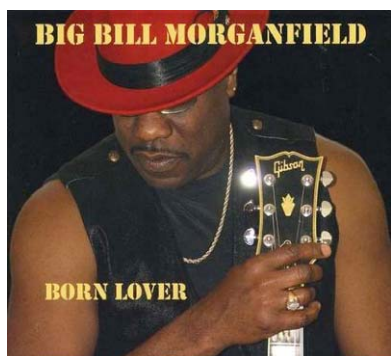
Opening with the classic “Lift Every Voice and Sing,” he follows it with “Seems Like Gotta Do Wrong” with its message that it seems Ray has to do wrong before the outside society notices him and then “Heaven Help Us All,” with its plea to heaven to help the black man if he struggles one more day, help the white man if he turns his back away, and help the man who kicks the man who has to crawl, heaven help us all.

The title, “There’ll Be No Peace Without All Men As One” is self-explanatory, while “Hey Mister” is a song noting the social and status divisions existing. The tone changes on what was the second half of this album when it was first released which includes Ray distinctive interpretations of celebrated songs such “Look What Have Done to My Song, Ma,” as well as the reflective “Abraham,

Martin and John” and John Denver’s “Take Me Home, Country Roads.” The interpretation of this latter number is stunningly original. This celebration of the country is followed by Charles’ uptown transformation of a Silas Hogan swamp blues, “Every Saturday Night.” Charles’ rendition of “America the Beautiful” that closes the album is so well known that any comment on it is superfluous. Arrangements by Quincy Jones, Sid Feller and Mike Post certainly play a major role in the stunning performances here, and one can hear something new in these performances with repeated listening.

Over thirty-five years after its initial release, the reissue of “Message From the People” should hopefully help establish the entire album, not simply the closing tune, as an American classic.

Ron Weinstock



BIG BILL MORGANFIELD

Born Lover

BLACK SHUCK RECORDS/VIZZTONE

When a child follows in the footsteps of iconic parent, it is easy to be overshadowed. Sometimes one has to pursue a different musical direction such as a John Lee Hooker, Jr. Big Bill Morganfield has chosen to perform in the tradition of his dad, Muddy Waters, which makes comparisons somewhat unavoidable. If Big Bill has not become a blues performer of his father’s stature (and few who have lived are), it does not diminish the fact that he has become a solid purveyor of classic Chicago-styled blues as his latest album “Born Lover” (Black Shuck Records/Vizztone) displays.

Produced by Bob Margolin and Brian Bisesi who play guitar along with Morganfield here, the disc features a studio band of Chuck Cotton on drums, Mookie Brill on bass, Chuck Stern on keyboards and Steve Guyger on harmonica. Given this backing band, it is no wonder that the playing here is so strong, and reminiscent of the 1970s Muddy Waters band which Margolin was such an important part of. Stern and Guyger in particular deserve special mention for their superb playing.

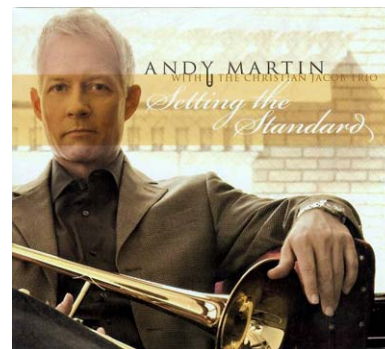
There is a varied program of interpretations of older recordings including Little Walter’s “It’s Too Late Brother,” the title tune by Muddy Waters, Howlin’ Wolf’s “My Last Affair,” and Lonesome Sundown’s “Lonesome Lonely Blues,” along with Morganfield’s originals such as the topical “High Gas Prices,” and “X-Rated Lover.”

The rhythm is always in the pocket and Guyger is in top form whether evoking Little Walter on “Born Lover” or Jimmy Reed, on the excellent take of Snooky Pryor’s “Peace of Mind.” Big Bill Morganfield may never reach

the stature of his father, but that does not diminish the fact he has become a solid interpreter of the Chicago blues tradition and a keeper of the flame.

“Born Lover” is a very enjoyable collection of performances that rightfully should find a wide audience.

Ron Weinstock



ANDY MARTIN

WITH THE CHRISTIAN JACOB TRIO

Setting the Standard

DREWBONE

Trombonist Andy Martin has been a fixture on the West Coast scene for years. Growing up in a musical family (his father was a musical educator as well as a trumpeter and he plays with his brothers as part of the Martin Brothers Horns). His website notes that he counts among his influences the trombone greats Frank Rosolino and Carl Fontana, as well as saxophonist Michael Brecker and trumpeter Clifford Brown. Besides working and recording with the likes of the late Vic Lewis, Pete Christlieb and Carl Fontana, he has been an in demand player whether in the recording studio (Coldplay, Pussycat Dolls and Michael Buble), worked on most major televised award shows and on the soundtracks for over 75 major films. He has played and been featured in about every Los Angeles big band and his new album with The Christian Jacob Trio, “Setting the Standard” (Drewbone), is his eight album as a leader or co-leader.

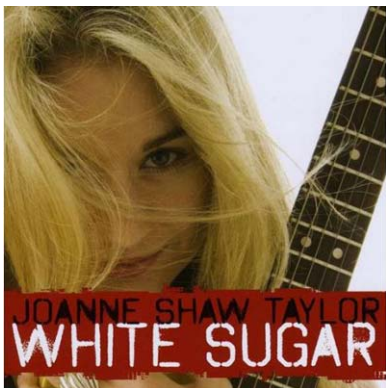
Despite his accomplishments, this writer was not familiar with him prior to this recording with the afore-mentioned trio of pianist Christian Jacob, bassist Trey Henry and drummer Ray Brinker. The title has several meanings including the standard he sets with his highly accomplished playing as well as the wonderful interpretations of various standards heard here starting with the bouncy opener, “Pick Yourself Up,” (from Jerome Kern and Dorothy Fields) where his warm and precise bebop playing is complemented by Jacob’s trio. Jacob is a marvelous pianist with a swinging melodic touch. On the classic Ira Gershwin-Kurt Weil ballad, “My Ship,” Martin employs such a lovely tone with bassist Henry also stating the theme.

The rhythm adds a nice Latin touch to “That’s All,” while the use of the languid tempo for “Put on a Happy Face” gives a wistful flavor to the composition. “Line For Lewis” opens with some marvelous a capella trombone as he states the theme before Jacob chimes in for a few bars and then the band kicks off on an uptempo romp. The remarkable performance of Jacob’s “M.B.E. Blues” sounds inspired by “Kind of Blue,” particularly “All Blues.” Jacob’s piano evokes Bill Evans while Martin sounds at home in this modal context as

his bopish rendition of "Old Man River" and the crisp swing of "Stomping at the Savoy," with the trio adding their own unique twist to the accompaniment.

The pleasures of Andy Martin and the Christian Jacob Trio have increased with repeated listening. "Setting the Standard," is an apt title for what is an exceptional release. It can be ordered from Martin's website, www.drewbone.com, and from cdbaby.

Ron Weinstock



JOANNE SHAW TAYLOR

White Sugar
RUF

There's nothing like those good old fashioned Mississippi delta blues. Raw, emotional, the kind that you can tell the artist really feels. Birmingham blues guitarist Joanne Shaw Taylor knows this and shows it on her de-

but disc, **WHITE SUGAR**. At this point, the geography majors in the audience are going, "Wait a second. Birmingham, Alabama isn't on the Mississippi River?" That's true. What makes the story even more twisted is that Joanne Shaw Taylor is from the other Birmingham...as in England.

It really doesn't matter where Taylor was born because she has the knack for playing her instrument down-home style via "Going Home," with an assist from bassist David Smith and drummer Steve Potts, best known for their rhythm section work with Luther Allison. While "Just Another Word" has an easy lope to it, there's a lot of rock juice on **WHITE SUGAR**, as established by "Bones" and "Who Do You Want To Be?," for two quick examples. "Blackest Day" and "Watch 'Em burn" stretch out and lets Taylor work her frets over as "Time Has Come" may be the apex of the project when it comes to pure blues firepower.

Taylor has learned her lessons well when it comes to the blues and how to play it on guitar. It's a good first step for her and proves, no matter how hard it may rain the future, this sugar won't melt.

Peanuts



MIROSLAV VITOUS

Remembering Weather Report
ECM

Given the title, it's reasonable to expect fusion here rather than the highly cerebral chamber jazz Vitous & group offer up. That said, a focused listening reveals Weather Report's core values recast.

First and foremost, Vitous, WR's charter bassist, positions himself as an equal frontline partner to trumpeter Franco Ambrosetti and saxophonist Gary Campbell, much as he was with Joe Zawinul and Wayne Shorter.

When not pushing into the frontal fray himself, drummer Gerald Cleaver provides what comes off as a "freer" version of the rhythmic stream provided by any Weather Report percussionist that comes to mind.

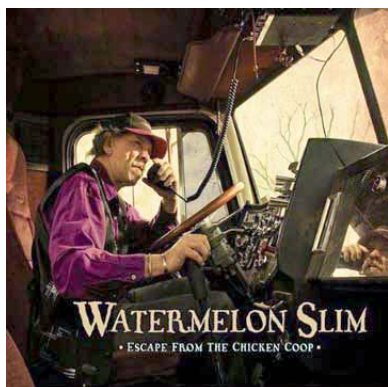
Guest bass clarinetist Michel Portal is added to partner with Vitous as a tandem, juxtaposed with that of Ambrosetti and Campbell on the only non-original here, Ornette Coleman's "Variations On Lonely Woman". Portal and the leader also provide an intense dialog on "Semina (In 3Parts)".

With the final performances of Joe Zawinul released not so long ago, the spirit of Weather Report briefly reappeared, reminding those interested of the band's significant legacy.

This creative take adds another meaningful layer to that legacy.

Duane Verh
jazz
blues





WATERMELON SLIM

Escape From the Chicken Coop NORTHERN BLUES

Watermelon Slim's gritty blues-based music has never been totally containable within any specific musical genre, so its not surprising that his latest disc, "Escape

From the Chicken Coop," is labeled a country disc. Recorded in Nashville, there may be a bit more twang here and a bit of country joint piano from Kevin McKendree (of Delbert McClinton's band), but Slim's raspy vocals and driving slide guitar are a cousin to that of the Duane Allman influenced playing that is sported in some country groups today.

He wrote some songs with Gary Nicholson (who also plays on most of this) such as the nice country duet with Jenny Littleton "You See Me Like I See You," while he unplugs for his whiskey-voiced delivery of Ray Acuff's "Wreck on the Highway." The opening driving "Caterpillar Whine" would not be out of place of one of Slim's 'blues' albums. "Friends on the Porch," is a short-spoken narrative before "Should Have Done More," which sounds like a modern country reworking of an old English ballad. "Hank Williams You Wrote My Life" has an effective lyric and a hard edge to the performance while "American Wives" is evocative of some of Waylon Jennings recordings. "Escape From the Chicken Coop" makes for an easy listening and should appeal to fans of Watermelon Slim who shows as natural an affinity for the material here as he does for his more blues-based stuff.

Ron Weinstock



JOHN PATITUCCI TRIO

Remembrance CONCORD

Bassist John Patitucci is joined by saxophonist Joe Lovano and drummer Brian Blade on this 11-tune disc, his seventh album on Concord and his 13th as leader. Percussionist

Rogerio Boccato guests on four tunes and Patitucci's wife, Sachi, plays cello on one track.

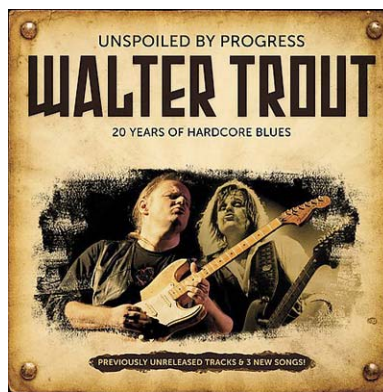
Lovano carries the melodies and improvises lightly, with Patitucci taking solos on acoustic or electric bass. Blade's drumming is splashy but non-intrusive. All of the compositions are from Patitucci and pay homage to some of his jazz heroes, including sax legends Sonny Rollins ("Sonny Side") and Joe Henderson ("Joe Hen"), trumpeter Freddie Hubbard ("Blues For Freddie"), and bassist Ray Brown ("Play Ball"). The studio set opens with "Monk/Trane," a free-jazz piece based on "Giant Steps."

**jazz
blues**

The idea for this album arose more than seven years ago from a rehearsal at Lovano's home for another album. When the pianist didn't show, the group rehearsed satisfyingly as a trio. The light, airy fare on this album is the result of that meeting.

All considered, this isn't a hard-blowing session for Lovano and you won't find any toe-tappers or hum-alongs on the menu. Yet, each tune holds unexpected harmonic and melodic twists to keep the listener engaged.

Nancy Ann Lee



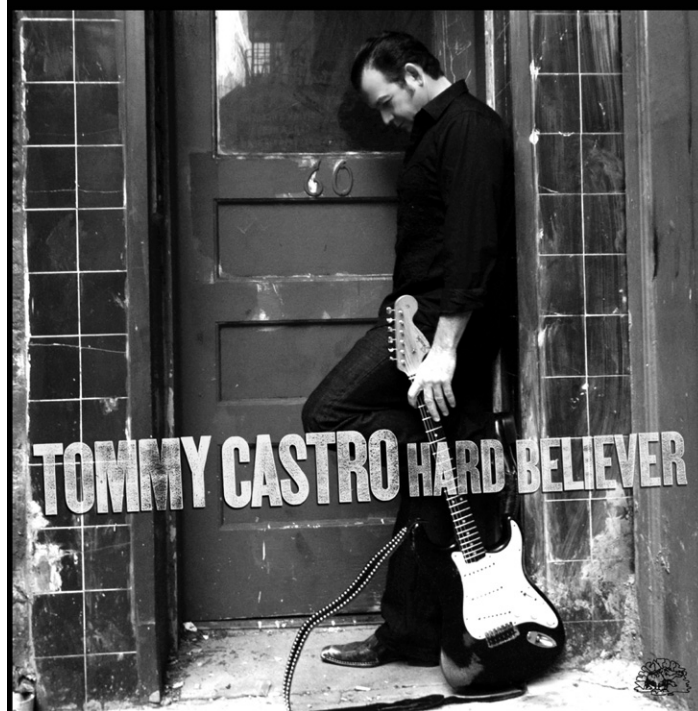
WALTER TROUT

Unspoiled By Progress PROVOQUE

John Mayall and Canned Heat alum Walter Trout's new release is culled from two decades of concert and studio gigs, displaying the wide range in style the formidable Jersey-bred guitarist/vocalist brings to the blues-rock genre. Always a burner, Trout underscores the variation in his repertoire with a taste for tonal change-ups that keeps his powerhouse play continually fresh sounding.

Interspersed among the vintage tracks are three new

"HE CAN DO NO WRONG...SOULFUL, HEARTFELT VOCALS AND EXQUISITE, STELLAR GUITAR. AN INSPIRED BLEND OF BLUES, R&B, SOUL AND ROADHOUSE ROCK" —Blues Revue

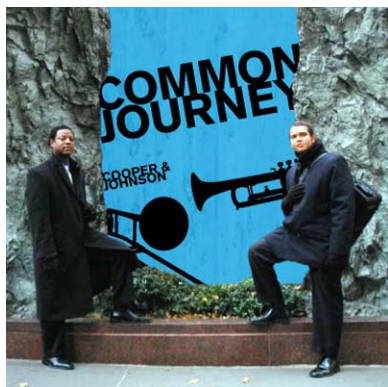


Available at finer music retailers everywhere, amazon.com, iTunes and alligator.com
Receive tour info and special online offers by subscribing to the Alligator Mailing List at alligator.com

offerings, the pick of the litter lyrically speaking being the leadoff "They Call Us The Working Class".

Trout makes the most of the classic multiple muscle-rock chorus and *Unspoiled* is both a keeper for established fans and an excellent intro for the newfound.

Duane Verh



BARRY COOPER & KRIS JOHNSON

**Common Journey
SELF-PRODUCED**

Right from the start, you'll hear that trombonist Barry Cooper and trumpeter Kris Johnson have Count Basie Orchestra experience as two of the youngest members of

that band. But they can also stretch out with a modern sound on this 10-tune studio set that includes Miki Hayama on piano/Fender Rhodes, Matt Rybicki on acoustic bass and Ulysses Owens on drums.

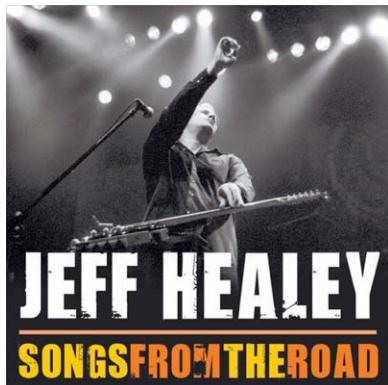
Best are their versions of standards such as "Shiny Stockings," "In A Sentimental Mood," "Milestone," "All the Things You Are," and "Naima." Johnson contributes two originals and both co-leaders also arrange most tunes.

Cooper, with the Basie Orchestra since 2003, has plenty of other experience performing with the Charles Tolliver Big Band, Chico O'Farrill Afro-Cuban Orchestra, Lincoln Center Afro-Cuban Orchestra, Duke Ellington Orchestra and Clark Terry's Young Titans of Jazz. Cooper was born in Jacksonville, Florida, studied with Benny Powell at New School in New York and has appeared on numerous CDs and DVDs. This is his debut recording as leader.

A native of Detroit, Johnson studied at Michigan State University. He's been a member of and has written arrangements for the Basie Orchestra since 2008 as well as numerous other projects.

Cooper, Johnson and crew swing with crisp, clean clarity. This is a very satisfying debut featuring splendid musicianship all around.

Nancy Ann Lee



JEFF HEALEY

**Songs From
The Road
RUF**

There are many things you can control regarding your life, but the one thing you can't is your eulogy (with my luck, a pack of irate ex-girl friends will form a line to tag team testify at my

farewell). Although he passed away in April of 2008, friends of Toronto guitarist Jeff Healey have given him a nice send-off via this live disc, *SONGS FROM THE ROAD*.

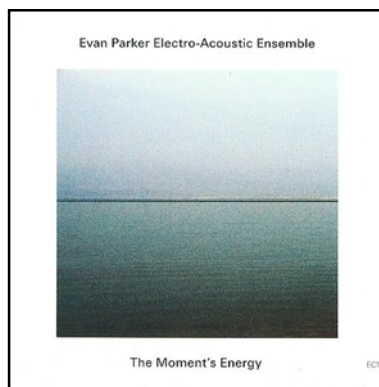
Recorded in Toronto, Norway and England within the last

three years, Healey is sharp, tearing through Mark Knopfler's "I Think I Love You Too Much" as Dave Murphy puts some nice piano work into Willie Dixon's "I'm Ready." Guitarist Randy Bachman shows up to do some guest lead vocals during "Hoochie Choochie Man" at the same time bassist Alec Fraser handles that chore on "White Room." While *SONGS FROM THE ROAD* is filled with a combination of blues and rock, taking the grand prize here is a jazzy version of "Santa, Bring My Baby Back (To Me)" closing the proceedings.

Over his career, Healey would get heat from critics over his material of covers being too familiar to the general public. This is also the flaw of *SONGS FROM THE ROAD* as the more obscure the tune, the better the material sounds. Besides that last mentioned song, my lack of familiarity with Robert Johnson's "Stop Breaking Down" and Healey's cover "hit" of John Hiatt's "Angel Eyes" raised the bar here compared to his slogging through material that classic rock formats beat to death with heavy rotation.

So, for Jeff Healey fans, a grand prize and a good bon voyage. The less faithful may think twice on buying, although there is a lot of good playing to enjoy in *SONGS FROM THE ROAD*.

Peanuts



EVAN PARKER ELECTRO-ACOUSTIC ENSEMBLE

**The Moment's Energy
ECM**

Two faces of the avant-garde merge into a challenging aural entity conjured by soprano saxophonist Parker's fourteen-

piece assemblage.

If a good part of the instrumentation on *The Moment's Energy* – live electronics, prepared piano, eastern string instruments – are identified with the contemporary "serious" music universe, the intensity that propels the sonic and textural exploration found here comes primarily from the outer edges of the jazz realm.

This is demanding, adventurous fare; an acquired taste for many but, accepted on its own terms, compelling. **Duane Verh**



JENNI MULDAUR

**Dearest Darlin'
DANDELION MUSIC**

Backed by an all star cast including Sean Costello on guitar, Brian Jackson on keys, Lenny Pickett on sax, Catherine Russell, Teddy Thompson and Joseph Arthur on vo-

cals, Jenni Muldaur, daughter of folk and blues icons Geoff and Maria Muldaur, has crafted a disc worthy of her rich lineage.

With most of the 12 songs pre-dating the early 60's you

get the sense that Muldaur is channeling the soundtrack of growing up with parents immersed in music and having fun. The mostly upbeat tone of this disc is established from the opening notes of Big Maybelle's classic, *I've Got a Feelin'*, which is given a high energy reading that is matched by the jumping swing of Lee Dorsey's *You're Breaking Me Up*, the girl group rave-up, *You've Got Me Uptight* and the rhythmic bounce of the Bo Diddley penned title cut.

Vintage rock makes a fun filled appearance on *I'd Rather Live like a Hermit* which has a smoking sax chart straight off from L.A.'s Central Avenue and on the Charlie Rich classic, *There's Another Place That I Can't Go* which sounds like a first cousin to Sonny & Cher's *Beat Goes On*. In a different vein but still brimming with energy is the acapella field chant *Hopali*. Even though soul numbers like *Just Ain't No Love* have a percolating groove that leaves the crying to others while Muldaur shakes her tailfeather she can also pull out the Kleenex box as evidenced by *Lost Someone* and gets downright sultry on the bluesy *Just Kiss Me Once* and on the jazzy *Comatose Town*. NRBQ's *Blame it on the World* is somewhat of the odd song out with its popish sound and 70's vibe.

With a vocal style that sounds uncannily like her mother's early work and occasionally like Rickie Lee Jones, Muldaur imbues every cut with sass, swing and, most importantly, honest emotion. Absolutely terrific from beginning to end.

Mark Smith

books

RECORD MAKERS AND BREAKERS

John Broven

UNIVERSITY OF ILLINOIS (2009 640 PAGES)

John Broven, the author of "Rhythm and Blues in New Orleans" and "South to Louisiana," two important studies of regional Louisiana music, has authored an important new volume "Record Makers and Breakers." Subtitled "Voices of the Independent Rock'n'Roll Pioneers," Broven has provided an invaluable history of the many small independent labels that helped launch most of today's contemporary music. While his prior books had a primary focus on the artists, while discussing some of the regional labels and the men who were behind the label, the aim of the present volume is a focus on the emergence of the small labels and other aspects of the independent record scene through interviews with the label owners, A&R folk, juke box operators, independent distributors, radio personalities and some performers.

This history of the Independent record Industry is documented in 480 pages of the main body of the text, which Broven developed in interviews over the past several decades. There are 97 photographs of some of the people discussed, and appendices with US Record Sales, a listing of Independent Record Distributors over several points of time, a listing of pressing plants, a listing of many post-war record labels and their current owners, a list of record men in the Rock and Roll Hall of Fame, biographical data on Record Makers, and those he conducted oral history with. The are 44 pages of End Notes, and 11 pages of Bibliography that includes a list of selected reissues from

these small labels and a very extensive index.

Taking us from the early days of the Indie labels, including a couple like Capitol and Mercury, that would become majors we learn about how the Bihari Brothers and others started recording performers to have records for their juke boxes, the musical roots of some and the commercial roots of others. We join John R and other radio legends as they start broadcasting rhythm and blues on radio sponsored by Randy's in Nashville, and meet other characters and innovators. There is Sam Phillips in Memphis who starts recording Howling Wolf and others for the Bihari Brothers. Then when he feels that the Biharis were not doing him right sends "Rocket 88" to Leonard Chess. Soon Joe Bihari's traveling in the Deep South with Ike Turner recording Elmore James, Sunny Blair and others and then the eventual resolution of the dispute with Chess that gives Howlin' Wolf to Sun and Roscoe Gordon to the Modern labels and eventually leads to Phillips forming Sun records.

But it simply isn't the well-known stories like Sam Phillips and Sun. It's the meat and potatoes of the independent record business. Leonard Chess and others getting into their cars laden with records and traveling to meet distributors, jukebox operators and disk jockeys. It's a world of payola to dee-jays and free records from promotional persons. Labels would provide their distributors with 1000 records to distribute to mom and pop stores and other retail locations while another 300 for the distributor to visit deejays and other promotional stuff. Then there were the small independent pressing plants that were used and if luck struck and one had a hot one, then the label hopefully would get paid so it could get more copies pressed. One hears about how so many artists got ripped off, but the labels themselves often were on a tightrope in their constant battle to keep producing hits and stay in business.

The focus on the labels and distributors is initially on the R&B and hillbilly labels and some of the regional labels that focused on ethnic music such as Cajun music, but there are slight detours into the world of children's music as well as the New York office of a British label that licensed the music of various independent labels for English release. There are shady characters and mob connections, bootlegging of smash hits and the payola scandals along with the decline of the independent labels during the sixties and seventies as the major labels fully embraced rock'n'roll.

This is a book that anyone interested in understanding popular music needs to get. There are some independent labels that are not discussed, but practically every single major label that led to the rise of rock'n'roll gets its due. Obviously in considering the history of music, the performers and styles are most prominent, but without the business aspect of producing, manufacturing and distributing for sale and broadcast, the music does not get disseminated. I have only suggested some of the rich tapestry that Broven weaves in this history of the post-war Independent Record labels that is an invaluable addition to understanding American music and indispensable for those into pop music history.

Ron Weinstock

jazz-blues.com



**To a visitor, it's barren desert.
To our supporters, it's bustling with life.**

Even the most arid landscapes are home to Earth's amazing species. The Nature Conservancy is dedicated to protecting the variety of plant and animal life on Earth—even when found in the most unlikely places. The Nature Conservancy has protected 117 million acres in 28 countries. With your support, that number will keep growing. Visit nature.org or call 1-888-2 JOIN TNC.

San Rafael Desert, Utah © David Muench

This message is made possible by the generous support of this publication.