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**HELPING
HAITI
NOW!**

jazz & blues report

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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



"Buffalonious"

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

jazz & blues report

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The situation in Haiti needs help from everyone worldwide who can afford to make some kind of donation. Just as I was putting this issue together I got a press release from City Winery in New York City about benefit concerts taking place there over four nights in late January. After some quick googling I found that there are concerts taking place all around the world to benefit the people of Haiti. Below are two such events for those in the NYC area, but if we all seek a benefit out in our areas it will support the Haitians as well as showing our thanks for the musicians.

EMERGENCY BENEFIT CONCERTS FOR HAITI

MUSICIANS SUPPORT HAITI OVER 4 NIGHTS

AT CITY WINERY – JAN 20, 21, 24, 25

100% OF PROCEEDS TO BENEFIT WYCLEF JEAN'S YELE

FELIX AUGUSTIN, HAITI'S CONSUL GENERAL IN NY, WILL JOIN ON WED, JAN 20

GO TO CITYWINERY.COM FOR TICKETS AND UPDATES

City Winery - NYC –We want to raise \$100,000 in four nights to help Haiti's catastrophic earthquake.

No country in the Western Hemisphere has been battered more than Haiti in the last 500 years: the nearly complete annihilation of its native population in about 2 decades, a brutal slave regime, foreign military interventions over hundreds of years, dictatorship supported by western powers, blockades of aid and more recently devastating hurricanes—and now the earthquake. These are strong and resilient people—the first country in the world to establish an independent republic by former slaves.

through income tax, as Rush Limbaugh claimed. In fact, as refuted by Nicholas Kristof in the New York Times today - <http://bit.ly/8P5GoQ> - the US contributes much less to Haiti than other countries do per capita, even though they are our poorest neighbors.

Give anyway you can. Our concerts will benefit Wyclef Jean's YELE but there are other important places to give: Wyclef Jean's YELE - <http://yele.org>
 Partners in Health - <http://pih.org>
 Doctorswithoutborders.org - <http://Doctorswithoutborders.org>
 Americares - <http://Americares.org>
SCHEDULE SO FAR: (check <http://www.citywinery.com> for updates)

Wednesday, 9pm, \$60 - Patti Smith, Swell Season, Josh Ritter, John Wesley Harding, The Antlers, Young People's Chorus

Thursday, 9pm, \$50 - Lewis Black, Vernon Reid & Corey Glover of Living Colour, Rich Pagano & The Sugarcane Cups, Marshall Crenshaw, David Johansen, Willie Nile, Nada Surf

Sunday, 8pm, \$50 Rosanne Cash, Madeleine Peyroux, Caroline Chocolate Drops

Monday, 8pm, \$20 15 Indie artists including The Bongos

The City Winery is located at 155 Varick Street in New York. Check their website at www.citywinery.com or phone 212-608-0555.



Haitians are not in the words of Pat Robertson deserving of this because of a "pact with the devil." Americans do not already donate to Haiti

Haiti Benefit Concert L'Union Fait Force Groove Collective, DJ Logic , Bernie Worrell, Dr. Lonnie Smith and Roy Hargrove

NYC – A benefit for Haiti has just been announced for Tuesday, January 19 - 8:00 PM at Le Poisson Rouge 158 Bleecker Street, New York, NY. (212-228-4854)

New York-based Grammy nominated Jazz artists, Groove Collective are putting together an impromptu benefit concert for Haiti this Tuesday the 19th. Le Poisson Rouge has donated their venue for the event. DJ Logic, Bernie Worrell and Dr. Lonnie Smith Trio will perform and will feature various other special guests TBA. All artists, production, promotion and venue are volunteering their services for the effort. Those wishing to donate to the concert fundraising effort who cannot attend or who wish to donate more than the suggested ticket price may do so here [here](#).

100% of ticket proceeds go to Haiti Action, Hands Together, The Lambi Fund of Haiti and Grassroots International

This concert is general admission. All tickets are donation in whatever amount you choose. Minimum suggested donation is \$20.

Special Thanks to these organizations for their assistance:

- Culture Project (UN Concert Organizer)
- French Embassy
- Red Shoes Foundation (Aids Awareness)
- Mt Fuji Jazz Festival Organization
- Visit lepoissonrouge.com for more information.

NEW YORK GUITAR FESTIVAL ANNOUNCES ITS TENTH ANNIVERSARY OF CONCERTS

NEW YORK, NY - No instrument has spoken in more voices to more people than the guitar, and over the past decade no festival has sought out the modulations in those voices and the range of the guitar's cultural expressions than the New York Guitar Festival.

Following its success since 1999 (with rave reviews in *The New York Times*, *The Wall Street Journal*, and *Jazz Times* as well as sister festivals in Urbana, Illinois and Adelaide Australia), the New York Guitar Festival announces its tenth season of concert performances, which began January 8 and runs through February 4.

The festival boasts over 30 exceptional guitarists of jazz, classical, rock, traditional, and avant garde styles. Participating venues include Merkin Concert Hall, The 92nd Street Y, The World Financial Center's Winter Garden, Le Poisson Rouge and Barbes. Concerts range from an all-day Guitar Marathon interpreting the music of J.S. Bach and his contemporaries, (featuring, among other internationally-famous musicians, the Brazilian Guitar Quartet, Paul O'Dette, Ana Vidovic, Eliot Fisk, Paul Galbraith and Nigel North) to the Hindustani slide guitar music of Debashish Bhattacharya.

The festival also has a history of commissioning remarkable original works, and the 2010 season breaks yet more new ground by presenting ten classic silent films (seven by Chaplin, one by Keaton and two by Harry Smith) accompanied by original scores performed live by a spectacularly rich and varied coterie of guitarists: Gyan Riley, Alex de Grassi, Justin Vernon (of Bon Iver), Steve Kimock, James Blackshaw, Marc Ribot, David Bromberg and the members of Chicha Libre.

The New York Guitar Festival, a not-for-profit arts organization, was founded in 1999 by musician and producer David Spelman, who serves as its Artistic Director. The Festival's goal is to broaden the public's appreciation for the guitar by fostering emerging talent, supporting innovative collaborations among outstanding artists, and commissioning new works. In addition to producing eclectic concerts and radio broadcasts, its Guitar Harvest series of recordings supports outreach programs in New York City public schools.

REMAINING CONCERT SCHEDULE:

Merkin Concert Hall

Goodman House, 129 West 67th Street

Tickets and information: 212-501-3330 • kaufman-center.org

Thursday, January 21, 8 p.m.

Silent Films/Live Guitars

Charlie Chaplin's One A.M. and Easy Street + Buster

Keaton's Cops

Music by Bon Iver's Justin Vernon and Steve Kimock

Bon Iver is the nom-de-guerre of musician Justin Vernon. His album *For Emma, Forever Ago* was a critical and commercial hit, making him one of the most talked-about indie artists of 2008. For his scores to *One A.M.* & *Easy Street*, he's joined by Chris Rosenau, of *Collection of Colonies of Bees*, whom Justin calls his "guitar mentor." Steve Kimock is best known as co-founder and guitarist for the San Francisco band Zero. He's recorded and performed with Bruce Hornsby and members of the Grateful Dead-Jerry Garcia once hailed him as his favorite guitarist. He performs music for *Buster Keaton's Cops*.

Merkin Concert Hall

Goodman House, 129 West 67th Street

Tickets and information: 212-501-3330 • kaufman-center.org

Thursday, January 28, 8 p.m.

Silent Films/Live Guitars

Charlie Chaplin's Shoulder Arms and The Fall of the House of Usher (directed by James Sibley Watson and Melville Webber)

Music by Alex de Grassi + James Blackshaw

One of the top fingerstyle, steel-string guitarists, Grammy nominee Alex de Grassi is renowned for his impeccable technique and compelling compositions. He's explored a variety of world music influences and drawn acclaim for his 14 recordings on Windham Hill and other labels. He presents his original score for Chaplin's 1918 masterpiece *Shoulder Arms*. James Blackshaw is a London-based prodigy who's released seven albums of mesmerizing 12-string compositions. His style is often described as "American primitive" and incorporates elements of Indian raga, improvisation, and psychedelia.

92nd Street Y

Lexington Avenue at 92nd Street

Tickets and information: 212-415-5500 / www.92Y.org

Sunday, January 31, 2 p.m. and 7 p.m., with a break at 5 p.m.

The Guitar Marathon: Bach

Music by Paul O'Dette, Brazilian Guitar Quartet, Eliot Fisk, Paul Galbraith, David Leisner, Nigel North, Gyan Riley, Benjamin Verdery, Ana Vidovic, Jason Vieaux, and additional artists to be announced.

Our 5th biannual Guitar Marathon at the 92nd Street Y's Kaufman Auditorium is co-curated by Paul O'Dette and the NYGF's David Spelman. Some of today's finest classical guitarists and lutenists will reveal the different facets of the music of J.S. Bach and his contemporaries. The event runs from 2-10pm, with a break at 5pm. "An epic event" is how the *The Wall Street Journal* classified our first Marathon, and Jazz Times called it "a veritable guitar orgy." Half and full-day tickets will be available in August. Presented in association with WNYC Radio and broadcast on 93.9 FM.

Merkin Concert Hall

Goodman House, 129 West 67th Street

Tickets and information: 212-501-3330 • kaufman-center.org

Thursday, February 4th, 8 p.m.

Silent Films/Live Guitars

Charlie Chaplin's The Pilgrim and shorts by Harry Smith

Music by Chicha Libre + Gyan Riley

The Peruvian-influenced psychedelic pop of Chicha Libre mixes Colombian cumbia, dreamy surf guitar, and Andean melodies. They present their score to Chaplin's 1923 *The Pilgrim*. Gyan Riley is an equally strong presence in the worlds of classical guitar and contemporary music. He's performed throughout Europe and the U.S., both as a soloist and in ensembles with Zakir Hussain, the San Francisco Symphony, the Falla Guitar Trio, and his father, the composer/pianist/vocalist Terry Riley.

Monterey Jazz Festival On Tour In 2010

MJF/52 All-Star Band Features Kenny Barron, Regina Carter, Russell Malone, Kurt Elling, Kiyoshi Kitagawa, and Johnathan Blake

34-Date Tour Kicks Off February 5, 2010 In Connecticut, Continues Through 32 Cities In 17 States From February – May, 2010

Monterey, CA; The Monterey Jazz Festival, a leader in jazz education and presentation since 1958, announces the **thirty-four date, nationwide, six-week tour of the MJF/52 All-Stars, billed as the Monterey Jazz Festival on Tour.** Traveling through thirty-two cities in seventeen states, the group features the nine-time Grammy/AE-nominated and NEA Jazz Master **Kenny Barron** on piano; Grammy-nominated violinist **Regina Carter**; Grammy-winning guitarist **Russell Malone**; seven-time Grammy-nominated vocalist **Kurt Elling**; bassist **Kiyoshi Kitagawa**; and

Grammy-nominated drummer **Johnathan Blake**. The tour will take place in two phases, and will begin its twenty-performance East Coast run in eleven states on February 5, 2010 at the University of Connecticut in Storrs, and will finish on February 28 at the University of Alabama in Birmingham. The second leg of the tour begins on the West Coast in Bellingham, Washington on April 14, 2010, and continues with an additional fourteen dates in six states, ending in Detroit, Michigan, on May 1.

Members of the MJF/52 All-Star Band have a special relationship with the Monterey Jazz Festival, and have a commitment to the cultivation of jazz audiences worldwide. Pianist **Kenny Barron** made his first of his eight appearances at MJF in the early 1960s with Dizzy Gillespie; violinist **Regina Carter** was selected as Artist-In-Residence for MJF/47 in 2004 and has appeared at the Festival four times since 1999. Vocalist **Kurt Elling**, also selected as MJF's Artist-In-Residence for MJF/49 in 2006, has appeared on the stages of the Festival four times since 2003. Guitarist **Russell Malone** has appeared five times at MJF since 1997. Both bassist **Kiyoshi Kitagawa** and drummer **Johnathan Blake** made their second appearances at MJF/52. All together, the members of the MJF/52 All-Star group have performed at Monterey twenty-four times.

"With the success of our 50th Anniversary Tour in 2008 and the subsequent Grammy win a year later for Terence Blanchard for the live recording at MJF/50, we were anxious to continue the spirit and excitement created by the inaugural event and build an even stronger platform for the 2010's "MJF On Tour," said **Tim Jackson**, General Manager for the Monterey Jazz Festival. "With Kenny Barron (piano), Regina Carter (violin), Kurt Elling (vocal), and Russell Malone (guitar) as this year's principal artists and with the superb support of Kenny's working trio, Kiyoshi Kitagawa on bass and drummer Johnathan Blake, we have created an ensemble that is both sonically interesting and hard swinging. These artists all embody the history, spirit and legacy of the Monterey Jazz Festival and each has a past relationship with MJF that includes performance and educational activities, both core components of Monterey's mission statement. They are an amazing band that will embody the past, present, and future of jazz."

The **Monterey Jazz Festival On Tour** will appear at major performing arts organizations in many regions of the county, including **Alabama, Arizona, California, Connecticut, Georgia, Illinois, Massachusetts, Maryland, Michigan, North Carolina, New Hampshire, New Jersey, New York, Pennsylvania, Virginia, Washington, and Wisconsin.** For a complete list of shows, please visit www.montereyjazzfestival.org. Each of the shows will feature a selection of standards and originals from all periods of jazz.

All-Star Bands at Monterey have been a long-standing tradition at MJF. Starting in 1966, the Festival assembled master musicians under the "Monterey All-Stars" moniker. At least seventeen Monterey All-Star Bands have graced the stages of Monterey and have included Gil Evans, Gerry Mulligan, Elvin Jones, Dizzy Gillespie, Clark Terry, Ray Brown, Sonny Stitt, Max Roach, John Lewis, Shelly Manne, Bobby Hutcherson, Hank Jones, Milt Jackson, and many more as members. In 2007, the **Monterey Jazz Festival 50th Anniversary All-Stars** (featuring Terence Blanchard,

James Moody, Benny Green, Nnenna Freelon, Derrick Hodge, and Kendrick Scott) performed a ten-week tour of the United States, performing for 44,000 fans in 52 cities in 22 states. A recording on Monterey Jazz Festival Records — an imprint of Concord Records — from their performance at MJF/50, *Live at the 2007 Monterey Jazz Festival*, was nominated for two Grammys (**Terence Blanchard** and **James Moody** were both nominated in the Best Jazz Instrumental Solo Category) with the award going to Terence Blanchard on February 8, 2009, making it the first Grammy for the fledgling label.

About the MJF/52 All-Stars

Pianist and NEA Jazz Master **Kenny Barron** has an unmatched ability to mesmerize audiences with his elegant playing, sensitive melodies and infectious rhythms is what inspired *The Los Angeles Times* to name him “one of the top jazz pianists in the world.” Dizzy Gillespie hired Barron in 1962, and he has also performed with Freddie Hubbard, Stanley Turrentine, Milt Jackson, Buddy Rich, Yusef Lateef, and many more. From 1974 to 2000, Kenny was on the faculty at Rutgers University as professor of music, and has mentored many of today’s young talents including David Sanchez, Terence Blanchard, and Regina Bell. Kenny was inducted into the American Jazz Hall of Fame in 2005, and in 2009, he was named a Living Legacy by the Mid-Atlantic Arts Foundation. He has recorded over 40 albums as a leader, and has earned 9 Grammy nominations. He was selected as a NEA Jazz Master for 2010, the nation’s highest honor in jazz.

Grammy-nominated drummer and composer **Johnathan Blake**, has been working steadily in the contemporary jazz scene for the past 10 years, and is the first-call drummer for many notable jazz musicians such as Tom Harrell, David Sanchez, Russell Malone, Kenny Barron, Randy Brecker, and Oliver Lake, to name a few. Eventually attending William Paterson University in New Jersey and studying with Rufus Reid, John Riley, Steve Wilson, and Horace Arnold, he also was gigging professionally with the Oliver Lake Big Band, Roy Hargrove, and David Sanchez. By 2007, Johnathan received a Master’s degree from the Rutgers University, studying with Ralph Bowen, Conrad Herwig, and Stanley Cowell, primarily focusing on his compositional skills. Johnathan is currently a member of the Tom Harrell Quintet, the Russell Malone Quartet, and he performs regularly with Kenny Barron, Avishai Cohen, and Omer Avital.

Regina Carter began performing on violin at the age of four. Regina attended Detroit’s prestigious Cass Technical High School. Upon graduating, she departed for the New England Conservatory of Music, only to return to Michigan’s Oakland University, seasoning her chops by gigging with several local musicians. By 1994, she had returned to New York, recording two solo albums for Atlantic while also working with the String Trio of New York, Muhal Richard Abrams, and Greg Tate and the Black Rock Coalition. Carter joined Verve Records in 1998 and has since recorded five critically acclaimed works: *Rhythms of the Heart*; *Motor City Moments*; *Paganini: After a Dream*; *Freefall* (a duet project with pianist Kenny Barron) and *I’ll*

Be Seeing You: A Sentimental Journey. Her playing has appeared on filmmaker Ken Burns’ soundtrack for the PBS documentary, *Jazz*; Wynton Marsalis’ opera *Blood on the Fields*; Cassandra Wilson’s *Traveling Miles*; Mary J. Blige’s *My Life*; and Latin Jazz pianist Eddie Palmieri on his Grammy award-winning *Listen Here*.

Kurt Elling is the preeminent young male jazz singer today. A ten-year stretch saw Elling earn seven Grammy nominations for six Blue Note albums, six consecutive years at the top of the *DownBeat* Critics and *Jazz Times* Readers’ polls, three Jazz Journalists’ Association Awards for Best Male Vocalist, and the Prix Billie Holiday from the Academie du Jazz in Paris. His quartet has toured the world, performing to critical acclaim in Europe, the Middle East, South America, Asia and Australia, and at jazz festivals and concert halls across the North America. In addition to working with his own quartet, Kurt Elling has spent recording and/or performing time with an array of artists that includes Terence Blanchard, Dave Brubeck, The Clayton-Hamilton Orchestra, Benny Golson, Jon Hendricks, Fred Hersch, Charlie Hunter, Al Jarreau, David Liebman, Joe Lovano, Christian McBride, Marian McPartland, The Bob Mintzer Big Band, Mark Murphy, John Pizzarelli, Kurt Rosenwinkel, and The Yellowjackets. In 2007, he signed to Concord Records, recording *Nightmoves*.

Bassist and composer **Kiyoshi Kitagawa** is an integral part of today’s jazz scene. Soon after moving to New York City from Japan, he met Winard Harper at Blue Note’s jam session and joined the Harper Brothers, recording on the *Remembrance: Live at The Village Vanguard*. Kiyoshi has toured and recorded with the alto great Kenny Garrett with drummer Brian Blade. He has gone on to work with many of the leading names in jazz including Steve Turre, Tommy Flanagan, and Kenny Kirkland just to name a few. In 1996, he formed “The Trio” with the versatile Japanese pianist, Makoto Ozone, releasing four albums together. Most recently, Kiyoshi has been touring the world with bands led by three jazz greats: the Jimmy Heath Quartet, the Kenny Barron Trio and Quintet, and the Andy Bey Quartet.

Born in Albany, Georgia, guitarist **Russell Malone** grew up playing a variety of music. In 1988, he was hired as a sideman by the seminal organist Jimmy Smith. He went on to back the popular pianist and vocalist, Harry Connick, Jr. from 1990-1994. Malone first recorded as a leader in 1992, when he provided his self-titled debut album for Columbia, *Russell Malone*, which quickly went to #1 on the radio charts and was followed by *Black Butterfly* in 1993 and *Wholly Cats* for Japan’s Venus label in 1995. Malone joined pianist and vocalist Diana Krall in 1995, contributing to Krall’s first three Grammy-nominated albums, including 1999’s *When I Look In Your Eyes*. Verve Records released three albums by Malone, including *Sweet Georgia Peach* for Impulse! in 1998, *Look Who’s Here* in 1999, and *Heartstrings* in 2001. Malone has had the honor of launching the “Strings Series” for the MAXJAZZ label with his 2004 label debut *Playground*, which was followed by 2006’s *Live At Jazz Standard, Volume One*, and 2007’s *Live At Jazz Standard, Volume Two*.

ORION INDEPENDENT MUSIC FESTIVAL DEBUTS IN PARK CITY, UT THRU JAN. 20

**National and International Artists to Showcase
Before Industry, Visitors, and Locals**

PARK CITY, UT – Different flavors of music are treating audiences and music industry leaders at the inaugural Orion Independent Music Festival, running through January 20. Seeking to revolutionize the music business, the Festival will provide exposure to unsigned music acts in a similar way the world-renowned Sundance Film Festival does for filmmakers. The festivals will complement each other, as they occur during back-to-back weeks.

During the Orion Independent Music Festival, artists will perform in several venues throughout Park City's historic Main Street. Music genres will include rock, pop, jazz, R...B, lounge, country, and hip hop. All performances are open to the public.

Orion is the brainchild of Salt Lake City musician Steffon Olsen. The Festival's creation was inspired by Olsen's own experiences as a singer/songwriter and his desire to positively impact the music business by highlighting new ways for artists to market themselves.

"I've grown frustrated by the music industry's general lack of interest in the art of music while it becomes more focused on profits and artistic control," Olsen explains. "Music is on the cusp of a revolution thanks to the internet empowering the independent artist with the ability to self-promote. Our mission is to create an annual forum in Park City for independent acts to be discovered."

The Orion Independent Music Festival will be a convergence of industry professionals from record labels and internet marketing companies who are seeking cutting-edge talent and fans looking to broaden their musical horizons. During Park City's busy ski season, Main Street's live music venues will be buzzing with visitors and locals who will enjoy the rare opportunity to discover new talent after a day on the slopes.

"Park City has a great track record of hosting high caliber events and offers an unrivaled international stage for these artists," says Olson. "Its charming ski town setting will give this music festival a unique character. The proximity of the Main St. venues to each other makes it easy for people to see multiple performances each night, and we expect to take the après-ski experience to a whole new level."

Several Main Street venues have committed to showcasing Festival artists, including Cisero's, Doolan's, Downstairs, Flanagan's, Harry Os, Lindzee O'Michaels, The Sidecar, The Spur Bar ... Grill, and The Star Bar. Each will serve the signature Orion cocktail. Part of the Festival proceeds will benefit Mountain Town Music in Park City.

Opening ceremonies were held Jan. 14 at 8 p.m. at Park City's historic Egyptian Theater. Park City Mayor Dana Williams welcomed festival attendees and treat them to some of his own original music.

Festival wristbands, allowing access to all venues, are available online at www.orionmusicfestival.com for just \$40, or people can pay \$5 at the door for individual showcases.

MUSICIANS INSTITUTE LAUNCHES INTO 2010 WITH FREE PUBLIC SEMINARS ON TWO KEY ASPECTS OF THE INDUSTRY: SONG PLACEMENT IN FILM/TV/VIDEO GAMES AND MAJOR LABEL A&R

LOS ANGELES – Set to kick off 2010 in high gear, Musicians Institute has announced the next in its series of free public seminars on topics of interest to musicians, songwriters, independent artists and music industry professionals.

Held in MI's main concert hall in downtown Hollywood, these events offer participants a chance to hear and interact with MI's renowned Music Business faculty and other industry pros.

On Thursday, January 21, MI hosts "Getting Your Music Into Films, TV and Video Games."

Song placement in visual media is a lucrative source of income for songwriters and artists. A panel of song licensing and music publishing experts will explain the process of music placement and licensing, including how deals are structured, who selects the music and what they look for, and how to get your music heard. The seminar/panel discussion begins at 7 p.m. and will be followed by Q&A. On Thursday, February 18, MI invites top A...R reps for a panel-discussion-listening session-Q...A event called "A...R: We Hear You!"

A...R reps are the gatekeepers of the music industry. At every major record label, the A&R staff identifies trends, searches out new artists, and evaluates up-and-coming talent. At this unique event, those in attendance are encouraged to submit a one-song CD for expert feedback. The CDs will be selected at random and reviewed by the panel. The event kicks off at 7 p.m.

To attend either event, please RSVP by calling 1-800-255-7529.

Since 1977, Musicians Institute (MI) has trained thousands of graduates for careers in every genre of contemporary music.

From the beginning, MI revolutionized music education with hands-on, intensive, performance-based programs taught by working professionals.

Today, MI's unique, innovative approach includes degree and certificate programs for career-minded guitarists, bassists, drummers, vocalists, keyboardists, audio engineers, independent artists, guitar makers, music business professionals and filmmakers.

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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



*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



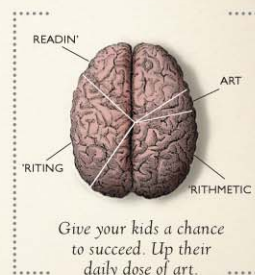
*A piano player. A composer. An orchestra leader.
Duke Ellington reigned over a land called Jazz.*

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.



Art. Ask for More.

AMERICANSFORTHEARTS.ORG



NAMM
Foundation



We only bring you
the Cream of the Crop!



LITTLE JOE McLERRAN
Believe I'll Make a Change
ROOTS BORN REBORN

Listening to the opening field holler inspired fragment “Ratty,” followed by some Delta to Chicago slide guitar, this CD was this person’s introduction to the music of Little Joe McLerran, and it certainly caught my attention. McLerran was the 2009 winner of the International Blues Challenge in Memphis in the solo-duo category, and his latest recording is on Roots Born Reborn, “Believe I’ll Make a Change.” McLerran was originally from the Boulder area and started playing in a band at the age of 9 playing Beatles, Bob Marley and old-time blues from Big Bill, Skip James and Mississippi John Hurt. When the family moved to Tulsa, his music grew resulting in several recordings as well as winning the IBC. The present recording includes several solo performances as well as several with his band. I appreciate his splendid musicianship as well as his creative use of older material and his band that subtly embellishes his lead.

Just like the title track is a nice adaptation of an old Casey Bill Weldon number, “Down at the Village Store” is a lively, mellow Washboard Sam shuffle, with Dexter Payne’s reed adding a bass line, while Jack Wolfe’s restrained and subdued organ adds to the performance’s swing. Special kudos must be given to drummer Ron McRorey, who uses brushes on the last number.

“Cocktails For Two,” is a solid Piedmont -blues styled original with McLerran’s Blind Boy Fuller-ish guitar runs complemented by Payne’s harmonica. The low-key reworking of Leroy Carr’s “Blues Before Sunrise,” is striking again because of the down-home trio and his relaxed, moving, vocal. A bit of old-time blues is provided by the interpretation of the Delmore Brothers’ “Blue Railroad Train,” indicating his wide ears for strong material as well as a being an additional showcase for his adept finger-style guitar.

“Duck Yas,” Payne’s slap-tongue sax and bluesy clari-

net adds a bit of traditional jazz to this delightful piece of hokum blues, while the traditional gospel number “Jesus Make Up My Dyin’ Bed” is taken at a lively tempo set by McRorey, with McLerran playing some nice, precise slide runs. It is followed by a lovely small group rendition of Blind Willie McTell’s “B&O Blues,” with Payne’s harp in the musical mix. The band is a bit more energized on a rocking rendition of Homesick James’ “Baby Please Set a Date,” and again it is striking how with how much restraint he plays with avoiding the sometimes-hyperactive renditions of say a George Thorogood. After an unusual original blues ballad about a Memphis policeman on the beat, and a Big Bill inspired “She’s Got Something,” where he celebrates his “sweet wife,” Little Joe closes with another field holler. It is a fitting close to a gem of a recording.

Little Joe McLerran understands that the mere possession of formidable musical technique does not translate into strong blues performances and he understands the value of restraint, both vocally and instrumentally, in putting together strong musical performances. He is also familiar and respectful of the blues tradition, yet places his own stamp on that tradition resulting in this gem of a recording. Recommended.

Ron Weinstock



ALEX TERRIER
Roundtrip
BARKING CAT

“Roundtrip” (Barking Cat) by the Alex Terrier NY Quartet, is the second CD by the Parisian-born and Brooklyn based saxophonist. Originally classically trained as a pianist, he turned to jazz when first exposed to it, with Parker, Miles, and Coltrane being initial inspirations, and later he crossed the Atlantic to study at Berklee. He has established a reputation as a saxophonist, composer and bandleader on both sides of the ocean. The NY Quartet is comprised of Roy Assaf on piano, Francois Moutin on bass, and Steve Davis on drums with guitarists Akira Ishiguro and Edouard Brenneisen each appearing on two of the 11 tracks.

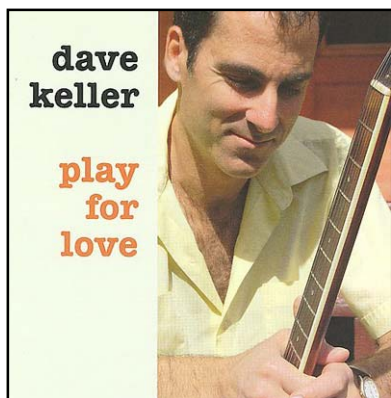
The publicity for the disc suggests that the music here has the energy of the New York scene meeting the melodic poetry of European jazz. The opening “Roundtrip” is a burner, inspired by a Wayne Shorter piece, features his alto but gives space to the entire quartet to display their skills. “The Spirit Will Not Descend Without a Song” has him on soprano and is an original inspired by reading Leroy Jones’ “Blues People,” and has some dreamy

sections with Ishiguro adding some color with his single note runs often against Assaf's melodic lines. "E.S.B. and Ecstasy," is a multi-sectional composition in the mode of some of the Dave Holland Quintet with Terrier's soprano (sounds occasionally overdubbed as two sopranos) snaking around Moutin's bass line.

The ballad "Song for Keli," shows how effective Terrier and his group is in this vein, while "Le Miroir Des Anges Deguises (The Mirror of The Disguised Angels)," is a poetical evocation of a famous Paris bookstore and its mirror where people leave messages for others to read with shifting moods and some really intense alto and some impressionistic piano on a performance that fans of the Blue Note Herbie Hancock and Wayne Shorter sides should appreciate. "Ton Coeur De Petite Fille Est Mort" is a wistful performance featuring his soprano that captures the sentiment of the title, which roughly translated is "Your Little Girl's Heart Has Died." A walk around the Village, with an artist friend, inspired the joyfully playful "Tompkins Square" with Terrier's playing shifting from a serene melodicism to an energized ecstasy, animated in part by Brenneisen's guitar.

The closing "The Dark Side of Democracy" is an Ornette Coleman inspired freebop number with Terrier on tenor, going from a whisper to an ecstatic shout, with the band displaying the same interplay between each other that is one of the hallmarks of this impressive straight-ahead contemporary jazz recording. Terrier is as impressive here as his reputation would suggest. His music is muscular and cerebral at the same time and his NY Quartet provides the foundation for some remarkable playing and performances.

Ron Weinstock



DAVE KELLER

Play For Love TASTEE-TONE BLUES

Championed by Ronnie Earl, with whom he has played and recorded, Vermont based singer-guitarist Dave Keller brings together a mix of blues and soul on "Play For Love" (Tastee-Tone Blues). Playing in a blues band covering Otis Rush and B.B. King, he has been mentored by Paul Rishell and Mighty Sam McClain, among, others and on this self-produced recording (his 3rd) he is backed by a tight band consisting of Jan Schultz on bass, Brett Hoffman on drums and Ira Friedman on keyboards.

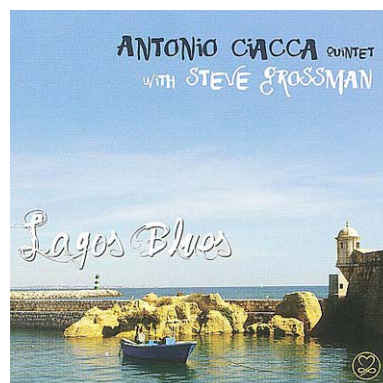
This was recorded live with some overdubbing and editing of a few tracks. Keller certainly brings plenty to the table as a songwriter, guitarist and singer. On the

**jazz
& blues**

opening "Here I Am," he suggests Otis Rush with his tight guitar playing while a bit of Memphis soul underlies "Give It a Rest," with a nice bluesy solo and some solid organ from Friedman. The title track is a soulful ballad with lyrics that emphasize that despite one's problem one has time to love. His playing here shows his restrained and intelligent development of the solo. This is indicative of the album's strength, his understated approach and strong playing which produces consistently satisfying and convincing performances here. The variety of the music is further shown by the folky "All Souls Are Built For Flying," where his strumming acoustic guitar is backed solely by Friedman's organ, along with the closing guitar instrumental "Gabriela." His restrained approach is also matched by his backing band. There are several songs that the addition of a horn or two might have enlivened the performances even more, but the performances stand out as recorded.

This writer would not be surprised to hear some of these songs interpreted by other performers but they will be hard-pressed to match Keller's originals. This is available from cdbaby and is distributed by Burnside Records.

Ron Weinstock



ANTONIO CIACCA QUINTET WITH STEVE GROSSMAN

Lagos Blues MOTEMA MUSIC

Featuring his regular quartet, pianist Antonio Ciacca delivers a seven-tune disc that explores the broader aspects of jazz. Tenor saxophonist Stacy Dillard, bassist Kengo Nakamura and drummer Ulysses Owens comprise Ciacca's core group.

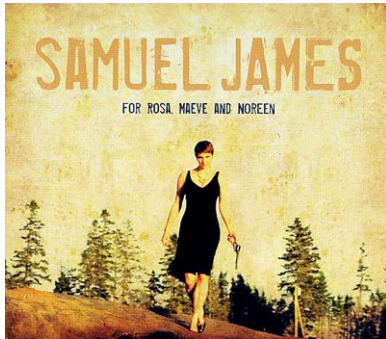
Ciacca's first jazz teacher, tenor saxophonist Steve Grossman, guests on this outing and his deep-toned performance on his ballad original, "Nicoletta," alone clinches the success of this album. Grossman also contributes the catchy modal swinger (in the key of D), "Take the D Train." Ciacca opens the studio set with his original title tune and also wrote "Nico's Song," a pretty tune based on the harmony of "All the Things You Are." Nakamura is spotlighted on the lightly swinging Paul Chambers composition, "Whims of Chambers." Ciacca's arrangement of "Body and Soul" nicely refreshes the warhorse gem and features both saxophonists. The set ends splendidly with a softly rendered Ellington medley of "Reflections in D/In A Sentimental Mood," which Ciacca performs with

Nakamura and Owens.

Born in Germany, raised in Italy, Ciacca began his studies at the Bologna Conservatory. He has toured with jazz legends Benny Golson, Steve Grossman and Steve Lacy and worked with Lee Konitz, Johnny Griffin and others. This is his sixth release as leader and his second recording for Motema.

His warm, expressive, intelligent playing is evident on this disc, especially when he's spotlighted in trio numbers. His 2006 release, *Ugly Beauty* (on SoulNote) featured different trio personnel. Hopefully, he'll return to a trio format with Nakamura and Owens for a future recording, because their playing together on the last track is pure bliss.

Nancy Ann Lee



SAMUEL JAMES

For Rosa, Maeve, and Noreen

NORTHERN BLUES

Still in his twenties, Samuel James has in just a few years become a prominent name in the world of acoustic blues. Born in a musical family, his grandfather was a blues guitarist and performer of his generation while his father played piano and trombone. Busking in Ireland to survive after he broke up with a woman, he has mastered a variety of instruments while working in the acoustic blues vein, which he cherishes "the intimacy of one man screaming his heart out...a conversation between him and his audience as opposed to between band members. When I think of the best, most intimate forms of entertainment—maybe a flamenco guitar player, or a stand-up comedian, spoken word—it's one individual. There's a power there. You can't listen to Son House or Skip James and tell me that an electric ZZ Top can touch that."

While he is rooted in the blues traditions of the past, his personal vision permeates his songs and performances. His third album, "For Rosa, Maeve, and Noreen," is on Northern Blues and according to the publicity for this disc, "reflects Samuel's live performances as much as one can, but more importantly it showcases why Samuel James doesn't consider himself a bluesman per se, but a songster and storyteller within a style of music."

His storytelling begins with "Bigger, Blacker Ben," about Klansmen burning a cross on Ben's lawn and the resulting confrontation with the cowardly racists. His performance uses a percussive accompaniment accented by slide guitar and somewhat typical of his freeform song approach that one hears through much of this. There are some similarities to the one-chord approach of some of

the North Mississippi Hills Country style. I find his swirling accompaniments and free-form song structures evoke the late Robert Pete Williams. "Cryin' Blind," illustrates this with his emphatic playing behind a vocal where he proclaims to his woman, "where were you when I was cryin' blind, where were you when I was doing fine." "Joe Fletcher's Blues" features nimble fingerpicking as he sings about going to the boatyard so they can teach him to sail so his woman can't pick up his trail. "A Sugar Farmhouse Valentine" sports lively 12-string playing, while "I'll Break Your Promise," with some moody slide guitar, has a ethereal feel suggestive of some of Skip James recordings.

One of the songs referenced by the album's title, "Rosa's Sweet Lil Love Song," has a genial accompaniment as he sings about traveling just to see Rosa's smile, and to get into her arms. He plays banjo on "Darlin' Maeve," which starts as he is telling about her drinking six mountain jacks, and can't count the money she stole, but still she thrills him to his soul, then as stepping up the tempo he recalls picking her up off the ground last Saturday and taking the rap from her thefts and other misdeeds. There is a spirited banjo accompaniment enlivens "Miss Noreen," a story about a lady who dances to a banjo man for the crowd at a rough bar, The Buzzard's Craw. "Trouble on Congress Street Rag," is a free-form instrumental that displays his agile finger picking. "John Ross Said," is a somber, moving song about the courthouse and President Jackson's uprooting of the Cherokees from their home and land.

The rest of the songs have their own intriguing elements whether his acapella vocal on "Wooden Tombstone," or his lively use of multiple instruments on the closing "Path of Ashes." He doesn't shout his vocals as almost speaking them as his performances are somewhat conversational. Samuel James' music is distinctive and fresh sounding. The result is a most beguiling recording that evokes older blues styles but is full of contemporary stories. Northern Blues recordings should be readily available from better retailers like bluebeatmusic.com and amazon as well as itunes.

Ron Weinstock

WILL TUCKER

Stealin' With Soul

WILL TUCKER MUSIC

16-year-old Will Tucker is another of the seemingly endless run of blues prodigies being discovered these days. From Memphis, he initially played drums and then piano before picking up guitar at the age of 12. Since then he obviously picked things up fast and has a regular gig at B.B. King's in his hometown of Memphis. He has a new CD, "Stealin' With Soul" (Will Tucker Music) that was recorded in part as a response to fans asking why he didn't have a CD out. 5 tracks were recorded at Ardent Studios in Memphis while 4 were recorded live with his band at B.B. King's, with both sessions having similar instrumentation: keyboards, bass and drums.

One can hear a number of rockish influences such as Stevie Ray Vaughan, Jimi Hendrix and the Allman Brothers, as can be heard in the hard rocking original, "Your Sacrifice," that the disc opens with as well as in covers of "You Don't Love Me" and "Stormy Monday," as well as

the closing “Little Wing.” This reviewer will confess that the style presented here is not my favorite but I was quite impressed by Tucker’s playing and his vocals were better than much I have heard recently. And there are some unusual choices for material including a rocking rendition of the Elvis hit “Burning Love” as well as Memphis Minnie’s “When the Levee Breaks,” where he acknowledges the Led Zeppelin cover but tells the B.B. king’s audience he is going back to the roots.

Those into rocking blues guitar with some rock edges (whether fans of SRV or the Allmans) in particular should like this, and I would definitely check Will Tucker out if I was in Memphis and he was playing during my visit.

Ron Weinstock



CARLOS BARBOSA-LIMA

Merengue
ZOHÓ MUSIC

On his fifth Zoho album, guitarist Carlos Barbosa-Lima performs music of Latin American composers-guitarists, supported by special guests Hendrik Meurkens on harmonica, Duduka Da Fonseca on percussion, Gustavo Colin on cuatro, Marcilio Lopes on mandolin and George Anderson on bass. On three tunes, Barbosa-Lima introduces and performs with the World Guitar Trio with Karin Schaupp and Christopher McGuire.

Barbosa-Lima’s fifty-plus year career has yielded over fifty albums for various labels. This disc includes music from composers Rodrigo Riera, Heitor Villa-Lobos, Antonio Carlos Jobim, Laurindo Almeida, Caminho de Pedra, Antonio Lauro, Leo Brouwer and others. Meurkens and Lopes guest on two tunes each. Colina performs on three tunes. Da Fonseca adds percussion to four tunes and Anderson adds depth to the set launcher. Overall, this album is truly the Barbosa-Lima show. His skillful mastery is what makes the album sizzle and it’s what will grab your ears to catch all the nuances of his playing. One fine example is his delicate performance on “Cajita De Musica (Music Box)” by Uruguayan composer Isaias Savio.

This is a gentle album—light, wistful and melodious. The inventive arrangements, Barbosa-Lima’s sweet solo pieces and the contributions of his colleagues make this a heartwarming, relaxing listen.

Nancy Ann Lee



JEFF JENSEN BAND

I’m Coming Home
SWING SUIT RECORDS

Jeff Jensen is a West Coast singer-guitarist who I believe is based out of Portland, Oregon. The band has apparently been around for a couple years and he has issued its second album “I’m Coming Home” (Swing Suit Records), a disc in a West Coast-jump blues vein with a solid band that can swing, a brassy horn section and some punchy guitar. He is a personable, although occasionally awkward sounding, singer and a solid guitarist. If vocally he can’t totally convince on B.B.’s “Ask Me No Questions,” on “Living in Los Angeles,” things get quite ebullient with the horns up front (nice trumpet at start from George Pandis and a terrific tenor solo from Heffeman), before Jensen takes a crisp solo with a slightly crying tinge to his tone. The title track has a nice soulful feel with Jamieson Trotter’s organ helping lay the foundation as Jensen certainly pours plenty of heart and soul into his vocal. A nice rendition of “Worried Life Blues” is nicely done with some fine tenor sax at the opening and some nice piano (although not in the Big Maceo vein).

Jensen and his fellow guitarist co-wrote the funky “Doing the Right Thing,” with a nice lyric. An unexpected cover is a peppy “Good Morning Judge,” which is based on the Wyonnie Harris recording with a nice jazzy piano solo and some nice tenor sax with the horns riffing in the background. “Cocaine Spiked Whisky” is a nice original slow blues as he sings about not making good decisions and that his woman maybe is cocaine spiked whiskey and not the buzz for him before he pulls out all stops (and making use of various guitar effects) on his solo. “She’s Evil” is hot shuffle that features guest guitarist Kyle Culkin who trades vocals and solos with Jensen. The band’s rendition of an imaginative reworking of Muddy Waters’ “Nineteen Years Old” takes the tune uptown with a brassy arrangement and some blistering trumpet to help set the mood.

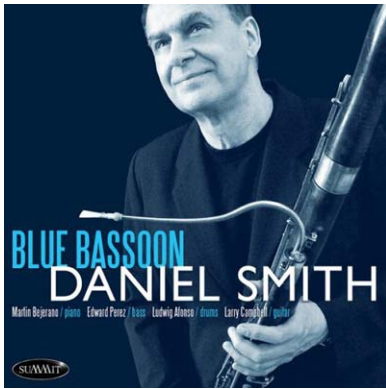
There is plenty of strong material, a first-rate band, imaginative band and horn arrangements and sterling musicianship that can be felt throughout this release that can be obtained from cdbaby.com. The band’s website is www.jeffjensenband.net.

Ron Weinstock

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DANIEL SMITH

Blue Bassoon
SUMMIT RECORDS

It's very rare that we hear the bassoon used as a jazz instrument, yet Daniel Smith proves it can be done with extraordinary effectiveness, regardless of his background in the classical world that includes recordings of all 37 of Vivaldi's bassoon concerti and work with the English Chamber Orchestra, The Royal Philharmonic Orchestra, I Solisti Di Zagreb and composer Gunther Schuller.

The pioneering Smith claims his "goal is to establish the bassoon as a valid instrument for jazz soloing," and with his team mates Martin Bejerano (piano), Edward Perez (bass), Ludwig Afonso (drums) and guest guitarist Larry Campbell, Smith successfully delivers a novel-sounding disc of 13 standards. Featuring compositions by Horace Silver, Charlie Parker, Joe Zawinul, Cannonball Adderley, Charles Mingus, John Coltrane and others, Smith proves his adroitness at any tempo.

Highlights include a brisk-paced "Billie's Bounce" that features a re-creation of Parker's four-chorus solo from his original 1945 recording and a solid reinvention of Coltrane's "Equinox." The group swings with style on the Ellington tune, "Things Ain't What They Used To Be," which spotlights Perez. Campbell joins in on bluesy numbers by BB King ("My Baby's Gone") and Robert Johnson's "From Four 'Till Late."

Smith has two prior jazz recordings, *Bebop Bassoon* (2006) and 2007's *The Swingin' Bassoon*. The latter recording was hailed by the Jazz Journalists Association for "Musician of the Year on Instruments Rare In Jazz."

With this agreeable straight-ahead recording, Smith swings hard, phrases smartly and displays a sonorous style that ramps up his accomplishments in jazz.

Nancy Ann Lee

DAVE RILEY & BOB CORRITORE

Lucky to Be Living
BLUE WITCH

Blues at base can be a very simple music. Simple guitar riffs and crying harmonica accompaniment for heartfelt vocals can get to the listener's heart. This forms the heart of the music by the duo of Dave Riley and Bob Corritore.

A Mississippi native, Riley actually grew up in Chicago, played in a family gospel group and was showed

stuff on guitar by Pops Staples. After serving in Vietnam and playing in soul circles, he met Jimmy Reed, who helped shaped his musical outlook. Then he met Frank Frost after moving back down south, and then started playing with Frost and Sam Carr as well as having associations with John Weston, Pinetop Perkins and Arthur Williams.

This post-war delta style forms the basis of his music joined by his partner, Bob Corritore, a solid harmonica player who has been a blues hero as a record producer, blues radio announcer, concert promoter (at Phoenix's The Rhythm Room) and an extremely adept harp player. The duo has a new CD on Blue Witch, "Lucky to Be Living," which displays the duo's strong blues rooted in the simple Jimmy Reed boogie grooves and solid juke joint sounds that Frost pioneered with the Nighthawks (later known as the Jelly Roll Kings)."

Dave Riley Jr joins on bass on half the selections, while guitarist Chris James adds his idiomatic playing for three selections on which former Howlin' Wolf pianist, Henry Gray plays. Several songs are by the late Frank Frost, including the opening "Jelly Roll King," which Riley makes into a tribute about Frost, Carr and Weston.

"Lets Get Together" is a solid shuffle by Riley with Gray pounding out some nice boogie piano as part of the driving accompaniment, while Gray also enlivens another Frost blues, the rocking "Ride With Your Daddy Tonight," which also has a lively rocking solo from guitarist James. Frank Frost also wrote the title track, a

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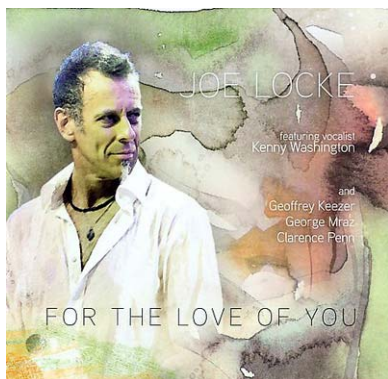
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stone Muddy Waters styled slow blues with Riley contributing some nice guitar fills and Corritore wailing on harp in support of Riley's singing. Riley's straightforward, somewhat hoarse singing is direct, and if lacking in subtlety, it compensates with his honest delivery, while Corritore shifts from a full Little Walter styled harp tone to a more crying Rice Miller attack as appropriate. There is nothing new here but Riley and Corritore have produced a set of honest Delta to Chicago blues that should delight many.

Ron Weinstock



JOE LOCKE

For the Love of You

E1 MUSIC

In 2007, for a week-long gig at Dizzy's Club Coca-Cola in New York City, vibraphonist Joe Locke revisited his 1994 "Moment to Moment" recording that celebrated Henry Mancini's music. It was for that engagement he brought together the instrumentalists on his newest album—pianist Geoffrey Keezer, bassist George Mraz, and drummer Clarence Penn. The new addition to that crew is vocalist Kenny Washington (not the drummer of the same name).

The 10-tune album launches with Mancini's "Two For The Road," a lush five-plus minute romantic venture featuring Washington's expressive vocals. Locke breaks out with a swinging solo on the uptempo 7:34-minute gem, "Old Devil Moon," which gives everyone abundant time in the spotlight. Other tunes include "The Shadow Of Your Smile," "Cinema Paradiso," Neil Young's "Birds," and more. Throughout, the collective and individual inventions of these musicians will grab your attention.

Proving he's as much composer-arranger as performer, Locke contributes the pretty ballad "Verrazano Moon," the catchy mid-tempo instrumental swinger "I Miss New York (When I Been Gone Too Long)," and the assertive finale, "Bright Side Up."

Locke was born in Palo Alto, CA (March 18, 1959) and raised in Rochester, New York. He started playing piano and drums at age 8 and vibes at 13. He studied through the Eastman School of Music's preparatory department and privately with bassist Steve Davis and pianists Phil Markowitz and Bill Dobbins, going on the road with Davis and others right out of high school. He moved to New York City in 1981 and has since worked and recorded with a wide array of musicians and bands and toured internationally.

Locke will launch this CD with a week-long engagement at Dizzy's from January 26—31, 2010, featuring the same sidemen. If you miss his gig, this excellent album should satisfy your listening tastes. **Nancy Ann Lee**



AL BASILE

Soul Blue 7

SWEETSPOT

A long-time musical fellow traveler of guitarist Duke Robillard, Al Basile has carved out a pretty fair career for himself over the years after starting out as a poet and fiction writer out of Brown University. SOUL BLUE 7 marks the lucky number seven project Basile has done on his own, this one an amalgamation of blues, jazz and funk with a touch of reggae tossed into the mix during the start of "Causing Joy."

"Housekey Blues" gets the party started with an R&B groove flavored with some jazz overtones via Bruce Katz' B-3 solo and a little six string help of the aforementioned Duke Robillard. Katz' gets a lot of spotlight, be it on the funk-driven "Give It Like You Got It" or tickling the ivories during "Dollar To A Dime," both of which would be right at home at some after hours beer garden. Doug James welds a tenor sax solo into "You Showed Me Something," with back-up help from Basile's cornet work. "Wrong Love" sounds like a descendant of Stax Records as the entire brass section tears into the blues of "Lonely Are The Brave."

Eclectic is an overused word, yet it fits on SOUL BLUE 7. Just as your stomach is happy when they open the buffet for lunch, so, too, your ears will be delighted when this disc is served at room temperature.

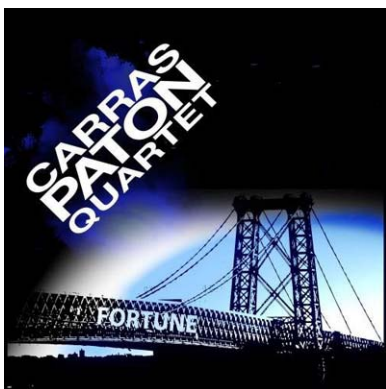
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CARRAS PATON

Fortune
CARRASJAZZ

Born in Southern California but now resident in Brooklyn, New York, Carras Paton has become a strong new voice on the Big Apple's jazz scene. He has played alongside Bobby Rodriguez, been a part of pit bands for theater productions of "Kiss Me Kate" and "Bye Bye Birdie," and appears as a leader at various New York venues including the Knitting Factory and Iridium.

A multi-instrumentalist, he focuses on tenor and soprano saxophone for the debut disc by The Carras Paton Quartet, "Fortune" (CarrasJazz).

Backed by a strong band that includes Max Haymer on piano and electric piano; Ryan Berg on upright bass; and Shinnosuke Takahashi on drums, Paton displays himself to be a forceful, audacious player. The track opens with the burner title track with Paton making his presence felt immediately over Haymer's shimmering electric keyboards.

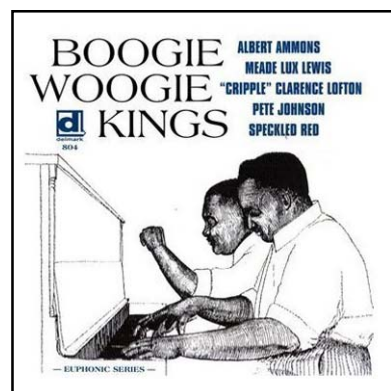
Next up is "January" with a definite Coltrane feel with Haymer, at the beginning, evoking Tyner with his thunderous piano opening before Paton unleashes his fully-throated playing with the rhythm pushing the performance on. Berg's bass-line kicks off "Open," with Paton prancing on tenor and the tempo shifts down a bit as the band gets into a funky groove and Paton starts bearing down with his hard driving attack over a somewhat dreamy backing.

"Aristotle" is a lovely number on which Paton displays a clean tone on the soprano saxophone as he starts in a pensive mode prior to his playing becoming more insistent before Berg takes a solid solo with Paton taking it out in a more reflective manner. Takahashi kicks off "Into the Deep," with a simple groove before Paton states the theme on tenor. While not cited as his main sax guys, Paton's passionate playing is suggestive of the hard blues edge of such players as Oliver Lake and Hamiett Bluiett. His charged, extroverted style mixed with his fertile musical mind and a strong band makes his debut quite noteworthy, and explains why he is becoming in demand as a leader. His website is www.carraspaton.com.

He is only 25, one can expect to hear much more about him in the future.

Ron Weinstock

jazz-blues.com



VARIOUS ARTISTS

Boogie Woogie Kings
DELMARK

Among new Delmark releases is "Boogie Woogie Kings," a compilation of piano blues and boogie woogie performances that is apparently the first in a series following Delmark's acquisition of the Euphonic Records label master recordings several years ago. Included are representative performances by the trio of Albert Ammons, Meade Lux Lewis and Pete Johnson including a rendition of "Boogie Woogie Prayer" by the trio together.

Ammons leads off with a stomping "Pinetop's Boogie Woogie," although this listener misses the ragtime and vaudeville aspects of Pinetop Smith's original. Johnson's "G-Flat Blues," displays why he was so influential on the

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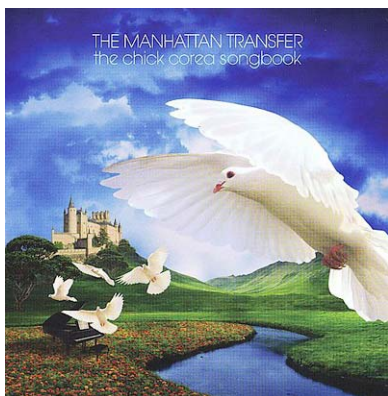
likes of Jay McShann and Archibald, while Lewis on “Doll House Boogie,” switches from piano to a celeste midway (probably accounting for the song’s title). While these are solid performances, they serve more as an introduction to these three boogie woogie piano giants.

The remainder of the performances are split between Cripple Clarence Lofton, Henry Brown and Speckled Red. Lofton made some commercial recordings and the six recordings issued here have been issued several times over the past four decades (I believe first by Yazoo) and are spectacular with his “raggedly-ass” driving boogie evident on the spectacular “Streamline Train,” a reworking of the classic “Cow Cow Blues,” and his rapid-fire “I Don’t Know,” which was the basis for Willie Mabon’s hit blues for the Chess Brothers. Lofton made some fine blues for Brunswick and Decca, and Delmark will be issuing a CD of his Session recordings for CD. This listener can’t wait.

Henry Brown was a prominent member of the St. Louis school of pianists and recorded extensively, including as an accompanist for singers Alice Moore, Mary Johnson and Edith Johnson, is heard on three numbers including the previously unissued “Deep Morgan,” an evocative blues with Brown’s interjections describing what was the home of St. Louis’ blues scene.

Finally, I would use the term barrelhouse more than boogie woogie to describe the stomp down playing of Speckled Red, who reprises his classic “The Dirty Dozens,” as well as “Right String, Wrong Yo Yo,” made famous by his much younger brother, Piano Red. Bellowing out his blues like Roosevelt Sykes, Speckled Red’s driving piano knows no boundaries. With five previously unissued selections, piano blues lovers will enjoy this collection that brings together some solid performances, but with so many great piano blues collections out there, one cannot call this essential.

Ron Weinstock



THE MANHATTAN TRANSFER

The Chick Corea Songbook

FOUR QUARTERS ENT

For 40 years The Manhattan Transfer has been intriguing, and entertaining audiences with their sophisticated vocal harmonies and vocal takes on classic and contemporary jazz compositions. Over the decades, the quartet of Cheryl Bentyne, Tim Hauser, Alan Paul, and Janis Siegel has developed an empathy and interplay characteristic of the greatest jazz bands. The latest project

by the quartet is their unique look at the music of Chick Corea, “The Chick Corea Songbook” (Four Quarters Entertainment), and should delight their long-time fans.

The concept for this set came from Executive Producer Yusef Gandhi and forced the four to sift through Corea’s extensive catalog of compositions. As Alan Paul notes, “The biggest challenge was picking the material because Chick’s compositions are harmonically and rhythmically very complex and in some cases not very singable.” The songs selected, some well known and some obscure, “needed to be reconstructed, and have lyrics written to...”

The result will be a musical journey of romance and passion. Corea himself appears on “Free Samba” which opens and (in an extended version) closes this recording, with the lengthier version being a bit more exhilarating. “Spain (I Can Recall)” is one of Corea’s most famous compositions and opens with a prelude and some flamenco guitar before they launch into the main section with Yaron Gershovsky on keyboards, Gary Wicks on electric bass, Steve Hass, and Alex Acuna on percussion. It is taken at a much slower tempo than most renditions of it, with the drums and percussion evoking some Brazilian street percussion bands. It is a fresh vision of the composition, if lacking the exuberance of other renditions of “Spain.” “One Step Closer,” with Christian McBride on bass, has fantastical original lyrics from Hauser as he conjures his journey to take one step forward and closer to love.

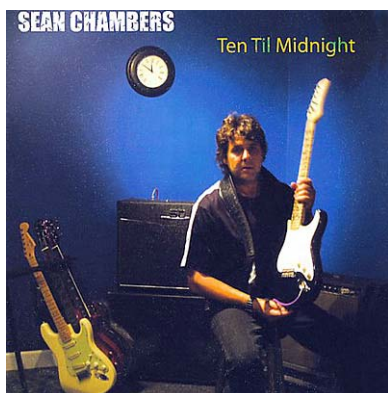
“Children’s Song #15,” features their wordless scatting backed simply by marimba and flute followed by the mix of romance and fantasy on “500 Miles High” (“You’ll find yourself in another plane, 500 miles high.”), with lovely flute from Lou Marini. “Another Roadside Attraction (Space Circus),” has some of the more spirited vocal interplay followed by “Time’s Lie,” with lovely piano from Fred Hersch. “Le Chanson Du Bebe (Children’s Song #1) is a playful number with Hersch’s piano the sole instrumental accompaniment and is followed by another playful sounding performance, “Ragtime in Pixieland (Pixieland Rag).”

“The Story Of Anna & Armando (Armando’s Rhumba)” has Janis Siegel’s marvelous lyrics inspired by conversations with Chick about his parents backed by a terrific Latin jazz ensemble including Eddie Gomez on piano, Robert Rodriguez on trumpet, Conrad Hering on trombone and Ronnie Cuber on baritone sax. This is the most exhilarating performance on this record and while the artistry of the interpretations stands out, some will share this listener’s preference that the rhythmic spice here and on the closing rendition of “Free Samba” peppered other of the performances here.

Ron Weinstock

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SEAN CHAMBERS
Ten Til Midnight
BLUE BEAT

Named one of the 50 best blues guitarists by "Guitarist" magazine, Florida-based Chambers third release is a mix of his love of both Texas blues ("Blues And Rock N Roll") and the blue side of Jimi Hendrix ("Brown Sugar"). Chambers body punches the old Luther Allison warhorse, "All The King's Horses" while his slide work does the driving during "When I Get Lonely."

Guest Gary Keith's harp helps out in a couple spots, during the aforementioned "Blues And Rock N Roll," along with "I Don't Know Why," where Chambers puts his National Steel guitar to good use. On TEN TIL MIDNIGHT, we can go from slow and crunchy during "In The Wintertime" to the octane-charged, quicker pace of "Too Much Blues" all within a few minutes of time.

While the blues rockers in the house should pretty much like the entire package here, the peak may be "You're Gonna Miss Me," as Chambers slide gets in a runaway duel with pianist Jack Henriquez and then later channels Johnny Winter via "Make It Go," as Chambers goes at it with Ben Crider's B-3.

Bottom line is if you are a fan of any guitar player with the last name King, then TEN TO MIDNIGHT should be a very timely exercise in blues/R&B picking. *Peanuts*



JALALA
The Old Mercer Magic
DARE RECORD

Fresh impressions can be misleading and when I first heard the CD by JaLaLa several months ago, it did not leave a strong impression. Turning back to it after several months, I react quite differently as it was truly one of the musical delights of 2009.

JaLaLa is a female vocal trio of Janis Siegel, Laurel Masse, and Lauren Kinham. Siegel is a long-time member of Manhattan Transfer while Masse was a founding member of that celebrated vocal group. Kinham is a member of the New York Voices. The three got together to do a celebration of the music of Johnny Mercer, The Old Mercer Magic (Dare Records) which opens with the lively "Spring, Spring, Spring," followed by a marvelous reworking of "You Must Have Been a Beautiful Baby," which starts as if it was an Aretha Franklin alternate of "Chain of Fools" before the trio tear into it as the band shifts to a New Orleans street funk groove with a terrific Lee Soloff trumpet solo.

"Jeepers Creepers" features some dazzling vocalese from Siegel as well as a nifty guitar solo from Frank Vignola, while Kinham delivers a buoyant "My Shining Hour," transformed into a bossa nova. "Accentuate the Positive" playfully opens with a klezmer clarinet and a bit of as revival meeting before the three launch into their melodious harmony with a bouncy backing, lovely clarinet, keen steel guitar and some down home fiddling, giving it a slight country tinge. "Dream" conjures up a World War II vocal trio such as the Andrew Sisters with simple guitar chord accompaniment. "I'm Old Fashioned" is a marvelous feature for Masse backed solely by bassist David Finck, while Kinham scats her way on "Riding on the Moon," with pianist Yaron Gershovsky standing out as well as trumpeter Soloff playing with a mute.

There is a playfulness throughout as well as an obvious love of Johnny Mercer. Also splendid is the medley of "Moon River" and "Moon Country," which opens with Vignola's guitar laying out the soft rhythm for Masse's lovely vocal, before Siegel and Kinham join for "Moon Country," with some steel guitar embellishments added, again displaying some original touches that they have brought to this marvelous tribute to one of the grand masters of American song. It should be readily available at various online stores (amazon, iTunes, etc.) and better stores.

Ron Weinstock



LEVEE TOWN
Levee Town
LEVEE TOWN RECORDS

The Kansas City based band Levee Town is going to Memphis for the 2010 International Blues Challenge (they competed in 2007 as well) and they have issued an eponymously titled album that is available from cdbaby.com.

They have been together for several years and their tight sound shows this but their rock tendencies are also prevalent. Listening to the warp-drive of "Etta" they suggest the blues-rock of Ten Years After rather than Charlie Musselwhite

or the Fabulous Thunderbirds. Most of the vocals strike as me as like that of an average bar band. Nothing particularly poor but the vocalists don't strike me as having much personality. The publicity for this disc and band compare their performance of a rocking shuffle "Why, Why, Why," with the Fabulous Thunderbirds, but the Thunderbirds would have had a bit lighter (yet still rocking) groove, and their backing would have had a bit more space. The tendency to fill in every possible aural space is evident on the Chicago blues styled "You Mean," with the slide guitar and harp filling in every nano-second while the drummer pounds the beat. On the plus side is "Three Sides," by bassist Jacque Garoutte, with witty lyrics and a less rock-blues accompaniment. Garoutte's "K.C.Killa," is also a nice original inspired by the sixties hit "Kansas City." "Broken Jar," has a swamp pop-blues flavor and has a nice harp solo from Jimmie Meade.

More of a rock feel can be heard on "Vegas," while the longest track, "Heartless is the Winter," is a slow blues with some blistering guitar where Brandon Hudspeth pulls out the stops, but his vocal is no where on the level of his playing. "Hullaboo," is a rockabilly flavored rocker as Hudspeth shifts into warp drive for his guitar solo.

"Rock Me Baby" is not the blues standard but a blues-rocker nicely done, but certainly not far from what many bar bands have been laying down for four decades now. I don't want to sound negative, as I am sure as I would enjoy spending a night out listening to them, but I would rather hear less of a rock edge in their playing and a bit more subtlety than heard here. Also it would help if they had a stand-out singer.

Those who are fans of the blues-influenced rockers such as Ten Years After, Savoy Brown and others will probably view this more positively.

Ron Weinstock



THE PETER HAND BIG BAND FEATURING HOUSTON PERSON

The Wizard of Jazz: A Tribute To Harold Arlen
SAVANT

Guitarist Peter Hand has years of performing and writing experience and in more recent years put together several larger ensembles including his big band that has a notable roster of players including saxophonists, Kenny Berger, Don Braden, Ralph LaLama, Mike Migliore; Trumpeters and flugelhornists Cecil Bridgewater, Valery Ponomarev, Jim Rotondi; and pianist Richard Wyands, to name some of the more recognizable names. For a con-

cert to celebrate the 100th anniversary of the Birth of Harold Arlen, held at Irvington Town hall Theater on April 22, 2005, he also added Houston Person as featured guest where they ran through some of Arlen's most beloved compositions such as "Come Rain or Come Shine," "Ill Wind," "Let's Fall in Love," "Stormy Weather," and "Over the rainbow." The Peter Hand Big Band's concert was recorded and Savant has released it "The Wizard of Jazz: A Tribute to Harold Arlen."

Any album featuring Houston Person is going to benefit from his warm, rich tone and the melodic quality of his improvisations, and this comes to the fore early with his opening statement in the opening track "Come Rain or Come Shine," with interesting orchestral interjections to spice things up with some nice solos also from Hand and pianist Wyands. On the ballad "Ill Wind," Person's romantic playing evokes Ben Webster although his tone is feathery compared to the heavy vibrato Webster employed.

Bridgewater has a lovely muted trumpet solo here. Hand in his annotation notes that the rendition of the ballad "This Time The Dream's On Me," is an uptempo one inspired by the Charlie Parker recording with Valery Ponomarev sparkling on his solo, while Person's ballad playing once again is at front for "The Man That Got Away," written for the 1955 film version of "A Star is Born," and Person's familiarity with this comes from the many years he played this with the late great Etta Jones. Special kudos here for the marvelous arrangement with Hand and Wyands making some nice contributions in the background.

The bossa nova arrangement enlivens "Let's Fall in Love," with Don Braden's snake charming soprano sax solo, and Jim Rotondi adding some blistering trumpet. "Stormy Weather" is among Arlen's most famous songs and Person is magnificent here on an arrangement built upon that used by Person for his small group performances. One performance is a ringer, being a medley of Person's "Blue Jug" and Hand's "Harold Blues," which is a lengthy blues jam with a number of different soloists (one of the trumpeters quotes "Santa Claus is Coming to Town"), with Person taking his solo last. The performance closes with an unaccompanied Houston Person performance of "Over the Rainbow."

Having an opportunity to listen to a number of recent Houston Person recordings in the past several years, he has become a favorite who can constantly be counted on for swinging tenor sax deep in the blues and a master of the ballad which is showcased as the special guest of Peter Hand's marvelous big band for a thoroughly captivating recording.

Ron Weinstock

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KELLEY HUNT

Mercy 88 RECORDS

Singer, songwriter, piano player Kelley Hunt's new release finds her mixing up the blues that were the bedrock of her prior three releases with gospel, blues, rock and heart-felt ballads.

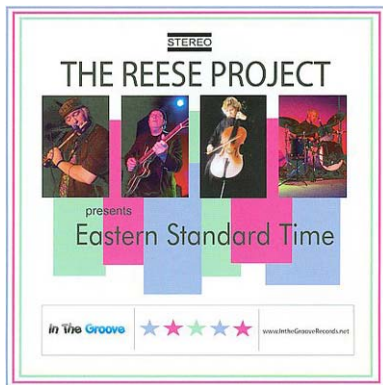
The disc starts out strong with the moody, atmospheric intro to *You Got to be the Vessel* which gives way to a mid-tempo gospel groove and then seamlessly shifts gears with the solid bass groove that propels the semi-spoken vocals of *Lone Star Road*. Church is also in session with the big gospel delivery of *Mountain to Move*.

The big production number, *Freedom Day*, has all the earmarks of a U2 cut with its intricate instrumentation, big vocals and build up to a majestic peak. The ballads *Love, Mercy, Drowning Man* and *You Can't Fool Me Anymore* give Hunt a chance to showcase her lush vocals with the later of the four getting added heat from a tough sax solo and sounding as if it could have come from Angela Strehli or even Marcia Ball.

Turning up the heat are the mambo tinged *Give Me A Sign* and the blues rock scorcher *Emerald City* which mixes references to Wizard of Oz characters with politics. Straight out blues and boogie make a welcome appearance on the funky *That Ain't Love* and *Wig Chalet*.

With a voice equally comfortable belting out the blues or negotiating tender ballads with no instrumental cover to hide behind, Hunt is an easy listen no matter what musical muse strikes her.

Mark Smith



THE REESE PROJECT Eastern Standard Time IN THE GROOVE RECORDS

The Reese Project, led by flutist Tom Reese, performs a cool 12-tune mix of standards and group originals that explore jazz, blues and Brazilian jazz.

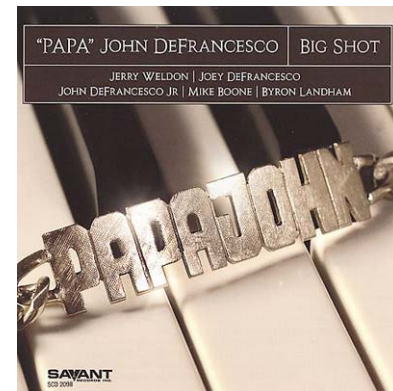
Reese has assembled a stellar veteran team that includes Bobby Brewer (guitar), Laurie Haines Reese (cello), Aaron Walker (drums) and guest percussionist Johnny "Bravo" Acevedo. Together, these musicians deliver a fresh-sounding, sparkling studio set (produced by Jack Kreisberg) that includes revised standards such as "Just Friends," "Alone Together," and "When Sunny Gets Blue," as well as original compositions by Reese, Brewer and Walker.

"Somethin's Brewin'" by Reese is an uptempo, blues-infused number that spotlights Brewer. The title tune by

Brewer, based on a pretty melody and waltzing tempo, gives Reese impetus for one of his best solos. Brewer's sentimental "Moment In Blue," a ballad dedicated to his late wife, is enhanced by Laurie's mournful cello solo. Walker contributes "Blue Dali," a slowly unfolding flower of a tune that features Reese on the melody head and a lengthy solo from Brewer. Antonio Carlos Jobim's "Meditation" and Luis Bonfá's "Black Orpheus" showcase the band's flair for Brazilian jazz.

There's plenty to like about this album: unusual instrumentation, expert musicianship, attractive tunes, and a mostly relaxed attitude. Nice.

Nancy Ann Lee



PAPA JOHN DEFRANCESCO

Big Shot SAVANT

Fans of organ jazz certain have a delightful new release from "Papa" John DeFrancesco, titled "Big Shot" on Savant. Father of Joey DeFrancesco, the renowned organist, Papa John himself has been a celebrated organist over the years. Joey is present here, playing piano and other keyboards in a supportive role, while another son, John Jr., handles guitar. The rest of the band is comprised by Jerry Weldon's tenor sax, Mike Boone's bass and Bryon Landham's drums.

They deliver a program of blues drenched numbers starting with a walking tempo rendition of "Red Top," a classic since Gene Ammons made it his own, with a slower tempo here making for a relaxed groove as Weldon states the theme followed by John Jr.'s solid single note playing and a tasty solo on the Diversi organ that Papa John plays that captures the sound of the Hammond with perhaps a fuller tone in the foot-pedal bass.

From Gene Ammons to the Doors as Joey's keyboards sets the dreamy atmosphere for "Riders On The Storm," with Papa John taking the first solo after Weldon states the theme and then the saxophonist takes a vigorous solo. Next up is a solid ballad performance, "Too Young to Go Steady," with Joey's piano setting the mood followed by some lovely tenor sax and Papa John's moody organ offset by Joey's piano and some nice brush work from Landham.

"Nolo," picks up the tempo with his funky groove and John Jr is prominent with some fine playing as Weldon riffs behind him with Papa John suggesting Jimmy Smith's mojo here. The title track is a solid walking blues, while "Maricopa," has a light Latin groove with Weldon, Papa John, John Jr., and Joey all prominent here. "Down Home," is a moody late night blues while the disc closes with the funk of "What," with Joey coming off like Billy Preston while Weldon shows

his funk sax groove and John Jr., is a bit more electric in his playing on what perhaps comes off as the least interesting track here.

The fact that the music here may not stretch boundaries and makes for comfortable listening should not be viewed as a criticism, but rather as the recognition of the strengths of "Big Shot," which is characteristic of what makes the best organ jazz, soul-blues grooves with tenor sax and other musicians who are fine storytellers. Recommended.

Ron Weinstock

books

CAFE SOCIETY: THE WRONG PLACE FOR THE RIGHT PEOPLE

by Barney Josephson & Terry Trilling-Josephson
UNIVERSITY OF ILLINOIS PRESS
(2009 465 PAGES)

I remember going to The Cookery when I was living in New York between 1978 and 1983 and having the privilege of seeing Alberta Hunter, Helen Humes and others perform there. What an experience and to hear its proprietor, one Barney Josephson introduce the performers before getting to listen to some American originals. I also remember reading about Cafe Society, legendary night clubs that Josephson operated from the late 1930s until they closed as a result because of Red Scare witch-hunt of the post-war World War II era. I knew that Cafe Society was where Big Joe Turner and the Boogie Woogie Trio played after their success at the legendary Spirituals to Swing Concert and that Billie Holiday had started singing "Strange Fruit" there. But there is much more to the club's (and Josephson's) story than that. While Barney Josephson died in 1988, his widow, Terry Trilling-Josephson had taped his recollections as well as written down some remembrances when tape was not available. As she notes in her preface, she then conducted interviews with some of those who had played important roles in Barney's life or performed at his clubs. She supplemented her interviews when necessary (she was unable to interview Lena Horne for example) with existing printed materials such as published interviews and contemporary press coverage of both Cafe Society and the Cookery. The result is "Cafe Society: The Wrong Place For The Right People," part of the University of Illinois Press' "Music in American Life" series.

Cafe Society pioneered as a night club admitting persons of all ethnic and racial backgrounds without preference to any particular group based on class or status, as opposed to the segregation that marked almost all other night clubs. It also presented a diverse group of performers in a dignified fashion. Blacks for example were not presented in a stereotypical role such as a Jungle Band or in mythical idyllic southern pastoral setting shows that bands played in while performing in shows at clubs like Cotton Club. This reflected Josephson's egalitarian values when he grew up. He was the youngest of six children born to the widow who had emigrated from Latvia (then part of the Russian Empire). His mother worked as a seamstress to support her family in Trenton, New Jersey. He graduated high school but did not go to college, rather working in the show store of one of his brothers who was a Hoover republican. Another brother went to

law school and became a communist although not a Communist Party member. Through his brother he was receptive to socialist ideas, especially those relating to the equality of people, and became friends with the one black student at his school. He developed a love of literature, theater and the arts as a child and continued while helping his brother's shoe business. Somehow, he ended up opening Cafe Society in Greenwich Village with his friend John Hammond suggesting most of the musical talent such as the Boogie Woogie Trio, Billie Holiday and others while he himself decided on some of the other talent including the comedian, Jack Gilford, who was the initial emcee at the venue in addition to providing a comedy routine.

Opening between Christmas and New Year with the United States not out of the Depression was not the expected recipe for success, a point that Gilford would remind Josephson regularly. He would send Josephson a letter every year timed to arrive at the anniversary of Cafe Society's opening in December 28. The text of one letter is given in the memoir:

"Dear Barney

I keep telling you if you open a nightclub in New York City three days before New Year's Eve you will fail. I warn you three fat piano players will not attract business. Also a female black singer with a gardenia in her hair, a blues shouter singing about a sheik in any key, and a curly haired white comedian trying to convince audiences he looks and acts like a golf ball, will get you run out of town on a rail. Take my advice and go back to Trenton and open a shoe store that sells health shoes.

Yours, Jack. December 28, 1977."

It was not simply having someone like Hammond to suggest talent. Josephson had been to enough night clubs to know what he did not want. He did not want Blacks being in servant rolls. As far as the decor, he has a number of artists, including cartoonists for the New Yorker, do a mural for the walls, most of which spoofed high society. And there was the talent. So many famous performers were there. Teddy Wilson led a band, the great Mary Lou Williams performed there while the appearances by Hazel Scott, Lena Horne, Mildred Bailey, the Golden Gate Quartet, and Zero Mostel (and how Sam Mostel got to be called Zero is told here) were crucial in their careers. Sometimes someone would audition and he trusted his instinct in hiring them and then making suggestions as to repertoire, often buying outfits for them. He suggested "Strange Fruit" to Billie Holiday, which led to one of her signature numbers as well as recounts how the song got to be recorded. After all, what could follow that. Even later at the Cookery when he hired Susan McCorkle who was singing mostly unknown songs, he had here concentrate on better known songs and she became recognized as a song interpreter). Josephson also hired performers for extended stays, months, even years at a time. He also provided management services for some. He was a man of his word and even when he had a management contract, he did not take any money from his performers. For example he managed Hazel Scott early in her career including handling her money which enabled her to have quite some assets which she married Adam Clayton Powell, Jr. and then hosted the reception for at Cafe Society.

Cafe Society with its mix of entertainment was quite successful even though its booking policy defied what was viewed as common sense at the time. A second venue opened, Cafe Society Uptown. His clubs were trailblazing in how they presented music and as his memoir makes clear, what he did in booking unknown artists and how he had an

open, diverse audience broke many rules on how night clubs operated. Its fascinating to hear his account of the two venues, and the fascinating stories of the performers.

What caused Cafe Society to shut its doors was the Post-World War 11 Red Sacre. His brother Leon had been arrested in the mid-1930s in Denmark as an alleged participant in a plan to assassinate Hitler. He was exonerated but when he returned to the United States his passport was taken and even though a Communist, the Communist Party USA wanted nothing to do with him. He still worked as a lawyer for progressive courses but after World War II the House Committee of UnAmerican Activities, subpoenaed him to testify which he refused, citing the 1st Amendment. He was eventually convicted which was affirmed by the 2nd Circuit of the United States Court of Appeals (Justice Tom Clark dissenting) and the Supreme Court refused to hear his appeal. He was sentenced to a year in prison. After his brother is to jail, smears about Josephson and Cafe Society started, press coverage almost completely ceased and various licensing and regulatory agencies started harassing him and the clientele. It was only a matter of time until he was forced to close first Cafe Society Uptown and then the original venue.

He gives his own overview of the Red Sacre, which saw many writers, performers and artists blacklisted while others betrayed their friends. Hazel Scott, then married to Congressman Adam Clayton Powell, testified that she only performed at certain benefits because Josephson directed her to. Josephson flat out contradicts this, stating he always left it to the performer. whether to perform for a cause. He was often asked him years later why he did not hire her for the Cookery, and here he cites her 'false' testimony. It was not the innuendo of being a communist or a fellow traveler. There was an undercurrent of racism. He was accused of being a red, but even worse encouraging race mixing. How dare he treat Blacks as good as Whites. It is telling that he was harassed at a time when mob-owned clubs were left alone.

After Cafe Society closed, Josephson opened an eatery called The Cookery around 1955 which expanded to three locations. However, by 1972 only one remained open, the largest one in Greenwich Village. He started presenting music there by happenstance. One day pianist Mary Lou Williams came by and mentioned to Barney how hard it was to find a place to work. She had tried to get booked at the Village Gate and was turned down. Somehow she convinced Barney to hire her and a bassist. While the Cookery lacked a cabaret license, he was still able to present a drummerless entertainment without one. What started as an experiment, led to another decade of him presenting some of the musicians and singers who had played Cafe Society like Helen Humes, Big Joe Turner, Eddie Heywood as well as others of a similar vein like Ruth Brown and the marvelous jazz singer Susan McCorkle. Of course, there was one singer most identified with The Cookery, and that was Alberta Hunter. Josephson recounts how he came to meet and have her perform, and have a relationship that would lead to her touring around the world as well as visiting the White House and her perform at the Kennedy Center Honors for an old friend, Marian Anderson. As good as the music Josephson continued to present, she became so identified with the Cookery, that when she passed away, a void could not be filled. This and some personal issues led to the closing of that establishment

Barney Josephson was a most remarkable man. Being true to his values and his instincts, he operated night clubs that presented pioneering music and comedy and pioneered in race relations. He treated musicians as friends and family

and the many recollections of him included here display the affection so many had for him. He lived a rich life and contributed so much to our lives and culture. There are biographies of a number of performers that may provide a different perspective on some of the events discussed here. For example, there is a new biography of Hazel Scott that I have not read. But this is Barney's story and it makes for a compelling read. For those interested in jazz, blues, cabaret, social history and more, "Cafe Society" is spellbinding.

Ron Weinstock

THE GHOSTS OF HARLEM

By Hank O'Neal

VANDERBILT UNIVERSITY PRESS

At one time Harlem was the center of the Jazz World with such bands and performers as Duke Ellington, the Savoy Sultans, Chick Webb and others playing as part of shows at such legendary places as The Cotton Club, Connie's Inn, the Savoy Ballroom, the Lafayette Theatre and the Apollo Theatre along with other places such as Monroe's and Minton's. In "The Ghosts of Harlem," Hank O'Neal provides a brief history of Harlem's jazz scene from its heyday to its decline after World War 11, as well as provides interviews of 42 artists who were part of Harlem's vibrant scene and get their memories as well as views on what led to the decline.

Its not a dry oral history either as author O'Neal is a gifted and noted photographer. While some may know him as the principal person behind the Chiaroscuro Records label, he was at one time on duty for the Central Intelligence Agency, before his more known musical activities which also included producing the Floating Jazz Festivals, the source of the various jazz, blues and other themed music cruises of today. Also he is well respected as a photographer and author having compiled "The Eddie Condon Scrapbook of Jazz," "Gay Day: The Golden Age of the Christopher Day Parade," and "Berenice Abbott", about his friend, the noted photographer. His talents as a writer, interviewer, photographer and record producer are all given effect in this handsome coffee table volume that is richly illustrated with both his own portraits, mostly taken with a view camera, as well as archival photos from various sources. This updates the original version which was published in France in 1997).

The early chapters set the table as he explores some of the that made Harlem, contrasting his contemporary photos with historical photos as he discusses the venue, who played there and lets us see how its now a church, an apartment building or a few clubs still exist and feature live entertainment, including some jazz. The bulk of the book is devoted to the interviews of The Ghosts of Harlem. They are Ghosts only in a figurative sense, as O'Neal has common themes in the interviews including some basic biographical information, when and how they first came to Harlem, what memories they had of the places they played and what performers they remember as outstanding as well as thoughts or observations on the decline in jazz and any recent visits or experiences they had.

The persons interviewed range from such prominent jazz figures as Dizzy Gillespie, Benny Carter, Cab

Calloway, Milt Hinton, Clark Terry, Benny Carter, Illinois Jacquet, and Joe Williams, along with such important persons, if not as widely known among the general public, as Andy Kirk, Eddie Durham, Sammy Price, Buddy Tate, Danny Barker and Sy Oliver. The recollections are fascinating as O'Neal is a gifted interviewer (some of his Chiaroscuro CDs included jazz speak tracks with the performers recollections included), and his contemporary portraits are mixed in with historical photo as well as label shots of 78s that the artist was featured or performed on.

Added to the interviews is a compact disc with eleven performances from the Chiaroscuro catalog featuring 17 of the Ghosts of Harlem including Illinois Jacquet, Buddy Tate, Milt Hinton, Jonah Jones, Doc Cheatham, Eddie Barefield, Red Richards, Al Casey, Cab Calloway, Dizzy Gillespie, Danny Barker, Frank Wess, Harry Edison, Major Holley, Benny Carter, Clark Terry, and Joe Williams, and a bit of Jazz Speak with Eddie Barefield, Cab Calloway, Eddie Barefield and Milt Hinton recollecting about the times together in Cab's great band as they joke about whether Cab had his Studebaker or Lincoln in the Pullman Car they traveled in while touring.

This is a large and heavy book. 432 pages with 475 b&w photographs and the CD with over an hour of music and talk. Its is fascinating and by its very nature invites one to delve back into it again and again. "The Ghosts of Harlem have come to life in this superb book. Something to keep in mind when looking for a gift for a jazz lover in your circle of friends or family.

Ron Weinstock

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

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