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New Orleans JazzFest Preview

Blues Legends West Coast Tour

Monterey Jazz Festival On Tour – West Coast

Alan Lomax Haiti Recordings

Jazz & blues report

Editor & Founder Bill Wahl

Layout & Design Bill Wahl

Operations Jim Martin
Pilar Martin

Contributors

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

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Comments...billwahl@jazz-blues.com
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"Buffaloniou"

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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41st New Orleans Jazz & Heritage Festival

A Preview By Ron Weinstock



Ellis Marsalis



Little Freddie King

Photos by Ron Weinstock

The 41st New Orleans Jazz & Heritage Festival brings to the New Orleans Fairgrounds a wide variety of National Acts to supplement New Orleans and Louisiana Musical Performers. The Festival takes place at the Fairgrounds Friday April 23 through Sunday April 25, and then Thursday April 29 through Sunday May 2. From Mardi Gras Indians and Brass Bands, to down home blues and gospel, traditional and modern jazz, Cajun and zydeco to funk and rock, the festival offers a smorgasbord of music, food and crafts that have folks returning year after year. And as they return, New Orleans continues to make its recovery from Hurricane Katrina.

The Festival Website highlights the headliners with "Pearl Jam, Simon & Garfunkel, Aretha Franklin, Van Morrison, Lionel Richie, Anita Baker, The Neville

Brothers, Allman Brothers Band, My Morning Jacket, Darius Rucker, and Widespread Panic among Hundreds Scheduled." Actually the reunion of Simon & Garfunkel, the first weekend of the festival may be the biggest single "Event" to take place at this year's festival. But fans of the Allman Brothers will also be treated to an appearance by Susan Tedeschi and Derek Trucks while drummer Bob French will be celebrating the 100th Anniversary of the Original Tuxedo Jazz Band. Additionally, the two Jazz Fest posters have been announced. Tony Bennett actually did the artwork for the main Jazz Fest poster of musical legend Louis Prima, while Terrance Osborne did the Congo Square poster of "Uncle" Lionel Batiste.

Here are a some acts for each day of the Festival:

April 23: Lionel Richie, Black Crowes, Dr. John, Steel Pulse,

George Clinton & Parliament/Funkadelic, Baaba Maal, Elvin Bishop, Jon Cleary, Frankie Ford, Deacon John, Joe Lovano, Bob French & the Original Tuxedo Jazz Band's 100 Year Celebration, Irma Thomas' Tribute to Mahalia Jackson, The Joe Krown Trio with Walter "Wolfman" Washington and Russell Batiste Jr., Lena Prima, Anders Osborne, John Fohl & Johnny Sansone, Dwayne Dopsie & the Zydeco Hellraisers' Tribute to Rockin' Dopsie Sr., Maurice Brown Effect, Kenny Neal, Glen David Andrews, Nathan & the Zydeco Cha Chas, Leah Chase, Bruce Daigrepon Cajun Band, Little Freddie King Blues Band, The Revivalists, Leroy Jones & New Orleans Finest, Tommy Sancton New Orleans Quintet, Lost Bayou Ramblers, New Orleans Night Crawlers.

April 24: Simon & Garfunkel, Better Than Ezra, Ledisi, Sam Bush, the funky Meters, Campbell Brothers, Smokie Norful, Cowboy Mouth, Big Sam's Funky Nation, Walter "Wolfman" Washington & the Roadmasters, Papa Grows Funk, Tab Benoit, Sax for Stax feat. Gerald Albright, Kirk Whalum, and Jeff Lorber, Terence Blanchard, Davell Crawford and One Foot in the Blues with special guests Dr. John and Jon Cleary, Rockin' Dopsie, Jr. & the Zydeco Twisters, Savoy Center of Eunice Saturday Cajun Jam, Bonerama, Bounce Extravaganza feat. Big Freedia, Sissy Nobby, Katey Red, and Magnolia Shorty with DJ Poppa, The Wiseguys, Jewel Brown with the Heritage Hall Band, Dr. Michael White & the Original Liberty Jazz Band feat. Thais Clark, New Orleans Bingo! Show, Treme Brass Band, Bill Summers & Jazalsa, George French & the Original Storyville Jazz Band, Johnny Sketch & the Dirty Notes, Lil' Buck Sinegal Blues Band, Guitar Woodshed feat. Steve Masakowski, Todd Duke, and Jake Eckert, Roddie Romero & the Hub City Allstars, Midnite Disturbers, Kirk Joseph & the Sousaphone Symphony Parade honoring Anthony "Tuba Fats" Lacen.

April 25: Allman Brothers Band, Anita Baker, Darius Rucker, Jonny Lang, The Levon Helm Band, Juan Luis Guerra y 440, Imagination Movers, Keely Smith, King Sunny Ade & His African Beats, Blind Boys of Alabama, Marcia Ball, Shawn Colvin, Donald Harrison, Voice of the Wetlands All Stars, Theresa Andersson, Louisiana LeRoux feat. Tab Benoit, The Radiators – Pre-War Blues, Wayne Toups & Zydecajun, The Wonderful World of Louis Armstrong feat. Wycliffe Gordon, James Andrews, and Victor Goines, Irvin Mayfield & the New Orleans Jazz Orchestra, Jeremy Davenport, Big Chief Monk Boudreaux & the Golden Eagles Mardi Gras Indians, Terrance Simien & the Zydeco Experience, Preservation Hall with special guests Jim James and Terence Blanchard, James Andrews & the Crescent City Allstars, New Orleans Klezmer Allstars, Susan Cowsill Band, Grayson Capps, Mark Braud's New Orleans Jazz Giants, Guitar Slim, Jr., Tribute to Juanita Brooks feat. Germaine Bazzle, Leah Chase, and Betty Shirley, Storyville Stompers Brass Band, Lionel Ferbos & the Palm Court Jazz Band.

April 29: Widespread Panic, Elvis Costello & the Sugarcanes, Gov't Mule, Average White Band, Steve Martin with the Steep Canyon Rangers, Blues Traveler, Ivan Neville's Dumpstaphunk, Dee Dee Bridgewater: A

Celebration of "Lady Day", Bernard Allison, Martin Sexton, Four Freshmen, Amanda Shaw & the Cute Guys, C.J. Chenier & the Red Hot Louisiana Band, Soul Rebels, Sunpie & the Louisiana Sunspots, Kirk Joseph's Backyard Groove, Inspirational Souls of Chicago, Paul Sanchez & the Rolling Road Show, Shannon Powell's Organ Combo feat. Charlie Gabriel, David Torkanowsky, and Peter Bernstein, Bobby Loner's Tribute to Louis Prima with Johnny Pennino & the New Orleans Express, Orange Kellin's New Orleans Deluxe Orchestra, Elysian Fieldz, Derek Miller, Willis Prudhomme & Zydeco Express, GROUPA – Nordic Folk Fusion, The Roots of Music Marching Crusaders Band, Cedric Watson & Bijou Creole, Topsy Chapman & Solid Harmony, Dala, Walter Payton with Snapbeans & Gumbo FilÉ, Vivaz!, Jazz Ladies Sing the Blues feat. Gina Brown, Angela H. Bell, Tereasa B., and Heather Rothstein, Coco Robicheaux & the Swamp Monsters, Classie Ballou & the Family Band, Mark Adam Miller, Grupo Sensacion, 101 Runners, Paulin Brothers Brass Band.

April 30: Aretha Franklin, Allen Toussaint, Gipsy Kings, Kirk Franklin, Jose Feliciano, Take 6, Derek Trucks and Susan Tedeschi Band, Kermit Ruffins & the Barbecue Swingers, The Dixie Cups, Stanley Clarke Band feat. Hiromi, the Subdudes, John Mooney & Bluesiana, Elvis Perkins in Dearland, Buckwheat Zydeco, Eric Lindell, Nicholas Payton Sextet, Steve Riley & the Mamou Playboys, Louis Prima, Jr., The Iguanas, Nadirah Shakoor, Fredy Omar con su Banda, PJ Morton, New Orleans Spiritualettes, Astral Project, John Boutté, Kent Jordan, The Jon Batiste Band, Mardi Gras Indian Orchestra, Onward Brass Band, New Orleans Ragtime Orchestra, The Selvys, Big Al Carson, Hadley J. Castille Family & the Sharecroppers Cajun Band, Fi Yi Yi & the Mandingo Warriors, Jimmy Robinson, The Rocks of Harmony, Connie & Dwight with the St. Raymond/St. Leo the Great Choir, Papa Blue Viking Jazz Band of Sweden, Dee-1, Thomas "Big Hat" Fields, Julliard Jazz Ensemble, Pfister Sisters, Ray Abshire, Kid Simmons' Local International Allstars, Brother Tyrone, J. Monque'D Blues Band, Forgotten Souls Brass Band, Bamboula 2000.

May 1: Pearl Jam, Jeff Beck, Teena Marie, Pete Fountain, Band of Horses, Kenny Wayne Shepherd, Galactic, Sonny Landreth, Sugarfoot's Ohio Players, Rebirth Brass Band, The Allen Toussaint Jazzity Project, Cyril Neville & Tribe 13, The Dirty Dozen Brass Band, Anders Osborne, Henry Butler, BeauSoleil avec Michael Doucet, Chris Thomas King, Sagbohan Danialou of Benin, Brian Blade & the Fellowship Band, Shamarr Allen & the Underdawgs, Charmaine Neville Band, Aaron Neville, Banu Gibson with Swing Out & Tap!, Bobby Lounge, Chubby Carrier & the Bayou Swamp Band, New Birth Brass Band, Germaine Bazzle, Pine Leaf Boys, Gregg Stafford & the Young Tuxedo Brass Band, Jumpin' Johnny Sansone & the XL Band, Mem Shannon & the Membership, Russell Batiste & Friends feat. Jason Neville, Pinstripe Brass Band, Jockimo's Groove feat. War Chief Juan & Billy Iuso, Lynn Drury, Evan Christopher and Tom McDermott, AsheSon, White Cloud Hunters Mardi Gras Indians, Zion Trinity, Kenny Bill Stinson & the ARK-LA-Mystics, Roderick Paulin &

the Big Easy Groovers feat. Nicole Slack-Jones: A Tribute to Julian "Cannonball" Adderley.

May 2: The Neville Brothers, Van Morrison, B.B. King, Irma Thomas, The Dead Weather, Maze feat. Frankie Beverly, Richie Havens, Clarence Carter, Juvenile & DJ Mannie Fresh, Wayne Shorter Quartet feat. Brian Blade, John Patitucci, and Danilo Perez, Tye Tribbett, Sierra Leone's Refugee All Stars, The Radiators, Trombone Shorty & Orleans Avenue, Ellis Marsalis, Clarence "Frogman" Henry, DJ Captain Charles, The Davell Crawford Singers, Ruthie Foster, Sagbohan Danialou of Benin, Luther Kent, Sherman Washington & the Zion Harmonizers, The Preservation Hallstar Revue, Mia Borders, Jimmy Johnson Band, Benny Grunch & the Bunch, Tribute to Juanita Brooks feat. Wanda Rouzan, Barbara Shorts, and Topsy Chapman, Big Chief Bo Dollis & the Wild Magnolias, Delfeayo Marsalis & the Uptown Jazz Orchestra, John Rankin, Tim Laughlin, Don Vappie & the Creole Jazz Serenaders, Val & the Love Alive Fellowship Choir, Willie Tee, Warren Storm & Cypress, Feufollet, Reggie Hall & The Twilighters, Ernie Vincent & the Top Notes.

In addition to the Festival schedule The New Orleans Jazz & Heritage Festival and Foundation, Inc. presents the 12th Annual Gala Fundraiser Gala 2010 is "A Lifetime Tribute to Dr. John" featuring Dr. John, Jon Cleary, and Heritage School of Music Band at the Hilton New Orleans Riverside Hotel.

The 2010 Community Day of Service will be held on Wednesday, April 28, between the Jazz Fest weekends. For information on how to take part in this program, please call the Foundation at (504) 558-6100. The Community Day of Service was launched by the Festival and WWOZ in 2009 and encouraged Jazz Fest visitors to volunteer and help rebuild New Orleans while in town enjoying the Festival. Volunteers from around the world joined board members and staff of the Jazz & Heritage Foundation to help build homes in Habitat For Humanity's Musicians Village.

There will be plenty of events between the Festival weekends, although the Ponderosa Stomp has moved to a September date. WWOZ Piano Night traditionally takes place the Monday after the first weekend, and one can expect terrific bills at Tipitina's, Snug Harbor, d.b.a.'s and House of Blues. Check the JazzFest issue of Offbeat when you are visiting the Crescent City.

For more expanded listing and more information on this year's Festival, including updates, see www.nojazzfest.com. For information on this year's JazzFest posters, visit www.art4now.com.



300+ Years of Blues Music Legends On One Stage – West Coast Tribute Tour

Shows in San Francisco
Santa Ana
San Diego



Pinetop Perkins
Hubert Sumlin
James 'Sugar Blue' Whiting
Bob Stroger
Steady Rollin' Bob Margolin
& special secret guests

The Once & For All Tour is The Last Waltz meets Buena Vista Social Club. Pinetop Perkins (96) and Hubert Sumlin (79) lead this multi-Grammy winning sextet for three exclusive West coast events loaded with special guests and tributes.

Wed. March 31 • San Francisco, CA

Great American Music Hall

Friday April 2 • Santa Ana, CA

Galaxy Theater

Saturday Apr 3 • San Diego, CA

Anthology

- The band represents over 300 years of touring history
- Collective members have multiple Grammys and 30 Blues Music Awards
- Band members range from 60 to 96 years of age

Once in a lifetime you may experience a brief moment when the stars align and something truly extraordinary happens. This will be the case in March and April 2010 when six of the greatest living blues legends assemble on stage for three incomparable nights of music. Not just leg-

ends in the Blues. Not just early architects of rock and roll. These are true American cultural icons including one recipient of the National Endowment for the Arts Heritage Fellowship Award, the highest honor in the USA for traditional arts.

Once reunited in July 2008 for a part in the upcoming film "The Perfect Age of Rock 'n' Roll," the old magic re-emerged. These musicians continue to inspire the current rock and roll heroes so expect more than a few special guests to drop by. Staging such an epic event is a rare opportunity and will thus be captured for a feature documentary film described as The Last Waltz meets Buena Vista Social Club.

THE LEGENDS:

JOE WILLIE "PINETOP" PERKINS – Considered one of world's greatest blues pianists.

Born July 7, 1913 in Belzoni, Mississippi, Grammy Award winner Joe Willie "Pinetop" Perkins took up piano mid-career after he was stabbed in the arm. Early on, Perkins accompanied such blues legends as Big Joe Williams and Sonny Boy Williamson. In 1953, already a well known back-up player, he made his first solo recording with Sun Records. In 1969 he replaced Otis Spann in the Muddy Waters Band and stayed for over a decade including many years with Bob Margolin. Today, "Pinetop" Perkins is an NEA Heritage Award recipient and at 96, the oldest living GRAMMY winner.

HUBERT SUMLIN – Considered one of world's greatest guitarists – blues or not.

Though he's influenced and inspired many of the most famous guitar players, Hubert owns the magic. Born in 1931 in Greenwood, Miss. he started his first band with James Cotton. Soon Howlin' Wolf brought Hubert to Chicago. Rarely, in any genre, can one pinpoint such remarkable factors as the distinct sound of Hubert Sumlin's guitar in those early to mid- '60s Chess recordings. It's no wonder Rolling Stone includes him in top 100 lists and he's joined by Allman Brothers, Stones, Aerosmith, Elvis Costello, Santana et al when he performs. Again, watch for special guests to drop by these shows and pay homage!

JAMES 'SUGAR BLUE' WHITING – Grammy winning harp virtuoso, schooled Mick Jagger.

Blue began his career playing on the streets, and later recorded with Brownie McGhee, Roosevelt Sykes and Victoria Spivey. In Europe, the Rolling Stones invited him to play on the Some Girls, Emotional Rescue and Tattoo You albums. Back in Chicago, Blue worked with and learned from harmonica legends Big Walter Horton, Carey Bell, James Cotton and Junior Wells. He played in the Chicago Blues All-Stars with friend and mentor Willie Dixon and contributed to Dixon's Grammy-winning 1988 album Hidden Charms. Sugar Blue & Margolin are the babies of the group at 60.

WILLIE "BIG EYES" SMITH – Considered one of world's greatest blues drummers.

Born in Helena, Ark. in 1936 Smith ventured to Chicago at 17 where he played harp with Bo Diddley and Johnny Shines among others. In 1957 he switched to drums and quickly found himself recording and touring with the Muddy Waters Band until 1964. Lean times fell on the blues and Willie drove a cab and did odd jobs until one night in

1968 he dropped by to hear Muddy play. Sparks flew and Willie again played with Muddy until 1980 and appears on all his Grammy winning albums. He's toured with Bob Dylan, the Rolling Stones and Eric Clapton and appeared in The Blues Brothers movie as a street musician with John Lee Hooker.

BOB STROGER – Considered one of the best blues bass players alive.

Born in South East Missouri, Stroger moved to Chicago in 1955 where he lived in the back of a nightclub where Muddy and the Wolf played regularly. Living in a night club, it's no wonder he took notice of the bass guitar. Stroger's career stints read like a hired gun. Otis Rush, Jimmy Rogers, Louisiana Red, Snooky Pryor, Homesick James, Sunnysland Slim, Mississippi Heat and other gigs like the rhythm section duties for the American Blues Folk Festivals in Europe.

'STEADY ROLLIN' BOB MARGOLIN – Revisiting his appearance in The Last Waltz.

Margolin was the guitarist for Muddy Waters Band from 1973 to 1980, performing with Waters and The Band in The Last Waltz in 1976. He recorded four Grammy winning albums with Muddy and played at the White House in 1978. A true student, teacher and stalwart of the blues, Margolin is a currently a touring and recording artist, Blues Revue columnist, record label owner and producer.

THE ONCE & FOR ALL TOUR & THE PERFECT AGE OF ROCK 'N' ROLL.

The Perfect Age of Rock 'N' Roll Blues Band evolved out of a conversation that manager, Hugh Southard, had with Joseph White, the Producer of the film "The Perfect Age of Rock 'n' Roll". Joseph was looking to put an authentic blues band in his film as a featured part of the plot line. Pinetop Perkins, Hubert Sumlin, Willie "Big Eyes" Smith, Bob Stroger, Sugar Blue and Bob Margolin became that band.

The band decided to tour in support of the film. Subsequently, a new documentary live concert film project has been born. This film will document the reflection of these artists, who have over 300 combined years of touring history to present to the world. It culminates with an all star event in San Francisco, Orange County and San Diego where special guests will showcase the love and respect they have for these legends.

The legends of the blues and those influenced by it are aging or passing and with it their rich history and culture. These legendary figures made a profound impact on American music and our society. The blues is America's gift to the world, idolized around the globe, and no other culture can lay claim to its mighty influence.

Docu-Film Teaser:

<http://www.youtube.com/watch?v=L9KkmhkjzC4>

Band Website:

<http://www.reverbnation.com/PARRbluesband>

Venues:

San Francisco - www.gamh.com
Santa Ana - www.galaxytheatre.com
San Diego - www.anthologysd.com

Monterey Jazz Festival On Tour Comes to West Coast

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



Second half of tour begins April 14 on the west coast with shows in Washington at Bellingham and Olympia and California at San Diego, San Francisco, Los Angeles, Napa, Modesto, Santa Cruz, Costa Mesa and Lancaster, then Tucson Arizona before heading north

MONTEREY CA – The Monterey Jazz Festival, a leader in jazz education and presentation since 1958, announces the second half of their thirty-six show, nationwide, six-week tour of the Monterey Jazz Festival All-Stars, billed as the Monterey Jazz Festival on Tour.

The group features the nine-time Grammy®-nominated and 2010 NEA Jazz Master Kenny Barron on piano; Grammy-nominated violinist Regina Carter; Grammy-winning guitarist Russell Malone; Grammy-winning vocalist Kurt Elling; bassist Kiyoshi Kitagawa; and Grammy-nominated drummer Johnathan Blake. The band made their debut at the 52nd Annual Monterey Jazz Festival Presented by Verizon in September 2009.

Members of the MJF All-Stars 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-five 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 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; 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 completed the East Coast portion of their 36-show, 17-state tour in February 2010, with the second half taking place on the West Coast and Midwest in April and May 2010, at major performing arts organizations in many regions of the country, 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 tour itinerary, visit www.montereyjazzfestival.org. Each of the shows will feature a selection of standards and originals from all periods of jazz.

This will be the second time a national tour has represented MJF. In early 2008, the Monterey Jazz Festival 50th Anniversary All-Stars (featuring Terence Blanchard, James Moody, Benny Green, Nnenna Freelon, Derrick Hodge, and Kendrick Scott) performed 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 Grammy going to Terence Blanchard on February 8, 2009, making it the first Grammy for the fledgling label.

It will also be the second time the Monterey Jazz Festival All-Stars have had a Grammy-winning artist representing MJF on tour, in the same year they won the award. In 2008, while on the MJF/50 tour, trumpeter Terence Blanchard won a Grammy for his recording *A Tale of God's Will (A Requiem for Katrina)*, which had made its premiere live performance at MJF/50 in 2007.

This year, vocalist Kurt Elling received a Grammy Award for *Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman*, which was also per-

formed at MJF/52 in 2009.

For more information. Log on to <http://www.montereyjazzfestival.org/2009/tour/>

4/14/10 - Bellingham, WA - Mount Baker Theatre

4/15/10 - Olympia, WA - Washington Center for the Performing Arts

4/16/10 - San Francisco, CA - (8PM show) Yoshi's San Francisco

4/16/10 - San Francisco, CA (10PM show) Yoshi's San Francisco

4/17/10 - Napa, CA -Napa Valley Opera House - Margrit Biever Mondavi Theatre

4/18/10 - Modesto - CA -Gallo Center for the Arts - Mary Stuart Rogers Theater

4/19/10 - Santa Cruz, CA - (7PM show) Kuumbwa Jazz Center

4/19/10 - Santa Cruz, CA - (9PM show) Kuumbwa Jazz Center

4/21/10 - San Diego, CA - Balboa Theatre

4/22/10 - Los Angeles, CA UCLA Royce Hall

4/24/10 - Costa Mesa, CA - Orange County Performing Arts Center Segerstrom Concert Hall

4/25/10 - Lancaster, CA - Lancaster City Park

4/27/10 - Tucson, AZ -University of Arizona - Centennial Hall

4/29/10 - Madison, WI - Overture Center for the Arts - Overture Hall

4/30/10 - Naperville, IL - North Central College -Wentz Concert Hall

5/1/10 - Detroit, MI - Music Hall for the Performing Arts

Jazz for Haiti Relief Benefit

NEWARK, NJ - New York and New Jersey - based Recording Jazz Artists and Newark Symphony Hall Respond to the Haiti Crisis with Jazz for Haiti Relief Benefit Concert at Newark Symphony Hall/Terrace Ballroom, Thursday, March 18, at 7:00 PM.

Bob Baldwin makes a call out to the Jazz Community regarding a worldwide donation effort on behalf of the Jazz community to activate 5,000 jazz lovers worldwide to contribute to the cause with donations going directly to the Red Cross.

Proceeds will benefit the Red Cross and the City National Bank Haiti Emergency Relief Fund, which will directly assist the medical needs of the Haitian community in Port-Au-Prince, the location of the earthquake of January 12, 2010 in Haiti.

NewUrbanJazz along with Newark Symphony Hall, and a group of associated event producers, musicians, and community organizations and activists have leveraged their network to organize a one-day Jazz For Haiti Relief Concert at Newark Symphony Hall/Terrace Ballroom, Newark, NJ on Thursday, March 18, 2010 beginning at 7:00pm. The benefit concert offers a handful of New York and Northern NJ's Musical Artists a chance to be together, listen to great music and raise desperately needed aid. The Greater NY-Metro music community and the world have felt a deep sense of responsibility and urgency to donate their money, time and talent in the wake of the Haiti tragedy.

"Jazz for Haiti" will feature a combination of Jazz

flavors from a plethora of artists. Confirmed to appear are **Dave Valentin** (flute), **Chieli Minucci** (Guitar), Saxophonist **Bradford Hayes**, Jazz Vocalists **Carrie Jackson and Yvette Glover**, **Ruben Rodriguez** (bassist for the Jazz At Lincoln Center Latin Jazz Orchestra), as well as event-organizer **Bob Baldwin** (Piano/Arranger). This event is a follow up to a benefit event that took place in White Plains, NY in alliance with Arts Westchester.

"In reality, we can never do enough of these events as we learn daily about the hundreds of thousands of Haitians who have been died while thousands of others have been left without a place to rest their head", says Baldwin. "I felt a strong need to assist in some small way to help and I reached out to my musical friends and family in New Jersey, including Newark Symphony Hall, and we began reaching out to sponsors and music associates. Newark Community Health Centers and Healthfirst NJ came to the table to assist. We also have received support from our friends at Trumpets Restaurant and Stirling Audio, and City National Bank."

"In addition, this is an opportunity for artists as well as fans of jazz to come together as one voice and make a *worldwide* statement", says the native New Yorker who has worked with the likes of George Benson, Grover Washington, Jr., Phil Perry, Chuck Loeb and many others. "NewUrbanJazz is a new voice in the genre of jazz and we want to do our part. We believe that there are at least 5,000 people worldwide that will contribute directly to the Red Cross on behalf of jazz. This notice will go out to our friends of jazz in Chicago, DC, Atlanta and out west."

Philip Thomas, Executive Director of Newark Symphony Hall adds, "The Haitian community in the Newark area deserves our support. We are pleased that we can lend assistance to the Haitian population that has been affected by this major catastrophe." Thomas oversees the legendary Newark Symphony Hall, the building that has been graced by such artists as George Gershwin, Beverly Sills, Miles Davis, Tony Bennett, James Brown and of course, Newark's own Sarah Vaughan, who main stage is thoughtfully named after.

"Jazz For Haiti" is produced on a not-for-profit/volunteer basis by The NewUrbanJazz™ Radio Network in collaboration with Newark Symphony Hall, working closely with the Red Cross. Net Proceeds benefit the Red Cross of Northern New Jersey, who have opened up a corporate link to accommodate the Jazz for Haiti donors. An additional donation will be received by City National Bank of Newark, NJ, who is overseeing a "Haiti Emergency Relief Fund" (www.citynatbank.com).

For more information, volunteer opportunities or donations - please visit www.newurbanjazz.com, or email Bob Baldwin at baldwin77@aol.com or Philip S. Thomas at pthomas@newarksymphonyhall.org.

Tickets are available at: Newark Symphony Hall, 1020 Broad Street, Newark, New Jersey, Box Office Hours: Monday-Friday 10am - 6pm - Saturday 10am - 3pm. For info call (973) 643-8014 or online at <https://www.newarksymphonyhall.org>, as well as Ticketmaster.com or by calling 1-800-745-3000.

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

KIDS DON'T GET ENOUGH ART THESE DAYS. So you can see why some of them might accidentally confuse a jazz legend named Duke with royalty named duke. But it's finally time to set the record straight.

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



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

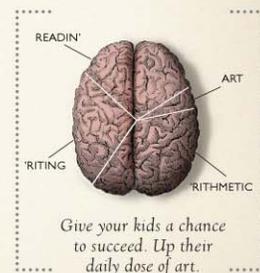
"Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who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

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

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



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



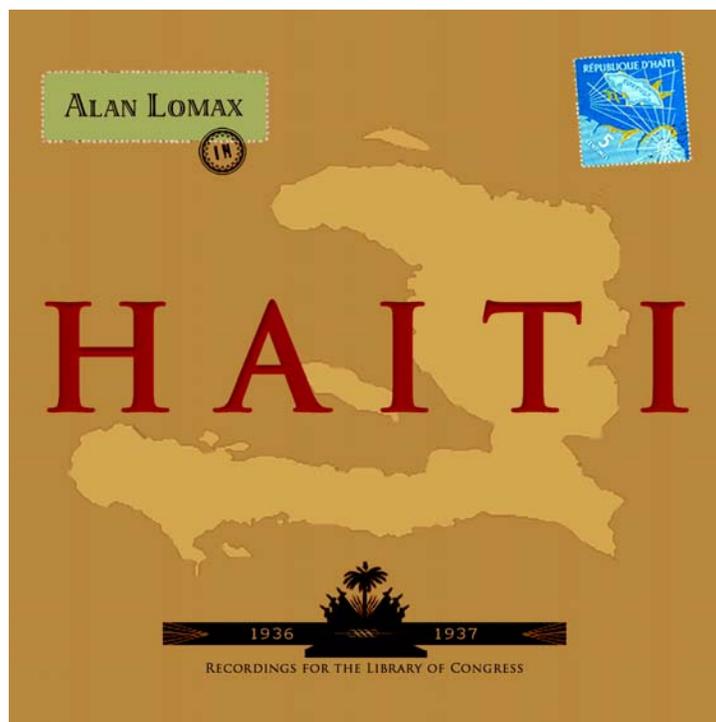
Art. Ask for More.

AMERICANSFORTHEARTS.ORG



Alan Lomax In Haiti 1936–1937

Harte Recordings 10-CD Box Set



By Ron Weinstock

Between 1936 and 1937, folklorist Alan Lomax spent several months in Haiti documenting the folk traditions and music of its people. Haiti had been under American occupation for 19 years before American troops were withdrawn in 1934. Lomax had been engaged in research accompanied by NYU Professor Mary Elizabeth Barnicle and novelist Zora Neale Hurston, and had recorded African American communities of Frederica, Georgia and Eatonville and Chosen, Florida. According to Ellen Harold “The multi-ethnic migrant labor camps of Belle Glade, Florida attracted Bahamians and Haitians, whose dancing and drumming were more markedly African than anything they had seen. The three researchers were inspired to want to collect music of the African Diaspora outside the United States.” (From Ellen Harold’s Introduction to “Haitian Diary – Papers and Correspondence from Alan Lomax’s Haitian Journey 1936–37”).

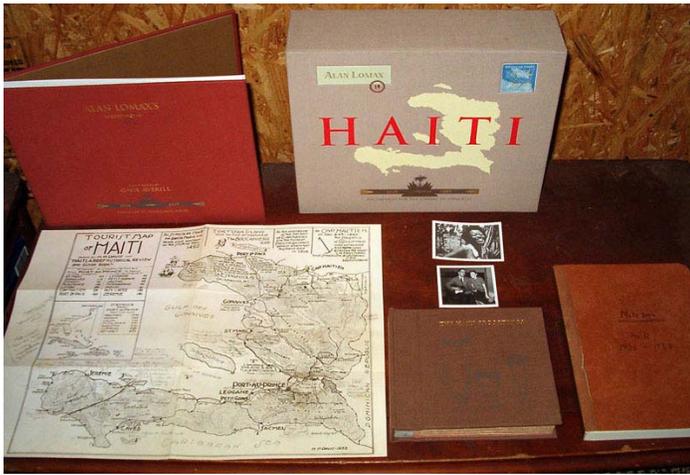
While in Haiti, Lomax recorded over 50 hours of music, and film footage with over 1500 items, and hundreds of pages of field notes. Lomax had long intended to have released this material. During the 1970’s, he planned to contribute an encyclopedic collection culled from the U.S. and Caribbean oral traditions he regarded as fundamental sources of black culture and history in the Americas. He “mapped out a series of LPs that included music from eight U.S. states and the Bahamas—but not, alas, from Haiti. Although made with the latest in 1930s portable recording technology—a Thompson aluminum disc cutter and an RCA Velocity Microphone—the Haiti recordings were filled with too many hisses, pops, and sound dropouts to listen to comfortably.” (From Anna Lomax Wood’s Foreword to the book with notes on the recordings).

However with advancements in audio technology and sound restoration along with a commitment by Gage Averill, the foremost authority on Haitian music, it became possible to consider the project. It still took a decade of digging through the archives, painstaking research and sound restoration to make this project possible.

And so the Alan Lomax “Archive’s special mission has been to return digital copies of Alan Lomax’s collections to their places of origin. Thus we have also restored, digitally cataloged, and pre-mastered all fifty hours of the Haiti recordings and filmed sequences so that they may be deposited at Fondation Connaissance et Liberte (FOKAL) and at the Haitian Ministry of Culture.” (Anna Lomax Wood in the forward).

Additionally, this research and sound restoration has led to the release of this ten CD box set, “Alan Lomax’s Recordings In Haiti: 1936–1937,” including over nine hours of music along with a 168 book describing Lomax’s fieldwork and discussing all of the included recordings and film footage, and Lomax’s Haitian Diary, with papers and correspondence from this field undertaking. The notes in the accompanying book by Averill are a key to understanding the variety of performances collected and made available in this compilation issued on Harte Recordings (www.hartereorderings.com).

Given the amount of music and supporting documentation, it is probably best to give a description of the contents of each of the ten discs rather than go into detail about any specific performances, although certain items will be highlighted. Material in quotes, other than Disc titles are taken from Gage Averill’s discussion of the recordings.



Disc One is devoted to “Meringues and Urban Music From Haiti,” and that “[b]y the mid 1930s, the meringue (Croele spelling: mereng) was considered by most urban Haitians to be the national music of Haiti.” The presentation here included a group “Surprise Jazz” that Lomax recorded when he “attended the bal (ball) given for President Stenio Vincent at the elite social club, Club Thorland, near Port- au-Prince.” Also recorded were two parlor performances by Ludovic Lamothe, that Lomax referred to as Haiti’s foremost musician. Other recordings include several by the dance band Orchestre Granville Desronvil, and three songs by noted author Zora Neale Hurston.

Disc 2 is devoted to small groups that Lomax “called malinoumbas groups (some- times manoubas or manoumba) after the name of the large boxlike “thumb piano” on which a player sits and plucks metal tongues suspended over a sound hole,” which is also referenced here as Haiti’s rustic troubadour music. **Disc 3** is devoted to the music of Mardi Gras and Carnival. It is noted that some of the musicians playing in the small malinoumbas groups also played in more specific groups such as for Carnival and one will note some of the same names here and in other contexts.

Disc 4 is entitled Rara: Vodou in Motion. While an earlier visitor to Haiti, William Seabrook wrote a sensationalist book on Haiti and vodou that inspired the Hollywood notion of zombies and other aspects that bore little relationship to reality. Before Lomax came to Haiti, Hurston warned him that Haitians considered the author William Seabrook to be an “awful liar.” Lomax approached this part of expressive culture in



Bongo Boys



4 Dancers

a more serious fashion and here captures the rara bands, which is part of the public service of the saints (also known as Vodou). The annotation helps explain this aspect that “may be among the most difficult to describe and explain succinctly.” It should be known that this aspect of Haitian expressive culture has historically been subject to public repression and Lomax had to be somewhat discreet in these recordings.

Disc Five is entitled “Haitian Songs By and For Children,” and the book notes the limited education and hard life of many Haitian children. Many children songs were French in origin, which likely reflect the influence of the Catholic Church in which French was spoken and children were forbidden to speak in Kreyol, the language that developed over its French origins for several hundred years. In the book it is noted that while what attracted ethnographers to Haiti in the 1930s was “encountering vigorous African traditions in the New World. Indeed, descendants of African slaves had preserved cultural expressions from African nations stretching from Angola through what is now Senegal. ...[Y]et the legacy of French colonization was also in evidence everywhere. “Lomax documented the French legacies, collected in **Disc 6**, “Flowers Of France: Romances, Canticles, And Contredanse,” not only in the elite art of urban Haitians, but “in rural contredanses, in the canticles sung before Vodou ceremonies, and in children’s game songs in small towns.”

Disc 7 is devoted to “Francilia: Ren Chante (Queen Of Song).” Averill explains “As a folklorist of this period, one of Alan Lomax’s strategies was to seek out singers with a large repertory of songs that had been transmitted in traditional fashion (intergenerational and community or home-based transmission). Francilia fit this bill to a tee. She was from a peasant family and was untrained in singing, and her gift was practiced largely in the home and in the temple. In addition, she had a lovely voice with a great range and beautiful tone.”

Disc 8 is titled “Seremoni Kase Gato / The Breaking-of-the-Cakes Ceremony at The Le Roux Habitation” that Lomax claimed was “the first Vodou ceremony ever recorded within an oufo (temple).” Averill further comments “This recording is thus of great historical importance, due to its place in the history of recorded Vodou ceremonies. It is also unique within this collection, because Alan Lomax supplied almost all of the notes and texts needed to make the two-part ceremony come to life after all these years. And this recording



2 Guys Sitting



Alan Lomax in Haiti

is important for a third reason as well: the Le Roux habitation and the home of Dr. Reiser and Cecile was where famed dancer, choreographer, actress, and activist Katherine Dunham was exposed to Vodou, and where she was initiated as an ounsé only months before Alan's arrival."

The final two discs are **Disc 9**, devoted to "Songs of Labor and Leisure" and **Disc 10** "Worship in Carrefour Dufort," and Mr. Averill provides the applicable background.

Throughout we are given transcriptions and translations of songs. Several of the films that Lomax took are also included along with the aural recordings.

This is a massive undertaking, both in terms of the cul-

tural preservation that was undertaken in making this available and the production of this remarkable box set that makes available this rich body of "folk culture" from over seven decades ago and the remarkable packaging that includes the invaluable book on Lomax's stay and the performances presented here along with the Diary of Lomax's Papers and Correspondence from his Haitian Journey. There is a blog on the Alan Lomax in Haiti boxset, <http://thehaitibox.blogspot.com>. Information on purchase should be obtainable from that site and as I type this (February 23) they had a reduced price with \$15.00 of every purchase going to Haitian Relief. A very timely release.

Ron Weinstock

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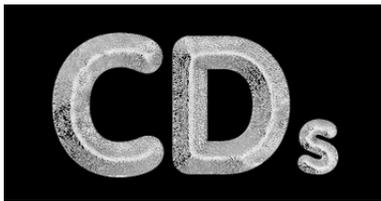
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**KAT PARRA
& THE SEPHARDIC MUSIC EXPERIENCE**
Dos Amantes
JAZZME RECORDS

Vocalist Kat Parra and her Sephardic Music Experience have just issued a remarkable recording “*Dos Amantes*” (JazzMe Records). It is a completely compelling world-jazz mix of African, Caribbean and Sephardic musical traditions, mixing Spanish and the Spanish-derived ladino music of the Sephardic Jewish communities. Parra abandoned a career as a graphic designer to find her passion as a singer. On her webpage she notes the various musical styles she has performed and states “it is the music of the Spanish-speaking countries I most closely associate myself with. My focus is on Afro-Cuban, Afro-Peruvian, South American folklore, Sephardic music of the Spanish Jews and some Brazilian music, with a few standards thrown in for good measure.” And it is these varied musical traditions she incorporates on this recording which ranges from the spicy Cuban rhythms of the opening “*Los Bilbilicos (The Nightingales)*,” “*En La Mar (In the Sea)*” with its flamenco accompaniment; a reworking of “*Hatikvah*,” Israel’s National Anthem, as “*Fiestaremos (Let Us Celebrate)*” performed as an Afro-Peruvian Lando; the title track “*Dos Amantes (The Two Lovers)*” which blends various elements together on a song about a woman asking her mother which one of her lovers to choose; “*A La Nana (Lullaby)*,” which is a gentle bossa nova; the fusion of North African sounds and funk on “*Avrix Mi Galanica “Open the Door, My Dear Girl”* to the Afro-Caribbean magical setting for “*Hanukia (Hannukah)*” which celebrates the Jewish Festival of Lights.

Parra has a marvelous voice, which exudes the joy that she brings. Her phrasing is full of life and her pitch is right on. The Sephardic Music Experience complements and adds its own musical accents. The band includes Murray Low on keyboards, Masaru Koga on woodwinds (his flute playing on “*Avrix Mi Galancia* is exemplary),

Stephanie Antoine on violin (adding color as well several solos such as on “*A La Nana*”), and a nice rhythm section to which percussion from Latin America as well as the Indian sub-continent are added for several selections, and on “*Fiestaremos*” the Temple Sinai Choir of Oakland add their voices. One should not forget Jason McGuire’s dramatic flamenco guitar on “*En La Mar*.” Bassist Peter Barshay is featured along with choir on “*Fiestaremos*,” while Lila Sklar’s violin joins Antoine and Koga’s flute on the festive “*Hanukia*,” a joyous ending to this stunning recording.

This is available from Amazon, cdbaby and itunes. Her website is www.katparra.com. **Ron Weinstock**

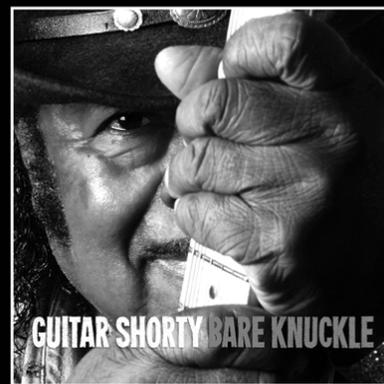
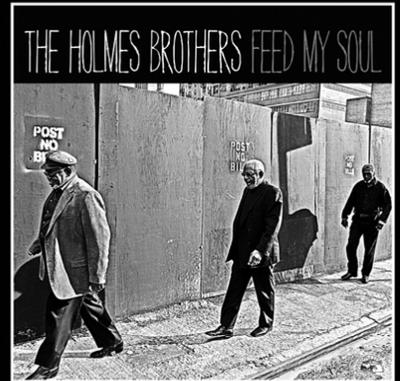
GENE HARRIS QUARTET
Another Night In London
RESONANCE RECORDS

Pianist Gene Harris (1933-2000) recorded this live set in May 1996 with a British rhythm section featuring bassist Andrew Cleynert, guitarist Jim Mullin and drummer Martin Drew at Pizza Express, London, England. Containing six previously unreleased tracks, the disc follows the critically acclaimed 2008 release, *Live In London*.

The foursome swings with ferociousness on the opener, an up-tempo, bluesy take on “*Sweet Georgia Brown*,” a 9:29 foray that demonstrates Harris’ keyboard prowess and the talents of his energetic team mates. Other tunes include the Antonio Carlos Jobim bossa nova, “*Meditation*,” standards such as “*Lady Be Good*” and the

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rousing, toe-tapping' 13:29-minute finale, a swinging reinvention of Hoagy Carmichael's "Georgia On My Mind."

This lively set—one of only two that features Harris's European quartet—showcases the pianist at his peak. It is pure listening delight!

Nancy Ann Lee



HOLLYWOOD BLUE FLAMES AND HOLLYWOOD FATS BAND

Deep In America DELTA GROOVE

Decades after his death, the legacy of Michael "Hollywood Fats" Mann and the Hollywood Fats Band looms large. The members of the Hollywood Fats Band, Al Blake, vocals and harmonica; Fred Kaplan, piano; Larry Taylor, bass; and Richard Innes, drums, are still active, and with guitarists Junior Watson, one of the more significant guitarists to model his own playing after that of Fats as well as Kirk Fletcher, who was mentored by Watson from the Hollywood Blue Flames that plays in the same approach as Fats. Fats embraced the post-war blues guitar tradition and excelled in the post B.B. King style of playing but his ears made him so skilled that Muddy Waters recruited him after he had toured with the likes of J.B. Hutto, Jimmy Witherspoon and Albert King (the latter allegedly firing Fats because he was jealous of the attention Fats was receiving). The Hollywood Fats band recorded only one album, which became a cult release in its initial vinyl release before Blind Pig issued in on CD.

Delta Groove issued a double CD a few years back, pairing new recordings by The Hollywood Blue Flames with previously unissued locations recordings by Fats. It has just issued a second double CD collection featuring the Hollywood Blue Flames "Deep in America" with more location recordings on disc 2 by the Fats Band "Larger Than Life Volume 2." Vocalist Blake has become the dominant person in this and, handling all the vocals and on several tracks, he is heard solo playing guitar as well as harmonica, or primarily backed by Kaplan's piano. Guitarist Watson or Fletcher are heard on 9 of the 14 selections on "Deep in America," both contributing strong, swing straight-ahead contemporary blues guitar that shows no hard rock influences.

Most of the tunes on "Deep in America," are Blake penned originals, but it opens with a nice take on L.C. McKinley's "Nit Wit," followed by a nice slow blues "Rambler and a Rollin' Stone," with some Sweet Charles Brown influenced piano, sizzling Watson guitar and great harp from

Blake. Fletcher's fretwork is spotlighted along with rollicking piano on "Crescent City Rock," while Blake amuses with "My National Enquirer Baby," about a lady who has low down ways and treats poor Al so mean with Watson's guitar capturing the lyrics sting. Blake plays acoustic guitar and harp on "Music Man," and on of a couple performances that show him a more than credible Delta Blues guitar stylist (the other being "Hip-Hoppin' Toad"), as he employs the "Forty four Blues" riff. He is joined by Kaplan for "Leavin' California, a nice duet as he sings about this rat race and tomorrow morning being south of the border bound. "

"Jalopy to Drive" is a nice rendition of a Sonny Boy Williamson that others would handle in a frenzied fashion, while "Bad Boy Blues," is a nice classic Chicago Blues styled performance while Blake with Kaplan and Innes does a suitably morose rendition of Jimmy McCracklin's "I Don't Care." Fletcher lends his fretwork to the rocking "Rocky mountain Blues," with Kaplan's boogie inflected piano standing out again. Among the other enjoyable performances is Kaplan's piano feature, "Hushpuppy."

It would be easy to recommend the new recordings based on their own merits. But as good as these get, even better are the twelve live recordings from 1979 and 1980 by the Hollywood Fats Band for "Larger Than Life, Volume 2," making this package extremely valuable. These are location recordings and the sound occasionally isn't as vibrant on the more contemporary studio recordings. Tampa Red's "She's Dynamite" is a strong feature for Blake and Kaplan (pounding on the ivories) before Fats takes his strong rocking solo during the second break in the song as the rhythm section (Taylor and Innes) cook. Listening to his playing here, one can understand why Muddy Waters invited Fats to join his Band. "Blue and Lonesome" is the Memphis Slim number, again with some really terrific piano from Blake. Fats is featured on a nice "Hideaway," and is prominent on the jaunty version of "Kansas City," before turning it up a notch on a set closing jazzy instrumental, "Half Steppin'," one of several extended guitar improvisations that never are lacking in drive or imagination.

Perhaps the high point of these performances is three from Palo Alto's Keystone from 1979. "Read About My Baby," sounds like the model for "My National Enquirer Baby," with Fats evoking magic Sam with his driving, slashing attack. It's followed by an incendiary rendition of "Nit Wit," that is taken at a somewhat frenetic tempo, but the band's hard rocking groove never comes across as frenzied with some more blistering guitar. The last of this trio of selections is a marvelous "Blues After Hours, with a Blake vocal in addition to more dazzling guitar from Fats. One other instrumental, "Jumpin' With Duncan," is a tour de force for Fats with Al Duncan (the legendary Chicago drummer I believe) taking over the drum chair for this selection. With the closing rendition of "Baby, Let's Play House," one simply wants to hear more of what was a great band.

The latest Hollywood Blue Flames release thus helps keep the torch alive for this legendary band, but also makes available more previously unissued and compelling sides that helps one understand the band's reputation. Thanks to Delta Groove for this release.

Ron Weinstock

HAVANA CARBO

Phantoms of Love

MDOLMUSIC

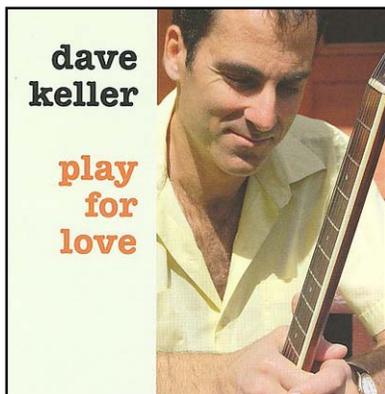
Cuban-American vocalist Havana Carbo was born in Havana and raised in Cuba but later after the revolution immigrated to the United States and received a MFA in Musical Theatre Composition at New York University. Bridging musical song traditions from her native Cuba, traditional Latin ballads, Brazil and the American popular song she first recorded for Soul Note, but since 1985 on her own MDOLmusic label which has just issued her newest release, "Phantoms of Love."

What an exquisite singer as she is bringing a subtle smokiness to the Brazilian ballad, "Tarde Triste, with the light samba rhythm and Dario Eskenazi's synthesized strings embellishing her vocals. The light, precise drumming of Vince Cherico and the flute of Oriente Lopez further adds to the performance's seductive charm. With a piano trio behind her on "The Shining Sea," she gives a lugubrious rendition for this Johnny Mandel and Peggy Lee standard. Jack Pezanelli's guitar is added for "Poinciana," with more flute in the accompaniment behind her subdued dreamy vocal.

One doesn't have to understand the lyrics to be engrossed by the romanticism and lost loves (suggested by the title of this recording) that is embodied in the lovely ballad "Tres Palabras" with some lovely alto saxophone from Oscar Feldman, who also is also prominent on the languid "Possesso," with some lovely arco playing from bassist Pablo Aslan on the latter track. The melody of "Que-Reste-T-Il De Nos Amours," will be familiar from Gloria Lynne's hit recording "I Wish you Love." The English translation of the French is "What is left of our loves?" and Carbo captures the song's reflective evocation of happier youthful days on a track that epitomizes the performances on this recording.

Simply stated, "Phantoms of Love" is a superb recording by a remarkable vocalist who can caress a lyric with her soft, sultry and haunting delivery that lingers with the listener after the last notes of her accompaniment fade out. Havana Carbo is a voice that I intend to hear more of.

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 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 folksy "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.

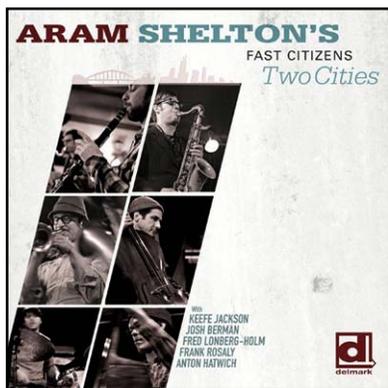
This writer would not be surprised to hear some of these songs interpreted by other performers but they will be hard-pressed to match Keller's originals. This is available from cdbaby and is distributed by Burnside Records. Ron Weinstock

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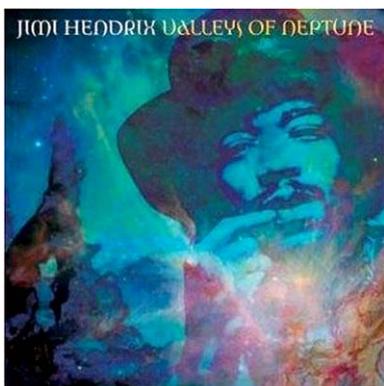
ARAM SHELTON'S FAST CITIZENS

Two Cities
DELMARK

Aram Shelton's Fast Citizens, a Chicago-based jazz sextet formed in 2002 by Keefe Jackson, has rotated the leader spot to reeds-man Aram Shelton for their second release containing nine tracks. The title reflects Shelton's current base in Oakland, California and his ongoing connection to the Chicago music scene.

Shelton teams up with Jackson (tenor sax, bass clarinet), Josh Berman (cornet), Fred Lonberg-Holm (cello), Anton Hatwich (bass), and Frank Rosaly (drums). Their fare is stylistically diverse, ranging from avant garde, to swing, to lush ballads, to modern compositions, and grooves inspired by Sun Ra. With the unusual instrumentation, this ensemble emits a unique sound, demonstrated best on "Big News," which begins with a cello melody head, fanfare horns and a riffing bassline beat.

Brilliantly composing on the spot as well as performing as a tight-knit unit, the musicians are at their best on this exhilarating excursion. *Nancy Ann Lee*



JIMI HENDRIX Valleys of Neptune

EXPERIENCE HENDRIX/LEGACY

"Previously unreleased" tracks are often that for a reason—merely alternate versions or unpolished, incomplete experiments. And while most of the dozen cuts on *Valleys of Neptune* may technically fit into one of those two categories, the exciting play of Hendrix and drummer Mitch Mitchell anywhere along the way make this release, which heralds the return of the entire legit Hendrix catalog, a most welcome offering.

Neptune collects final studio recordings of the original Jimi Hendrix Experience lineup, with bassist Noel Redding, and three with Redding's replacement, Billy Cox. "Stone Free" and "Fire" are reborn in solid, energetic takes and a down-tempo "Red House" takes on a more intimate character than heard before. The dynamic of Hendrix's three-piece format required the bassist to act primarily as "straight man" for the leader and his fiery drummer's lively dialog—witness the closing track, "Crying Blue Rain". The rough-cut personality of *Neptune* reminds us of how well that arrangement worked.

Duane Verh



LORRAINE FEATHER

Ages
JAZZED MEDIA

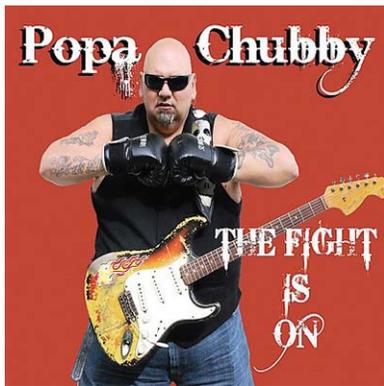
Lorraine Feather, daughter of the late jazz critic Leonard Feather, is one of the most adventurous vocalist-songwriters on the scene and proves it again on this follow-up album to her acclaimed 2008 recording, *Language*. She began this project after her 60th birthday and decided to make the different stages of her life the focus of this album. The recording was stretched out over a year between 2008 and 2009.

Feather wrote the lyrics for 11 compositions by Russell Ferrante (Yellowjackets), Shelly Berg, Eddie Arkin, Béla Fleck and Dick Hyman, who all guest on this album. The clarity of her sweet, sincere sound comes radiantly through on up-tempo numbers and ballads as she demonstrates her storytelling expertise. Each tune is about one of Feather's personal experiences. The bouncy "I Forgot to Have Children," by Berg, is one of the catchiest numbers. Hyman's "Scrabble" features him masterfully tinkling the keys with Feather's syncopated vocals and humorous lyrics that will make you laugh out loud.

Whether playful or pensive, Feather sings her best, weaving unusual stories in unexpected ways.

Nancy Ann Lee



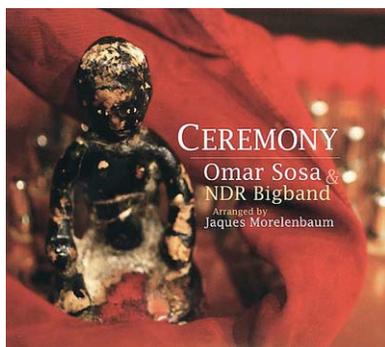


POPA CHUBBY
The Fight Is On
 BLIND PIG

Popa Chubby's formidable chops place him among the elite of blues-rockers. His two-cuts-above songwriting skills- and one of the toughest white blues-to-soul voices around- separate him from most of even *that* exclusive pack. The big man brandishes all three with ferocity and gale-force energy on what will likely be one of the gems of the power-blues genre for this young year.

The title track leads this set off and lays down a pace that only occasionally takes time for a breather. Chubby's fondness for Hendrix, confirmed on his 2007 two-disc tribute *Electric Chubbyland*, can be picked up right off and the pugilistic reference in the song sets the tone for most of the lyric sets that follow. Calculated to blow doors off- and tease out the latent rocker in anyone- are "We've Got Some Rockin' To Do" and "Rock And Roll Is My Religion". A mellow moment is offered up on a sweet-soul track, "The Right Time". As solid a catalog as Chubby's is, this is a standout effort. Worth the money.

Duane Verh



OMAR SOSA & NDR BIGBAND
Ceremony
 OT·RECORDS

Percussionist Omar Sosa successfully realizes a long-held dream by performing with an orchestra. The NDR band is well-known for its accomplished soloists and collaborations with famous arrangers and jazz musicians over the years.

The 10 selections, all Sosa originals with arrangements by Jacques Morelenbaum, were recorded in March 2007 and April 2008 with the 18-member NDR Bigband at the NDR Studio 1 in Hamburg, Germany. Reflecting Sosa's spirituality, the music of *Ceremony* draws from the

structure of a sacred bat- ceremony, calling upon an array of Yoruban gods, and also delves into the Cuban son, cha-cha-cha and danzun.

The Omar Sosa Quartet featuring Julio Barreto (drums), Childo Tomas (electric bass) and Marcos Iluk-n (Afro-Cuban percussion) is also highlighted with Sosa, who shows his proficiency on piano and marimba. Many of the tunes come from Sosa's *Spirit of The Roots* CD and were adapted (even renamed) for this project. The opening and closing tunes, "Llegada Con Elegba" and "Salida Con Elegba," are new works. Tunes range from nearly three minutes to more than eight minutes.

This is a splendid recording. Sosa's music is melodic and beat-driven. Arrangements are luxuriant, ear-pleasing and attractive. Sosa's influences, such as the legendary Afro-Cuban big bands of Frank "Machito" Grillo, Chico O'Farrill and Dizzy Gillespie, are apparent. The NDR band soloists are outstanding (too numerous to mention here).

Nancy Ann Lee

VERONICA & THE RED WINE
SERENADERS

Veronica & the Red Wine Serenaders
 TOTALLY UNNECESSARY RECORDS

Enthusiasm for blues, old-timey and other American roots music has been of interest not only to audiences worldwide, but also individuals and bands playing such music. One such group of musicians hails from Milan, Italy, Veronica & the Red Wine Serenaders. They have a self-titled recording on Totally Unnecessary Records that is a mix of old times blues, string-band, country, and hokum by a group that is a mix of string band and traditional jazz in its instrumentation. Veronica Sbergia fronts the band with her vocals, ukulele, kazoo and washboard and among the remaining musicians, the most prominent is Max De Bernardi who plays a variety of guitars including resophonic, as well as mandolin and contributes some vocals. Alessandra Cecola rounds the core of the band on bass with others adding dobro, harmonica, piano and clarinet to various tracks.

The recording opens with a nice rendition of Mississippi Sheik's "Bootlegger's Blues," with a nice vocal and some fine guitar and mandolin from De Bernardi. Miss Sbergia has a lovely voice and delivers this song in what this listener views as a more successful interpretation than the pretentious rendition on the recent Mississippi Sheiks tribute CD. It's followed up buy the hokum-ish "You Drunk Too Much," with lively clarinet and stomp down piano. "Nobody Knows But Me" is a nice performance of a number that sounds like it was from the songbook of the Blue Yodeler, Jimmie Rodgers, with some nice dobro. "Busy Bootin'" is a skittle band type number with De Bernardi handling the "you can knock but can't come in" type of hokum, with twin slide guitars and a feel suggestive of R. Crumb & the Cheap Suit Serenaders.

I have no idea of the origins of "Lullaby of the Leaves," which has a Hawaiian tinge. "Me, Myself and I," is a vocal duet with nice slide guitar and a skittle feel (including a kazoo solo) that gives this song a different tone than the

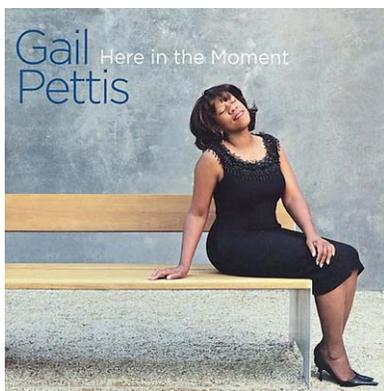
famous Billie Holiday recording. “Doggone My Soul,” is a nice handling of a traditional blues with the ensemble coming of as a jug band, while Hank Williams’ “Lovesick Blues,” shows more of the country side of this group. “Mr. Ambulance Blues,” is a classic blues styled performance again with clarinet; “You May Leave (But This Will Bring You Back)” is more a jug band style with lively kazoo; and “I Wanna Go Back To My Little Grass Shack” is a lively Hawaiian number.

Among the remaining numbers are a couple of songs from the era of classic blues, “I Wish I Could Shimmy Like My Sister Kate,” and a live performance of Bessie Smith’s “Good Ole Wagon.”

While one would be hard pressed to describe this recording as deep blues or roots, it is a lively, entertaining disc that is fun to listen to. I do not know where you can obtain this in North America, but Veronica has a web presence at myspace (<http://www.myspace.com/veronicasbergia>) and on facebook (<http://www.facebook.com/pages/Veronica-The-Red-Wine-Serenaders/129165736557>).

They have also added at webpage at www.redwineserenaders.it, and hope to visit the US one day (I hope soon).

Ron Weinstock



GAIL PETTIS

Here In the Moment

OA2 RECORDS (SELF-PRODUCED)

Seattle-based jazz vocalist Gail Pettis began her singing career in 2002 after nearly twenty years as a practicing orthodontist. On this CD, her second recording, she teams up with two separate rhythm sections: pianist Darin Clendenin and bassist Clipper Anderson and pianist Randy Halberstadt and bassist Jeff Johnson, both backed by drummer Mark Ivester on the 11 standards.

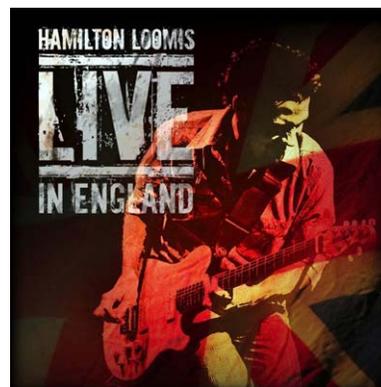
Pettis’ mellow mid-range voice grabs your attention on romantic gems such as “The Very Thought Of You,” “In the Still of the Night,” “Who Can I Turn To,” “I Thought About You,” “At Last,” and other favorites. Fortified by her experience singing in choirs and playing French horn in high school and later tuba, she shows a gift for meticulous phrasing and warm expressiveness. Her musicians are talented and well-chosen, enhancing each tune with surprises.

Pettis was born in Henderson, Kentucky (May 30, 1958), raised in Gary, Indiana amidst a family of musicians and medical professionals. She moved to Seattle in

1996 where she opened a private orthodontic practice. Shortly after a 2001 knee injury that squelched her participation in the West Coast Swing dance scene begun in 1996, she began to seriously study and pursue jazz. In 2006, she sold her private practice.

Pettis is an impressive vocalist, considering her late start. Without pushing a tune, she deeply delves into the lyrics and shows an incredible ear for reinventing standards.

Nancy Ann Lee



HAMILTON LOOMIS

Live in England

HAM-BONE MUSIC

Born in Galveston, Texas, and yet another important talent to come from the Lone Star State, Hamilton Loomis is an artist whose music is deeply rooted in blues with strong elements of soul and funk thrown in. This paragraph from his publicist’s website says this succinctly. “Whereas similar aged acts like Black Keys, Robert Randolph and White Stripes play American rock music with heavy blues influences, Loomis plays the inverse. His is an undeniably blues based artist escalating into what All Music Guide calls ‘...a mixed bag of modern blues, modern funk, and slick soul.’”

He was influenced and mentored by a variety of Texas blues legends such as Joe Hughes, Johnny Copeland, Gatemouth Brown and Albert Collins, who schooled Loomis early on in the finer points of the music. Bo Diddley also took the young man under his wing with Loomis joining the late rock pioneer on stage when only 16, and who played on Loomis’ latest Blind Pig CD. Loomis has matured into an exciting live performer, which is evident on his most recent release, “Live in England” (Ham-Bone Music).

Recorded at the Famous Monday Blues Club in Oxford, England as well as the Liverpool (England) Marina, Loomis with vocals, guitar and harmonica is backed by saxophonist Stratton Doyle; bassist Kent Beatty and drummer Jamie Little. The music kicks off with a funk instrumental “Pull Strings,” with some greasy sax from Doyle as well as some impressive string-bending from Loomis. “Workin’ Real Hard” is some road-house rock with a Stevie Ray Vaughan blues-rock groove as Loomis sings about working real hard at playing his guitar but sleeping all day before taking off with his guitar break. Loomis’ soulful vocals are as striking as his searing guitar solos, standing apart from the rasping growls of some of his less capable contemporaries. Bassist Beatty helps

establish the funk groove for “Legendary,” while Loomis adds harp to “What It Is,” which evokes New Orleans in its flavor while Doyle quotes “Mercy Mercy” in starting his tenor sax solo.

“Best Worst day” may be the best of Loomis’ originals with strutting guitar and his strong delivery of the ironic lyrics. Also noteworthy is how he paces his solo before Stratton blasts his solo. Loomis’ big ears is evident by his straight-forward cover of what the late Johnny ‘Guitar’ Watson would introduce as the dog song, “Bow Wow.” Loomis mixes some playing more suggestive of Watson which is more frenetic blues-rock and guitar oriented with a nice jam solo. Also included is a rocking tribute to his late friend Bo Diddley. This medley of “Bo Diddley” and “Who Do You Love,” starts with the Bo Diddley Beat before shifting gears for some hard Texas funk near the end. The CD closes with a lively bonus track, “Turnin’ Heads,” about a fine looking lady who causes the men to turn heads with a solo break that has Doyle and the group quoting of the “Second Line” before conjuring up some other blues and rock grooves.

The appeal of Hamilton Loomis’ music isn’t simply for those who want rocking blues or bluesy rock. A fine songwriter who also brings his own touch to songs he interprets, Loomis also sings soulfully and can rock out as a guitarist, yet also swings. As someone whose tastes are perhaps more traditionally rooted, this listener was suitably impressed by all aspects of the music on “Live in England” from Hamilton Loomis and his exceptional band.

Ron Weinstock



JOHN ELLIS & DOUBLE-WIDE
Puppet Mischief
OBLIQSOUND

The shorthanders among us could easily tag this release as “Dirty Dozen Brass Band meets Carla Bley” and do a pretty fair job of expectations-management. That oversimplifies the goings-on on *Puppet Mischief* but it gives one a good sense of the core attitude here. New Orleans vibes and sounds unquestionably permeate the proceedings- saxophonist Ellis is a one-time resident- and there are some decidedly Bley-esque stretches of serio-comedy. But the grander scope is that of beguiling, good-timey jazz of an extraordinarily inventive variety. Leader/saxophonist Ellis’s own blowing encapsulates the spirit splendidly; keeping his improvisational momentum while never ceasing his strut, spicing soulful stretches with un-

expected turns and angles.

Other soloists lighting up this original set include trombonist Alan Ferber sousaphonist Matt Perrine and harmonica ace Gregoire Mare who deals out his own sizable share of the unexpected. Few sessions are this creatively engaging and this much fun at the same time.

Duane Verh

SEAN NOWELL
The Seeker
POSI-TONE

Saxophonist, flautist, composer and more, Sean Nowell is among the new voices in the New York jazz Scene making an impact. The Birmingham, Alabama native is rooted in swing, blues, gospel and soul, and has studied and earned degrees at Berklee and the Manhattan School of Music. He has composed in a variety of genres including modern classical, big band and ballet, as well as composed and improvised film scores. He has collaborated with actors, poets, dancers, and acrobats from around the world and served as Musical Director for the New York based Bond Street Theater. He has just issued his second CD as a leader, *The Seeker*,” (Posi-Tone). His saxophone, clarinet and flute is supported by pianist Art Hirahara, bassist Thomas Kneeland, drummer Joe Abbatantuono, cellist Dave Eggar and guitarist Nir Felder on a collection of originals and classic ballads.

“The Seeker” opens with Nowell displaying his fervid attack and hard tone on a hard bop original, “New York Scene.” It is followed by his ballad playing on the standard “You Don’t Know What Love Is,” where drummer Abbatantuono stands out with his responsive playing. The traditional “Oy Matze Matze,” has a klezmer flavor evidenced by the vibrato in Nowell’s tenor playing. Nowell’s “Dunavski Park,” is an atmospheric ballad with some tart playing, while “Jaqmie’s Decision,” has a dreamy flow to it and more of Nowell’s hard tone. The tempo picks up a bit on “For All Intensive Purposes,” on which guitarist Felder help state the theme before Nowell digs in. There is also some strong playing by pianist Hirahara. A lovely rendition of Lennon & McCartney’s “I Will,” with Eggar’s cello adding musical color, follows before Nowell and the band swings out with an imaginative romp through “I Remember You,” closing this striking recording disc on an energetic note.

Sean’s website is <http://www.seannowell.com/> and “The Seeker” is available from itunes, amazon, emusic and Posi-Tone Records itself.

Ron Weinstock

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MIKE LONGO TRIO

Sting Like A Bee

CONSOLIDATED ARTISTS PRODUCTIONS

Pianist Mike Longo teams up with jazz experts Bob Cranshaw (bass) and Lewis Nash (drums) on this impeccably recorded set of 12 standards and originals.

The outstanding trio opens the tasty set with a 7:56-minute, bopping version of Wayne Shorter's "Speak No Evil." Also included in the fare are fresh readings of standards by Cole Porter ("Love For Sale"), Herbie Hancock ("Tell Me A Bedtime Story"), Kurt Weill ("Speak Low"), Dizzy Gillespie ("Kush") and others. Longo contributes three appealing compositions: the melodious ballad "Someone To Love," the cleverly brisk "Bird Seed," and the sultry "Checked Bags."

Longo, born March 19, 1940 in Cincinnati, Ohio, comes from a musical family that moved to Florida where, at age 15, he began working with his bass-playing father's band on weekends. He earned his Bachelor of Music degree in classical piano at Western Kentucky State University. In the early 1960s, he started his own recording career and has more than 20 solos albums racked up. He's performed with a who's who in jazz over the years, including Dizzy Gillespie.

Longo brilliantly displays his skills as composer and performer on this outing, clearly one of his best recordings to date.

Nancy Ann Lee



MORELAND & ARBUCKLE

Flood TELARC

Much like the Missouri River aims towards the Mississippi and eventually gets there, so too, Moreland and Arbuckle's music is not only moving towards the great body of water that flows south, but also towards the delta that is internationally known.

FLOOD is the fourth release for the Kansas duo, fortified by drummer Brad Horner, and instantly channels Little Walter's "Hate To See You Go," with Dustin Arbuckle's harp leading the way.

The traditional "Legend Of John Henry" tune is done live as "18 Counties" tells the tale about a major flood in the band's home state. Aaron Moreland is the man of many instruments including banjo as heard in the bluegrass version of "Can't Get Clear," which closes the project. The same cut is performed earlier with help from keyboardist Michael Moreland on piano.

"What You Gonna Do" smokes while Ryan Taylor's "Can't Leave Well Enough Alone" mixes bluegrass with blues or bluesgrass, if you prefer that tag. FLOOD is a mix of styles with Arbuckle's harp pushing the slow and dark "Your Man Won't Ever Know" along a winding trail.

Traditionalists should find a lot to like on FLOOD and I've got to give props to a band who even thanks their mechanic in the credits "for keeping us moving down the road." Way back on his first release, the late Frank Zappa used the line "who would imagine they would freak out in Kansas, Kansas, Kansas." If the term freak out includes a good surprise, then FLOOD will apply to that definition. *Peanuts*

NANCY HARMS

In the Indigo

NANCYHARMS.COM

Vocalist Nancy Harms is certain to enchant many on her debut CD, "In the Indigo" (nancyharms.com), exhibiting a subtle and sophisticated vocal style mixing the soft whisper of an Astrid Gilberto with a strong dash of Billie Holiday's horn-like phrasing.

She is backed by a supple, tight studio band featuring the keyboards of Tanner Taylor, bass of the Graydon Peterson and drums of Jay Epstein, with producer Robert Bell adding guitar on two selections while Kelly Rossum's trumpet adds welcome embellishments to four of the eleven selections here.

This disc is comprised of mostly fresh reworkings of standards with the lovely rendition of "Bye Bye Blackbird" opening with Peterson's bass providing a skeletal backing for her wistful vocal with the trio and Rossum's muted trumpet (in a Miles Davis' vein) then coming in.

"I Wished On the Moon," is among many songs oft identified with Lady Day, but Ms. Harms places her own stamp on the lively rendition here with more strong trumpet, before an intimate performance on "Softly, As in a Morning Sunrise," with a delightful backing.

The title track is one of two originals that she was involved in writing and is a romantic number with a light Latin touch with Bell adding some nice flamenco-tinged guitar. Her melancholic whispering vocal on "Cry Me a River" is complemented by Taylor's sparse piano playing and solo, while an unexpected cover of John Mayer's "Great Indoors" benefits from Taylor's atmospheric organ.

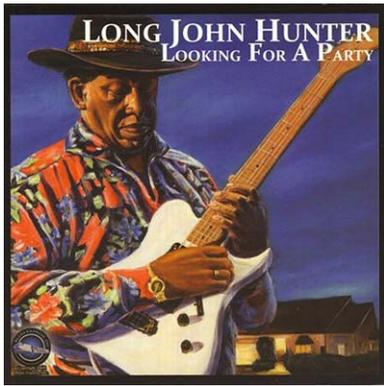
"Blue Skies" opens with her original verse before she launches into Irving Berlin's classic for another enchanting rendition that opens in an intimate manner before she and her trio kick the tempo swinging her and her vocal comes off as trumpet-like with her precise phrasing.

It's yet another excellent performance on a marvelous recording by a singer who certainly enchants the listener here.

"In the Indigo" is available from cdbaby.com and can be downloaded from itunes, among other sources.

Ron Weinstock

jazz-blues.com



LONG JOHN HUNTER
Looking For A Party
BLUES EXPRESS

It's been decades since Long John Hunter was swinging from the rafters at the Lobby Bar in Juarez, Mexico, across the border from El Paso.

He made some tough singles for small labels in the southwest such as Yucca in New Mexico, including "El Paso Rock," which became a staple of Bobby Fuller's performances as well. In 1993 Spindletop issued his first full album, "Ride With me," which led to his getting known outside of the Lone Star State and New Mexico.

The label and Long John later was picked up by Alligator who issued two more excellent discs by Hunter, "Border Town Legend" and "Swinging From the Rafters." With Alligator he was united with long-time friend Phillip Walker and Lonnie Brooks for the "Lone Star Shootout" recording.

There was an album shared with his brother Tom "Blues Man" Hunter, "One Foot in the Texas" (Doc Blues.) Since then he moved to the Phoenix, Arizona area and since having some 'heart work" he can no longer can swing from the rafters, but is still playing his music and Dennis Walker, best known as Robert Cray's producer, has produced his latest recording, "Looking For A Party" (Blues Express).

For the recording, Walker put together a band of Jim Pugh, keyboards; Richard Cousins, bass; Alan Mirikitani, rhythm guitar; Lee Spath, drums and cowbell; and a horn section. The songs are all originals, although Long John only is credited with co-writing the title track. Grace Jones Hunter (his wife) is credited with co-writing a couple of songs.

Walker and/or guitarist Mirikitani have contributed to all of the 11 tracks. There is a mix of material covering a range of moods and themes from the light title track to "Beggar Man," a straight blues given a slightly mysterious feel lent by Pugh's keyboards with Hunter's back porch delivery with his grainy voice quite appealing. In fact what is evident is just how good he still sings and plays. "Looking For My Baby" has a Crescent City groove with some cowbell for punctuation with a typically nice guitar solo for Hunter, whose use of space and silence is a model for many who tend to overplay.

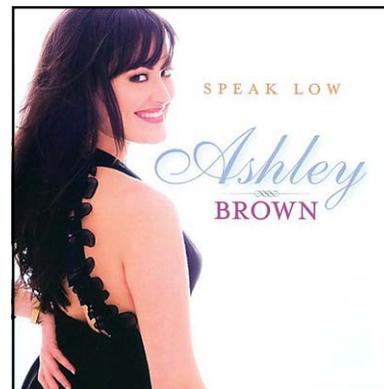
"I Know a Man" is a heartfelt gospel number co-authored by his wife with a soulful flavor to the performance that benefits from the restrained accompaniment. The other song she helped write, "You Are My Love," is a

sincerely sung blues ballad. "Apple of My Eye," is a nice rocking shuffle with a lyric of having been through hard times and bad luck but his woman is the apple of his eye, while another late night blues, "Greener Pastures," has among the better lyrics here.

Compared to some of Hunter's earlier recordings, the most of the lyrics seem generic, and lack the quirkiness and distinctiveness of the best of Hunter's earlier recordings such as "Crazy Love," or "Dream of the Devil." This is not to say that these are bad performances or terrible songs, because that couldn't be further from the truth as they are robust.

This is a *more* than worthwhile disc that reminds us, fortunately, that Long John Hunter is still around and playing his own distinctive music, and may you be lucky enough to have him visit a club or festival near you.

Ron Weinstock



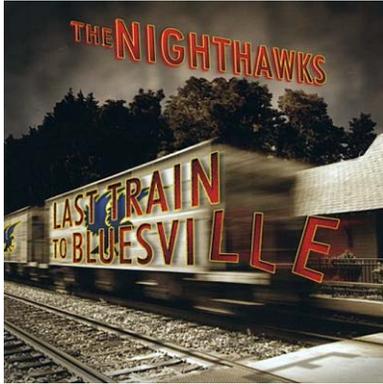
ASHLEY BROWN
Speak Low
GHOSTLIGHT RECORDS

Listening to vocalists Ashley Brown's debut recording, "Speak Low" (Ghostlight Records), it struck me that she sounded like someone who should be on Broadway. Then happening to look at some of the press materials, I discovered in fact that she is on a National Tour of "Mary Popkins," after having originated the role on Broadway and winning several awards for her performance. Born in Florida, she is only 28 but shows a poise and confidence in her delivery of some favorites from the American Songbook on this release, where she is matched by a jazz-tinged backing from such notable musicians as Lee Musiker, Yaron Gershovsky and Eldar Djangirov on keyboards, Lew Soloff on trumpet, Jay Leonhart on bass, Victor Lewis and Rick Cutler on drums. Despite the jazz trappings, make no doubt that she is a pop-Broadway vocalist. That is a simple description of her music and no judgment as she possesses such a lovely voice and delivers the songs in such an appealing manner.

And what a lovely voice it is, as is immediately evident listening to the opening Kurt Weill & Ogden Nash collaboration, "Speak Low," with strings adding atmosphere to her lover's plea. In contrast her vocal on "If I Were a Bell," is pure joy with lovely reeds added by Lawrence Feldman. It is hard to shake images of the movie "Casablanca" on "As Time Goes By," but Musiker's arrangement brings freshness to Brown's wistful handling

of this familiar classic. A medley of “Smile”/“Make Someone Happy,” sports a crisp Latin groove with Yaron Gershovsky’s piano and Victor Lewis’ drums standing out in the backing to the uplifting vocal. Can one get much lovelier and romantic than she is on “My Funny Valentine,” with Lew Soloff’s mellow trumpet echoing the mood? Gershovsky contributes the arrangement (and takes a short piano break) for “Saturday Night is the Loneliest Night of the Week,” on which she scats some and avoids echoing Sinatra’s well-known classic recording. With only Eldar’s piano her doleful singing captures the sadness of the Gershwin classic, “How Long has This Been Going On.” Vocally she waltzes on “I’ve Got the World on a String,” while on “My One and Only Love,” she romances her love without getting syrupy.

It is easy to fall in love with Ashley Brown’s singing. It is refreshing to listen to a vocalist from the musical stage who can take too-often performed songs from the American Songbook and captivate us with performances that sound like they were written yesterday. “Speak Low” is a superb beginning of what should be a most auspicious recording career by someone who may be one of the classic pop vocalists of the next several decades. **Ron Weinstock**



THE NIGHTHAWKS
Last Train To Bluesville
 RIP BANG RECORDS

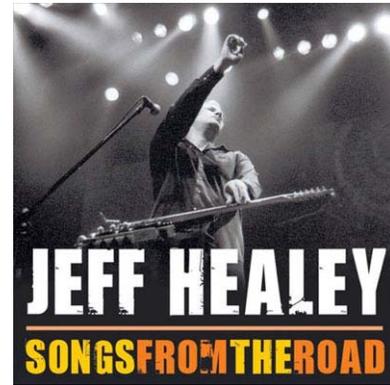
It has been a long ride for drummer Pete Ragusa with the Nighthawks. “Last Train To Bluesville” (Rip Bang Records), recorded for Bill Wax’s XM-Sirius program, is Ragusa’s swan song for the Hawks as he ends a 35-year stint as drummer for this deservedly popular blues and roots band. He will be replaced by Mark Stutso, leaving harmonica player and singer Mark Wenner the sole remaining member of the band from its early days. Bassist Johnny Castle and guitarist Paul Bell are now well established in the band.

On this visit to Bill Wax at XM’s Washington DC studios, the Nighthawks unplugged which provided a more intimate, but no less fervent context for a number of songs that are well established in the band’s repertoire. Opening tunes with Wenner handling the vocals include a swinging rendition of “The Chicken & the Hawk,” followed by Muddy Waters’ “Nineteen Years Old,” with some very solid slide from Bell. Ragusa sings the James Brown raver “I’ll Go Crazy,” with Wenner wailing on harmonica. Johnny Castle takes the gravelly vocal on Bo Diddley’s “You Don’t Love Me,” with Wenner taking the lead on Slim Harpo’s “Rainin’ in My Heart,” (I know Peppermint Harris wrote it), a song on which the unplugged format really enhances the performance. It is fol-

lowed by a lovely rendition of Muddy Waters’ “I Can’t Be Satisfied,” with more nice slide from Bell who with Wenner takes the harmony vocal behind Castle on Chuck Berry’s “Thirty Days.” The vocal mike returns to Wenner for solid renditions of Rice Miller’s “Mighty Long Time,” with some very evocative harp; Little Walter’s “Temperature,” retitled here “High Temperature”; and “Rollin’ & Tumblin’” modeled after the Baby Leroy Foster Trio recording with Muddy and Little Walter, although not nearly as raucous as Foster’s original two-sided 78.

This is a fun disc with a change of pace as the band handles songs that will be very familiar to the Nighthawk’s many fans worldwide. Ragusa has always been an exceptional drummer of considerable range and taste, and on this recording plays a snare drum, ably propelling these very ingratiating performances on a delightful album. He will be fortunately engaging in a variety of projects in the Washington DC area, so those fortunate enough to live around the area will still have opportunities to enjoy his playing.

Ron Weinstock



JEFF HEALEY
Songs From The Road
 RUF

This live disc features Jeff Healey working his way through eleven well known cuts that range from blues standards, *I’m Ready*, *Hoochie Coochie Man* and *Stop Breaking Down*, to classic rock, *White Room* and *Whipping Post*, folk rock, *Teach Your Children Well* and even a couple of Beatles related tunes, *Come Together* and *While My Guitar Gently Weeps*. Throughout, the tracks are propelled by Healey’s fluid guitar chops and rich, emotive voice.

While he doesn’t have the vocal grit to be anything other than a decent cover artist on the early blues numbers, and wisely abdicates the microphone to others so as to focus on his smoking guitar riffs on *White Room* and *Whipping Post*, his voice is well suited to most of the material here and is spot on for his signature tune, the John Hiatt penned *Angel Eyes*. Even though Healey’s recorded output for the several years preceding this release explored other genres, most notably jazz, it is clear that he was never far from the blues rock that first brought him to the international stage. Listen to him cutting heads with BTO’s Randy Bachman on *Hoochie Coochie Man* for a great example of his blues rock prowess. Sadly, Healey passed away from cancer within a year of these recordings. Unless a cache of unreleased material finds its way onto disc, this release will serve as his epitaph.

Not a bad way to go out.

Mark Smith

BLUES WATCH

BY MARK SMITH

Grammy blues.... The Recording academy bestowed the coveted Grammy Awards on January 31st. Ramblin' Jack Elliott took home the hardware for the Best Traditional Blues Album (Vocal or Instrumental) for his release *A Stranger Here*. Derek Trucks and his band bested his wife Susan Tedeschi and other candidates for Best Contemporary Blues Album for the release *Already Free*. (Vocal or Instrumental.) *Interestingly, the Blues Foundation nominated Trucks' disc for rock blues disc of the year while the Ramblin' Jack Elliott disc appears nowhere in the Foundation's list of nominated discs. The Blues Foundation will announce the winners in May at its annual award show in Memphis. Stay tuned here for the results. New Release blues....Now that we are in the new year, here are a few new discs that will be hoping to get one of the noted awards next year: Johnny Winter- Love Bootleg Series Volume 6 (Remastered); Eric Bibb- Booker's Guitar; Keb' Mo'- Live and Mo'; Luther Allison- Songs From the Road; Shannon Curfman- What You're Getting Into; Luther Dickinson- Onward and Upward; Nick Curran- Reform School Girl; Don Sugarcane Harris-*

Sugar Cane's Got the Blues; The Phat Cat Players- Make It Phat, Baby!; Howlin' Wolf- London Howlin' Wolf Sessions: Rarities Edition; Packrat's Smokehouse- Edge of the Swamp; Nick Graventies- Blue Star; Koko Taylor- What It Takes: The Chess Years; Smokehouse- Cadillac in the Swamp; Chris Duarte- Something Old, Something New, Something Borrowed, All Things Blue; Mannish Boys- Shake For Me; Bluebirds- Swamp Stomp; Lucky Peterson- Heart of Pain; Coco Montoya- I Want It All Back; Elmore James, Jr.- Baby Please Set a Date; Rom Ridney & Flambeau- Serious Fun; Ace Moreland- Hindsight is 20/20; Hollywood Blue Flames- Deep In America; Young Neal & the Vipers- Thirteen; Doctor Hector & the Groove Injectors- Bad Connection; Ian Seigal- Broadside; Carl Weathersby- I'm Still Standing Here; Rich Harper- Bottled Up Blues; Sam Carrs Delta Dukes- Live in Europe; Memphis Soul Revue- Memphis Soul Revue Volume one; Art Tatum- Body and Soul; Various Artists- Blues on the High Seas- King Snake Live!; The Night-hawks- Last Train to Bluesville; Steve Howell- Since I Saw You Last; Nick Moss- Privileged; The Kilborn Alley Blues Band- Better Off Now; Cash Box Kings- 1-94 Blues; Matthew Stubbs- Medford & Main; The Sojourners (Will Sanders, Ron Small & Marcus Mosely)- The Sojourners; Will Tucker- Stealin' the Soul; Little Joe McLerran- Believe I'll Make a Change; David Gerald- Hell and Back; LeVee Town- LeVee Town.

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