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**jazz**  
& **blues** report

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# DC Jazz Festival

June 1-13, 2011



# jazz & blues report

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## "Buffalorious"

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

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The Seventh Annual DC Jazz Festival (formerly the Duke Ellington Jazz Festival) kicks off June 1 and continues through June 13 with more than 100 performances and programs at nearly 50 venues across the city, including the a day-long concert near the Washington Monument on the National Mall, and a Kennedy Center concert spotlighting New Orleans and the HBO television show, Tremé. Headliners for this year's festival include multiple Grammy Award winners Bobby McFerrin, trumpeter Roy Hargrove, and Latin Jazz legend Eddie Palmieri, as well as the legendary Heath Brothers, the Dizzy Gillespie All-Stars Quartet featuring pianist Cyrus Chestnut, saxophonists Antonio Hart and JD Allen, and Chilean vocalist Claudia Acuña.



Nasar Abadey

New Orleans (NOLA) will again have prominence at this year's festival. The Brass-A-Holics, NOLA's newest hip, hot and happening sensation will perform at both Maison Francaise at the Embassy of France (on Friday June 3), and LIV (Saturday, June 4), the upstairs club at Bohemian Caverns. And, concluding the festival, the DCJF and the Kennedy Center will present "A Night in Treme: The Musical Majesty of New Orleans" with the star of HBO's hit mini-series, "Treme," Wendell Pierce, the Rebirth Brass Band, master clarinetist Dr. Michael White,





Eddie Palmieri

funky trombonist Big Sam Williams, and trumpeter James Andrews, under the musical direction of saxophonist Donald Harrison. "A Night in Treme" will be at the Kennedy Center on Monday, June 13.

Among other featured concerts, Bobby McFerrin, will be performing from his latest recording, "VOCABuLarieS," with Howard University's Afro Blue Reunion Choir on Saturday, June 11 at 7:30 p.m at the Warner Theater. Sunday, June



Donald Harrison

12 at 1:00 p.m., "Jazz on the National Mall" returns with free performances from Frédéric Yonnet, Claudia Acuña, Roy Hargrove & the RH Factor, Tobe Foyeh and the Eddie Palmieri All-Star Salsa Orchestra.

On Friday June 4 and 5, the Festival once again holds "Jazz 'N Families Fun Days At The Phillips Collection" with the fabled art museum. It will be a celebration of the synergy between jazz and the visual arts. "Jazz 'N Families Fun Days" features some of the finest jazz musicians from around the region. Fun-filled activities for kids include story-telling, hands-on art workshops, and an instrument petting zoo. In the galleries, art inspires musical interpretation as musicians interpret art through improvised sound. The line-up for Saturday June 4 includes the Capital Focus Jazz Band, Herman Burney Trio, Jess Righthand Trio, Victor Provist Trio, David Schuman and Michael Bowie and Sine Qua Non String Quartet. The line-up for Sunday June 5 includes Vince Evans, Lavenia Smith, James King Quartet, Susan Priestler and Jamal Brown.

"Jazz in the 'Hoods" presented by Washington Convention and Sports Authority, which includes performances at more than 30 venues, including museums, restaurants and clubs across the city. The famed Bohemian Gardens will host performances by Cyrus Chestnut with the Dizzy Gillespie All Star Quintet on June 3 and 4, Antonio Hart on June 8 and 9 and The Heath Brothers on June 10 and 11.

There are numerous other performances. For example on the Festival's opening night, Wednesday June 1, Elijah Jamal Balbed & The Po' Boys, featuring a highly touted young saxophonist is featured at the Bayou near the Foggy Bottom Metro station. They are also at the Bayou several other nights. Thursday, June 2, DC Choro, rooted in the Brazilian musical tradition, is at the Kennedy Center Millennium Stage. Friday, June 3, Mark Prince and Aqua Leo is at the National Gallery of Art's Sculpture Gallery while the Jolley Brothers are B.Smith's at Union Station (also Saturday and Sunday for Brunch).

Saturday, June 4, Akua Allrich is at Twins. Sunday, June 5 Allen Harris is at the Islander. Nasar Abadey and Supernova is at the Smithsonian American Art Museum, Dc Choro is at Grill from Ipanema, and the Brass-a-holics are at the Kennedy Center's Millennium Stage.

Monday June 6, the Peter Edelman Quartet is at Tryst while Tuesday June 7, Brad Linde Quartet featuring Sarah Hughes are at Twins, and on Wednesday June 8, Paul Piper & Bill Heid are at Utopia Bar & Grill. Thursday, June 9, Sara Jones & Um Novo Tempo is at Grill from Ipanema. Friday, June 10, Kenia Ashby & Origem is at the Kennedy Center's Millennium Stage while vocalist Lena Seikaly is at the Mandarin Oriental. Saturday, June 11 the Charles Woods Quartet is at Johnny's Half Shell, while bluesman Anthony 'Swampdog' Clark is at the Bayou and Elijah Jamal Balbed along with the JD Allen Trio are at Subterranean A. Sunday, June 12, Leni Stern is at Bossa Bistro, and Wayne Willentz & Jim West is at the Utopia Bar and Grill.

For more information on the DC Jazz Festival, visit <http://www.dcjazzfest.org>. For the schedule (which will be updated with more club information) visit [http://www.dcjazzfest.org/content.cfm/schedule\\_and\\_major\\_events](http://www.dcjazzfest.org/content.cfm/schedule_and_major_events).

# North Atlantic Blues Festival

While I will not be attending it, this year's North Atlantic Blues Festival has among the finest line-ups of blues festivals I have seen. Like the Pennsylvania Blues Festival, the focus of who is booked is on "blues," not on blues rockers such as those that might be at some over-hyped festival that books only a few real deal blues acts. In any event, the 18th edition of the Festival takes place in Rockland, Maine on July 16 and July 17.

Saturday, July 16 the line-up include the soul-blues of Nellie Tiger Travis and then some of the leading names of Chicago blues today. Eddy "the Chief" Clearwater; Lil' Ed & the Blues Imperials; Billy Branch & the Sons of the Blues; Magic Slim and the Teardrops and the Brooks Family Reunion with Lonnie, Ronnie and Wayne Baker. I wonder when a non-Chicago based festival had all these acts on the same day. This is a fairly heavyweight day of blues.

Sunday, July 17 has the family band Trampled Under Foot followed by James Armstrong, Tony Lynn Washington, Eric Bibb and Robert Cray. There will be performances by Gina Sicilia & Dave Gross between sets and they have a Saturday Night Pub Crawl that has become a tradition at this festival.

The Festival is located at Rockland's Public Landing, so you sit in a City Park with a terrific view of the harbor as you listen to blues from this truly sterling line-up. Paul Benjamin and company may have out-done themselves with this year's Festival. Particularly to folks from New York up through New England, this is a must see Festival.

The festivals' website is <http://www.northatlanticbluesfestival.com/> and their Facebook page is <http://www.facebook.com/pages/North-Atlantic-Blues-Festival/182157101315>.

## 40th Annual Stanford Jazz Festival

**Event Dates: June 24 through August 6**  
**36 Events That Span the Jazz Spectrum**

Stanford, CA - Providing an intimate interaction of jazz and community found nowhere else, the Stanford Jazz Festival is pleased to announce the lineup of its 40th season. Commencing on June 24 with Grammy®-winning, New Orleans-based living legend Allen Toussaint, presenting rare appearances by the great Brazilian songwriter and singer Milton Nascimento, and winding up in August with an all-star week that includes Joe Lovano and the Bad Plus, the Festival will present upwards of 100 of the world's greatest jazz artists in the comfortable and convenient setting of the Stanford University campus.

Unique among jazz festivals in the way it brings great jazz artists together to collaborate and to work closely with students, the Stanford Jazz Festival is the result of the vision of founder and Artistic and Executive Director Jim Nadel. "Our community-based approach to teaching and nurturing jazz has resonated with a great many musicians over the years," says Nadel. "The musicians' love for the music and the open exchange of ideas have been the key

ingredients in the success of our Jazz Camp and Jazz Residency programs as well as the world-class performances that characterize the Stanford Jazz Festival."

As he's done for each of the Festival seasons since 1972, Nadel has put together a compelling mix of styles and talent that includes living legends of jazz (Allen Toussaint, Oscar Castro-Neves, George Cables, Milton Nascimento, Ndugu Chanler, and Jimmy and Tootie Heath), international marquee artists (Gary Burton, Bill Frisell, Irvin Mayfield, Wallace Roney, Robben Ford, Bill Charlap, and Renee Rosnes), and buzz-generating younger musicians (Gretchen Parlato, Anat Cohen, Claudia Acuña, Charlie Hunter, Scott Amendola, Marcus Shelby, Taylor Eigsti, Julian Lage, and Yosvany Terry).

Underscoring the status of the Stanford Jazz Workshop's programs as among the elite in all of jazz education, well over half of this year's Stanford Jazz Festival events feature performers who are alumni or faculty of the Jazz Camp or Jazz Residency programs, which run concurrently with the Festival between July 17 and August 4 this year. Among the superstar faculty and former students who will appear are Madeline Eastman, Larry Grenadier, Jenny Scheinman, Ruth Davies, Ethan Iverson, Taylor Eigsti, Julian Lage, Victor Lin, Patrick Wolff, Bennett Paster, and Joe Gilman.

While Nadel often features his passion for bebop in his programming, his vision encompasses all styles. In 2011, Festival fans will be treated to a rainbow of world jazz, including Brazilian (two special shows with Milton Nascimento, Oscar Castro-Neves), Chilean (Claudia Acuña, pictured right), Colombian (Edmar Castaneda), and Afro-Cuban (Yosvany Terry). For classic standards and swing, the Festival has several special shows, including clarinetist Ken Peplowski; Unforgettable: A Tribute to Nat "King" Cole featuring vocalist Allan Harris; and For Singing and Swing-ing: The Great American Songsmiths featuring Clairdee, Kenny Washington, and Bobbe Norris. Bassist Ruth Davies hosts the perennial favorite Blues Night, which this year features the world-renowned guitarist Robben Ford as the special guest artist.

Complete details on the 2011 Stanford Jazz Festival lineup will be available at [www.stanfordjazz.org](http://www.stanfordjazz.org) by the end of April. Festival artist information will include song samples and video clips, so ticket buyers can sample each performance.

Tickets for the Stanford Jazz Festival went on sale May 2. Buy tickets by phone: 650-725-ARTS (2787). Buy tickets online: [www.stanfordjazztickets.org](http://www.stanfordjazztickets.org). See complete lineup and details at [www.stanfordjazz.org](http://www.stanfordjazz.org). For more information, call 650-736-0324.

The Stanford Jazz Festival is presented by the jazz education nonprofit Stanford Jazz Workshop, in conjunction with presenting sponsor See's Candies. Stanford Jazz Workshop has been bringing the best in jazz to local audiences and jazz musicians through both the festival and its summer education programs for youth and adults for nearly 40 years, and is funded in part by the William and Flora Hewlett Foundation and the National Endowment for the Arts.



# Montreal - a new program from a Festival in constant renewal

## Indoor program of the 32nd edition of the Festival International de Jazz de Montreal

Montreal, Quebec – Organizers of the Festival International de Jazz de Montréal presented by TD in collaboration with Rio Tinto Alcan are thrilled to unveil the indoor program of this 32nd edition. As fresh as ever and resolutely open to the world's music and people, the program calls in the greatest names in jazz and its musical cousins, assembling a legacy of legends alongside the most exciting young newcomers. Yes, fans go to music heaven, with concerts literally offering something to satisfy every taste. Tickets for concerts in this edition, which runs from June 25 to July 4, went on sale April 30.

True to its legacy, the Festival is a perfect fusion of quality and diversity: for example, this summer we'll witness performances by Led Zeppelin's masterful Robert Plant, the marvelous Diana Krall en solo, the grand return of Sade to the Bell Centre, a concert-celebration of the 85th birthday of the Father of Festivals, George Wein, and the arrival of Paco de Lucía after a 10-year absence. Among the immortals, get ready for Marianne Faithfull, Wanda Jackson, Dave Brubeck, Peter Dinklage, Tony Bennett, Don McLean, America, Return To Forever, Béla Fleck and the Flecktones, and the Glenn Miller Orchestra and the Artie Shaw Orchestra in a new edition of the friendly Battle of the Bands. And what can be said about Brad Mehldau, Joshua Redman, Anat Cohen, Richard Galliano, Gonzalo Rubalcaba, Christian McBride, David Binney, Erik Truffaz and Esperanza Spalding, weaving of a rich and enriching tapestry of contemporary jazz? When it comes to rising stars to watch (and fall in love with!), there are so many here that we'll have to content ourselves with just mentioning the women: Émilie Clepper, Clara Furey, Keren Ann, Katie Moore, Jill Barber and Sophie Hunger. Canadian and Québécois musicians also showcase both genres and generations, with Blue Rodeo, JeanPierre Zarella, k.d. lang, Emilie-Claire Barlow, Ron Sexsmith, Holly Cole, Colin James, Oliver Jones, Champion et ses G-Strings, the unexpected return of Men Without Hats, and Nikki Yanofsky, discovered at the Festival in 2006 when she was just 12, and returning in high style with the Orchestre Métropolitain. Looking for something a little more cosmopolitan? What can we say about Milton Nascimento, Tigran Hamasyan, Ana Moura, Youssou N'Dour, Rudresh Mahanthappa, Yaron Herman, Hugh Masekela, Sierra Maestra, Harold López-Nussa, The Jolly Boys and Pink Martini, who blend so many musical flavours, or the impressive humanitarian production GRUBB and its dazzling young Roma musicians.

A pre-opening concert with a legend among legends: Robert Plant & The Band of Joy

Robert Plant? A pre-opening Festival concert? An event with a capital E! Band of Joy was the name of one

of Robert Plant's very first bands, accompanied by a certain tub-thumper of note named John Bonham. The name is a nod to an era when this particular British singer cut his chops singing songs by previous legends, and above all expressed the freedom of a 17-year-old with his own legendary future ahead of him. Because Band of Joy is an expression of freedom, the singer's own songs, and his versions of songs by others (Los Lobos, Low, trad songs...). Add in that we can be fairly certain that Mr. Plant—who performs in Montreal far too seldom—will indulge us with versions of Led Zeppelin classics, and you have the makings of an unquestionably exceptional concert. Co-presented by evenko. Robert Plant & The Band of Joy—June 24, 7 p.m., Salle Wilfrid-Pelletier, PdA (Événements spéciaux TD series presented in collaboration with CBC/Radio-Canada). A long-awaited return for the opening concert of the 32nd edition: Paco de Lucía

Aside from his highly-praised performances in the Jazz All-Year Round series, it's been 10 years since we enjoyed a summer concert by this artist we absolutely adore. And so we're celebrating his return, and not just any old way: Paco de Lucía, flamenco guitar virtuoso ("the greatest in the world, period," according to Pat Metheny) lands at the Festival to deliver a majestic opening concert featuring four other musicians—including brilliant harmonicist Antonio Serrano Dalmas—a dancer and two singers. A gem, in the magnificent setting of Salle Wilfrid-Pelletier. Paco de Lucía—June 25, 7 p.m., Salle Wilfrid-Pelletier, PdA (Événements spéciaux TD series presented in collaboration with CBC/Radio-Canada).

The North American premiere of a humanitarian musical adventure: GRUBB - Twenty-four Serbians between the ages of 13 and 17 in America for the first time. An invitation to celebrate, Gypsy Roma Urban Balkan Beats (GRUBB) takes on the challenge of giving voice to people who are never heard, the Roma. Led by Serge Denoncourt, this unprecedented humanitarian artistic event recounts the reality and life of young Roma today through music, movement and theatrical performance... A completely new kind of hip hop, blending with traditional Roma music; a musical first! Those volunteering their efforts in this humanitarian adventure include dancer and choreographer Nico Archambault, actor, director and master of metamorphosis Arturo Brachetti, video whizzes Olivier Goulet and Gabriel Coutu-Dumont, costume designer François Barbeau and the music of Francis Collard... From June 27 to July 2, 8 p.m., Salle PierreMercure of Centre PierrePéladeau of UQAM (Création series).

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# CCNY Hosts 11th Annual CUNY Jazz Festival, May 12 – 13

**Saxophonist Chris Potter will  
be Featured Guest Artist**

New York - The 11th annual CUNY Jazz Festival, a gathering of bands and ensemble from across the CUNY system, takes place May 12-13 in Aaron Davis Hall, Theater B, at The City College of New York. Chris Potter, hailed by "Down Beat" magazine as one of most studied saxophonists on the planet, will be the festival's guest artist.

The festival opens 12 noon Thursday, May 12, with a performance by the CCNY Jazz faculty ensemble comprising professors John Patitucci, Dan Carillo, Scott Reeves and Mike Holoher.

This year's festival features ensembles from CCNY and four other CUNY colleges: Hunter College, Queens College, York College, and the College of Staten Island. Student groups perform from 1 p.m. to 6 p.m. Thursday and 12:30 p.m. to 6 p.m. Friday.

Potter, will play a guest solo with the CCNY Big Band and host an open jam session 7:30 p.m Thursday. He will also perform with his own group, "Chris Potter Underground," at the Gala Concert to close the festival, which begins at 7:30 p.m. Friday, May 13.

"Too have a guest artist of Chris Potter's stature at the CUNY Jazz Festival is phenomenal," said Mike Holoher, CCNY associate professor of music and festival director. "The festival is such a wonderful opportunity for students from across the University not only to listen to and learn from their peers but also hear and jam with a great artist like Chris."

The festival is presented by The Simon H. Rifkind Center for the Humanities and the Arts at City College and the City College music department in cooperation with Jazz at Lincoln Center and Aaron Davis Hall. Admission to all events is free.

Chris Potter is a world-class soloist, accomplished composer and formidable bandleader. The Chicago native is a Grammy Award nominee for his solo work, and is also featured prominently on Steely Dan's Grammy-winning album "Two Against Nature" (2000).

The youngest musician ever to win Denmark's Jazzpar Prize, Mr. Potter's impressive discography includes 15 albums as a leader, and sideman appearances on more than 100 other albums. He has performed or recorded with such jazz luminaries as: Herbie Hancock, Dave Holland, John Scofield, the Mingus Big Band, Jim Hall, Paul Motian, Dave Douglas and Ray Brown.

Chris. Potter's most recent recording, "Ultrahang," is the culmination of five years work with his "Underground," the group that will be appear with him at the festival. The other band members are Adam Rogers (guitar), Craig Taborn (Fender Rhodes) and Nate Smith (drums).

Visit <http://www1.ccny.cuny.edu/advancement/news/CUNY-jazz-festival-with-Chris-Potter.cfm>

## BLUES WATCH

**BY MARK SMITH**

**New Release blues....** Ah, spring has arrived and summer is just around the corner. Here's some discs that are sure to be part of your summer party soundtrack: **Various Artists-** *Alligator Records 40<sup>th</sup> Anniversary Collection*; **Steve Miller Band-** *Let Your Hair Down*; **Ray Charles-** *Live in Concert*; **Warren Haynes-** *Man In Motion*; **Marcia Ball-** *Roadside Attraction*; **Big Head Blues Club-** *100 Years of Robert Johnson*; **Tab Benoit-** *Medicine*; **Rory Block-** *Shake 'Em On Down: A Tribute to Mississippi Fred McDowell*; **Trampled Under Foot-** *Wrong Side of the Blues*; **Tracy Nelson-** *Victim of the Blues*; **Blind Boys of Alabama-** *Take the High Road*; **B.B. King-** *Icon*; **Too Slim and the Taildraggers-** *Shiver*; **Johnny Rawls-** *Memphis Still Got Soul*; **John Mayall-** *Howling at the Moon*; **Dana Fuchs-** *Love to Beg*; **Bernard Alison-** *Live at the Jazzhaus*; **Elvin Bishop-** *Raisin' Hell Revue*; **Shemekia Copeland-** *Deluxe Edition*; **Eric Bibb-** *Troubadour Live*; **Cathy Jean-** *In the Remains*; **Quintus McCormick-** *Put it on Me*; **Lloyd Jones-** *Highway Bound*; **Al Basile-** *The Goods*; **Shawn Pittman-** *Edge of the World*; **Big Robb-** *Soul Prescription*; **Demetria Taylor-** *Bad Girl*; **Brad Vickers & His Vestapolitans-** *Traveling Fool*; **Lucky Peterson-** *Every Second A Fool is Born*; **Reverend John Wilkins-** *You Can't Hurry God*; **L.C. Ulmer-** *Blues Come Yonder*; **Drink Small-** *Hallelujah Boogaloo*; **Bobby Rush-** *Show You a Good Time*; **Ivan Appelrouth-** *Blue and Instrumental*; **Marion James-** *Essence*; **Terry Garland & Li'l Ronnie-** *Live at the Canal Club... Festival Blues....* Summertime = Festival Season!!... **June 10-12- Chicago Blues Festival-** [www.chicagofestivals.net](http://www.chicagofestivals.net); **June 17-18- Blues on the Fox (Aurora, IL)-** [www.downtownaliveaurora.com](http://www.downtownaliveaurora.com) ; **June 16-19- 13<sup>th</sup> Annual BBQ Ribfest: Blues, Brews & BBQ (Fort Wayne, IN)-** [www.bbqribfest.com](http://www.bbqribfest.com) ; **July 8-10- Kalamazoo Blues Festival-** [www.kvba.org](http://www.kvba.org); **August 12-13-Cowpie Blues Festival (Alaska, MI)-** [www.cowpiebluesfestival.com](http://www.cowpiebluesfestival.com) ; **September 16-17- Old Town Bluesfest (Lansing, MI)** [www.OLDTOWNBLUESFEST.COM](http://www.OLDTOWNBLUESFEST.COM)... Bring the sunscreen!! See ya,

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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

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.



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

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](http://AmericansForTheArts.org).



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## JIM HALL

### Concierto

SBME SPECIAL MKTS. / CTI

As part of the 40th Anniversary of CTI Records, Sony through its CTI Masterworks imprint has reissued a remastered edition of guitarist Jim Hall's "Concierto." This 1975 release had Hall with a group that included Sir Roland Hanna on piano, Ron Carter on bass, Steve Gadd on drums, Paul Desmond on alto saxophone and Chet Baker on trumpet. It was a collection of swinging, small group performances mixed with a rendition of "Concierto De Aranjuez," the Joaquin Rodrigo composition that was a central part of Miles Davis' classic collaboration with Gil Evans, "Sketches of Spain." Don Sebesky, instead of orchestral arrangements, set it up for the sextet on this date.

The result is a solid album of what would have been considered mainstream jazz at the time. This swinging group played with a clean, cool tone perhaps best exhibited by the dry martini alto of Desmond and Baker's tart, lyrical style complemented Hall's own spare and lyrical style. There is almost a cool, chamber music quality to these performances, which is not completely surprising given that Hall spent time as a member of Chico Hamilton's unique quintet that included cello.

Cole Porter's "You'd Be Nice To Come Home To" opens with Hall and the rhythm before Desmond enters followed by Baker who provides counterpoint during Desmond's solo before taking a solo that focuses on his middle-range and continues the melodic qualities of this performance. Hall's "Two Blues" is a brisk Hall original with Baker soloing before Hall takes the spotlight mixing single note runs with carefully voiced chords, while the lovely "The Answer Is Yes" was contributed by Jim's wife Jane on which Hall's solo is almost a duet with Carter as Hanna adds occasional chord voicings and Gadd lightly propels the groove.

As indicated, the centerpiece of this album is the

sextet rendition of "Concierto De Aranjuez." With a hint of flamenco in Hall's guitar, it is followed by Baker, evoking but not imitating Miles, and then Desmond enters with Baker weaving his trumpet around the alto. Obviously the feeling is quite different than provided by the Gil Evans orchestral arrangements with focus no longer simply on the trumpet.

The recording is marvelous as with Hanna's lead, Hall takes the first extended solo backed by the economical and quiet playing by Carter and Baker (along with Hanna's spare comping) allowing one to focus on how he constructs his solo and his deft use of a horn-like tone. Desmond follows with a hint of blues in his dry, songbird tone. Chet Baker's solo is a bit freer than Miles' playing on the "Sketches" album (about which we know today that part of Miles' solos were actually written parts), and fits the pensive playing of the others. Hanna follows with a solo and then Hall returns. It is captivating listening to the sweet lyricism that this group displays, although the mellow performance here does not reach the exhilarating peaks of Davis' recording or the recent revisiting of it by Harmonie Ensemble New York.

Included on this release are two bonus tracks, the Ellington-Strayhorn "Rock Skippin' at the Blue Note," and the Hall-Carter collaboration "Unfinished Business" which were not on the original release. The former is a delightful quartet performance whose melody seems linked to "Just Squeeze Me," while the latter brings out the lyricism of Hall, Carter and Desmond. Alternate takes, but not necessarily lesser performances, of the first three selections are also included to provide over an hour of music.

As stated above, this was wonderfully recorded by Rudy Van Gelder, and while the latest Japanese reissues of this material has been remastered by Creed Taylor and Van Gelder and likely may be better sonically, the Sony reissues still sound wonderful. "Concierto" is an album of straight-ahead jazz that is substantial, quite lovely sounding and still sounding fresh and contemporary.

*Ron Weinstock*



## CHICAGO BLUES A LIVING HISTORY

### The (R)evolution Continues

RED GENERAL CATALOG

It was a couple years ago that Raisin' Music issued the first double CD, "Chicago Blues: A Living History," a superb CD that revived some classic and lesser known Chicago blues by the likes of Sonny Boy



Williamson, Muddy Waters, Little Walter, Howlin' Wolf, Elmore James, Memphis Slim, Otis Rush, Buddy Guy, Earl Hooker and Magic Sam. Well, now comes a sequel, "Chicago Blues A Living History: The (R)evolution Continues." The Two CDs contain 23 selections and a bit over 80 minutes.

Like the prior release, the solid backing band, The Living History Band, returns with guitarist Billy Flynn, Pianist Johnny Iguana, bassist Felton Crews and drummer Kenny Smith.

With the support by this band, the spotlight is focused on Billy Boy Arnold, John Primer, Lurrie Bell, Billy Branch and Carlos Johnson with featured guest appearances by Buddy Guy, Magic Slim, James Cotton, Ronnie Baker Brooks, Zora Young and Mike Avery.

The CD opens with three performances by Billy Boy Arnold of artists associated with the forties Chicago scene, Lonnie Johnson, Tampa Red and Sonny Boy Williamson before we move on to the post-war era with more emphasis on the post mid-fifties scene and extending to the nineties.

Arnold is really good, with the rendition of Tampa Red's "I'll Be Up Again Someday," being especially fine. With just bass and drums, John Primer does a solid Muddy Waters copy on "Canary Bird" before taking a lighter tack on the Jimmy Rogers shuffle, "Chicago Bound." Floyd Jones was one of the artists whose recordings were skipped on the earlier disc, but Lurrie Bell does a strong rendition of "Stockyard Blues," with Matthew Skoller adding harmonica (the late Snooky Pryor played on the original).

Billy Branch and James Cotton both play harmonicas on a rendition of the Jackie Brenston hit, "Rocket 88" that Cotton recorded for Vanguard. Branch takes the vocal here as he does on a medley of Little Walter and Bo Diddley songs, while Primer handles the vocal on Chuck Berry's "Reelin' and Rockin'," on which Billy Flynn emulates Berry's guitar style.

The second disc opens with Buddy Guy doing a straight remake of his classic Chess recording "The First Time I Met the Blues," which is followed by John primer being reunited with Magic Slim for a chugging rendition of Chuck Willis' "Keep a Drivin'." Magic Sam's cousin Michael Avery was a revelation on the initial release and continues to impress as he reprises "Easy Baby."

Primer handles Howlin' Wolf's "Howlin' For My Baby," while Billy Boy Arnold handles the vocal on Robert Lockwood, Jr.'s "My Daily Wish," that Lockwood waxed originally with Otis Spann in 1960. Pianist Iguana is excellent here as is Flynn who evokes Lockwood's jazzy style.

"Yonder's Wall" is based on the recording by Junior Wells, with Billy Branch honoring one of his mentors and evoking Wells' harp style, while Zora Young takes the vocal on the late Sunnyland Slim's "Be Careful How You Vote." It's nice that Fenton Robinson is remembered by Carlos

Johnson, who provides a fresh arrangement of

"Somebody Loan Me a Dime." Johnson also does his take on the title track of Otis Rush's Grammy Award winning album "Ain't Enough Comin' In."

A couple of sons pay respects to their dads with Lurrie doing his own "Got To leave Chi-Town" as a tribute to Carey Bell (with Billy Branch playing some tough harp here) while Ronnie Baker Brooks salutes his father Lonnie Brooks on the mix of Chicago blues, funk and bayou boogie, "Don't Take Advantage of Me." Ronnie also does his plea "Make These Blues Surprise," as he worries about the music's future.

The recording concludes with a rendition of Brownie McGhee's lively shuffle, "The Blues Had a Baby," with vocals by Bell, Arnold, Branch and Primer.

This is another satisfying salute to the Chicago Blues tradition that covers a wide spectrum of performers.


It is packaged in a double CD digipack and contains a booklet with producer Larry Skoller's notes, commentary on the selections and an illustrated Chicago Blues History timeline, which provides an overview of the artists whose recordings are mined and the performers heard on this.


Fans of the prior release will have similar feelings about this sequel. And there is so much of the Chicago Blues History that they have yet to explore that hopefully might merit a third release in this series.

Recommended.

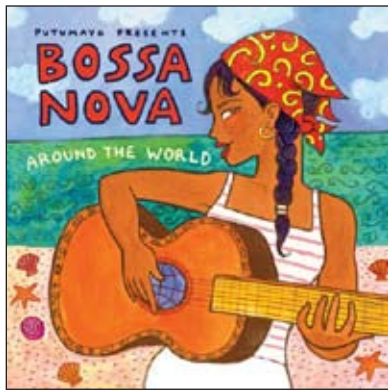
*Ron Weinstock*

**MARCIA BALL Roadside Attractions**  
**"Spicy, Texas-Louisiana blues, rock 'n' roll  
 and boogie woogie...awesome piano"**  
 —National Public Radio



  
CELEBRATING 40 YEARS

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**PUTUMAYO PRESENTS**  
**Bossa Nova Around the World**  
 PUTUMAYO

In the late 1950s, the Brazilian bossa nova ("new trend") began to have an impact on musical visionaries. Merging traditional samba rhythms with complex melodies, jazz-inspired chord progressions, lush poetic lyrics and a refined attitude to traditional Brazilian music, the new form brought the sounds of Afro-Brazil to the forefront of a new horde of fans and continues to grab listeners today.

This disc contains an appealing collection of 12 tracks, sung in many languages by various artists from countries around the world. One of the most notable, performed by the Berlin-based Inga Humpe and Tommi Eckart, is the sultry, soft "2raumwohnung," which means "two-room apartment" in German. Along with subtle vocals, the guitar plays a prominent role in many of the tunes sung in French, Spanish, Norwegian, English and other languages. Tunes such as "So Nice" (composed by Marcos Valle, lyrics by Norman Gimbel) and two Antonio Carlos Jobim tracks, "Corvocado" and "Meditation," will be familiar to Brazilian jazz fans. Trumpeter Dusko Goykovich's band delivers the lone instrumental, a swinging take on the bossa "Menina Moca."

Originally released from 1993 to 2010, these lovely tunes create a relaxed mood for listening and prove that the bossa nova has indeed gained world-class status.

*Nancy Ann Lee*



**CHRIS BERGSON BAND**  
**Imitate the Sun**  
 2 SHIRTS RECORDS

Chris Bergson is a New York singer-songwriter-guitarist who mixes R&B, rock, country and folk roots

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for a most enjoyable set of 'Americana' with a definite blues accent. His music resume includes stints with jazz singers Annie Ross, Dena DeRose, Sasha Dobson and Norah Jones, but in recent years he has infused more blues in his music.

His latest CD "Imitate the Sun," (2 Shirts Records) has six originals along with four covers. The only member of the band on this that I have heard of is Bruce Katz who is on keyboards, but also of note is Jay Collins who provides several sax solos as well as arranges horns for several selections.

Listening to the opening "Goin' Home" as well as the title song, I am reminded of the classic The Band recordings as well as contemporary acts such as Anders Osborn that similarly mix roots, country, rock and blues.

These are nicely crafted songs with a solid rhythm section and Collins lays down a tough tenor solo on the title track while Bergson struts out on guitar. He knows when not to get too heavy and he sings naturally with just the right amount of grit. "Shattered Avenue" opens with just lightly layered slide guitar behind his lugubrious vocal. With an insistent funk groove and riffing horns, "Hello Bertha" has a different feel and Katz's keyboard accompaniment provides nice accents to the performance.

The cover of Willie Dixon's "Meet Me In the Bottom," is a rootsy rendition of a song associated with Howlin' Wolf that benefits from the almost reggae stutter step in the accompaniment with Bergson being a bit more emphatic vocally here.

The folksy, "Laying It Down In White" is followed by the unusual choice of "You've Been a Good Ole Wagon," a song most associated with Bessie Smith. It opens with just Katz's piano for the first verse of the vocal harking back to the twenties in his playing before the whole band joins in. Collins' tenor sax is notable in the accompaniment and Bergson takes a slide solo.

The mood changes to funk on "Mr. Jackson," with Katz having a nice electric piano solo. "Dust My Broom" has been recorded numerous times. Bergson's shuffle arrangement takes it away from the usual broom-dusting and rambling on my mind riffs.

Katz has a rollicking solo in addition to Bergson's insistent twangy, chicken scratching guitar and an insistent vocal. A thoughtful rendition of Bob Dylan's "Standing in the Doorway" closes this consistently strong recording.

Chris Bergson excels at writing songs, his vocals convey warmth and sincerity, and he is a thoughtful, imaginative guitarist who plays with the right mix of fire and taste. Recommended.

*Ron Weinstock*

**jazz-blues.com**





**LARRY CORYELL**  
**With the Wide Hive Players**  
**WIDE HIVE**

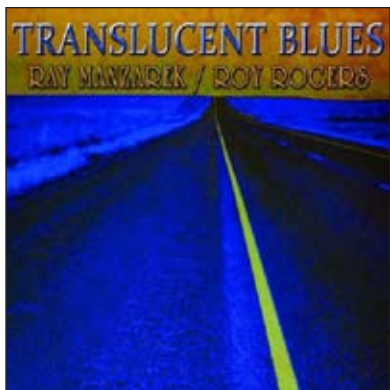
The premier guitarist present at the birth of the jazz-rock fusion is more comfortable than most with the jazz side of that equation as demonstrated on this set.

Fronting a brawny horns-and-rhythm ensemble, Coryell deftly navigates a variety of grooves, displaying his masterful skills in a casual-sounding manner matching the overall mood of the sessions.

Whatever his posture, even when at his rockiest, he sounds solidly informed by the same “pure” jazz values that brought him critical respect in his earliest days and made for one of the most distinctive guitar voices around.

Departure from the breezy norm of the set comes at the closing with an engaging modal acoustic guitar/piano duo, “One For T.G.”

If not a recording for the ages, Coryell’s latest shows the fusion founder to be in fine form. *Duane Verh*



**RAY MANZAREK / ROY ROGERS**  
**Translucent Blues**  
**BLIND PIG**

Doors keyboardist Manzarek and slide-guitar master Rogers meet at a dark musical crossroads, where *noir* meets blues, and like a cocktail made from an unlikely blend of liquors, the mix grows more interesting with each sip. With lyrics provided by poets Michael McClure and the late Jim Carroll, and an unfinished lyric set from Warren Zevon, the duo delivers a sound constantly in flux between each of their individual voices. Manzarek’s prog-rock inclinations expand the ensemble sound while the bite of Rogers’ leads gives the proceedings a constant

roots-bound reference.

Manzarek’s Doors beginnings, including a very Jim Morrison-like vocal, show the strongest on “New Dodge City Blues”. Other strong offerings include Mr. Zevon’s afore-mentioned “River of Madness” (completed in part by Rogers) and “As You Leave” one of the best back-of-the-set instrumentals this side of Peter Green’s Fleetwood Mac classic “Albatross”. *Translucent Blues* is one of this young year’s stand-out sets. *Duane Verh*



**BENNY GREEN**  
**Source**

**JAZZ LEGACY PRODUCTIONS**

Benny Green has long been one of my favorite jazz pianists, ever since I caught him in live performance with Ray Brown’s swinging trio, where he replaced Gene Harris from 1993—1997.

On his first trio recording as leader in 10 years, 48-year old Green is joined by bassist Peter Washington and drummer Kenny Washington, with whom the seeds for this CD were planted when the three musicians were brought together in 2009 as the rhythm section of guitarist Satoshi Inoue on tour in Japan.

Their chemistry is perfect. The trio performs a straight-ahead mixture of 10 gems composed by Sonny Clark, Carl Perkins, Dizzy Gillespie, Donald Byrd, Kenny Drew, Horace Silver, Bud Powell, Mel Tormé and others who Green claims are his favorite players. No matter what tempo, Green’s keyboard prowess shines.

The threesome keeps the Powell standard, “Tempus Fugit,” brilliantly bopping at a brisk tempo (Ray Brown was the bassist with Powell on an original recording and I suspect this tune may be from Green’s association with Brown). Another of my favorites is the trio’s splendidly expressive interpretation of Gillespie’s ballad, “I Waited For You.” The lengthiest tune at 6:51 minutes, it gives both Washington’s some superior spotlighted moments. Drew’s composition “Cool Green,” performed here as a gently unfolding ballad, evokes beautiful images of a lush oasis.

There’s plenty to like about this CD on Jazz Legacy, the label launched by bassist John Lee. And, it’s great to hear Green again leading a trio! He has recorded numerous albums as sideman but not nearly as many as leader. So, I’m eagerly awaiting a follow-up trio album with the same personnel, because this crew makes flawless music together! *Nancy Ann Lee*



**MARCIA BALL**  
**Roadside Attractions**  
 ALLIGATOR

After 15 discs including her solo work and her wildly successful trio recordings with Angela Strehli and Lou Ann Barton (Dreams Come True) and Tracy Nelson and Irma Thomas (Sing It) Marcia Ball has reached the point in her career where she could make a decent living by just hitting the festival circuit with her greatest hits in tow. Instead, she's writing and recording some of the best material in her career.

This disc features 12 cuts that are all self-penned with the exception of a quartet of tunes she co-wrote with the legendary Dan Penn and producer Gary Nicholson including the soulful duo of "Look before You Leap" and "Believing in Love" and the house party anthem "The Party's Still Going On".

While there are ample doses of Ball's signature piano driven dance floor numbers, "We Fell Hard" and "Sugar Boogie" she also turns reflective on "This Used to Be Paradise," where she recounts her grandfather's sad review of "progress" brought to the bayou country by the oilmen and weighs in on the universal quest for love, "Everybody's Looking For the Same Thing."

Speaking of love, things go really badly first for Ball, then for her lover, when she listens through a cheap hotel wall and catches him apologizing to his wife for his affair, "I Heard it All."

Things are much better for all concerned at her beloved home on "Between Here and Kingdom Come" and on the title cut where she admits that all the kitschy cement dinosaurs, balls of twine and other highlights of the world pale in comparison to getting home to her man. Changing things up a bit, "Mule Headed Man" is a slow blues about a man who'd rather listen to the siren song of the bottle than to reason, while "That's How It Goes" is served up with a gospel fervor and a reminder to treasure each day as it comes.

Ball has been so consistently good over her career that it is easy to take her for granted at the end of the year when ranking the best releases. This one deserves being remembered all year long.

*Mark Smith*



**BONES AND TONES**  
**Bones and Tones**  
 FREEDOM ART RECORDS

Bones & Tones was formed after Lloyd Haber was invited to put together a group for the Long Beach Jazz Festival. Haber wanted a group with a different sound and with Marimba and vibraphone as the lead voices.

The group consists of Abdou Mboup on percussion, vocals and kora; Haber on marimba, bells and percussion; Jaribu Shahid on bass and percussion; and Warren Smith on vibraphone and percussion.

Haber and Shahid have produced this group's first eponymously titled recording for Freedom Art Records that should have appeal to fans of jazz and world music.

The opening track, "Breathing Water," is a collaboration between Haber and Mboup, bringing an Asian tinge to the African rhythms and percussion as Mboup adds haunting vocals.

Smith's "228" mixes percussion interludes with segments featuring the vibes and marimba. Haber's own "Dance For Suwoo" has a bouncy ambience from the interplay by the vibes and marimba over bass and percussion, while his "Configuration" has Mboup and Shahid providing a mesmerizing rhythm for Haber and Smith.

The beginning of "Songs For the Old Ones" is suggestive of the Art Ensemble with the use of little percussive instruments before Mboup gets a driving rhythm started before the theme is presented.

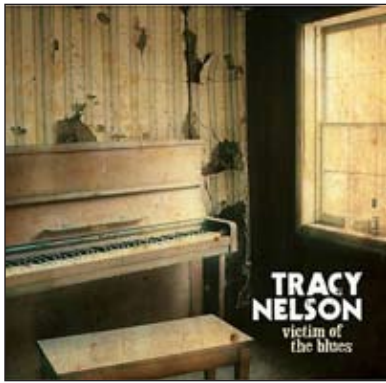
Smith and Ray Mantilla wrote "Carajillo Con Mantilla" originally for the percussion group "M'Boom." The lively Latin rhythms add spice to this performance. Smith's "MR7" is built upon an insistent vamp upon which Smith develops his vibes solo. I presume it is Mboup who takes the percussion solo on this leading into more mallet play. Mboup's kora playing and vocal lends "In the Valley of Dreams" a delightful African flavor to close this delightful recording.

It is available from various sources including [www.freedomartrecords.com](http://www.freedomartrecords.com).

*Ron Weinstock*

**jazz-blues.com**





**TRACY NELSON**  
**Victim Of The Blues**  
 DELTA GROOVE

The latest release by Tracy Nelson serves to illustrate Etta James' appreciative description of Nelson as "... a bad white girl ... ." Since her recordings with Mother Earth 40 years ago, Nelson has brought a deep soulful style to whatever she sings, whether blues, country or roots. More recently she has suffered a significant loss when the 100+ year-old farmhouse she lived in near Nashville was destroyed by a fire. The firemen told her they could save one room of the house and her personal belongings, and she chose the studio where she recorded this new release.

The album is built around a number of vintage blues and soul performances that represented what she was listening to growing up in Wisconsin, and being turned on this great music listening to WLAC out of Nashville. It is a return to her musical roots and what inspired her decades ago. And she realizes the contrast between this music and what is viewed as blues today. As part of a Chicago blues tour that played a variety of festivals, she was struck that "The music I heard back in the day in Chicago and what I was hearing from the current crop of blues acts bore little relation to each other." This led to the recording of the present album.

She is supported by a fine band on this including Jim Pugh on keyboards, guitarist Mike Henderson, bassist Byron House and drummer John Gardner, with Marcia Ball gusting on piano on one track and Angela Strelhi adding supporting vocals to another. The result is a wonderful collection of performances opening with a marvelous rendition of one of Howlin' Wolf's lesser known recordings "You'll Be Mine," with Henderson's guitar dazzling in its own way as Hubert Sumlin's was on the original. The one relatively recent song is Earl Thomas' "Lead a Horse to Water," with some wonderful Pops Staples' flavored guitar by Henderson with Pugh's electric piano part of the foundation. Marcia Ball adds some rollicking piano and a second vocal to a lazy Jimmy Reed shuffle "Shoot My Baby," while Henderson adds some blistering slide. Another Reed number, "It's a Sin," slows down the groove for a soulfully sung lament.

There is one actual nod to a classic soul recording, a revival of Joe Tax's "The Love You Save," while on the title track, originally recorded in the 1920s by Ma Rainey, Nelson he artfully revives this blues from the "Mother of the Blues" against Henderson's banjo and Pugh's spare piano

accompaniment. She delivers the vocal as naturally and soulfully with this backing as she does with a hard rocking Chicago blues styled accompaniment. There are also solid renditions of Wolf's "Howlin' For My Darling," James Cotton's "One More Mile," and Joe Tex's lesser known soul classic "The Love You Save."

The performances on "Victims of the Blues" are inspired by the original recordings, but never come across as copies or imitations. It also is noteworthy that with, the exception perhaps "Howlin' For My Baby" and Percy Mayfield's "Stranger in My Own Hometown," the songs themselves will be new to most listeners. Not only Nelson, but also her band invest plenty of personality that allows her to salute some of the performers and songs that provided inspiration and a musical foundation for her. The result is this stunning recording.

*Ron Weinstock*



**CARMEN CUESTA**  
**Mi Bossa Nova**  
 TWEETY RECORDS

Vocalist Carmen Cuesta fronts an array of musicians, including guitarist-keyboardist-bassist Chuck Loeb (her husband) on this 11-tune tribute to Antonio Carlos Jobim.

Cuesta had wanted to sing the tunes in her native Spanish but the Jobim Estate would not approve the idea. So she spent a year mastering the Portuguese by listening to recordings and how the lyrics were pronounced. She chose five of the tunes from a 1974 album by Jobim and Regina, one of her favorite singers. Cuesta contributes an original, "Tormenta," a lovely bossa enhanced by Howard Levy playing harmonica.

Cuesta grew up in Madrid and was singing, composing and playing guitar by age 15. She pursued a solo career as singer and songwriter and later began to collaborate with jazz musicians. She met Loeb in Madrid in 1979, relocated to New York City, and after years of collaborations with jazz musicians and writing and recording with Earl Klugh, Nelson Rangell, Larry Coryell, Gato Barbieri, and others, she began recording her own music, debuting in 1996 with her album, One Kiss. Albums featuring Bob James, Michael Brecker and John Patitucci followed. Her 2006 project, You Still Don't Know Me, reignited her passion for Brazilian music.

Seeming very comfortable in this realm, Cuesta "owns" the tunes on Mi Bossa Nova. This is a nice Brazilian jazz album with a little bit of a fusion edge.

*Nancy Ann Lee*



## BIG HEAD TODD & THE MONSTERS

Big Head Blues Club  
BIG RECORDS/ILG

Big Head Blues Club is an offshoot of Big Head Todd and The Monsters created by Todd Park Mohr to help celebrate the Robert Johnson Birthday centenary, "100 Years of Robert Johnson". Guitarist and vocalist Mohr and his band mates, bassist Rob Squires, drummer Brian Nevin and keyboardist Jeremy Lawton are joined by B.B. King, Charlie Musselwhite, Ruthie Foster, Cedric Burnside and Lightnin' Malcolm for renditions of ten of Johnson's songs. Robert Johnson was a brilliant performer who died way too young, so he has become a mythical figure, which brought on the incredulous assertion that he was the most influential blues artist of all time. This unsupported assertion has more to do

with myth than reality or blues history. Call Robert Johnson the greatest blues artist of all time. That is debatable. But calling the most influential exposes one's ignorance of the music's history and ignores the fact that if there was no Robert Johnson, blues as we know it still would have evolved in pretty much the manner it sounds like today.

I have no idea what is included in the physical CD as I received a download promotional copy, but the music on this is not without its pleasures. For one thing, the renditions of Johnson's songs are not overly reverential as say the tribute albums by Rory Block or Eric Clapton. As a vocalist Mohr may lack the depth of feeling that a Johnny Shines, Elmore James or Big Joe Williams brought to their interpretations of Johnson's music, but does bring an amiable, gravelly approach and sings with plenty of heart.

The disc opens with "Come On In My Kitchen" featuring a funk groove that is more Hill Country flavored than Johnson's original with a harp break from Charlie Musselwhite. "Rambling on My Mind" follows with an emphatic groove that is slowed down from the original. Cedric Burnside is on acoustic guitar and Lightning Malcolm on slide guitar on an accompaniment not wedded to the broom-dusting riff employed on many versions of this. It is followed by a frenzied "Preachin' Blues," on which Burnside is on drums with Malcolm adding the acoustic slide. The frenzied character of the performance does a credible job of evoking Johnson's original, which struck me as one of Johnson's most fervent recordings.

"Crossroad Blues," with B.B. King, has an imaginative arrangement owing little to Johnson or Elmore James and Mohr credibly shares the vocal with King as Johnny Lawton's funky organ helps set the mood. "When You Got a Good Friend" is another tune with more of a hill country fill that traditional delta-styled blues of Johnson with Foster adding backing vocals and Sumlin some guitar embellishments along with Lightnin' Malcolm. "Kind Hearted Woman" is a nice piano-guitar duet between Malcolm on acoustic guitar and pianist Lawton as Foster and Mohr trade lines in the shared vocal. One jarring note is Mohr singing "Mr. Johnson" when he could have personalized it as to Big Todd. Honeyboy Edwards may be the last living link to Robert Johnson, but of those associated with Johnson, he is musically the least able and his weak vocal at the beginning of "If I Had Possession Over Judgment Day" is salvaged by Mohr's strong singing and the driving, rhythmic backing of Cedric Burnside and Lightnin' Malcolm. Musselwhite contributes moody harmonica behind a smoldering, smoky treatment of "Last Fair Deal Gone Down."

After Mohr's capable solo acoustic rendition of "All My Love's In Vain," the album concludes with a somewhat inept "Sweet Home Chicago" by Honeyboy Edwards, which does have some nice harmonica by Musselwhite it to make this track listenable. It perhaps ends this disc on a bum note, which is unfortunate as it is the exception on this disc.

"100 Years of Robert Johnson" may not be an essential recording, but it certainly is an entertaining release that blues traditionalists like myself and those with a more casual interest in blues, should be able to enjoy.

Ron Weinstock







## AMY LONDON

### Let's Fly MOTEMA

Following up her acclaimed 2007 Motema debut (*When I Look in Your Eyes*), vocalist Amy London delivers a sparkling 13-tune set of standards on her new release.

Accompanied by guitarist Roni Ben-Hur (her husband), bassist Santi Debriano, drummer Steve Williams, percussionist Steve Kroon and pianists Tardo Hammer, Glauco Sagebin or Richard Wyands, London remakes tunes by Annie Ross (the title tune), Antonio Carlos Jobim ("This Happy Madness"), Peggy Lee ("I Love Being Here With You"), Harold Arlen ("Out of This World"), Irving Berlin (How Deep Is the Ocean"), Joni Mitchell ("All I Want") and others.

London tends to sing a bit shrilly on uptempo numbers, but when she slows things down, as she does on the bluesy Charles Mingus ballad, "Duke Ellington's Sound of Love," she's superb! She injects meaning into the Laura Nyro tune, "I Never Meant to Hurt You," shifting tempo as she both sings and plays piano in a quartet setting. Although she tends to scat frequently, she remains fairly true to the lyrics, fashioning each tune into a personal story.

London is a native of Cincinnati, Ohio with 30 years of experience behind her. She began studying jazz piano in high school and took voice lessons before earning her B.A. degree from Syracuse University in opera. Yet, she more enjoyed singing with big bands, small groups and in musicals.

She spent seven years with the vocal trio, Jazz Babies. She was cast on Broadway as lead singer in the vocal quartet, Angel City 4, from the Tony-winning hit, *City of Angels*. After the show closed, she worked the Rainbow Room for three years, then worked and recorded with other groups in and around NYC. She currently resides in Teaneck, New Jersey.

London's expressive vocals, expert phrasing, use of dynamics, and smart scatting, as well as her choice of material and musicians, make this CD a listener's delight that's full of the unexpected. *Nancy Ann Lee*



## AL BASILE

### The Goods SWEETSPOT

Cornet man Al Basile is showing off his latest project, *THE GOODS*, which is perfect for those who expect a little intelligence in their music, thanks to his reputation as a published poet. On his eighth solo release, Basile wisely includes the lyrics in the booklet for the fans to follow along with while listening to the tunes.

A mixture of funk, via "The Price (I Got To Pay)" and "Along Come The Kid," with more gospel-flavored offerings like "Peeling Bells" and "Lie Down In Darkness (Raise Up In Light)," *THE GOODS* features some surprise guests, including The Blind Boys Of Alabama filling in for a heavenly choir on the latter cut. Numerologists in the audience will have a field day with the quirky "1.843 Million," while Bruce Bears' piano steadies the bluesy "Time Can Wait." The poke at Alexander Graham Bell's invention of the telephone in "Mr. Graham Bell" drips irony, thanks to the feel of the song "Loan Me A Dime," used as the flavoring of Al's original. Most unusual in this deck might be the Big Easy Christmas special, "Don't Sleep On Santa," due to Doug James on piccolo and Basile's scratching away on guiro.

As always, I went back to my past Al Basile reviews to read them and wasn't overly surprised both used the word "eclectic" to describe this man's music. For *THE GOODS* the key word this time would "prolific," since this disc comes out a little over a year since Basile's last go-around, *SOUL BLUE 7*, in early 2010. This one is a solid effort with strong lyrics from Al Basile and, bottom line, it's all to the good.

*Peanuts*

## FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS, JR.

### The Very Best Of The Rat Pack RHINO RECORDS

Anyone who favors Frank Sinatra, Dean Martin or Sammy Davis Jr. or was entertained by their combined antics as The Rat Pack in the 1960s, may recall the 18 Vegas era favorites compiled on this disc from previous recordings.

Backed by various studio orchestras led by top conductors, the three masters sing tunes arranged by Billy May, Nelson Riddle, Marty Paich, and others.

**jazz-blues.com**



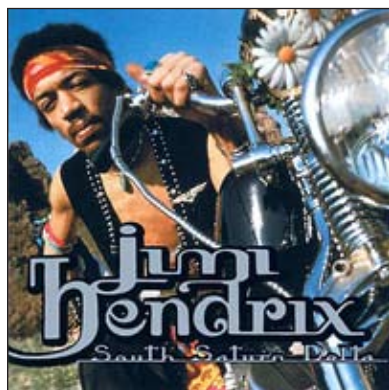
released) and more.

Dean Martin delivers gems such as “Ain’t That A Kick in the Head,” “Volare” (sung in English and Italian), “You’re Nobody ‘til Somebody Loves You,” “Everybody Loves Somebody,” and “Who’s Got the Action?”

Sammy Davis Jr. performs “Too Close for Comfort,” “A Lot of Livin’ To Do,” “EEE-O Eleven,” “Birth of the Blues,” and performs a fun-filled duet with Dean on “Sam’s Son,” and another with Sinatra on a bouncy, clever arrangement of “Me and My Shadow.”

to these historic recordings, one can only surmise that there may never be such high-caliber crooning talent either performing solo or assembled on one stage again. Orchestration, section work and instrumental solos are superb and heighten the drama of each swinging tune, including a couple I’m hearing for the first time. You’ll be enticed to sing along or at least tap your toes! A 14-page liner booklet with historic photos briefly documents the raucous history of the Rat Pack, but it’s the music that is absolutely so memorable.

*Nancy Ann Lee*



### **JIMI HENDRIX** **South Saturn Delta** **EXPERIENCE HENDRIX /** **LEGACY**

In addition to smoking solos in abundance and numerous snapshots of Hendrix classics-in-progress, this re-issue provides one of the closest looks at the iconic guitarist’s

creative processes and a glimpse or two of where his unfortunately foreshortened path was headed.

The transitions from jam-to-finished song, sometimes moving from one “finished” version to the next, are a key feature of *South Saturn Delta*. “Message To The Universe”, performed here by his six-piece Woodstock lineup, would morph into the Band Of Gypsies’ “Message To Love”. His ballads “Little Wing” and “Angel”, were the twin spawns of the guitar/drums duo demo of “Wing” that serves as *Saturn*’s second cut.

The title track itself provides conjecture. With its jazzy, angular horn chart, was it to remain the instru-

Sinatra sings chestnuts such as “Come Fly With Me,” “I’ve Got You Under My Skin,” “Luck Be A Lady,” “Ring-a-Ding-Ding,” “Witchcraft,” “I Get A Kick Out of You,” “I’m Gonna Live Until I Die” (Alternate Version previously un-

mental excursion it now remains or a backdrop for lyrics to come? And was it a hint at an up-and-coming expansion of his sound? For the legions of listeners fascinated in Hendrix as a total artist as well as revolutionary player, this offering is a valuable addition to the shelf.

*Duane Verh*



### **VINICIUS CANTUARIA & BILL FRISELL**

**Lgrimas Mexicanas**  
**EONE MUSIC**

“Lgrimas Mexicanas” is a new collaboration between Brazilian guitarist and vocalist Vinicius Cantuaria and American guitarist Bill Frisell. I am familiar with Frisell who has engaged in many interesting projects over the years, but Cantuaria is a totally new name. He brings his vocals, acoustic guitar and percussion while Frisell brings his guitar and tape loops to this recording.

The music is in part a result of Cantuaria moving to New York from his native Brazil and being struck by an amalgamation of sounds emanating from the streets of New York City. In particular, the diversity of Spanish-speaking people affected him.

Cubans, Puerto Ricans, Colombians, Venezuelans, Mexicans and countless others formed a rich multicultural collage which is reflected in the songs here. The two collaborated in fusing traditional Latin rhythms with improvisational jazz methods.

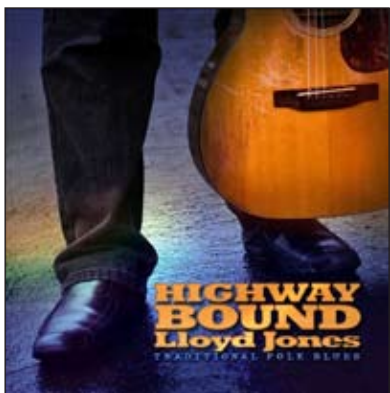
Cantuaria’s vocals convey a dreaming romanticism with his guitar and soothing vocals supported by Frisell’s atmospheric painting of sound with his guitar both from his own runs and his use of effects.

The results are delightful and enchanting performances with a light Brazilian rhythm often underlying the performances. The delights include “Calle 7” inspired by Cantuaria’s strolls down 7th Avenue in Park Slope Brooklyn as well as the lightly textured instrumental “La Curva.”

The title track has an irresistible and infectious rhythm with Cantuaria overdubbing his vocals against the loops and mesmerizing interplay between the guitars.

While I am not conversant in Spanish or Portuguese (although the closing “Forinfas” is in English which had a definite untutored charm), “Lgrimas Mexicanas” captivated me throughout. Recommended. *Ron Weinstock*





## LLOYD JONES

### Highway Bound UNDERWORLD RECORDS

I was familiar with Northwest bluesman Lloyd Jones from his recordings that mixed funky R&B and modern urban blues, such as his excellent 2005 Audioquest CD "Trouble Monkey."

His latest album, "Highway Bound" (Underworld Records), is a definite change of pace as he is playing solo acoustic with the exception of one selection when he is joined by the harmonica of Charlie Musselwhite. He states that on this recording he is playing some of his favorite folk songs and that listeners will enjoy it as much as he did performing them.

Vocally Jones might suggest Delbert McClinton, but here he brings a driving acoustic guitar style, sometimes just a driving groove with some nifty finger picking in his short solo breaks.

There is an interesting mix of material covered ranging from a briskly tempoed "Careless Love," to the wistful "When I'm Gone," which I believe was by Elisabeth Cotton.

On John Brim's "Ice Cream Man," Musselwhite joins in for a lively unplugged Chicago blues duo, while on Blind Willie McTell's "Broke Down Engine" he renders it in a manner that Taj Mahal might have done if he performed it as a Piedmont rag for a very original performance.

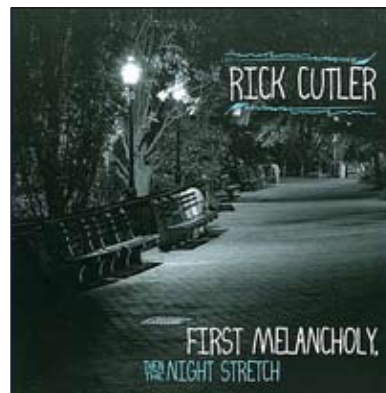
Jones picks up electric guitar for a percussively oriented rendition of Robert Johnson's "Last fair Deal Gone Down," followed by a reflective take of big Bill Broonzy's "Southbound Train."

Mixed in with originals is an amiable take on John Hurt's "Don't Want Me Baby," and "Make Me a Pallet on the Floor." A take of "Cry For Me Baby," that Elmore James originally recorded, comes off like a John Lee Hooker boogie, while "Good Night Irene" comes off almost as a gentle lullaby.

Curtis Salgado adds harp to the closing tune, a treatment of the Hoagy Carmichael and Johnny Mercer "Lazy Bones," given a nice low-key spin.

Lloyd Jones does indeed play some favorite songs, and his skilled, though oft restrained, playing and vocals makes for absolutely delightful listening.

**Ron Weinstock**



## RICK CUTLER

### First Melancholy, Then The Night Stretch CDBABY

"First Melancholy, Then The Night Stretch" is the sophomore solo piano recording by Rick Cutler who is also a percussionist (he was original percussionist for Leonard Bernstein's "Mass"). Currently he tours as the drummer for Liza Minnelli. Cutler, who studied piano under Chick Corea, brings together a number of influences together into his thoughtful, moody piano pieces.

The publicity for this release makes a comparison of recordings on Windham Hill and ECM, and listening to the opening selection, "Isle Of Words Forgotten," one hears echoes of Keith Jarrett's playing on some of his ECM recordings like passages from "Survivor's Suite." It sets the introspective mood that characterizes these performances. "Gentle Nightmares" sounds a bit more classical in its approach, but also illustrates a thoughtful, spare technique.

"Alien Landscapes 1" is one of three similarly named soundscapes where he piano is played against a synthesized windstorm backing and followed by a tribute to "Debussy," one of several musical tributes on this, which is a nicely developed piece. "From Then To Now" employs an ostinato bass figure as counterpoint to the dreamy right hand melody.

"Noise (Homage to Tony Williams)" is a reflective salute to the great drummer who is a major influence on Cutler as a drummer and percussionist, whereas there is a somber tinge to "Song For Noel," a memorial salute to the violinist Noel Pointer with whom Cutler performed. "Thank Your (For McCoy Tyner)," is another tribute that exhibits a bit of lyricism.

The title of this CD is apt as the performances here radiate a somber and sober air, with some dark undercurrents as manifested on "Alien Landscape 3", and some lighter dreamy interludes such as on "A Song You've Heard Before." The moodiness of most of the performances may not suit the musical tastes of some, and some others might wish to sample this a few selections at a time rather than listening in one sitting.

This is available on CD from cdbaby.com and available as a download from various sites.

**Ron Weinstock**



## STEVE MILLER BAND

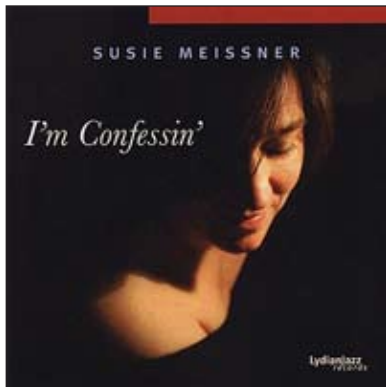
### Let Your Hair Down ROADRUNNER

Prior to the Steve Miller Band's excellent 1968 debut on record, the band had "Blues" as its middle name. And before the future creator of FM rock classics Miller arrived on the 60's San Francisco music scene, he had already done considerable time in Chicago, consorting with both blues masters and contemporaries.

*Let Your Hair Down* sounds informed by both legacies; a vibrant set comprised mostly of blues standards, filtered through the perennially fresh-sounding approach that generated Miller's biggest hits over the years.

Much of that freshness, then and now, can be attributed to Miller's ever-youthful vocals. His takes on "Snatch It Back And Hold It" and "Just A Little Bit" would sound good on a dude half his age. And praise is deserved for a singer not obsessed with imitating the originators. *Let Your Hair Down* is "white boy" blues to be sure, but (thankfully) unapologetically so.

*Duane Verh*



## SUSIE MEISSNER

### I'm Confessin' LYDIANJAZZ RECORDS

Buffalo native, Susie Meissner, has recently released her second recording, "I'm Confessin'" (LydianJazz Records). She is supported by a rhythm trio of pianist John Shaddy, bassist Dean Johnson, and drummer Tim Horner, with most tracks containing saxophonist Greg Riley. Also on this date is special guest Wycliffe Gordon on trombone, Freddie Hendrix on trumpet and Paul Myers. There is nearly 70 minutes given to the 14 songs selected from

the Great American Songbook.

Ms. Meissner is a pretty straight-ahead singer with good intonation, and gentle romantic sound, who does not scat nor employ other vocal devices. Opening with a swinging "Close Your Eyes," it is followed by her soft delivery of "I'm Confessin'," backed solely by Shaddy's piano and Gordon's growling trombone, which adds spice to the performance. On Cole Porter's "I Love You," bassist Johnson is most noticeable in the accompaniment of her intimate vocal until Riley takes a soprano sax solo. A lightly swinging "Just Squeeze Me" benefits from Gordon and Riley's horns. Gordon makes outstanding use of his mutes on this while Riley sounds quite full-bodied on the tenor. This Ellington classic is followed by another Ellington number, "I'm Just a Lucky So and So," with an intimate vocal backed solely by Dean Johnson.

A lovely "Tangerine," benefits from the bossa nova arrangement with lovely comping by Paul Myers and a strong solo from Riley, while on "The Nearness of You" the soft backing complements her feathery vocal, while "How About You" has more of bouncy groove. On Hoagy Carmichael's ballad "Skylark," guitarist Meyers complements the yearning of her gentle vocal. Meyers is featured and takes a nice solo on "Day By Day," while Gordon and Riley shine on their solos on the swinging "Slow Boat to China." Gordon is the featured accompanist on "Embraceable You," exhibiting a warmth to the occasionally gruff sounds. The closing track, "A Time For Love," is a lovely vocal backed just by piano.

With her gentle, intimate vocals and the light swinging backing, Susie Meissner's "I'm Confessin'" is easy to listen to. It is a recording for those cold, rainy nights with the fireplace going. Its available from cdbaby and amazon and links can be found on her website, <http://susiemeissner.com/index.htm>.

*Ron Weinstock*



## NORTH MISSISSIPPI HILL COUNTRY PICNIC

### Vol. 2-North Mississippi Hill Country Picnic DEVIL DOWN RECORDS

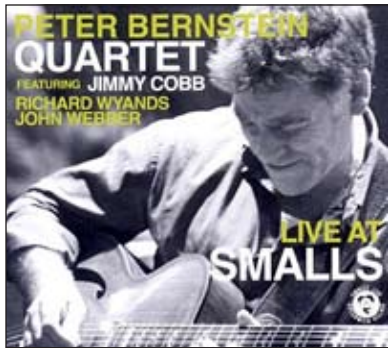
The Mississippi "Hill Country" scene stands as one of rural blues' last surviving pockets. Proudly retrograde in nature, the bias of the players populating this realm leans decidedly in the direction of rough-edged, no-frills boogie. It is, therefore, no surprise that this "live" recording, documenting the fifth North Mississippi Hill Country Picnic



sports this sound as its main ingredient.

Charter Hill Country members including Robert Belfour and T-Model Ford share the bill with guests such as Alvin Youngblood Hart and Squirrel Nut Zipper alum Jimbo Mathus. And it's Hart who best speaks to the mojo of this affair with an electrifying run-through of. "Big Mama's Door". Georgia Women (actually dudes), DuWayne Burnside and R.L. Burnside protégé Kenny Brown also contribute strong moments. Also, the label is committed in a non-profit way to this sound and culture. More can be found at [devildown-records.com](http://devildown-records.com).

*Duane Verh*



## PETER BERNSTEIN QUARTET AND JIMMY COBB

Live at Smalls  
SMALLSLIVE

Peter Bernstein has established himself as one of those guitarists that are quite in demand on the scene today. A relatively recent effort that might have slipped under the radar of folk's attention may be The Peter Bernstein Quartet Featuring Jimmy Cobb, "Live at Small's." This may have been amongst the label's initial batch of releases and comes from a December 2008 engagement when Bernstein led a group with Richard Wyands on piano, John Webber on bass along with Cobb on drums.

Not much to say about this session except the music is fine. Bernstein has a deft attack, wonderful tone and is steeped in the blues while his rhythm section is as special as the presence of Mr. Wyands and Mr. Cobb suggests. Bernstein's opening "Vide Blue" sets the tone with some lovely single note and chord work. On "Say, Little Mama, Say," both Wyands and Cobb share a bit of the spotlight (with an impressive drum solo) followed by Bernstein's fleet fretwork to take it out. On "Stairway to the Stars," a lovely ballad, Cobb's brush technique complements Wyands and Bernstein's lovely playing.

Both Wyands and Bernstein make judicious use of space in their playing, letting the performances breathe as on the Victor Young jazz standard "Delilah and the Gershwin chestnut "Love Walked In." Bernstein brings a bright, bouncy attack to a lively rendition of Miles Davis' "Four," before the album closes with an original Bernstein blues, "Sideburns."

It concludes a delightful album that fans of straight-

ahead bop jazz guitar should enjoy. Like other releases by SmallsLive, it is wonderfully recorded and handsomely packaged. For more information, including information on purchasing as a hard copy and/or downloads, visit [www.smallslive.com](http://www.smallslive.com).

*Ron Weinstock*



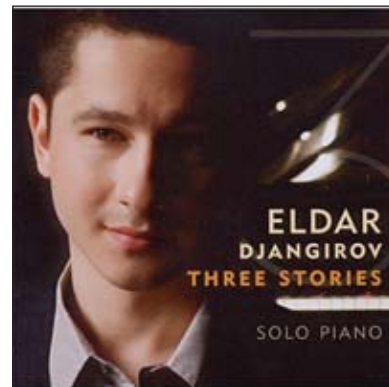
## TOO SLIM AND THE TAILDRAGGERS

Shiver  
UNDERWORLD

If the Pacific Northwest isn't one's first pick as a haven for hoodoo energy, a taste of this high-voltage Seattle trio might be a mind-changer. Add guitarist / vocalist Tim "Too Slim" Langford's geographically-incorrect swamp singing and his lyrical flair for the soulful and the spooky and what results are roots-bound atmospherics of a highly infectious nature.

Spiced from time to time by horns and keyboards, Shiver is a set of consistently ear-catching tracks. Standouts include a dark mid-tempo tale, "Daddies Bones", an SRV-flavored shuffle "As the Tears Go By" and the aptly named title track.

*Duane Verh*



## ELDAR DJANGIROV

Three Stories  
MASTERWORKS JAZZ

The piano virtuoso, Eldar Djangirov has a new CD, "Three Stories" (Masterworks Jazz), which is his first solo piano recording. The title of this recording refers not only to one of the tracks which is a three movement composition, but also that the recordings consists of his "interpretations and arrangements of predominantly three musical facets: standards, originals and

classical.” So we have some original compositions, performances of Gershwin and Bach and interpretations of Sammy Cahn, Jimmy Van Heusen, Thelonious Monk, Chick Corea, and Charlie Parker, all displaying his amazing technique.

Comparisons to Art Tatum might be suggested by the marvelous playing on “I Should Care,” but even that display is exceeded by the astonishing rendition of Johann Sebastian Bach’s “Prelude in C# Major.” It is not simply the dazzling speed, but the preciseness of his playing and his touch that astonishes. On “Darn That Dream” he uses a sparser piano attack, along with an impressionistic approach in deconstructing the melody of the standard, and follows with a rendition of Chick Corea’s “Windows” that again displays his facility as well as restraint. His background in the classical tradition is not always a positive. His rendition of “In Walked Bud” is a fascinating breakdown of the Monk classic but, to these ears, it lacks the warmth and playfulness that Monk, among others, brought to this composition.

After the title composition, he interprets Dave Matthews’ “So Damn Lucky” with a light, skittering approach that suggest Chick Corea to this listener. His rendition of Gershwin’s “Embraceable You” is an intriguing mix of virtuosity and wistfulness that is fascinating to listen to while his “Russian Lullaby” builds, in an understated manner, upon folkloric elements and is quite charming. Another original, “Impromptu,” is followed by “Rhapsody on Blue,” on which he has added original cadenzas for a virtuosic performance of this Gershwin classic. It is the lengthiest performance here (just under 15 minutes) and one is dazzled by the preciseness of his touch and dynamics, not simply how cleanly he executes his playing and the original elements has incorporated here. The album concludes with a stunning rendition of Charlie Parker’s “Donna Lee.”

Eldar’s virtuosity and command of the classical and jazz traditions is astonishing, although I suspect I am not alone in finding some of his solo jazz performances to be more interesting as technical exercises, and occasionally missing the heart. Still, this is a most impressive set.

**Ron Weinstock**

## JIMMY THACKERY AND THE DRIVERS

**Feel The Heat**  
**WHITE RIVER RECORDS**

With over 20 duo (Tom Principato, David Raitt, Tab Benoit) and group discs with the Assassins and the Drivers since leaving his long gig with the Nighthawks, Jimmy Thackery has proven over and over again his prowess with both his guitar and his pen. Unlike many bluesmen who are content to follow a path cut by someone else, he skips the covers in favor of his own tunes.

This disc continues that practice with all originals other than Dave Bartholomew’s party ready “Ain’t

Gonna Do It” and B.B. King’s “Please Accept My Love” which he imbues with a soulfulness that does the original proud. While Thackery knows his way around Stevie Ray Vaughan style blues rock, “Hang Up and Drive”, blues shuffles, “I’m Gone” and “Bluphoria,” which goes from delicate acoustic to mid-tempo electric over the course of its six minutes, and dance floor ready boogies, “I’ll Be Your Driver (Where You Wanna Go),” this disc also features straight out rock on the thumping “Take My Blues,” the slow groover “Blind Man In the Night,” where he lays down guitar riffs that would make Pink Floyd’s David Gilmore proud, and the title cut where the simmering guitar adds fuel to Thackery’s compelling tale of a man on the run from almost everything.

Changing things up completely, Thackery also has a little odd-ball fun on the surf instrumental “Bomb the Moon.” With most cuts over 5 minutes long, there is ample opportunity for Thackery to not only display his guitar chops, but to weave yarns about love, adventure and the many questionable attributes of the scenesters that he lampoons on “Wannabe” with its sarcastic “I want my MTV” sounding fade out.

Given his skills on guitar, it is easy to overlook Thackery’s vocals that have enough full-throated edge to compete with his wailing guitar but can also handle low-key ballads as evidenced on “Fading Heart” which closes out this fine disc.

**Mark Smith**

**dvd**



**STAN KENTON**  
**Stan Kenton: Artistry in**  
**Rhythm, Portrait**  
**of a Jazz Legend**  
**JAZZED MEDIA (DVD)**

This 117-minute in-depth biopic about band-leader/pianist/composer/arranger Stan Kenton, produced and directed by Graham Carter, is not for the uninitiated but more for jazz insiders who know the history and evolution of jazz and Kenton’s role in transitioning from swing (dance music) to what Kenton called “progressive jazz” (concert music).

Kenton was born December 15, 1911 in Wichita, Kansas and died August 25, 1979 at the age of 67. Timed to coincide with the 2011 centennial celebration of Stan Kenton’s birth, the documentary is ordered in 13 chapters starting with Kenton’s band life in the early years, beginning in 1937 and ending with a chapter on “The Kenton Era,” in which those who knew him talk about his legacy.

**jazz**  
**& blues**



Information about Kenton's early life, influences, and his private life is quite limited, although brief interviews from two of his former wives are included.

Although musical segments from various incarnations of Kenton's orchestra are featured, the concert footage is often relegated to the background while the interviewees talk about the band, the times, the compositions, and more. Some of those interviewed for this film include Howard Rumsey, Dr. Herbert Wong, Peter Erskine, Carl Saunders, Bill Holman, Mike Vax, Jack Costanzo, Bob Curnow and other Kenton band alumni, all interwoven with historical nuggets from jazz historian Ken Poston.

Over 300 vintage photos, film clips and audio clips (some of Kenton himself) anchor the documentary through the eras as Kenton combined Afro-Cuban rhythms with big band jazz in the 1940s, explored "progressive" jazz based on modern Classical themes, and developed instrumentation that included the "Mellophonium" sound and, later, injected elements of rock 'n' roll. His bands were brassy and powerful, often featuring five (or more) each of trombones, trumpets and saxophones. In the 1950s, Kenton's band, New Concepts of Artistry in Rhythm Orchestra, included new soloists for a new era, including Lee Konitz, Conte Candoli, Maynard Ferguson, Frank Rossolino, Frank Capp, Zoot Sims, Bill Holman, Gerry Mulligan and others. Weekly radio broadcasts helped to spread Kenton's fame. Kenton kept current with what the times called for and was able to keep his band working, except for a period in 1948, when he took a hiatus for undisclosed reasons.

In order to build future audiences, Kenton conducted jazz clinics for hundreds of young people, many of whom would become future jazz musicians. Attendees included Peter Erskine, Keith Jarrett, Dave Sanborn, Lou Grolnik, Randy Brecker, Gary Burton, and Pat Metheny. Many notable jazz composers wrote for Kenton's band, including Bill Holman, Hugo Montenegro, Marty Paich, Johnny Richards, Pete Rugolo, Lalo Schifrin, and others.

After years of recording for Capitol Records, Kenton started his own record Creative World record label from 1970—1978. Those were lean times for jazz and, although they released 33 albums, his label suffered financially.

This is one of the most informative jazz musician portraits on film. One may wish some of the band pieces had been allowed to play through without comments overshadowing the music. But plenty of Kenton's music is available on CD and viewers may learn what Kenton era interests them from watching this DVD.

*Nancy Ann Lee*



## JEFF BECK

### Rock 'n' Roll Party EAGLE VISION DVD

In the room where departed electric guitar pioneer Les Paul regularly held Monday night court, New York's Iridium Club, latter day axe-meister Beck and Irish rockabilly princess Imelda May preside over a set that tips a hat to Elvis, Julie London and, not surprisingly, Les Paul & Mary Ford. The

Paul/Ford classics- "Bye Bye Blues", "How High The Moon", "The World Is Waiting For The Sunrise", in particular, come off exceptionally well.

Guest shots include a Trombone Shorty-fronted horn section on "Peter Gunn", adding Gary U.S. Bonds for "New Orleans". Later on Brian Setzer steps up for "Twenty Flight Rock". Beck steps up front for the instrumental chestnuts "Apache" and "Sleep Walk".

A good-time atmosphere prevails and now and again there are some celebrity cutaways. Extras include a Beck/Paul jam. Lots of fun! *Duane Verh*

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