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now in our 37th year



SONNY ROLLINS



TERENCE BLANCHARD

MONTEREY JAZZ FESTIVAL 54



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"Buffaloni"

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

MONTEREY JAZZ FESTIVAL 54



HERBIE HANCOCK

Monterey, CA - Three-Day Arena Packages and Single Day Arena Seats for the 54th Annual Monterey Jazz Festival, September 16 - 18, are still available as well as general admission grounds admission.

Exclusive Arena Artists for 2011 include Sonny Rollins, Herbie Hancock, Poncho Sanchez & his Latin Jazz Band featuring Terence Blanchard; India. Arie & Idan Raichel; Huey Lewis & The News, Still Ahead Orchestra directed by Vince Mendoza featuring Terence Blanchard; Kermit Ruffins & Glen David Andrews; Geri Allen & Timeline; the Next Generation Jazz Orchestra and Los Angeles County High School for the Arts Big Band.

Tickets are on sale now by phone at 925.275.9255 and on the Monterey Jazz Festival's Web site, monterey-jazzfestival.org. Arena Packages are available starting from \$225, and include one reserved seat for each of 13 shows, presented in 5 concerts on the Arena/Jimmy Lyons Stage, access to all performances and activities on seven additional Grounds Stages throughout the weekend, plus conversations, exhibitions, panel discussions, international shopping, food and beverages, and more. Arena Package seats are renewable and upgradeable annually. Single

Day Arena Tickets are \$66 (Friday) and \$132 (Saturday or Sunday).

Friday, September 16 Single Day Arena Tickets include Cubano Be! Cubano Bop! A Tribute to Chano Pozo & Dizzy Gillespie by Poncho Sanchez & his Latin Jazz Band featuring Terence Blanchard; First Family of Cool with the John Pizzarelli Quartet with special guests Jessica Molaskey & Bucky Pizzarelli; and Hiromi: The Trio Project featuring Anthony Jackson & Simon Phillips (who will perform both in the Arena and on the Grounds on September 16). The John Pizzarelli Quartet additionally performs on the Grounds on Saturday.

Saturday, September 17 Single Day Arena Tickets include Huey Lewis & The News; Kermit Ruffins and Glen David Andrews (performing with the Soul Rebels Brass Band and Ivan Neville's Dumpstaphunk in An Afternoon in Treme; Herbie Hancock; James Farm featuring Joshua Redman, Aaron Parks, Matt Penman and Eric Harland; Geri Allen & Timeline, debuting "The Dazzler," A Jazz Tap Tribute to Sammy Davis Jr., the 2011 Monterey Jazz Festival Commission, and Herbie Hancock. The Soul Rebels Brass Band, Dumpstaphunk and James Farm will also put in Grounds performances on

Saturday.

Sunday, September 18 Single Day Arena Tickets include an exclusive Arena afternoon and night, with the Los Angeles County High School for the Arts Big Band; Next Generation Jazz Orchestra and India.Arie and Idan Raichel. Sunday Night's exclusive performances include Sonny Rollins and the Miles Davis/Gil Evans: Still Ahead Orchestra directed by Vince Mendoza featuring Terence Blanchard, Peter Erskine and Miles Evans, playing music from Miles Ahead, Porgy & Bess and Sketches of Spain.

Sunday, September 18 marks the Festival's 6th Annual Family Day on the Grounds. Families and children of all ages can participate in special activities and hear the top student jazz ensembles from around the United States our Next Generation Jazz Festival, along with Monterey's own Next Generation Jazz Orchestra and the Monterey County High School All-Star Band and Honor Vocal Ensemble. Families can join in the fun with the return of the popular Percussion Playshop and the Festival's innovative Instrument Petting Zoo with high-tech, professional musical instruments provided by Yamaha. The younger set can also bounce in the "Jazzy Jumper" on the West Lawn. Family Day Grounds artists include the Zun Zun, Mamadou and Vanessa, and the Chase Morrin Group.

Ticket holders can upgrade their weekend experience with a pass to the Premier Access Club, now located in the center of the Festival. VIPs will enjoy closed-circuit Arena simulcasts, visits by Festival artists, a no-host bar, private restrooms, special gate entry into the Fairgrounds, a gift bag, and more. Premier Access Passes are \$65 for Friday, or \$100 for Saturday or Sunday, or \$265 for the whole weekend. Arena or Grounds Ticket Purchase is required.

As a money-saving option for 2011, MJF has reprised the Family Discount Package, which includes two Adult and two Youth (ages 2 - 18 years) Grounds Stage Tickets for only \$90 for Friday and \$110 for Saturday or Sunday. Families have access to 7 general admission Grounds stages and all Grounds activities. Grounds Stage Tickets include access to the Jazz Theater, featuring simulcasts of all five Arena concerts.

Residents of Monterey County the money-saving Local's Package, which includes a discount coupon for MJF merchandise. The Local's Package is available to Monterey County residents who purchase an Arena Package, Single Day Arena Ticket, or Grounds Stage Ticket (excluding Youth Tickets).

For the first time in 20 years, patrons will be able to park their RVs on the Fairgrounds during the Jazz Festival Weekend. Three or 4-night stays are available in a location behind the Arena. Spaces have electricity, water, and sewer available. RVs over 38' must be self-contained. Disabled access is available but limited. Please contact the Ticket Office by phone at 925.275.9255 to request additional information or a reservation form.

For the full 2011 Monterey Jazz Festival lineup and ticket information, visit montereyjazzfestival.org.

The Monterey Jazz Festival celebrates the legacy of jazz and expands the boundaries of and opportunities to experience jazz through the creative production of performances and educational programs.

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2011 Monterey Jazz Festival Highlights and Full Artist Listing

2011 Monterey Jazz Festival Highlights Include:

- Return of jazz legends Sonny Rollins, Herbie Hancock, and Poncho Sanchez
- World Premiere of the 2011 Commission, Geri Allen and Timeline's "The Dazzler," a Jazz Tap Tribute to Sammy Davis Jr.
- 2011 Showcase Artist Robert Glasper appears with three different groups on each day of the Festival
- 2011 Artist-In-Residence Joshua Redman appears in the Arena and on the Grounds with James Farm
- John Pizzarelli, India.Arie and Idan Raichel; Huey Lewis & The News; Soul Rebels, Kermit Ruffins & Glen David Andrews; Geri Allen, Tia Fuller, Wil Blades, and Steve Coleman and Five Elements make Festival debuts
- Saturday's Afternoon in the Arena features the Music of New Orleans with Ivan Neville's Dumpstaphunk; Soul Rebels Brass Band, trumpeter Kermit Ruffins and trombonist Glen David Andrews; and the music of Stax Records -- Soulsville, with Huey Lewis & The News
- Internationally-flavored artists include India.Arie & Idan Raichel; Carmen Souza; John Santos, Poncho Sanchez, Juan-Carlos Formell, Elio Villafranca & the Jass Syncopaters
- Tributes include Poncho Sanchez & his Latin Jazz Band featuring Terence Blanchard: "A Tribute to Chano Pozo & Dizzy Gillespie"; Geri Allen & Timeline: "A Jazz Tap Tribute to Sammy Davis Jr."; Miles Davis/Gil Evans: Still Ahead Orchestra featuring Vince Mendoza, Terence Blanchard, Peter Erskine & Miles Evans: playing Music from Miles Ahead, Porgy & Bess and Sketches of Spain; Benny Green Trio with special guest Donald Harrison: "Monk's Dream: Fifty Years Fresh"; John Donaldson Quintet: "The Music of Bheki Mseleku"; Pamela Rose, "Wild Women of Song"
- Coffee House Gallery Exhibit: The Art of Impulse! Impulse Records: A 50-Year Retrospective
- 2011 NEA Jazz Masters include Herbie Hancock, Bobby Hutcherson, Orrin Keepnews, Sonny Rollins
- 2011 Festival artists have earned a total of 43 Grammys
- Return of Sunday's Family Day with fun for all ages
- Film screenings of More To Live For featuring Michael Brecker and Dave Brubeck: In His Own Sweet Way

ARENA ARTISTS - Friday, September 16

Cubano Be! Cubano Bop! A Tribute to Chano Pozo & Dizzy Gillespie: Poncho Sanchez & his Latin Jazz Band featuring Terence Blanchard; First Family of Cool: John Pizzarelli Quartet with special guests Jessica Molaskey & Bucky Pizzarelli; Hiromi: The Trio Project featuring Anthony Jackson & Simon Phillips

ARENA ARTISTS - Saturday, September 17

Soulsville: Huey Lewis & The News; An Afternoon in Treme: The Musical Majesty of New Orleans with Ivan Neville's Dumpstaphunk, Soul Rebels, Kermit Ruffins & Glen David Andrews with special guest MC, Wendell Pierce,

from HBO's *Treme*; Herbie Hancock; James Farm featuring Joshua Redman, Aaron Parks, Matt Penman & Eric Harland; Geri Allen & Timeline: "The Dazzler," A Jazz Tap Tribute to Sammy Davis Jr. (2011 Monterey Jazz Festival Commission)

ARENA ARTISTS - Sunday, September 18

Open Door: India.Arie & Idan Raichel; Next Generation Jazz Orchestra with Joshua Redman plus special guests Benny Green & Donny McCaslin; Los Angeles County High School for the Arts Big Band; Sonny Rollins; Miles Davis/Gil Evans: Still Ahead Orchestra directed by Vince Mendoza featuring Terence Blanchard, Peter Erskine & Miles Evans, playing music from Miles Ahead, Porgy & Bess and Sketches of Spain

GROUND'S ARTISTS - Friday, September 16

Richard Bona & Raul Midón; Hiromi: The Trio Project featuring Anthony Jackson & Simon Phillips; Robert Glasper Trio; Juan-Carlos Formell: Johnny's Dream Club; Helen Sung Trio; Carmen Souza; John Santos Sextet with special guest Rico Pabón: Filosofía Caribeña; Erik Telford Collective; Berklee Flamenco

GROUND'S ARTISTS - Saturday, September 17

James Farm featuring Joshua Redman, Aaron Parks, Matt Penman & Eric Harland; Richard Bona & Raul Midón; Robert Glasper Experiment with Lionel Loueke; John Pizzarelli Quartet with special guests Jessica Molaskey & Bucky Pizzarelli; Ivan Neville's Dumpstaphunk with special guest Greg Errico; Soul Rebels; Mitch Woods & His Rocket 88's; Donny McCaslin Group; Pamela Rose: Wild Women of Song; Scott Colley Trio with Chris Potter & Antonio Sanchez; California State University, Long Beach "Pacific Standard Time"; US Air Force Jazz Commanders; Chika Singer; Berklee Flamenco; Bill Carrothers Trio; Sarah Wilson Quintet; Elio Villafranca & the Jass Syncopaters; John Brothers Piano Company; DownBeat's Annual Blindfold Test featuring Donny McCaslin

GROUND'S ARTISTS - Sunday, September 18

Robert Glasper Experiment with Stokley Williams; Benny Green Trio with special guest Donald Harrison; Monk's Dream: Fifty Years Fresh; Joey DeFrancesco Trio with special guest Bobby Hutcherson; Wil Blades Trio; Steve Coleman & Five Elements; Tia Fuller; Eldar; John Donaldson Quintet: The Music of Bheki Mseleku; Cow Bop; Zun Zun; Mamadou & Vanessa; Marin School for the Arts; Rio Americano High School AM; Hamilton Academy of Music Combo; Los Angeles County High School for the Arts Vocal Ensemble; Folsom High School Jazz Choir I; Chase Morrin Group; Jazzschool Monday Night Studio Band; USC Thornton School of Music Jazz Orchestra; Conversation with NEA Jazz Master Orrin Keepnews; Presentation with Ashley Kahn on The Art of Impulse! Impulse Records: A 50-Year Retrospective

ALL WEEKEND

Jazz on Film: More To Live For featuring Michael Brecker; Dave Brubeck: In His Own Sweet Way; Judy Roberts on the Yamaha AvantGrand with Greg Fishman on saxophone; Arena Simulcasts in the Jazz Theater; Coffee House Gallery Exhibit: The Art of Impulse! Impulse Records:

A 50-Year Retrospective. Partial list, with more artists to be announced. Artists subject to change.

For more details and ticket information, visit monterey-jazzfestival.org.

The Monterey Jazz Festival celebrates the legacy of jazz and expands the boundaries of and opportunities to experience jazz through the creative production of performances and educational programs.



OTIS TAYLOR ANNOUNCES THE FIRST ANNUAL TRANCE JAM BLUES FESTIVAL LINE-UP NOVEMBER 25 - 27

Bob Margolin, Tony Trischka, Don Vappie, George Porter Jr., Standing Bear and Cassie Taylor to appear at Thanksgiving weekend event in Boulder, Colorado; Musicians, educators, singers and fans are invited to participate

BOULDER, Colo. — The first annual Otis Taylor Trance Blues Jam Festival is a weekend of public workshops and jams for musicians and fans of all levels and ages who wish to join world-renowned guitarist Bob "Steady Rollin'" Margolin, Tony Trischka (International Bluegrass Music Association Banjo Player of the Year), multi-instrumentalist Don Vappie, bassist George Porter, Jr. (Meters), guitarist/vocalist Standing Bear, Cassie Taylor and renaissance bluesman Otis Taylor.

The event, held Friday-Sunday, November 25-27, begins with a pre-Trance Jam hosted by Taylor, Margolin and Vappie at the Boulder Outlook Hotel on Friday at 8 p.m.

"You don't have to be a musician to get involved with the Trance Blues Jam Festival," says Taylor, a Boulder resident

and festival founder. "We would like to see the festival evolve to include artists hosting sessions slanted towards many different styles of music. The more types of participants we have, the better," Taylor says. "The goal is to fill the hills with the sound of music of all genres: classical, blues, jazz, pop, world, rap, spoken word; [and] instruments of every type: horns, strings, percussion and even street instruments like cans and buckets."

Taylor's compelling style of path-forging and "trance-blues" sonic landscapes has won praise from *The New York Times* and NPR. While drawing upon elements of early American blues and even earlier African music, Taylor has been called "arguably the most relevant blues artist of our time" by *Guitar Player* magazine.

Taylor and the visiting artists will lead weekend workshops both Saturday and Sunday, ranging in size from 40 to 60 students. Saturday's Boulder Theatre workshop culminates with the Saturday Night Trance-Blues Jam, an open-to-the-public audience-participation jam session with hundreds of musicians, steered by Otis Taylor beginning at 6 p.m. A special concert will follow on Saturday night at 9p.m. at the Boulder Theatre. Video of a similar workshop held last year can be found at www.otistaylor.com

Sunday's Trance Blues workshops at the Boulder Outlook Hotel go from 9:30 a.m. to 3:30 p.m. The Sunday workshops are geared towards younger performers and will conclude with a Family Jam in the afternoon.

The first annual Otis Taylor's Trance Blues Jam Festival is presented and sponsored by the Boulder Outlook Hotels & Suites, Goodbye Blue Monday, Mountain Ocean,

Boulder Valley Velodrome, Cronin Jewelers and the Boulder Convention and Visitors Bureau.

Workshop and VIP Jam tickets are available by calling the Boulder Outlook Hotel at 303.443.3322. Saturday night only Jam tickets are available by calling the Boulder Theatre box office at (303) 786-7030.

Tickets range from \$15 for Friday's event to \$80 for full-day Saturday pass. Please visit event web site for complete information. www.trancebluesfestival.com

BLUESFEST

Lansing OldTown

Lansing, Mich. – Old Town BluesFest, held Friday, Sept. 16 and Saturday, Sept. 17, at the corner of Turner St. and E. Grand River Ave. in Lansing, has announced this year's headliners.

Cee Cee Collins & RJ's Rhythm Rockers headline the MessageMakers Stage on Friday night. Cee Cee Collins is a vocal powerhouse who has been described as a "wrecking ball blues singer," one who will "bust you up with her cantankerous, full barroom blues." Since the age of 15, Cee Cee has been pleasing crowds of all genres. Starting her singing career with soul and R&B, then jazz, blues and Motown, she has performed around the world. Cee Cee, known as the "princess of the blues," has spent the last few years touring the country with Alberta Adams, Detroit's queen of the blues, and RJ's Rhythm Rockers.

Next up on the Bud Light Stage is Long Tall Deb & the Drifter Kings. Emotional, passionate, and powerful vocals with eclectic guitar, bass, and drum stylings have propelled this group to the top 5 finalist position in 2011's Blues Foundation International Blues Challenge. Leading the band, Deb Landolt is a powerhouse blues/soul vocalist and songwriter who continues to bring audiences to their knees wherever she goes. Listening to Long Tall Deb and the Drifter Kings, you get a sense of what "drifter" means: the musical influences of San Francisco's Latin and jazz scene and that unmistakably bi-coastal NY-LA connection.

Johnnie Bassett and the Blues Insurgents headline Saturday night's entertainment on the MessageMakers Stage. Johnnie Bassett is a legendary Detroit blues guitarist and singer, renowned by the All Music Guide for "a unique ability to combine jump blues and Delta stylings." That style and sound is the result of a long, rich lifetime of musical experiences. Johnnie has done gigs with John Lee Hooker, Big Joe Turner, Ruth Brown and Eddie Burns—and jammed with a "talented" young Jimi Hendrix, never putting down the guitar as he continued to lead his band, the Blues Insurgents.

He recorded a series of excellent albums such as *I Gave My Life To The Blues*, *Bassett Hound*, *Cadillac Blues* (nominated for five W.C. Handy Awards) and *Party My Blues Away*. He kept working and eventually became a hometown

LIKE JAZZ & BLUES PHOTOS?



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

legend and treasure, receiving a well deserved Lifetime Achievement Award from the Detroit Blues Society in 1994. His new album, *The Gentleman Is Back*, finds Johnnie, at age 72, in prime form as a player and singer.

Then Jackie Scott & the Housewreckers take to the Bud Light Stage as the final headliner of BluesFest 2011. Nominated for three Blues Blast Music Awards, Jackie Scott & the Housewreckers packed Buddy Guy's house with wall-bangin' blues! Vast musical backgrounds and influences make Jackie Scott & The Housewreckers a smokin' hot combination of blues, jazz, and R&B – packed with soul. Jackie has spent the last few years honing her craft as a vocalist, and her quest led her to the steamy windows of Chicago's blues scene. Nellie Travis, Chicago blues woman, and Westside bluesman and Howlin' Wolf sidekick, Eddie Shaw, played a major part in mentoring her into the blues, Chicago style. The group has opened for BB King & Taj Mahal.

This year, Old Town BluesFest invites attendees to take their riverboat taxi to the festival or take a brief tour during their time at BluesFest.

Lansing Metro Marinas will be giving half-hour tours of the Grand River on Friday from 5 to 9 pm. Festival goers can experience the new vibrant downtown Lansing developments and natural surroundings from the water. Tours are being offered at a discounted rate of \$3 per person and will depart from the dock at Burchard Park, next to the Brenke Fish Ladder.

Lansing Metro Marinas will also be running a taxi service Saturday from 2 to 10 pm from the Lansing City Market to Burchard Park, next to the Brenke Fish Ladder. Festival goers can ride to and from the festival on the scenic Grand River for \$1. Children 10 and under ride for free.

The taxi will depart from the Lansing City Market on the hour (:00) and from Old Town on the half hour (:30). Parking is available near the City Market at the Lansing Center and surrounding areas. Arrive to BluesFest in style!

"Community placemaking advocates encourage residents to make the most of the stunning riverfront – but most locals have never taken a trip down the Grand River to know what the riverfront has to offer," says festival vendor coordinator Katie Kiter. "This service allows everyone to experience the river."

"Don't be afraid to bring all your kids down to enjoy the river, the music and the Kidz Beat area – you can ride in and out Saturday for free."

BluesFest partners with The Sweaty Mouse Green Team & Schupan Recycling Services to provide waste and recycling solutions, water-bottle reduction strategies, and effective planning to reduce printing and single-use or disposable products.

All festival attendees are encouraged to bring their own refillable beverage containers and use the free watering stations provided by the Lansing Board of Water & Light.

Green Team head Erin Slayter notes, "In 2009, BluesFest became one of the first festivals in Lansing to make a concerted effort to reduce its overall impact on the environment by implementing a volunteer green team and committing to sustainable practices."

The Old Town BluesFest is a free community music festival, attracting attendees from across the city, state, and region. It is produced annually by the Michigan Institute for Contemporary Art (MICA), a 501(c)3 nonprofit organization that serves as a catalyst for community development through quality arts programming. BluesFest is still accepting volunteers. See www.oldtownbluesfest.com or call 517-371-4600 for more information.



We just heard about the San Diego Blues Festival to be held on Saturday, September 17 in downtown SD. The ad on page 9, along with the website at www.sandiegobluesfestival.com will give you all the information you need to know. The price is fantastic - general admission is only \$10 and 2 cans of food with all proceeds to benefit the Jacobs & Cushman San Diego Food Bank. The line-up is as follows:

- 10 a.m. Up close and personal with Robin Henkel Outside the front gate
- 11 a.m. Mercedes Moore Band
- 11:40 a.m. Red Lotus Revue
- 12:20 p.m. Tracy Nelson
- 1:20 p.m. Café R&B
- 2:30 p.m. Lightnin' Malcolm & Cameron Kimbrough
- 3:30 p.m. Chris James & Patrick Rynn
- 4:30 p.m. Lil' Ed & the Blues Imperials
- 5:30 p.m. James Cotton
- 6:30 p.m. Tommy Castro Band

It looks like a fun day for a good cause in sunny San Diego CA. See you there!

jazz-blues.com

AARP AND CONCORD MUSIC GROUP LAUNCH NEW ONLINE OFFERINGS FOR MUSIC LOVERS 50+

**Endeavor Will Curate Music for a New Custom Internet
Radio Player and Create Content for a Dedicated Music Site**

WASHINGTON—AARP and Concord Music Group have teamed up to create a new multi-media, online resource designed to help adults find the music they love in the digital age. AARP Internet Radio, a free music player provided by Slacker, features 18 free streaming channels of handpicked music catering to the musical tastes of Americans age 50+ and is the initiative's centerpiece. Its aim: to make enjoying music intuitive and fun—especially for people who have been largely underserved by conventional music sources.

"AARP and Concord Music are uniquely positioned to help adults connect with the artists they love and become engaged in the online community of music," said Hugh Delehanty, senior vice president of AARP's media properties. "Our internet radio is easy to use and makes new resources available to people who may not be used to getting their music online, as well as those who already are."

"Finding new music and even old favorites has become more complicated and difficult for so many people," stated Concord Music Group president and CEO, Glen Barros. "AARP is a trusted source of information and guidance. Working closely with them, we aim to help adults across the country reconnect with the enjoyment of music and the artists who create it."

Launching today on www.aarp.org, the music player's channels include an array of genres featuring rock, blues, jazz, classical, R&B, coffeehouse, classic rock, oldies, country and vocals standards, just to name a few. Users seeking music from up-and-coming artists can check out the 'Fresh Sounds' channel providing the best of what's new in popular music. AARP Internet Radio also features a dedicated channel highlighting the music of one particular artist, which will change from month to month. The 'Artist' channel is currently streaming the music of legendary songwriter Paul Simon and AARP will also unveil new channels in the coming weeks and months, including a 'Members Choice' channel, which will allow AARP members to serve as guest DJs.

Visitors to the AARP website can open AARP Internet Radio in a separate window displaying the music player and a list of stations to choose from. Users will have the option to play, pause or skip songs, and easily change stations. In addition, the simplified radio player from Slacker (recently selected as PC Magazine's best streaming radio provider), allows users to multi-task, letting them stream their favorite station while working or playing online. In the future, AARP plans to make the music player available via AARP mobile apps on portable devices such as smartphones and tablets.

In addition to the music player, AARP is also en-

hancing editorial content on a new AARP online music page www.aarp.org/music. Drawing from sources across the music industry, this new portal offers a collection of informative music news, reviews, artist interviews, and how-to's specifically designed for grown-up music lovers. Registered users of www.aarp.org will have the added benefit of access to the site's music community chat room, where they can connect with music fans from around the country.

To experience AARP's Internet Radio, visit www.aarp.org/music.

AARP is a nonprofit, nonpartisan organization with a membership that helps people 50+ have independence, choice and control in ways that are beneficial and affordable to them and society as a whole. AARP does not endorse candidates for public office or make contributions to either political campaigns or candidates. We produce AARP The Magazine, the definitive voice for 50+ Americans and the world's largest-circulation magazine with nearly 35 million readers; AARP Bulletin, the go-to news source for AARP's millions of members and Americans 50+; AARP VIVA, the only bilingual U.S. publication dedicated exclusively to the 50+ Hispanic community; and our website, AARP.org. AARP Foundation is an affiliated charity that provides security, protection, and empowerment to older persons in need with support from thousands of volunteers, donors, and sponsors. We have staffed offices in all 50 states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

Concord Music Group is one of the largest independent record and music publishing companies in the world and owner of a rich and historically significant catalog of recordings. Concord Music Group's legendary family of labels includes Concord Records, Concord Jazz, Hear Music, Fantasy, Stax, Milestone, Riverside, Specialty, Telarc, Peak, Heads Up, Prestige and Rounder Records. They include titles from some of the most admired and enduring names in music, including Ray Charles, John Coltrane, Creedence Clearwater Revival, Miles Davis, Ella Fitzgerald, Isaac Hayes, Little Richard and Thelonious Monk. The group's current roster of world-class artists includes: Paul McCartney, Chick Corea, Paul Simon, Kurt Elling, Christian Scott, Robert Plant, Esperanza Spalding and Alison Krauss, just to name a few. In 2007, Concord partnered with Starbucks to form Hear Music, which has released records from James Taylor, John Mellencamp, Elvis Costello and Playing For Change among many others.

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LEGACY RECORDINGS & MILES DAVIS PROPERTIES, LLC LAUNCH "THE MILES DAVIS FAN PROJECT" ON FACEBOOK

**Fans Invited Via Facebook To Create, Name & Design First
Internet-Curated Miles Davis Album**

**Songs Have Already Been Previewed 35,000 Times,
With 20,000 "Likes" Already Counted**

New York City – On August 1 Legacy Recordings, the catalog division of Sony Music Entertainment, launched "The Miles Davis Fan Project," an innovative online initiative designed to introduce the music of the American jazz composer-trumpeter-bandleader to a digital audience via Facebook (<http://www.facebook.com/MilesDavis>) and Davis' official website (milesdavis.com).

Throughout the month of August, 40 classic Miles Davis tracks – representing multiple aspects and phases of the iconic Davis canon from the post-bop cool of *Kind of Blue* through the ferocious fusion of *Bitches Brew* to the meditative Möbius cosmos of *In a Silent Way* -- are being featured on Facebook via social sound sharing platform SoundCloud, powered by RootMusic's BandPage application. The tracks feature an active "Like" button which prompts fans to 'vote'. The ten recordings accruing the Most "Likes" from fans online will be assembled for *Blue Flame*, a fan-christened digital-only album to be released on September 26.

By mid-August, more than twenty thousand "Likes" had been cast on Facebook with some songs grabbing more than twenty-five hundred "Likes." More than thirty-five thousand plays have been racked up between the various contenders for final inclusion on the album.

An online Facebook poll for "The Miles Davis Fan Project" album title resulted in a landslide victory for *Blue Flame*, suggested by Jennifer Sammons of Los Angeles, California:

"I was introduced to Miles Davis' music by my Dad (D. J.) who was a huge fan," said Sammons. "I became further intrigued with Miles after seeing the actor Michael Wright portraying him! Upon reading Miles' bio, I realized that listening to his music is like taking an amazing journey through this musical genius' incredible life that began with that mystical magical 'blue flame!'"

"The Miles Davis Fan Project" is yet another example of how Miles transcends genres and continues to speak to new generations," said Adam Block, Executive Vice President and General Manager of Legacy Recordings. "This is the first time we've put the music of an artist of this stature in the hands of fans via social media and asked them to create a collection of songs as a new release. That so many fans have chosen to engage, and to utilize the new technologies available to them, testifies to Miles' enduring appeal and eternal 'nowness.'"

In addition to A&R-ing the tracklist for "The Miles Davis Fan Project" album, online fans are being invited to name the album, create the official artwork for the release, and describe what Miles and his music means to them in personal testimonials to be featured in a digital booklet coming with the online release.

The first online fan-assembled collection of its kind, the release of *Blue Flame* coincides with the 20th anniversary of Davis' passing on September 28, 1991.

Fully endorsed by Miles Davis Properties, LLC, "The Miles Davis Fan Project" is engaging younger fans native to a digital environment and providing an introduction to the music of Miles.

The final tracklisting, sequencing and artwork for *Blue Flame* will be revealed on September 26.

On September 20, Legacy Recordings will release Miles Davis Quintet - *Live In Europe 1967: The Bootleg Series Vol. 1*, the first offering in a series of rare and previously unreleased live recordings from around the world from the legendary artist.

VISIT: www.milesdavis.com, www.facebook.com/Miles-Davis, www.legacyrecordings.com

BLUES WATCH

BY MARK SMITH

New Release blues.... Can it be true that the end of summer is in sight? As we move from the summer festivals to the fall events, here's some new music to take you through the transition: Tedeschi Trucks Band- *Revelator*; Kenny Wayne Shepherd- *How I Go*; Keb Mo- *The Reflection*; Jeff Golub Band- *The Three Kings*; Davina and the Vagabonds- *Black Cloud*; Jimmy Vaughan- *Plays More Blues, Ballads and Favorites*; Ruthie Roster- *Live At Antone's*; Pokey LaFarge- *Middle of Everywhere*; Matt Schofield- *Anything But Time*; Various Artists- *Chicago Blues: A Living History- The (R)Evolution Continues*; Jonny Lang- *Smokin'*; Steve Cropper- *Dedicated*; Samantha Fish- *Runaway*; Samantha Fish, Cassie Taylor, Dani Wilde- *Girls with Guitars*; Mel Waiters- *Say What's On Your Mind*; Rod Piazza & the All Mighty Flyers- *Almighty Dollar*; Mike Zito- *Greyhound*; Hadden Sayers- *Hard Dollar*; Monkey Junk- *To Behold*; Ana Popovic- *Unconditional*; Nick Gravenites, John Cipolin- *Monkey Medicine*; E.g. Kight- *Lip Service*; T Bone Walker- *The Essential Collection*; Terry Hanck- *Look Out!*; The 44's - *Boogie Disease*; Mighty Sam McClain & Knut Reiesrud- *One Drop is Plenty*; Eugene Hideaway Bridges- *Rock & A Hard Place*; Harmonica Shaw- *Live at the Cove*; Susan Wylde- *In The Light*; Kenny Wayne- *An Old Rock On a Roll*; The Mighty Mojo Prophets- *The Mighty Mojo Prophets*; Barry Levenson- *The Late Show*; Carlos del Junco & the Blues Mongrels- *Mongrel Mash*; JT Coldfire- *Crazy Sun*; Ivan Appelrouth- *Blue and Instrumental!*; Jackie Johnson- *Memphis Jewel...* And speaking of festivals: August 12-13- *Cowpie Blues Festival (Alaska, MI)*- www.cowpiebluesfestival.com; September 16-17- *Old Town Bluesfest (Lansing, MI)* www.oldtownbluesfest.com... That's it for this month!

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DEEP BLUE ORGAN TRIO

Wonderful!
ORIGIN RECORDS

Composed of organist Chris Foreman, guitarist Bobby Broom and drummer Greg Rockingham, the Deep Blue Organ Trio has established itself with its live performances and recordings, first for Delmark and more recently the Seattle based Origin label. The trio's 4th recording (on Origin) is devoted to the music of Stevie Wonder. I am aware of Broom from his own recordings as well as his time with Sonny Rollins Band. I was not aware that he had spent five years playing with Dr. John. Neither organist Foreman nor drummer Rockingham are familiar to me, although Foreman has recorded with Albert Collins for Alligator.

Tribute albums always leave themselves open to comparison with the originals, and a listener's expectations of how a song should be interpreted sometimes affects how one views the tributes. In this respect, there are times I find the Deep Blue Trio a bit mellower than I would prefer such, as the "My Cherie Amour," with its very slow tempo. At the same time one can appreciate Foreman's chicken fried, blues-drenched and church-based playing along with Broom's tasty, thoughtful playing with his judicious use of sustain in between his considerable single note runs, as Rockingham deftly moves the performance. A song like the shuffle "Jesus States of America," which I was not familiar with, benefits from Foreman's driving organ as Broom chords behind.

I was not aware that the Rufus with Chaka Khan hit "Tell Me Something Good," was a Wonder composition, but certainly enjoyed Foreman's opening and his comping under Broom's solo. One of my favorite Wonder songs is "You Haven't Done Nothing," which has Foreman opening. He states and embellishes Wonder's

intricate melody, then provides a cushion for Broom's single note runs, followed by his own strutting solo.

Broom is a terrific guitarist but Foreman is to this listener a revelation. Based on this small sample of his music, he is among today's premier organists. Add Rockingham's supple drumming, and the Deep Blue Organ Trio's "Wonderful" stands not simply as a terrific tribute to Stevie Wonder, but also a marvelous organ trio record. It will have me checking out the trio's earlier releases.

Ron Weinstock



GINA SICILIA
Can't Control Myself
VIZZTONE

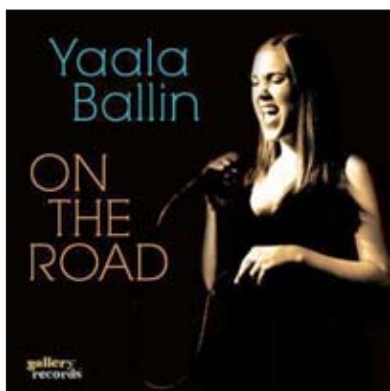
I was familiar with vocalist Gina Sicilia from a prior recording of hers, "Allow Me To Confess." Her latest recording is "Can't Control Myself" (VizzTone). The disc is produced and engineered by Dave Gross, who played every instrumental track except for trumpet, sax and one lap-steel track. Despite the heavy use of overdubbing, the performances have a loose, lively feel and Gross displays considerable chops, marked by intensity as well as restraint.

Seven of the tracks are originals rooted in blues and R&B with some other touches, along with covers of songs from Little Walter ("Can't Hold Out Much Longer" based on Ike and Turner's retitled cover, "Crazy 'Bout You Baby"), Bobby Bland ("Members Only") and Stevie Wonder (a lively "Place in the Sun"). Her vocals have an edge (occasionally she can grate, but not here). On the opening "Addicted," she projects strongly as she sings about needing another drink. "Before the Night is Through" is a Sicilia original that might be mistaken as an old Drifters number done to a reggae groove (with nice acoustic guitar fills and gypsy jazz licks in Gross' solo) with quite a lovely vocal.

There is variety in the material, but one constant is Sicilia's vocals that are full of feeling and personality. Listening to this had me return to her earlier recording where she does a nice cover of Big Maybelle's "That's a Pretty Good Love." Nice production, songs and vocals that show that as a performer, Gina Sicilia definitely is in control of herself.

Ron Weinstock

jazz-blues.com



YAALA BALLIN
On The Road
GALLERY RECORDS

It would be hard to find a more spirited jazz vocal set of recent vintage than the one offered up here by Ms. Ballin and company.

The Israeli-born, NYC-based singer displays an ideal balance of chops and style, delivering solid, straight-ahead performances on a nicely paced mix of standards and blues. Ballin sings with a veteran confidence and authority not typically co-joined with such youthful verve.

Saxophonists Zaid Nasser (alto) and Chris Byars (tenor) are standouts in her very capable backup unit.

Duane Verh



JUNIOR WELLS
Hoodoo Man Blues
(Expanded Edition)
DELMARK

It was fall of 1967 that I picked up a monaural vinyl album by Junior Wells, "Hoodoo Man Blues" on Delmark at a downtown Cleveland record store. It was one of those albums that helped make me an enthusiast of blues music and a fan of Mr. Wells.

"Hoodoo Man Blues" has long been acknowledged as a classic of the post-war Chicago blues and has been honored as a Grammy® Hall of Fame Inductee. It has been reissued several times including on CD, but Delmark has just reissued it again in a new deluxe expanded edition that includes a number of previously unissued tracks with some studio patter added in. Also included with the digi-pak packaging is a booklet that contains the original liner notes, the added notes for a

prior CD release and new comments from Bob Koester along with many previously unpublished photos from the session.

The original release especially holds up sounding as contemporary and vital as ever. Stu Black, who did some Chess sessions, engineered the session. One really can appreciate what a superb job he did on the two track stereo tapes the sessions were recorded with. The clarity that allows Buddy's chords and fills to ring clearly even when at a subdued volume, as well as the shimmer of Billy Warren's cymbals (especially the wonderful rendition of "In the Wee Wee Hours") and the, at times, guitar-like bass lines of Jack Myers. Of course Junior is front and center with some of the best vocals and harp playing he ever recorded.

Koester notes that this was the first recording of "a working Chicago blues band recorded in the studio for LP release with no 45 rpm singles planned and the artists given full freedom as to the running time of the tracks." It's something they did not realize at the time when they did the session. As many know, Buddy Guy was listed under the pseudonym Friendly Chap on early releases of the album. It was the name suggested by Pete Brown, a British kid who worked at Koester's Jazz Record Mart and used it because they thought Buddy was under contract to Chess. And, there is the use of a Hammond B-3 Leslie speaker by Buddy Guy. It seems that there was an issue with Buddy's guitar amp, and

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engineer Stu Black wanted to get the session rolling so he wired Guy into that speaker until Guy's amp could be repaired. It certainly lent a distinctive tone to Wells' rendition of "Hoodoo Man Blues."

What a terrific band and the reissue contains the twelve tracks that appeared on vinyl followed by alternates of "In the Wee Wee Hours," "Hoodoo Man Blues," and Kenny Burrell's "Chitlins Con Carne" that have been previously reissued, and three alternates of "Yonder Wall." The two renditions of "In the Wee Wee Hours," on which Junior plays chromatic, may have his strongest harp playing, a real nice vocal and solid drumming with nice cymbal work.

There is a new tune as well, "I Am Stranded," a Jimmy Reed-styled number credited to Guy. An enjoyable performance but not as strong as the other songs, and the alternates are very good, but one would be hard-pressed to find any of them superior to the issued tracks. Minor bits of studio chatter are also included but probably will be ignored after the first times one listens to this.

Delmark is to be thanked for this expanded "Hoodoo Man Blues." The additional material is a nice addition to the original classic album and listening to this one appreciates just how classic that album was. With the wonderful packaging, terrific sound and of course the timeless blues performances, this is an essential blues recording.

Ron Weinstock



CLAIRE DALY QUINTET

The Mary Joyce Project: Nothing To Lose
DALY BREAD RECORDS

For her September 2011 release, baritone saxophonist Claire Daly pays homage to her father's first cousin, a non-Alaskan pioneer who made a 1,000-mile, three-month dogsled journey from Juneau to Fairbanks in 1935-36.

Inspiration for Daly (who also plays alto sax and flute) and pianist Steve Hudson to compose the 11 originals came from Wisconsin-born Mary Joyce's written journal of the trip. Bassist Mary Ann McSweeney, drummer Peter Grant, and human beat box Napoleon Maddox complete the crew.

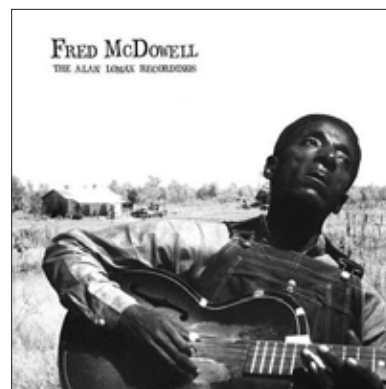
Day started playing saxophone at a young age and was inspired at a live performance of the Buddy Rich band when the sax section stood up to solo. She even-

tually attended Boston's Berklee College of Music and soon after began making her living as a musician. She played in the sax section of Diva Big Band for seven years, free-lanced in New York City, recorded five CDs with Joel Forrester and two CDs as leader and has recorded with other leaders, on film scores, for jingles and has performed at festivals and jazz venues. She is a six-time winner of the Downbeat Critics' Poll "Talent Deserving Wider Recognition."

The diverse tunes on this disc are as adventurous as Mary Joyce's journey and show that Daly can play inside as well as on the outside edge. One catchy, riffing number, "Who's Crazy?," prominently features Maddox and builds to Daly's terrific solo. McSweeney (who also worked with Diva) creatively fashions pulsing tempos that underpin and give thrust to many of the tunes. In a confident alto voice, Daly sings lyrics on "Shine," a lovely ballad by Hudson.

Each tune is unique and well-navigated by Daly and her tight-knit team. Imaginative and energetic, the fare should satisfy any listener but particularly fans of baritone sax.

Nancy Ann Lee



MISSISSIPPI FRED McDOWELL

The Alan Lomax Recordings
MISSISSIPPI RECORDS (VINYL LP)

It was in 1959 when Alan Lomax returned to the North Mississippi Hill country where he had been in 1940-1941 recording the varied repertoire of Sid Hemphill and others. He had discovered a variety of others including the Pratcher Brothers as well as Ed and Lonnie Young.

It was at Lonnie's house that a small farmer in overalls came over to his neighbor's with his guitar after a day of picking cotton. When the man started playing, Lomax realized that here was a master musician. On Saturday Lomax came to his house to record for the first time Mississippi Fred McDowell. A bit over 5 years ago, Rounder issued a McDowell album, "His First Recordings," from Lomax's archive, but now on the Global Jukebox, the Alan Lomax Archives' label, comes "Fred McDowell: The Alan Lomax Recordings."

The twelve recordings here predate when Mississippi was added to his name, and although there is some duplication with the Rounder release (from song titles and track length), there are several selections

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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

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which appear to be issued for the first time.

Fred McDowell arguably was the last great Mississippi blues artist (with due respect to Jr. Kimbrough and R.L. Burnside) and listening to these recordings from over a half century ago, one can still hear what it was that caught Lomax's attention. With McDowell's sister Fanny Davis on comb, his wife Annie Mae joining on vocals and Miles Pratcher adding second guitar for a few selections, it is still McDowell's gritty vocals and slide guitar that draws us in.

Whining slide guitar is set against a driving, droning accompaniment that mesmerizes. While he adapted Bukka White's "Shake 'Em Down," the song seems even more focused than the powerful original. "Fred McDowell Blues" sounds like a composite of John Lee Williamson's "Down South Blues" and Sleepy John Estes' "Diving Duck Blues," made coherent but McDowell's aching singing and strong accompaniment. Estes' "Drop Down Mama" is another Estes blues that McDowell transformed into a staple of his repertoire in a most readily identifiable style.

Also recorded that night was "When You Get Home Please Write Me A Few of Your Lines," which he learned from Eli Green, who McDowell played with after moving to Como from Memphis in the early 1940s. Then there were a couple of gospel numbers including "Keep Your Lamps Trimmed and Burning," with his wife joining on vocal. A gospel number "When the Train Comes Along," has his accompaniment behind the vocal by Sid Hemphill Carter and Rosalie Hill.

The performances have been digitally remastered from the original tapes and the sound is exemplary. Included is a booklet annotated by Arhoolie Records' Adam Machado and the Alan Lomax Archive's Nathan Salsburg that provide some history of Lomax's Mississippi recordings as well as Fred McDowell's life and music.

The playing time is only 37 minutes, however, the music displays McDowell as among the greatest of down home blues artists. From these superb recordings made at his home, he would go on to make a many more equally compelling recordings over the next decade or so, influencing not just R.L. Burnside and his progeny, but also the likes of Bonnie Raitt.

For more information on this and other releases from the Lomax archive visit www.culturalequity.org. Also available directly through Amazon.

Ron Weinstock

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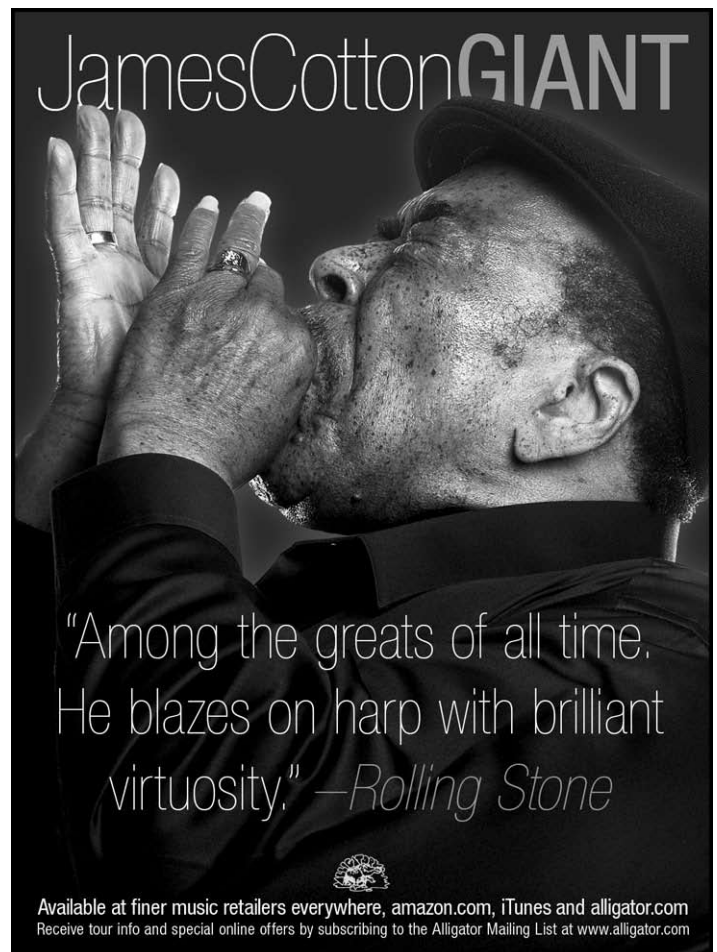


BELA FLECK & THE FLECKTONES

Rocket Science

ENTERTAINMENT ONE MUSIC

Its been nearly two decades since Fleck and the original line-up of The Flecktones, with pianist/harmonica player Howard Levy back in the fold alongside Fleck, bassist Victor Wooten, and percussionist/Drumitarist Roy "Futureman" Wooten, have been in a studio. For "Rocket Science" (Entertainment One Music) Fleck has taken the banjo far from his bluegrass roots in such bands as The New Grass Revival with the Flecktones, who are equally innovative. Levy's piano roams from hard bop to a Keith Jarrett romanticism, while also playing his innovative harmonica with a technique has cast a spell on a wide range of musicians from blues



to jazz. Wooten perhaps eschews bass effects here, but lays down some of the funkier bass one is likely to have heard in some time, while Futureman unleashes the Drumitar, his MIDI-based device that allows him to trigger samples using his fingers and which replaces the original which was on its last legs after two decades.

There are too many joys to be experienced on the performances heard here. "Prickly Pair" mixes in bluesy guitar sounding playing from Fleck on Deering Cross-fire electric banjo set against Levy's harp as Wooten adds a funk bass and Futureman sets out a shuffle beat, with a brief interlude of ragged stride piano (sampled from a recording?).

Levy and Fleck collaborated on a suite, "Joyful Spring" and "Life In Eleven," that makes use of the odd time signature of the Bulgarian dance rhythm called Gankino. Levy's piano has a classicist touch and the performance almost suggests a waltz before Levy kicks off a blistering tempo with his harp on "Life in Eleven." The seamless transitions in tempo, themes and mood can be mesmerizing within and between performances. "Falling Forward" has a lyricism between Levy's piano, Fleck's jazzy solo and Wooten's bass counterpoint that might make a Ron Carter smile.

The fusion of jazz, blues, funk, world, folk, bluegrass and other elements helped establish Bela Fleck & the Flecktones two decades ago as a breath of musical fresh air. They continue to defy categorization and "Rocket Science" shows that listening to them is as exhilarating as ever.

Ron Weinstock



DANA FUCHS

Love To Beg

RUF

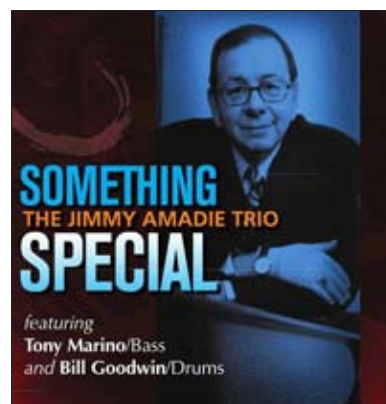
Powerhouse vocalist Dana Fuchs' debut on Ruf Records is a hard rocking effort that will undoubtedly invite countless comparisons to Janis Joplin, who she has portrayed off-Broadway in *Love, Janis*. While the comparisons are natural given Fuchs' gritty, emotive vocals, they are ultimately unfair as Fuchs is her own artist who isn't limited to late 60's or early 70's blues rock as her musical foundation.

Influences such as Christine Ohlman, Martha Davis of the Motels, Maria McKee of Lone Justice and even Patti Smith appear throughout this disc and infuse it with a modern sensibility. *Drive* is a rocker about the

fact that everyone from housewives to preachers are subject to crushing bad times that sometimes lead to hard choices. *Pretty Girl* is a bit of sisterly advice to walk away before the hard choices become inevitable. *Summertime* is a horn-driven lament about crushed expectations that would fit nicely in a Memphis soul compilation.

Set it On Fire is a heartland rocker that could easily spring from a *Scarecrow* era John Mellencamp disc. *Keepsake* and *Keep On Rollin'* are tender, mid-tempo ballads that reveal nuance behind her big voice, something that appears in abundance on her cover of the Otis Redding classic, *I've Been Loving You Too Long*. The closing track, *Superman*, is a gritty, bluesy, number that skips the hard rock attack of much of the rest of the disc in favor of a simple guitar and harmonica backdrop to Fuchs' semi-spoken political rant about the heavy hand of the right which hits harder than the loudest guitar found elsewhere. A strong start to what is sure to be a long career.

Mark Smith



THE JIMMY AMADIE TRIO

Something Special

TP RECORDINGS

Pianist Jimmy Amadie teams up with bassist Tony Marino and drummer Bill Goodwin for his newest album, a solid straight-ahead menu of mostly standards.

The story of 74-year-old Amadie has been well documented. A promising pianist in the 1950s, he returned to playing in the mid-1990s after severe tendonitis in both hands had halted his career. His 1995 solo recording debut, *Always With Me*, led to praised collaborations with Benny Golson, Phil Woods, Joe Lovano and others. Yet, he faced another setback in after his 2007 recording, *The Philadelphia Story*, when he was diagnosed with lung cancer (which he continues to successfully battle).

Unlike his 2002 trio album with Goodwin and bassist Steve Gilmore (*In A Trio Setting*) that had him recording alone his parts over a period of several years because of the pain in his hands and turning the finished parts over to Goodwin and Gilmore, this new disc was recorded live from start to finish in Red Rock Studio in November 2010.

For his heartfelt renderings (especially in this trio setting), Amadie's one of my favorite pianists. His con-

fidest, warmly expressive interpretations of standards such as “Autumn Leaves,” “All The Things You Are,” “Sweet Loraine,” “Sweet George Brown,” “My Funny Valentine,” “Get Happy,” and other gems, demonstrate his unique voice. He contributes two originals: “Blues for Sweet Lizzie” and “Happy Man’s Bossa Nova.” Getting plenty of spotlighted moments, Marino and Goodwin make superb teammates on this enjoyable collection of swingers and ballads available through cdbaby.com or jimmyamadie.com. **Nancy Ann Lee**



BRICK FIELDS
Gospel Blue
SELF PRODUCED

The band Brick Fields takes its name from the couple, Rachel ‘Fields’ Brick and Larry Brick that is at the core of this band which incorporates sacred and profane musical and song traditions.

Rachel is a marvelous vocalist and flautist while Larry is a solid guitarist. Their personal and musical partnership is centered around their music and shared Christian faith.

The rest of the band includes an excellent saxophonist, Casey Terry, keyboard player Randy Fairbanks, bassist Johnny Ray and drummer Caleb Bomar. The Arkansas Band won the Ozark Blues Society Blues Challenge and competed at the 20011 International Blues Challenge.

The music here is mixed with secular and sacred, but even the secular lyrics lends itself to a more sacred reading. A comparison to some of the Staples message recordings, although the themes here are more along the lines of loving relations and coming home which can lend themselves to open meaning.

One selection, “These Are The Days” is a song with no pretension as it is a song derived from the Book of Revelations. Whatever one thinks about the lyrics, this band is superb. Rachel Fields is a terrific singer with plenty of feel and nuance while she adds some solid flute and her husband is a strong guitarist who never overplays. Terry is a first-rate saxophonist and the rhythm section is solid and supple.

While their religious message may go through this secular listener, the music on “Gospel Blue” is stunning. Brick Fields is a terrific band.

Ron Weinstock



MIKE PRIGODICH
A Stitch In Time
MEXICAN MOCHA MUSIC

Pianist Prigodich rightly lists Chick Corea first among his influences on the liner notes of *A Stitch In Time*. The keyboard master’s mark is traceable both explicitly, in the Spanish / Latin flavor of several themes and implicitly, in Prigodich’s flair for smartly crafted “heads” and intelligent swing. That said, this ensemble makes their way through a tasty and nicely paced fusion set very much on their own drive and energy.

When Prigodich is not busy gracefully maneuvering breezy, punctuated grooves, as on “A Measure Of Luck”, or alternately darting and swaying through morphing metrics, as on “At Sixes And Sevens”, he and key partners drummer Reinhardt Melz and percussionist Rafael Trujillo map terrain for other agile soloists, particularly bassist Damian Erskine. *Stitch* is a cut-above set.

Duane Verh



ARNOLD McCULLER
Soon As I Get Paid
WHAT'S GOOD RECORDS

A real surprise is a new release by vocalist Arnold McCuller, “Soon As I Get Paid.” As a vocalist he has worked as a session singer with the likes of Aretha Franklin, Linda Ronstadt, Bonnie Raitt, Phil Collins, Lyle Lovett and James Taylor as well as having his own choice recordings issued over two decades and a half.

His early singing was rooted in the church and he was with the national Touring Company of “Hair.” More recently he has been touring with James Taylor, and

involved with upcoming Ry Cooder and Eric Clapton recordings.

From the opening moments of the title track, McCuller shows himself to be a terrific singer, rooted in the blues and soul. His vocals are wonderfully delivered and the backing complements his expressiveness. Even the blues-rock touches are generally understated. It is hard to pick the standout tracks. The title track is a stunning bluesy piece while "Gasoline and Matches" is a marvelous duet with Thelma Jones. It is followed by a fine rendition of the Big Jay McNeely-Little Sonny Warner classic "There is Something On Your Mind" with a fine guitar solo from Mike Landau.

McCuller does a wonderful re-imaging of the Jackie Wilson classic "Lonely Teardrops," slowing down the tempo and singing in a fashion that captures a fair amount of the heartache of the lyrics. McCuller observes that Wilson was performing this when he suffered a heart attack and stroke that left him in a coma for 8 years, and obviously he is a significant influence on McCuller. "Do Right Woman, Do Right Man" is a nice rendition of the Dan Penn and Chips Moman tune that Aretha is most identified with. Obviously having a man sing it gives the words somewhat a different tenor. The catholicity of McCuller's repertoire is also displayed by his solid rendition of JB Lenoir's "The Whale Swallowed Me," with his aching vocal complemented by Landau's spare trebly guitar and Larry Goldings restrained organ.

"Soon As I Get Paid" was a revelation as Arnold McCuller shows himself to be a first-rate singer, backed by a sympathetic band on this impressive release.

Ron Weinstock



THE NEW GARY BURTON QUARTET

Common Ground
MACK AVENUE

It's been six years since Grammy-winning vibraphonist and pioneer of the four-mallet technique Gary Burton has had a working band. Although Burton formed the first group under his name 45 years ago, he's had a few outstanding bands that conveyed remarkable group identity, the best-known featuring guitarists Pat Metheny or Larry Coryell, pianist Makoto Ozone, bassist Steve Swallow, and drummer Roy Haynes or Bob Moses.

Burton scores big with this debut release on Mack Avenue, showcasing his exceptional new quartet featuring guitarist Julian Lage, bassist Scott Colley (new to Burton's group) and drummer Antonio Sanchez. The appealing 10-tune disc contains tunes composed by group members as well as the standard "My Funny Valentine," Keith Jarrett's "In Your Quiet Place," and two tunes by pianist Vadim Neselovskyi ("Late Night Sunrise" and "Last Snow").

This new quartet was formed in 2010 with their first performance at the Red Sea Jazz Festival in August, followed by a weeklong gig at New York's Blue Note in October and this studio session in December. Burton believes the guitar-vibes combination as "has an ideal timbre and coolness," and it certainly works on this straight-ahead project. The group displays synergistic energy on the well-chosen material, with Burton brilliantly sharing the spotlight with the talented Lage, especially on "Did You Get It?," a perky number contributed by Sanchez, who tightly collaborates with Colley throughout all the tunes.

This is a sublime outing—full of melodic expressiveness and warmth—that undoubtedly brings Burton back into the spotlight. Do I hear Grammy applause in his future?

Nancy Ann Lee



DEMETRIA TAYLOR

Bad Girl
DELMARK

Delmark brings us another new CD by a Chicago blues woman, this time one whose family has deep blues roots. Demetria Taylor is the daughter of the late Eddie Taylor and her brothers Eddie Jr., Larry and Tim have previously established themselves in the blues world.

With the release of her "Bad Girl," Demetria is set to make her mark on this world as well. She is joined by her brother Eddie Jr. and Shun Kibuta on guitars; Roosevelt Purifoy on keyboards; Greg McDaniel on bass and Pookie Styx (great name) on drums with guest appearances from Big Time Sarah, Billy Branch and Eddie Shaw.

For her first album there is a pretty diverse set of tunes, and is in part homage to the folks she heard while being raised. In certain cases, like her medley of "I'm a Woman w/ "Hootchie Coochie Woman" and

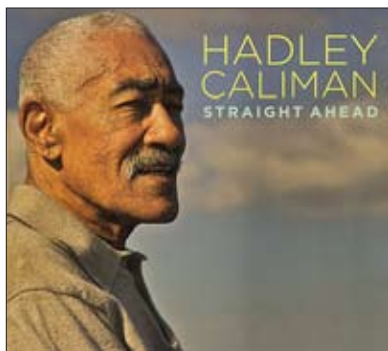
"Voodoo Woman" (with Eddie Shaw adding his growling sax), her indebtedness to Koko Taylor is clear, although she doesn't project as strongly as the late Chicago blues queen did. Her raspy voice really suits Magic Sam's "All Your Love" with her brother adding some nice guitar, while both Shaw's sax and Branch's harmonica (terrific solo in the Walter Horton vein) contribute to the title track, a nice swinging shuffle remake of her father's "Bad Boy," with Eddie Jr. shining in his solo.

"When You Leave, Don't Take Nothing," taken from an Artie 'Boys Boy' White recording, is a solid slow blues with Shaw adding some atmosphere with his sax. Its followed by a terrific rendition of Nora Jean Bruso's shuffle "Goin' Back To Mississippi," with more strong playing from Eddie Jr., Shaw and Purifoy on piano. The band really cooks on this track.

Billy Branch returns to add his harp to "Big Boss Man," with the tempo taken a bit too fast, but with Shaw back she turns a superb vocal on Luther Allison's "Cherry Red Wine," caressing the lyric as she worries about her baby. I dare say her vocal may top Allison's original while her brother is stellar. Eddie Jr. contributed "I Can't Take It No More," a derivation of "Messin' With the Kid," followed by a remake of "Trying To Make a Living." While these are well played, Demetria Taylor doesn't have as much vocal presence on these songs. The album closes with two Willie Dixon songs, "Little Red Rooster" and "Wang Dang Doodle" which she shares with Big Time Sarah. These are enjoyable, although not remarkable, performances, with Billy Branch contributing some nice harmonica and Eddie doing a nice Hubert Sumlin imitation on the latter number.

Demetria Taylor's "Bad Girl" has excellent performances along with some that show her potential. She states she intends to do originals and display a bit more versatility on her next recording, and after this promising debut many will be waiting to see how it turns out

Ron Weinstock



HADLEY CALIMAN
Straight Ahead
ORIGIN RECORDS

Tenor saxophonist Hadley Caliman would have been a more prominent name in the jazz world if he hadn't primarily serving as a teacher and mentor around Seattle for the last few decades of his life as he was a teacher

at Cornish College of the Arts in Seattle while living in Cathlamet, outside Seattle. A classmate of Art farmer at Los Angeles' Jefferson High School, he studied with Dexter Gordon and on Central Avenue in the 50's was known as "Little Dex."

He has performed, recorded and toured with musicians such as Freddie Hubbard, Gerald Wilson, Carlos Santana, Dexter Gordon, Elvin Jones, Mongo Santamaria, Joe Pass, The Grateful Dead, Joe Henderson, Don Ellis, Flora Purim, Phoebe Snow, Bobby Hutcherson and many others, and in fact recorded four albums under his own name in the 70s. For more on his life you should visit <http://www.hadleycaliman.com/index.php> from which I derived this biographical information. He passed away in September 2010 after a two-year struggle with liver cancer.

The Seattle-based Origin Records helped document Caliman with three CDs (one with Pete Christlieb) in the past few years. The last of these three is "Straight Ahead," recorded in November 2008 with a band that included trumpeter Thomas Marriott, pianist Eric Verlinde, bassist Phil Sparks and drummer Matt Jorgensen. As the liner notes observe, John Coltrane is an evident influence on Caliman's playing, but an influence tempered by his West Coast bop background. Listening to his rendition of the F.K. Hollander ballad "You Leave Me Breathless" is perhaps the best evidence of Trane's mark on his tone and sound, but his own sensibility is evident as well.

But listening to this I am also struck how on some of the quartet performances, the feel reminds me of Dexter Gordon's Steeplechase Recordings from the 70s, such as the swinging quartet rendition of "The Night Has a Thousand Eyes," with Verlinde standing out (quoting "Surrey With a Fringe on Top" in his solo.

There is so much to savor here from the opening Caliman original, "Cigar Eyes," named after an LA bartender which sports a nice funky riff with Marriott's bright, round tone complementing the leader. "Rapture," from the pen of his friend, tenor saxophonist, Harold Land has a bit more reflective quality and Marriott and pianist Verlinde make valuable contributions as well as the leader.

The rhythm section is marvelous here with Jorgensen's cymbal work accenting the solos. "Cathlamet" is a lovely Marriott original celebrating Caliman's home for several decades, followed by Joe Locke's "Blues For PT," a mid-tempo romp on which Caliman goes full bore with his solo. There is a lovely quartet rendition of Billy Strayhorn's "Lush Life" and then the full quintet for a swinging treatment of Lee Morgan's "Totem Pole," with the understated rhythm that make the solos from Caliman and Marriott stand out.

This is a terrific disc that shows Hadley Caliman was still moving straight ahead with his music until his end.

JazzNow Seattle, <http://jazznowseattle.com/>, the terrific podcast devoted to Seattle's jazz scene by Jason Parker and David Marriott, enabled me to become

aware the music of Caliman and many other fine performers on that city's scene. This recording should be readily available, but you can contact or Origin Records directly, www.origin-records.com, which is where I purchased this.

Ron Weinstock



JACKIE JOHNSON

**Memphis Jewel
CATFOOD RECORDS**

An old school rhythm and blues vocalist that has long been regarded as a local treasure in Memphis, Jackie Johnson may be little known in North America but has established herself in Europe on her visits there. She sings on Huey Lewis' recent "Soulsville" and toured with him. Years ago backed up Shirley Brown and Barbara Carr. Church rooted, she has a new recording "Memphis Jewel" on Catfood Record that is produced by Jim Gaines with a band that includes Catfish Records owner, Bob Trenchard on bass and other members of The Rays.

Included here are covers of songs such as the Gladys Knight classic "It Should Have Been Me," and Smokey Robinson's classic "The Tears of a Clown" that show how expressive a vocalist she is. Her sound suggests New Orleans Queen Irma Thomas, and she is similarly able to lay into a lyric as well as subtly deliver it. The band gets into a hot second line groove on Abner Burnett's "Brightside," with hot Lance Keltner

slide guitar that suggests Little Feat. Here, her vocal soars over the backing with lively piano, and the aforementioned slide guitar.

"Will You Be Mine, penned with her husband, is a lovely soulful ballad and is followed by a solid cover of Betty Wright's big hit "Clean Up Woman." It's another high point along with "Love You Still," a bluesy duet with Johnny Rawls. Trenchard's "Wash Your Hands" provides a contrasting mood to the duet with Rawls, as she sings about whether she can redeem herself from an affair she had. Wonderfully sung, with full backing and a marvelous arrangement, this track is typical of this release with solid material, strong backing and a singer who is thoughtful yet so soulful. Jackie Johnson is indeed a Memphis Jewel.

Ron Weinstock

JAZZ INCORPORATED

**Live at Smalls
SMALLS LIVE**

Among the latest batch of Smalls Live recordings from Smalls Jazz Club in Greenwich Village is one by Jazz Incorporated, "Live at Smalls." Jazz Incorporated is a quartet comprised of Jeremy Pelt on trumpet, Louis Hayes on drums, Anthony Wonsey on piano and Dezron Douglas on bass. Pelt and Wonsey have been associated with Hayes as part of the Cannonball Legacy Band while the Connecticut-born Douglas is new to

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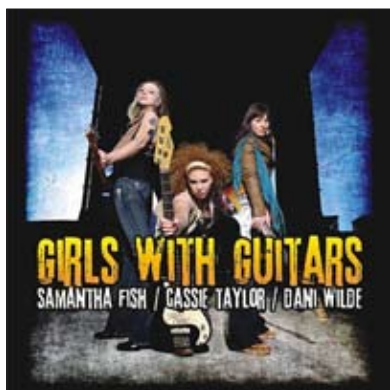
these ears. This recording dates from August 2010 and is presented in the attractive packaging Smalls Live centered on striking black and white photographs

The recording has six lengthy performances with nearly an hour of hard bop with four vintage compositions mixed with a couple of originals. Art Farmer's "Punsu opens up and includes strong piano from Wonsey along with Pelt's trumpet in the Clifford Brown-Lee Morgan vein.

Hayes drives the group along while Douglas provides a solid anchor. Among other performances here is a sizzling rendition of "Woody 'N You," taken at warp-drive speed with Wonsey's crisp and clean playing not fazed by the tempo, followed by some blistering playing by Pelt and a taut drum solo from Hayes. A nice contrast is presented by the Rogers and Hammerstein ballad "We Kiss in the Shadow" with considerable warmth displayed by Pelt and lovely, restrained piano from Wonsey. Wonsey's "Hey Jimmy" has a nice brisk walking tempo with a bouncy melodic line. This

is a strong live recording by a group whose familiarity with each other undoubtedly contributes to the strong, cohesive performances here. For more information on this check out www.smallslive.com.

Ron Weinstock



SAMANTHA FISH, CASSIE TAYLOR AND DANI WILDE

Girls with Guitars
RUF RECORDS

The Ruf Records website describes it succinctly: "The name says it all. "Girls with Guitars" - the 2011 Ruf Records Blues Caravan Tour - presents three of the scene's hottest young female guitar slingers on a single stage." The website further talks about the Blues Caravan series leading successful tours throughout Europe and the US and "This unique triple bill revue has helped introduce bright new stars" citing Ana Popovic and Joanne Shaw Taylor and refers to the new disc and tour as introducing "a trio of dynamic, up-and-coming blues talents: Dani Wilde, Cassie Taylor and Samantha Fish."

I am familiar with Cassie Taylor from her playing bass with her father Otis and Dani has been associated with Candy Kane. I did not know she was from England and unfamiliar with Samantha who is from

Kansas City.

For an album spotlighting upcoming blues talents, one might expect some blues but between the opening cover of the Rolling Stones' "Bitch" and the Paul Pena penned Steve Miller Band classic, "Jet Airliner," the trio contributes ten performances that certainly one can't complain if labeled as rock tunes with different levels of blues tinges. This is not to comment on the quality of the performances, but to observe that the fact that some songs are blues-tinged and the performers are influenced by the blues doesn't mean that the recording is a blues album. I do not buy that playing music derivative of blues-rock and blues-influenced blues, is extending the blues. It is simply rebadging rock as blues.

That said, Dani Wilde's "Reason to Stay," playing solo backed by her dobro, is a folk-blues performance and showcases her vocals as much as her dobro. Also outstanding out is Samantha Fish's shuffle, "Wait a Minute," with her best vocal here and strong guitar. But that tune is followed by the pounding rhythms of the trio's topical "Get Back," on which Mike Zito provides a heavy rock guitar solo, Fish's playing on her own "Come On Home" has her heartfelt vocal on the wistful lyric of turning blue with a melody that has a Dylan-esque feel and nice guitar. Fish plays some nice atmospheric slide guitar behind Cassie Taylor's aching vocal on "Leaving Chicago," but the folk-blues edges of the song contrast with the heavy rock guitar of Fish on Taylor's "Move On."

I would say that "Move On," along with "Get Back," are the tracks with the least appeal to me, as I did enjoy the music on this although I would not rate it highly as a *blues* recording. All three are quite talented both vocally and instrumentally (I am more partial to Taylor and Wilde as vocalists, but that is a matter of subjective taste) and this is a very enjoyable collection of blues-influenced rock.

Ron Weinstock

BOB SEELEY

Detroit Style Boogie & Blues Piano
BOB SEELEY MUSIC, INC.

Attending the annual WWOZ Piano Night, Monday May 2, after the first weekend of the New Orleans Jazz & heritage Festival, I had the pleasure of seeing a number of really terrific pianists, some who may be familiar, but others less known. Many of the pianists were from New Orleans and their music echoed such Crescent City stand bearers as Professor Longhair and James Booker. One exception was Boogie Woogie pianist, Bob Seeley from outside of Detroit.

A Detroit neighbor, Seeley was fortunate enough to become friends with one of the true legends of the idiom, Meade Lux Lewis, who along with Albert Ammons and Peter Johnson, are the primary influences on his music. Seeley's performance at Piano Night was marvelous with a standout performance being of W.C. Handy's "St. Louis Blues" in which he adapted Earl

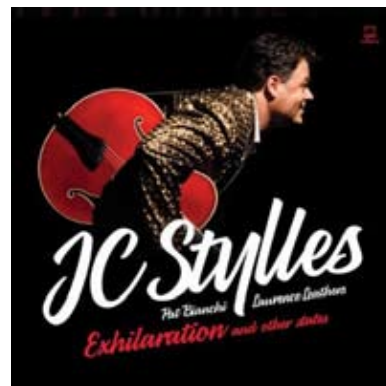
Hines' "Boogie Woogie on St. Louis Blues" as well as a section in which Seeley employed stride piano elements in interpreting this classic. Also strong was a rendition of "Just a Little Walk," which added boogie woogie elements to his interpretation of this gospel staple. It was a remarkable live performance in which he displayed a strong left hand bass as well as a driving and precise right hand. His articulation of his piano playing was on point.

After his set I engaged him on his performance and told him I especially enjoyed his treatment of "St. Louis Blues." He had several CDs for sale and recommended his CD "Detroit Style Boogie & Blues Piano" (Bob Seeley Music, Inc.) It was a purchase I certainly did not regret as it contains a number strong interpretations from the likes of his friend Meade Lux Lewis, "Chicago Flyer," "Honky Tonk Train" and "Boogie Tidal," as well as renditions of Pete Johnson's "K.C. on My Mind," Hersal Thomas' "The Fives," Freddie Shayne's "Mr. Freddie's Blues," and Jimmy Yancey's "Barbershop Blues."

There are also superb renditions of "St. Louis Blues" and "Just a Closer Walk" that exhibit his powerful, focused and deft attack that would make Lewis proud of his disciple. He also does not slavishly copy his sources as heard on the classic "Honky Tonk Train," as well as "Barbershop Blues," where his playing owes more to Lewis' rock solid approach than Yancey's lyrical play-

ing. Arguably, his boogie flavored interpretation of "Watermelon Man" does not quite succeed, but is a minor blemish on what is generally a terrific recording.

Bob Seeley's CDs (except for a collaboration with Mark Braun (Mr. B) may be difficult to locate. You might email him for information on this and other CDs at bobseeleypiano@aol.com. **Ron Weinstock**

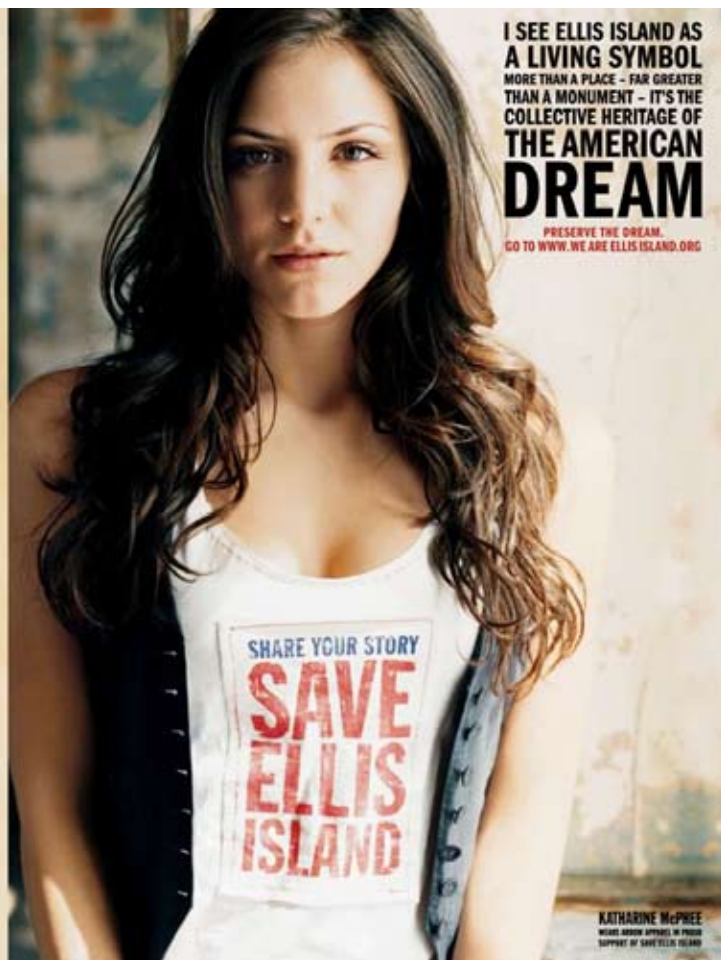
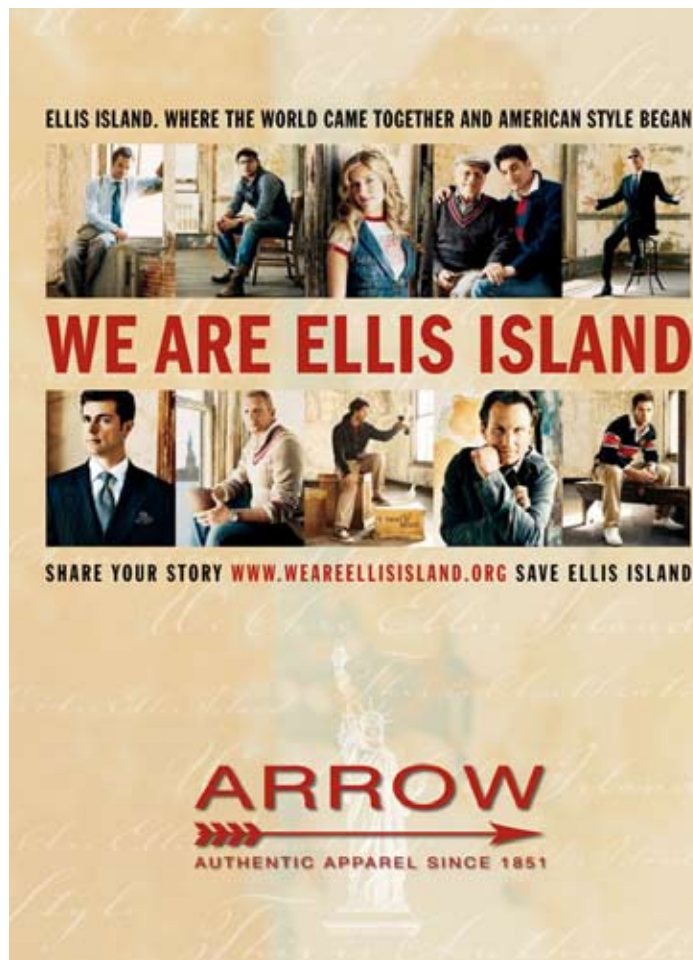


JC STYLLES

Exhilaration & Other States

MOTEMA

Australian-born, New York-based guitarist JC Styllles leads a lively Hammond B3 group with Pat Bianchi and drummer Lawrence Leathers performing nine ballads and boppers by Eddie Marshall, Stevie



Wonder, Billy Eckstine, Cole Porter, Wayne Shorter, and others.

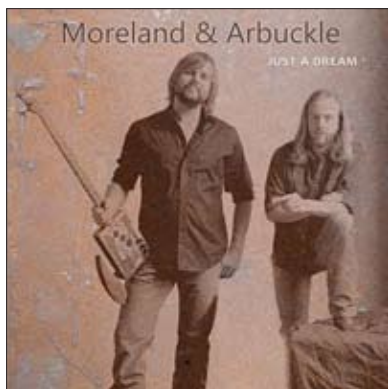
All arrangements are by Styles and the group cooks on the uptempo numbers, including brisk versions of Porter's "Love For Sale" and Shorter's "Pinocchio" and delights on ballads such as the gentle, melodious interpretation of Billie Holiday's "Don't Explain."

JC Styles (aka Jason Campbell) was exposed to jazz in his youth and began playing guitar at age seven. When he was 16, he moved to Sydney where he was awed nightly by attending a weeklong George Benson gig. (You definitely hear Benson's inspiration in Styles' playing.) In 1992, Styles relocated to New York City where he continued his studies with guitarists Pat Martino, Tal Farlow, John Abercrombie and others. Returning to Australia in 1995 for family reasons, Styles spent a decade working primarily with his guitar-organ-drum trio before returning to New York City in 2005 and working with various groups.

This group originated from Styles' four-year stint with the Harlem Groove band led by organist Seleno Clarke, where he met Lawrence Leathers. Pat Bianchi dazzled Styles when he sat in one night on Styles' gig at Perk's Jazz Club in Harlem and soon took over the organ chair there for the next 18 months.

While Styles' HB-3 group doesn't seem to say much that's new, they express everything very well. Just don't expect that bar-walking, bluesy sound of other B-3 bands and you won't be disappointed.

Nancy Ann Lee



MORELAND & ARBUCKLE

Just A Dream

TELARC

Years ago, Bruce Springsteen did one of his most personal releases at home before mixing it in the studio and dubbed it NEBRASKA. Guitarist Aaron Moreland and harpist Dustin Arbuckle could have easily tagged their second release KANSAS, after their native state, and that would have fit, too.

As shown via cuts like "Troll," JUST A DREAM gives as much spotlight to Arbuckle's harp playing as Moreland's guitar, which makes the project just as much flood plain blues as Delta blues. The crunching "Brown Bomber" opens the proceedings with Arbuckle's harp slinking in the background. JUST A DREAM

has a handful of covers, most notably Tom Waits' title cut from his 1980 release, "Heartattack & Vine," as the duo tears through the take.

Other guest appearance of note is guitarist Steve Cropper on "White Lightnin'," which was also co-written by the legendary Stax Records string bender. "Who Will Be Next could easily be an escapee from the John Lee Hooker catalog, while "Shadow Never Changes" shifts gears throughout.

A step forward from their first effort, FLOOD, this one could be JUST A DREAM, but Moreland & Arbuckle are living it.

Peanuts



MILT JACKSON

Sunflower

SONY MASTERWORKS (CTI)

Milt Jackson's "Sunflower" was among the initial batch of CDs to celebrate the 40th Anniversary of CTI Records. This recording dates from late 1972 and had the great vibes player joined by a band that included Herbie Hancock on piano, Ron Carter on Bass, Billy Cobham on drums, Ralph McDonald on percussion, and Freddie Hubbard on trumpet.

In addition, there is a string section and classically oriented horns (alto flute, English horn, oboe, piccolo) on some of the tracks with Don Sebesky's arrangements on a re-mastered, remixed and re-edited reissue.

Jay Berliner's flamenco-styled guitar sets the mood on Jackson's "For Someone I Love," with Jackson and Hubbard playing with lovely restraint on this ballad. "What Are You Doing The Rest of Your Life," by Michel Legrand, and Alan and Marilyn Bergman also displays Hubbard's melodic side with immaculate support and the strings creating a dreamy cushion. Hancock switches to electric piano for interpretation of The Stylistics hit, "People Make the World Go Round," providing a base for the solos by Jackson and Hubbard before taking a lengthy one himself.

Hubbard contributed the lilting title track on which strings reappear and it is followed by Milt Jackson blues, "SKJ," the most straight-ahead performance here with plenty of heat generated. It is performances like this one that really get this writer's juices going.

"Sunflower" may be a bit sweet at spots for this writer's taste, but it is strongly played and easy to listen to.

Ron Weinstock



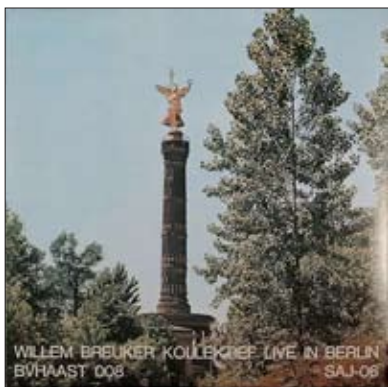
MIKE ZITO

Greyhound ECLECTO GROOVE

Southern roots-rock has proven to be a most-regenerative genre. Two full generations since the debuts of the Allman Brothers, Lynyrd Skynyrd *et al*, there's the likes of Derek Trucks, J.J. Grey, the Drive-By Truckers and others maintaining both the regional and diverse character of this realm.

Add Mike Zito to the list. The Gulf Coast-based, St. Louis-bred vocalist/guitarist here delivers a relentless set of stripped-down, soulful tracks highlighted by gritty, pungent vocals and razor-edged instrumental leads. The minimalist trappings of *Greyhound* are an ideal match to Zito's to-the-point lyrics which are strong throughout the set. Aside from the title track, standouts include "Judgement Day", "Stay" and "Motel Blues". Worth the money.

Duane Verh



WILLEM BREUKER KOLLEKTIEF

Live in Berlin DESTINATION-OUT.COM

The website Destination-Out (<http://destination-out.com>) has continued its important series of digital reissues of out-of-print vinyl albums from the FMP label. Among the latest is that by the Willem Breuker Kollektief's "Live in Berlin." Originally issued in late 1975, it was one of the early works by the Breuker Kollektief, which Breuker created after being dissatisfied with existing European free jazz big bands like the Instant Composers Pool and the Globe Unity Orchestra. Breuker, who passed away in 2010, wanted more focus on theatrical and compositional elements, not simply musical free-for-alls.

On the Destination-Out website, "Live in Berlin" is described... "this live date finds his big band gleefully incorporating everything from pop standards, light opera, funeral marches, and shoo bop into their freewheeling brand of free jazz. The Kollektief offers both drama and inspired moments of humor, making for enjoyable music that's sheer joy!" The mix of free jazz, bebop, street music, tango, vaudeville and European musical hall fare with more than a few hints of Kurt Weill has long been a favorite of these ears since seeing this band at the original Tralfamadore Cafe in Buffalo in 1976 or 1977 and obtaining this album at that time.

The members of the Kollektief at the time of this recording were Willem Breuker himself on saxophones & clarinets; Bob Driessen on alto saxophone; Maarten van Norden: tenor saxophone; Ronald Snijders: flute; Boy Raaijmakers: trumpet; Willem van Manen: trombone; Bernhard Hunnekink: trombone; Jan Wolff: French horn; Leo Cuypers: piano; Arjen Gorter: double bass; and Rob Verdurmen: drums and if one checked the personnel on various Breuker recordings throughout the years, many of these names would be present or on their own efforts on the BVHasst label Breuker established.

Substantial portions of this are taken from two of Breuker's compositions, "La Plagiata" and "Anthology." The former piece is 'plagiarized' from a variety of sources, both from serious music and street sources as Snijders' flute does a funeral march before a frantic sounding march-like tango segment with some blistering tenor set against a hot riff – then Cuypers' trance-like piano as the tenor squeals, honks and twists and turns with another tenor sax adding its own serpentine lines and honks before the full band leads a transition into the Music Hall. It is only the beginning of a whirlwind of musical scenarios and moods that continues throughout.

There is the fiery tango beginning of "Jan De Wit" that sets the tone for some inspired, and soaring, sax as Verdurmen underpins it with a hot march rhythm with Cuypers adding a trance-like piano backing before the horns add a quote from "I'm an old cowhand" before the Kollektief restates the main theme and Cuypers takes the spotlight; at times enthralling with his use of repetition before a more linear and melodic approach that quotes Japanese folksongs that leads into "Jalousie-Song" which opens like it was from a Gilbert & Sullivan operetta before the trombones add some gruff commentary. This magical musical circus continues until the closing, "Our Day Will Come," which opens as if channeling Archie Shepp's tribute to James Brown ("Mama Too Tight). They play with similar reckless abandon with a rocking repeated riff until the rousing tango treatment of the melody of the Ruby and Romantics recording and then exuberantly singing it in Dutch.

I recall that the Breuker Kollektief performed "Our Day Will Come" that night thirty-four odd years ago in

Buffalo, and the performance that evening was very similar to the overall character of "Live in Berlin." Breuker, of course, had many other recordings with the Kollektief as well as other projects. One recording of his I am particularly fond of was "The Compositions Of Eric Dolphy" on BVHaast that was issued in 2006. Bill Shoemaker's cogent, contemporaneous review of that recording can be found at the Point of Departure music journal, <http://www.pointofdeparture.org/PoD5-MomentsNotice.html>.

For more information on this digital download, visit <http://destination-out.com> . **Ron Weinstock**



TEDESCHI TRUCKS BAND

Revelator SONY MASTERWORKS

Each having successful solo careers, spouses Susan Tedeschi and Derek Trucks have put that part of their career behind for a period to co-lead a band. Both have developed into established and focused performers, who often joined each other on stage when possible. This new combination is not surprising. The Tedeschi Trucks Band has recently issued "Revelator," on Sony Masterworks.

In addition to the leaders, Kofi Burbridge from Derek's band is on keyboards while his brother Oteil, from the Allman Brothers handles the bass. Mike Mattison, Derek's vocalist is aboard for harmony vocals (and he contributes to some of the songs, which are all originals). Tyler Greenwell and J.J. Johnson are on drums, while Mark Rivers, David Ryan Harris and Ryan Shaw are on harmony vocals. There is also a horn section that includes Kebbi Williams on saxophone, Maurice Brown on trumpet, and Saunders Semmons on trombones. The horns add some punch and atmosphere, but, with one exception, little else.

Few will be surprised with the music here. There is plenty of Trucks' piercing, vocalized slide guitar and Tedeschi certainly has matured to a superb singer. Certainly she is equal to others in the blues-r&b-roots-pop vein able to move from a honey-toned straight-ahead to a church-rooted shout, always sounding natural. It's easy to simply sit back and listen to the solid, tight performances here and certainly one should expect that their live performances equal, if not surpass, the level of the music here.

This is not to say that everything is perfect. There is some sameness to some of the material and some of the material on closer examination is not as strong as the band's execution. "Bound For Glory" seems like a stringing together of hooks, and the entire lyric does not cohere, although "Simple Things" is a gem, with Tedeschi's vocal acknowledging that she has not been giving enough in the relationship and maybe that's why one has the walls around himself.

The groove of "Until You Remember" evokes classic Memphis soul and has another of the better lyrics here as Tedeschi sings it ain't right to be holding on too tight "until you remember you are mine." There is a nice suggestion of the Memphis Horns or Bar-Kays at the opening, while Derek's guitar builds upon the intensity generated by Susan's vocal. An intriguing performance is "These Walls," with its addition of sarode and tabla to the musical mix for a tune that has a melody similar to "Angel From Montgomery," with a lyric about a woman whose man has left town and whose times have been hard praying that the walls don't fall down and "thinking 'bout you baby for such a long, long time." The interplay between the sarode and Trucks' very restrained slide work here is very nice.

In addition to the uneven songwriting, this writer wishes that the horns might have been given more than the supporting role they generally are used for. Maurice Brown, for example, is an especially gifted soloist with considerable warmth and originality and certainly would have further spiced up the performances. The horns on "Love Has Something Else To Say" provide a hint of this point with a dialogue between guitar and tenor sax.

Of course, these are minor criticisms at most and "Revelator" certainly will be on many lists of the best recordings of 2011. Incidentally, after the conclusion of "Shelter," there is an hidden performance of an instrumental "Ghost Light." **Ron Weinstock**



ANNE METTE IVERSEN

Milo Songs BJU RECORDS

Bassist-composer Anne Mette Iversen is among the jazz artists associated with the Brooklyn Jazz Underground and BJU records has just issued "Milo Songs." Performed by her Quartet with Iversen on bass, John

Ellis on tenor sax and clarinet, Danny Grissett on piano and Otis Brown III on drums. The seven compositions on this album grew from a melody her son made up at the age of 2, and the recording is an affirmation and her celebration of her successfully juggling motherhood and being a professional jazz musician. She explains that the titles of her compositions indicate her intent that each tells stories of a child's life such as the turbulence of a new sibling in the home, the ability to focus on something seemingly unimportant to others, the fantasy world, dreams shared with mom in the morning and more.

Whatever the particular employment of Milo's song in a specific composition, the seven years of having played together is reflected in the interplay among the quartet. The performances flow organically as on the opening "The Terrace," on which Ellis displays a full tenor sound as Grissett dances around him, while Brown adds percussive accents and Iversen anchors the quartet before Grissett takes a strong solo. From the somewhat romantic feel of "The Terrace" the mood shifts on the "The Storm." This opens as a heated dialogue between Ellis and Grissett before Brown and Iversen join in to vigorously frame the pair's call and response with each other before Grissett launches into his high energy solo followed by some vigorous tenor sax.

"Drum Dreams," with Ellis on clarinet, has a meditative tone to it and both Grissett and Ellis display restraint while Iversen's bass provides a strong axis for the performance. Brown takes a solo here that is an extension of the performance. There is a playful lyricism displayed on "Trains & Chocolate," and a Latin tinge to the animated "Milo's Brother." "Child's Worlds" with Iversen taking a solo might be the highpoint of this excellent set with Grissett and Ellis shining as well and Brown being terrific in pushing this performance forward.

For more information on this excellent recording (including ordering information), check out the BJU Records website, www.bjurecords.com and Anne Mette Iversen's own website, www.annemetteiversen.com.

Ron Weinstock

SENA EHRHARDT BAND

Leave The Light On BLIND PIG

Just as women vocalists have re-energized the jazz idiom over the past decade or so, the case can be made that the gals are doing much of the heavy lifting in the blues world as well. As Norah Jones, Esperanza Spalding and their breed help keep jazz from becoming a four-letter word among pop audiences, artists such as Janiva Magness and Kirstin Thien are generating much-needed excitement in the blues arena.

Add Ms. Ehrhardt to this clique. The youthful Minneapolis-based singer hits the blues turf running on her debut disc and serves up a captivating set of simultaneous fire and ice. On paper, her sophisticated, stylishly

sensual delivery, decidedly "uptown" for the genre, shouldn't match the stripped-down, relentless blues/funk backup-which features her father and writing partner, guitarist Ed Ehrhardt- as naturally as it sounds here. But the combination works track after track on a

set of originals as fresh sounding as the voice that delivers them. Make way for a rising star.

Duane Verh



DAVINA AND THE VAGABONDS

Black Cloud ROUSTABOUT RECORDS

Hailing from the Twin Cities, Davina and the Vagabonds is apparently one of the hardest working bands in that area, combining the vocals and piano of Davina Sowers with an intriguing line-up of trumpet, trombone, bass and drums. Inspirations include blues, traditional New Orleans jazz and cabaret that have made them in demand for a variety of musical festivals.

John Hammer has labeled their sound "hot jazz-blues-cabaret-soul-lounge-rock," a label seems apt to this writer, particularly after listening to their 4th CD (first to these ears) "Black Cloud" on Roustabout Records, that has Ms. Sowers joined by Michael Carvale's bass, Darren Sterud's trombone, Connor McRae's drums, and Dan Eikmeier's trumpet on a program of Ms. Sowers' originals.

After a brief raucous opening "Vagabond Stomp," next up is the title track, "Black Cloud," with Davina's forceful vocal on a performance that comes off like a Brecht pastiche, followed by the pop flavored "Disappears," with Sterud taking a blustery trombone solo as she displays her clean articulation of her lyrics as well as playing piano. "Start Runnin" starts as she slowly warns someone to step up or start running because otherwise Davina is gonna make a mess of her, going from a slow march to a breakneck tempo with nice muted trumpet from Eikmeier with rollicking piano from Davina.

Its typical of the tone of much of this album as Davina sounds theatrical and/or campy on one song such as “Start Runnin,” and then comes off like an innocent lovestruck girl on the lovely ballad “Sugar Moon.” The theatrical flavor of “Pushpin” contrasts with the rollicking Crescent City grooves of “Lipstick Chrome” as she shouts “nothing could go wrong” and the band answers her with “nothing.” Davina takes a nice piano solo here on a performance that would be at home on the stage at dba’s or The Spotted Cat. It is followed by a lovely soul ballad “River,” where she sings wistfully about doing her lover wrong. Sterud’s muted trombone solo adds some appropriate coloring behind her vocal.

“Black Cloud” is a marvelously entertaining recording that is well sung and well played. Maybe some moments are a bit too cute (which may be a consequence of their approach after all), and perhaps she might lighten her vocals on an occasion. But that it’s perhaps getting a bit too analytical as opposed to simply enjoying the fun and pleasures that Davina and the Vagabonds bring. They may be hard to classify as to musical genre, but they are very easy to listen to and enjoy. Their website is <http://www.davinaandthevagabonds.com/> which links to itunes. *Ron Weinstock*



MAGIC SAM
West Side Soul
DELMARK

Magic Sam lived a relatively brief life, yet his influence on blues since can be heard in the music played today. Samuel Maghett had recorded for Cobra and other labels before Delmark got him in the studio to record his first album “West Side Soul.” That recording was one of the Top Ten Blues Desert Island Discs when I compiled the list in “Living Blues.” Delmark has rereleased this classic album, going back to the original analog mix from Stu Black, who engineered the original session. The present release is in a digipak case and reproduces the original liner notes as well as adds Don Wilcock’s appreciation and photographs of Sam from Bill Lindemann.

For this album, Sam was backed by a band that included Mighty Joe Young on rhythm guitar, Per Notini

(Stockholm Slim) on piano, Earnest Johnson on bass and Odie Payne on drums (Mack Thompson and Odie Payne III appear on three of the selections). There are terrific renditions of Sam’s “All Your Love” and Jimmy McCracklin’s “Every Day and Every Night,” one of the songs that influenced Sam and some of his songs such as “All Your Love”; along with “Feeling Good,” a remake of the Junior Parker Sun classic and Sam’s instrumental “Lookin’ Good.” Both of these latter tunes demonstrate how it is possible to build a hot boogie blues with a rhythmically oriented attack without endless single note runs.

There are moments such as during Little Milton’s “I Found a New Love” and Sam’s cover of the Otis Rush recording (which Willie Dixon wrote), “My Love Will Never Die,” where Sam’s singing employs a bit too much vibrato and sometimes comes off as too high-strung. There is plenty of strong guitar on these tracks, and the latter number is followed by the vigorous rendition of J.B. Lenoir’s “Mama Talk To You Daughter.” It is Sam’s rendition of “Sweet Home Chicago” from this album that likely led to this becoming a staple of the Chicago blues scene. Sam’s recording is one of the two or three indispensable contemporary renditions of this song.

I have been listening to this since purchasing the original vinyl album when it was first released. I find this new release sounds better than I remember prior digital or analog versions. “West Side Soul” is among the classic contemporary Chicago blues albums, and this new release of it is most welcome.

Ron Weinstock

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RICARDO VILLALOBOS / MAX LODERBAUER

Re: ECM
ECM

With the blessing of label head Manfred Eicher, techno craftsmen Ricardo Villalobos and Max Loderbauer accessed this storied label's library for the purpose of recasting suitable recordings as elements in new electronic realizations. The results are 17 compelling tracks, each unique in its own right, that push far beyond any samples-and-beats mash-up one might be expecting. Classic performances by John Abercrombie, Miroslav Vitous, Bennie Maupin and others are processed with electronic sounds, frequently of a quasi-improvisational nature themselves.

Much of the unique nature of the duo's productions can be attributed to the fact that complete original recordings, rather than separate tracks, were what was available to them. They selected those that offered adequate "space" to give them "room" for their additions. The electronic environment they worked in- well described in the jacket notes- is a highly spontaneous, "live" one. Messrs. Villalobos and Loderbauer both merge and contrast these organic and synthetic components; the morphing relationships continually attracting and challenging the listener. *Re:ECM* is an aural experience of authentically transcendental nature.

Duane Verh

dvd

ICONS AMONG US: JAZZ IN THE PRESENT TENSE PARADIGM STUDIO (DVD 4-DISC SET)

People have been trying to define what jazz is for decades. Musicians themselves usually chafe at labels, in part because jazz has the capacity to absorb many other musical styles, blurring the boundaries that shift with each new generation of players and each new performance.

This outstanding educational feature-length film was produced by John W. Comerford and directed

by Michael Rivoira, Lars Larson and Peter J. Vogt. A theatrical version of the film was presented worldwide at jazz festivals, various institutions, and film festivals, and aired in 2009 on the Documentary Channel. Now available to the public on four-discs, with extensive bonus features and a separate comprehensive 62-page study/discussion guide in pdf format on CD, the film compiles

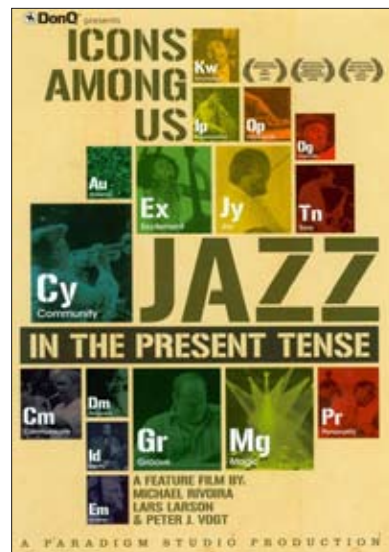
seven years of interviews with over 80 living jazz artists and many hours of live performances in venues from around the U.S. and Europe. Despite numerous interview slices and performance shots, the film is efficiently assembled without seeming choppy or disorganized--a credit to editing by Kristian R. Hill.

How people perceive jazz and the commercial value of the art form covers a lot of the film. Veterans and younger musicians intelligently comment on what they believe jazz is today. Included are interviews with Herbie Hancock, Wayne Shorter, Terence Blanchard, Ravi Coltrane, Jason Moran, Bill Frisell, Gretchen Parlato, Matthew Shipp, Charlie Hunter, Donald Harrison and numerous others. Commenting on the commercial value of jazz and minimal jazz record sales, executive director of Earshot Jazz John Gilbreath claims, "We're sitting on a powder keg of incredible creative potential that may make a bang that very few people will hear."

Jazz is perhaps best described by keyboardist Marco Benevento who states, "Everybody's playing a different version of 12 notes, all at the same time. So call it what you want. It's 12 notes, man. It sounds easy but there's a million combinations."

Focusing not on the legends of the past but on modern players into the future, the film has educational value for widespread viewing and extended discussion in the classroom and among jazz fans. First-rate video and audio quality and the attentive way the 90-minute film is presented make this, to date, the best documentary on jazz that's ever been produced.

Nancy Ann Lee



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