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Photo by Martin Philbey

# CHICK COREA'S 70th BIRTHDAY BLOWOUT

# jazz & blues report

Editor & Founder  
Bill Wahl

Layout & Design Bill Wahl

Operations Jim Martin  
Pilar Martin

## Contributors

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

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Comments...billwahl@jazz-blues.com  
Web www.jazz-blues.com

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"Buffalonious"

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

# CHICK COREA'S 70th BIRTHDAY BLOWOUT



Photo by Martin Philbey

## At New York's Blue Note Blowout, November 1-27

NEW YORK – The incomparable Chick Corea, known for his genre-defying brilliance, captures the evolution of his adventurous music career with a month-long 70th birthday celebration at New York's Blue Note, featuring ten different star-studded lineups in more than forty performances.

Fresh off a 70-city, multi-continental tour with Return to Forever IV, Corea returns to Greenwich Village fifty years after his debut on the NYC scene, bringing along a dizzying slate of guests, all of whom have been integral players in his legendary career:

- Return to Forever Unplugged (Clarke, White, Gambale)
- Original Elektric Band (Patitucci, Marienthal, Weckl, Gambale)
- Herbie Hancock
- Bobby McFerrin
- Five Peace Band (McLaughlin, Patitucci, Garrett, Blade)
- Gary Burton with Harlem String Quartet From Miles (Gomez, DeJohnette, Roney, Bartz)
- Marcus Roberts
- Gary Peacock & Paul Motian

Trio

• Chick Corea's Flamenco Heart (Josele, Benavent, Pardo, Ballard, Buika)

Chick Corea & his various guests will be performing at the Blue Note, 131 W. 3rd St, New York, from November 1 through November 27 with 2 shows nightly at 8pm and 10:30pm.

TICKETS: \$45 - \$85, available at <http://>

See the full schedule and get tickets here: <http://chickcorea.com/blue-note-nov-2011>

A "keyboard giant" and 17-time Grammy winner, Corea remains relentlessly creative as a composer and performer and is more prolific than ever. In 2011, his most productive year yet, he held a gala performance of his compositions with the Lincoln Center Jazz Orchestra, released three new albums, recorded his second concerto (due out early 2012), and reassembled his super-group Return to Forever IV for the biggest jazz tour of the year.

Fifty years ago, Chick arrived in New York City and embarked upon his legendary career as one of the

great jazz pianists, composers and bandleaders of our time. And he amassed quite a few friends along the way.

Now he's back. With friends. And in a big way.

Chick celebrated his 60th birthday with a sold-out three-week stint at the Blue Note jazz club in NYC. Every moment was filmed and recorded as the *Rendezvous* in New York project and the CD went on to garner a Grammy award.

So how does a jazz legend top that for his 70th birthday?

By playing with 10 different bands over 4 glorious weeks throughout November. Where it all began — at the Blue Note, NYC.

10 Bands Performing with Chick:

**Return to Forever Unplugged – Nov. 1 & 2**

Featuring Chick, Stanley Clarke, Lenny White and Frank Gambale (fresh from their hugely successfully world tour with *Return to Forever IV*).

**Chick Corea Trio with Gary Peacock – Nov. 3**

For one night only! Corea pairs with Gary Peacock, the brilliant bassist in Keith Jarrett's "standards" trio and long time friend and collaborator with Chick.

**Five Peace Band – Nov. 4, 5 & 6**

Three nights with guitar legend John McLaughlin & the Five Peace Band, also featuring Kenny Garrett, John Patitucci and Brian Blade. Having RTF and John McLaughlin on the bill in the same week is like seeing the Beatles & Stones of jazz/rock fusion. The band's CD titled *Five Peace Band Live* won the 2010 Best Jazz Instrumental Album Grammy award.

**Chick Corea & Bobby McFerrin Duet – Nov. 8, 9 & 10**

Week two kicks off with the storied duet of Chick and Bobby McFerrin. They have recorded two albums of far-reaching jazz and classical music. Their musical chemistry is legendary — a high-wire act without a net. Also look for some special guests to join them.

**Chick Corea & Gary Burton with the Harlem String Quartet – Nov. 11, 12 & 13**

Next up is a true first for the Blue Note: Chick Corea & Gary Burton welcome the Harlem String Quartet, playing a preview of their upcoming CD *Hot House* (release date: February 2012). With this arrangement, Corea & Burton are pioneering a new sound: chamber jazz.

**From Miles – Nov. 15, 16 & 17**

Miles Davis debuted many of the biggest names in jazz in his own bands. Here Chick assembles a quintet of them: Eddie Gomez, Jack DeJohnette, Wallace Roney and Gary Bartz. They'll be exploring the music of the master and their own expansive sound. Corea & DeJohnette's history with Miles stretches back to the seminal *Bitches Brew* sessions.

**Chick's Flamenco Heart – Nov. 18, 19 & 20**

Passionate, fiery and soulful, the top Flamenco and Spanish jazz artists meld with Chick for 3 nights: Latin superstar Concha Buika, the African-Inspired Flamenco singer who sold out New York's Town Hall;

flamenco legends guitarist Nino Josele, bassist Carles Benavent and flautist Jorge Pardo (all veterans of Paco De Lucia's band); and one of Spain's most in-demand drummers, Jeff Ballard (who moved to the country to be immersed in his love of Spanish/Flamenco rhythms). Appropriately dubbed *Chick's Flamenco Heart*, this is an extension of Chick's landmark album *My Spanish Heart* and his most famous composition— *Spain*.

**Chick Corea & Marcus Roberts Piano Duet – Nov. 22**

Marcus Roberts joins Chick for one night only. Roberts, a longtime partner of Wynton Marsalis and Jazz at Lincoln Center, has mastered every style of jazz piano since the pre-bop era.

**Chick Corea & Herbie Hancock Duet – Nov. 23**

One night only! An unbelievable must-see show: Chick Corea and Herbie Hancock, piano duet. In 1978, at the height of electric jazz, Corea & Hancock shocked the jazz world by touring as an acoustic piano duet. Since that legendary pairing, their collaborations have been extremely rare.

**Chick Corea Elektric Band – Nov. 25, 26 & 27**

Chick wraps up the month with the original Elektric Band: Eric Marienthal, Frank Gambale, John Patitucci and Dave Weckl. This is the lineup that defined the sound of electric jazz in the 1980s, with a series of masterpieces including *Light Years* and *Eye of the Beholder*.

Fly, drive or walk — just get yourself to New York and be part of this historic party. Again, the website to visit is [www.chickcorea.com/blue-note-nov-2011](http://www.chickcorea.com/blue-note-nov-2011).

## 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](http://www.flickr.com/photos/novaron)



# 43RD VOLL-DAMM BARCELONA INTERNATIONAL JAZZ FESTIVAL



BARCELONA, SPAIN – The 43rd Voll-Damm Barcelona International Jazz Festival opened Sunday, October 16 and runs through Thursday, December 1st. This month and a half long celebration will feature performances by Maria Schneider Orchestra, Vijay Iyer Trio, Rudresh Mahanthappa Samdhi, Eliane Elias Brazilian Quartet, Randy Weston and his African Rhythms Trio, Michel Camilo ‘Mano a Mano’ with Giovanni Hidalgo and Charles Flores, Madeleine Peyroux, Buena Vista Social Club with Omara Portuondo, Pat Metheny with Larry Grenadier and Bill Stewart, Dave Holland with Flamenco guitar legend Pepe Habichuela, Joshua Redman and Brad Mehldau, Michael Janisch-Aruan Ortiz Quintet with Greg Osby and Raynald Colom, and Ken Vandermark’s Made to Break.

This 40 day marathon has something for everyone with more than 60 concerts and artists not just from Italy, which will be featured in a festival within a festival from November 7th to the 14th, but also Luísa Sobral from Portugal, Marcin Wasilewski from Poland, The Pepper Pots from Catalonia and 16-year-old sensation Andrea Motis from Barcelona, as well as Paolo Conte, Ryuichi Sakamoto, Jaques Morelenbaum, Tigran Hamasyan Trio and a concert with the Sant Andreu Jazz Band, a big band comprised of members who range in age from seven to nineteen, with special guests Jesse Davis, Terrell Stafford and Wycliffe Gordon, among many others.

Umbria Jazz and Barcelona International Jazz have formed a new partnership titled in Italian Umbria Jazz Barcelona. These two respected festivals feel it is important to support musical culture and one of the most exciting jazz scenes in Europe. Italy is a big country with many influences and a vibrant and lively jazz scene. The festival will present world caliber Italian Jazz performers in a week long celebration from November 7th to the 14th. Featured are Danilo Rea with Flavio Boltro,

Gabriele Mirabassi Trio, Giovanni Guidi and Gianluca Petrella, Enrico Rava Tribe, Omar Sosa with Paolo Fresu, and Stefano Bollani.

On November 18th at the Mandarin Hotel there will be a special dinner prepared by Carme Ruscalleda and a solo concert by Alfredo Rodríguez. Ruscalleda is the only female chef in the world to have earned six Michelin stars for her restaurants in Spain and Tokyo, and heads with her son Raül Balam the kitchen at Moments Restaurant in the Mandarin Hotel Barcelona.

The Gold Medal Prize, which has become an honored tradition of the Barcelona Jazz Festival, will be awarded to Maria Schneider. She has the distinction of being the first female and youngest person to receive this annual award now in it’s 4th year. Previous honorees have been Bebo Valdés, Wayne Shorter and Sonny Rollins. “I like to think Maria’s orchestra and her musicians are like the Duke Ellington Orchestra of our time,” states artistic director Joan Cararach. In the last seven years she has played four times at the festival and Barcelona can’t get enough of her lyrical and inspired compositions.

The festival will present three highly anticipated programs at the world renowned Monvínic, which the Wall Street Journal proclaimed as “the best wine bar in the world.” DownBeat magazine will present a Blindfold and Winefold test moderated by journalist Ted Panken and JazzTimes will present a Before & After with alto saxophonist Rudresh Mahanthappa moderated by Ashley Kahn.

The third event, will be the “Omar Sosa Monvínic Experience” with eight wines and winemakers chosen by the six sommeliers at Monvínic:

Heretat Mont Rubí HMR (Penedès) Josep Queralt  
Celler Pardas (Penedès) Ramon Parera

Recaredo (cava) Ton Mata

López de Heredia (Rioja) M. José López de Heredia

Quinta da Muradella (Monterrei) José Luis Mateo  
Emilio Hidalgo (Jerez) Juan Manuel Martín Hidalgo

Casa Castillo (Jumilla) José María Vicente  
Mas d’en Gil (Priorat) Marta Rovira

Original music composed by Omar Sosa, his melodies will be inspired and in the spirit of the wines.

November 2nd at 7:30 at the Hotel Gran Havana Barcelona will be opening night for Michael Weintraub’s exhibit INSTRUMENTHEAD, a photographic series created to tell the story of the musicians in a surrealistic style without showing their faces. Some of the artists that have participated in this project to date are: Bootsy Collins (James Brown, P-Funk), Mickey Hart (Grateful

Dead), King Sunny Ade, Tina Weymouth (Talking Heads, Tom Tom Club), Zakir Hussain (Shakti, Masters of Percussion), Lenny White (Miles Davis, Return to Forever), Bill Summers (Herbie Hancock and The Head Hunters), Derek Trucks (Allman Brothers Band), Peter Asher and many more.

Spain hosted their first professional jazz festival in 1966, it began with a concert at the historic Palau de la Música in Barcelona featuring pianist Dave Brubeck with his classical quartet. Despite surviving the turbulent times of the Franco dictatorship, the festival ceased operations in 1977 and 1980, which ironically were the first years of a democratic Spain. Since the late '80s, the festival has been organized by The Project, a year round presenting organization whose efforts reach upwards of 300,000 people annually. The Project was founded in 1988 by producer Tito Ramoneda, who today serves as the organization's president. In 2011, the festival celebrates its 43rd edition with around 400 musicians, again making the Barcelona Jazz Festival one of the largest and most ambitious jazz festivals in Europe.

For a complete schedule of events, please visit:  
[www.barcelonajazzfestival.com/](http://www.barcelonajazzfestival.com/)  
[www.barcelonajazzfestival.blogspot.com/](http://www.barcelonajazzfestival.blogspot.com/)

## The Annual Jazz Party At Sea November 4 - 11, 2012

The Annual Jazz Party At Sea is pleased to announce the lineup for the 12th Annual departure, November 4 - 11, 2012. We will set sail from New Orleans for 7 nights aboard Norwegian Cruise Line's m/s Norwegian Star visiting Costa Maya, Belize City, Roatan and Cozumel.



The Heath Bros. from last year's cruise

Featured artists include Renee Rosnes Quartet with Peter Washington, Lewis Nash and Steve Wilson, The Judy Carmichael Trio with Harry Allen and Chris Flory, Bill Charlap, Paulinho Garcia, Eric Alexander Quartet

with Harold Mabern, Nat Reeves and Joe Farnsworth, Steve Turre, Lynne Arrial trio with Omer Avital and Anthony Pinciotti, Everett Greene, The Winard Harper Septet with Roy Assaf, Stephen Porter, Michael Dease, Bruce Harris, Jovan Alexandre and Alioune Faye, Willie Pickens, Larry Gray, Paul Wertico and Stu Katz.

More artists will be announced shortly.

In addition to this jazz extravaganza aboard ship, there will be a pre-cruise jazz package offered in New Orleans, choose from 1, 2 or 3 nights.

Cruise fares include 7 night cruise with choice of time and restaurant for all meals, entrance to all jazz concerts, parties, rap sessions and events, all customary ship programs and activities, pre-paid gratuities to shipboard personnel, port charges, government taxes and fees. Fares begin at \$1239 per person based on double occupancy.



Norwegian Star

This private party is sponsored by the Annual Jazz Party At Sea Consortium; Jazz Club At Sea (US), Chancery Cruising (UK), and PS Tours (DE). Those persons booking directly with NCL, the internet or elsewhere will not be admitted to these events.

For bookings contact Jazz Club At Sea, 800-433-0493 or email [jcas@ajpas.com](mailto:jcas@ajpas.com)

## Alfred Music Publishing Offers Digital Sheet Music App for iPad

LOS ANGELES – Alfred Music Publishing, the official print music publisher of thousands of popular artists, has released the Total Sheet Music App, a new app for the iPad® that instantly delivers hundreds of popular sheet music titles in digital form to tablet device users worldwide.

The Total Sheet Music App allows musicians to browse, purchase, and view sheet music on their mobile devices to play their favorite pop, rock, country or jazz standards from artists like Green Day, Led Zeppelin, Katy Perry, Van Halen, Garth Brooks, Carrie Underwood, Tony Bennett, Frank Sinatra, George and Ira Gershwin, and many more. Also available are favorite tunes from Broadway, movies, and TV hits, including The Wizard of Oz, My Fair Lady, The Flintstones, Star Wars, Harry



Potter, and The Lord of the Rings. Sheet music titles for the app are available in various arrangement types, including piano/vocal/chords, lead sheets, guitar tablature (Guitar Tab, Authentic Guitar Tab, Easy Guitar Tab), and more. Over a dozen free songs are available immediately upon downloading the app.

The Total Sheet Music App is powered by the ACCESSSTM Digital Publishing Ecosystem by ACCESS Systems Americas, Inc. It is a complete end-to-end system that also includes formatting of the sheet music titles for tablet devices, a digital storefront for browsing and purchasing them, and a virtual bookshelf for organizing and viewing the sheet music titles on tablets. To view a video demo of the app, click here: <http://vimeo.com/22102809> “All too often, we’re hearing people ask for a way to instantly get the sheet music to their favorite songs wherever they go,” said Doug Fraser, Alfred’s Director of Digital Sales. “The app gives any user of these mobile devices immediate access to an enormous library of songs—it’s a powerful tool for learning and playing.”

“Alfred is leading the music publishing industry into its next evolution with the launch of the Total Sheet Music application for the Apple iPad,” said Ivan Dwyer, Head of Digital Publishing Market Development and Content Alliances, ACCESS. “Consumers are rapidly embracing digital media, and musicians of all skill levels will now be able to organize and interact with their sheet music on mobile and tablet devices, just as they would listen to music, watch videos or read books. The Total Sheet Music App was developed as an extension of [totalsheetmusic.com](http://totalsheetmusic.com), a service from Alfred Music Publishing that offers hassle-free, legal sheet music downloads that can be printed instantly. Alfred’s print and digital catalog combined contains 85,000 titles from thousands of popular artists, Broadway shows, films, and TV shows. The Total Sheet Music App is now available at the App Store: [itunes.com](http://itunes.com). The app will be available on Android™ tablets later in the year.

For more information on Total Sheet Music, visit [totalsheetmusic.com](http://totalsheetmusic.com). To learn more about Alfred Music Publishing, please visit [alfred.com](http://alfred.com). ABOUT ALFRED MUSIC PUBLISHING Alfred Music Publishing is the world’s largest educational music publisher. Alfred produces educational, reference, pop, and performance materials for teachers, students, professionals, and hobbyists spanning every musical instrument, style, and difficulty level. Alfred’s home office is located in Los Angeles, with domestic offices in Miami and New York as well as offices around the world including Australia, Germany, Singapore, and the United Kingdom. Since 1922, Alfred Music Publishing has been dedicated to helping people learn, teach, and play music.

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Day, Michael Jackson, Sheryl Crow, Eagles, Cole Porter, and George and Ira Gershwin, to brands like Star Wars, Harry Potter, Lord of the Rings, Rolling Stone Magazine, and Billboard. In addition to its own titles, Alfred distributes products from over 50 companies, including Belwin, Daisy Rock Girl Guitars, Dover Publications, DW Drums, Faber Music, Highland/Etling, Kalmus, National Guitar Workshop, Penguin, TASCAM, Ultimate Support, and WEA.

## Frank Driggs appreciation

On September 18, 2011, the New York Times published an obituary of country singer Wilma Lee Cooper. Accompanying that obituary was a picture of her with her late husband Stoney, with a credit to “Frank Driggs Collection.” Ironically Driggs himself passed away a couple days later. As I type this on September 25, all I have seen about the late jazz historian, scholar and archivist has been a somewhat brief AP obituary noting his remarkable collection of jazz, blues and other American music photographs and memorabilia, noting the book taken from his collection “Black Beauty, White Heat: A Pictorial History of Classic Jazz, 1920-1950,” and that he won a Grammy for producing the reissue of “Robert Johnson: The Complete Recordings.”

The Wikipedia entry for Driggs and the obituaries note that he became enamored with jazz and swing listening to radio broadcasts in the late 1930s. He graduated Princeton in 1952 and then joined Marshall Stearns at the Rutgers University based Institute of Jazz Studies where he began his documentation of jazz. Later John Hammond recruited him to Columbia Records where he produced a number of important reissues of jazz and blues including the highly influential “King of the Delta Blues Singers,” the first album compilation of Robert Johnson’s recordings and “A Study in Frustration,” the important box set devoted to the great Big Band leader, arranger, and composer, Fletcher Henderson. He would also produce reissues of Duke Ellington (which according to jazz historian Ashley Kahn was the inspiration for Steely Dan’s recording of East St. Louis Toodle-Oo), Billie Holiday and many others and in the 1970s revived the Bluebird label for Victor to reissue their many classic blues, jazz and other music.

His archive of photos, lyric sheets, newspaper clippings and other memorabilia grew to approximately 100,000 items and credits to the Frank Driggs collection can be found in numerous books on jazz, blues and other American musical idioms. On his blog, jazz journalist Chuck Ramsey noted his use of several photos from Driggs’ collection in his biography of Paul Desmond. The Driggs collection was the single largest source of such material used for the Ken Burns PBS series on Jazz.

“Black Beauty, White Heat” is simply a marvelous sampling from his collection. In addition to that volume, he also co-authored with Chuck Haddix, “Kansas City Jazz: From Ragtime to Bebop--A History,” which is cur-

rently the definitive study of Kansas City jazz that was so important in the development of jazz, and from which Count Basie, Hot Lips Page, Lester Young, Mary Lou Williams, Charlie Parker, and Jay McShann emerged. While "Black Beauty, White Heat" is today an out-of-print classic, "Kansas City Jazz" is still in print. These books, along with the recordings he produced and his collection of music memorabilia leave an impressive legacy.

For more on Frank Driggs and the archive, see Jazz Man from the September 2005 issue of Smithsonian Magazine and "... And All That Jazz Memorabilia" from the March 1, 2005 New York Times. And here is the New York Times obituary.

**Ron Weinstock**

## BLUES WATCH

**BY MARK SMITH**

Ah, the crisp smell of fall and the glorious cascade of colors. Time to load up your car's cd player with some new blues discs and hit the road for a color tour. Here's the soundtrack to your weekend drive: **Wynton Marsalis and Eric Clapton-Live From Jazz at Lincoln Center**; **Steve Cropper- Dedicated**; **Ana Popovich-Unconditional**; **Kenny Wayne Shepherd- How I Go**; **Johnny Winter- Roots**; **Jimmie Vaughan- Plays More Blues, Ballads & Favorites**; **Keb Mo- The Reflection**; **Joe Bonamassa and Beth Hart- Don't Explain**; **Moreland & Arbuckle- Just a Dream**; **Duke Robillard- Low Down & Tore Up**; **Chris Rea- Santo Spirito Blues**; **Eric Gales- Transformation**; **Ray Bonneville- Bad Man's Blood**; **Eric Sardinas and Big Motor- Sticks and Stones**; **Nick Gravenites and John Cipollin- Monkey Medicine**; **Maria Muldaur- Steady Love**; **Etta James- Her Best-The Chess 50<sup>th</sup> Anniversary Collection**; **Ms. Jody- Ms Jody's in the House**; **Fred McDowell-Alan Lomax Recordings**; **Carolyn Wonderland- Peace Meal**; **Dani Wilde- Shine**; **Sena Ehrhardt-Leave The Light On**; **The Sean Chambers Band-Live From the Long Island Blues Warehouse**; **Louisiana Red & Little Victor's Juke Joint- Memphis Mojo**; **Various Artists- Barbecue Any Old Time: Blue From the Pit 1927-1942**; **Terry Hanck- Look Out!**; **Laurie Morvan Band- Breathe Deep**; **Barry Levenson- The Late Show**; **Whiteboy James and the Blues Express-Extreme Makeover**; **Steve Gerard & The National Debonaires- Voodoo Workin'**; **Jt Coldfire- Crazy Sun**; **Mark T. Small- Blacks, White & The Blues**; **Julius Pitman & The Revival - Live Tonight**; **Shane Dwight- A Hundred White Lies**; **JJ Grey & Mofro- Brighter Days...Award Time Blues...** The Grammy's® are over. The Blues Music Awards are history. But, fear not, there is one last set of award to report this year: *Living Blues Magazine* has announced its annual critics and listener awards. Check out Issue 21, Vol. 42 # 4 for the full list. Here's some of the highlights- Album of the Year-Critics-**James**

**Cotton- Giant**, Readers- **Buddy Guy- Living Proof**; Best Harmonica- Critics- **James Cotton**, Readers- **Charlie Musselwhite**; Blues artist of the year- female- Critics- **Mavis Staples**, Readers- **Marcia Ball**. Here are a few of the other critic's picks- Bass player of the year- **Bog Stoger**; Best drummer- **Kenny Smith**; Best keyboards- **Pinetop Perkins**; Best Guitar- **Lurrie Bell**; Best Live Performer- **Li' Ed & The Blues Imperials**; New Recordings/Southern Soul- **Denise LaSalle- 24 Hour Woman**; New Recordings/Best Debut- **James Kind- Love You From the Top**; New Recordings/traditional acoustic- **Eric Bibb- Booker's Guitar**; New Recordings- **Kenny Neal-Hooked On Your Love**; Historical Recording- **Junior Wells- Live in Boston 1966....** That's it for this month. See ya! Mark

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

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

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



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



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

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

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

Jazz is art, you dig? Art can

really transform lives.

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



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## LOUISIANA RED

### Memphis Mojo

RUF

Iverson Minter, better known as Louisiana Red, has had a distinguished recording career that dates back six decades. Red has recorded many memorable recordings over the years, whether his challenge to Muddy Waters, "Gonna Play My Guitar;" or Playboy Fuller's "Red's Dream" that the legendary Henry Glover produced from a session with Tommy Tucker on piano; or an Atco album with the late Bill Dicey on harmonica "Louisiana Red Sings the Blues;" or the Blue Labor album "Sweet Blood Call" with some very chilling vocals. Then there is the solo set, "Sittin' Here Wonderin'," as well as "Millennium Blues," for Earwig; and more recently "Black to the Black Bayou" on Ruf. I could cite other titles, but one should get the point that Louisiana Red has been laying down some stone cold, real blues killers for decades.

Ruf has issued a new Louisiana Red album, "Memphis Mojo," which like the "Black Bayou" disc has him joined with Little Victor's Juke Joint who I presume is Little Victor on guitar, Bill Troiani on bass and Alex Pettersen on drums with appearances by Dave Maxwell on piano, Bob Corritore on harmonica, 'The Hawk' on maracas and Mookie Brill on bass for several tracks. This is a solid recording in the vein of the classic Chicago blues of Muddy Waters and Elmore James, mixed in with some North Mississippi Hill Country flavor. Red's voice perhaps is a bit more gravelly, but the robustness of his vocals still stands out. The backing throughout is strong, sounding traditional yet fresh.

The songs, with one exception are originals opening with "Goodbye Blues," with a groove evocative of Muddy Waters' "Louisiana Blues" set to a driving accompaniment with Little Victor taking the lead on

guitar and Corritore wailing on harp. "I Had Troubles All My Life" may have been done by Red before, but is strongly delivered as he sings about wanting to go back to Mississippi with a bit of howling. The one cover is Blind Lemon Jefferson's "See That My Grave Is Kept Clean," with Little Victor providing atmospheric use of tremolo with his guitar helping to make an original rendition of this standard. It is followed by the North Mississippi Hills groove of "No More Whiskey." "Yolanda" has Maxwell on piano and Corritore on harp for a strong Chicago styled blues. "Your Lovin' Man" is a down home blues with Red laying down tough sounding slide, while "I'm Gettin' Tired" has an insistent groove suggestive of Junior Parker's "Feelin' Good."

"So Long, So Long," conjures the early Muddy Waters recordings with Big Crawford on bass and Little Walter on guitar. It perhaps is the standout track on a recording with many excellent performances. "Memphis Mojo" is a superb blues recording likely to receive many of the accolades Red's prior disc received. Such recognition will be well deserved. **Ron Weinstock**



## COLEMAN HAWKINS

### Today And Now / Desafinado

IMPULSE 2-ON-1 SERIES  
IMPULSE

Tenor saxophonist Coleman Hawkins is one of my favorite saxophonists for his deep breathy tones and the two reissued albums on this single disc provide peak listening delight.

On Today and Now Hawkins tags Tommy Flanagan (piano), Major Holley (bass) and Eddie Locke (drums) for a seven tune spree originally recorded in 1963 (Impulse A(S) 34). Hawkins and crew are at their best here. The set launches with Hawkins' catchy shuffle-beat original, "Go Li'l Liza," and includes tunes by Quincy Jones ("Quintessence"), David Raksin ("Love Song From Apache") and standards such as the bluesy "Put On Your Old Grey Bonnet" and a mid-swing take on "Don't Sit Under the Apple Tree." Another Hawkins original, "Swingin' Scotch," is based on the changes of a familiar Scottish ditty and best demonstrates Hawkins' chatty style. One of my favorites, containing one of Hawkins' best solos, is the sweet ballad "Don't Love Me," composed by Bill Katz.

On *Desafinado*, Hawkins teams up with guitarists Barry Galbraith and Howard Collins, bassist Major Holley, pianist Tommy Flanagan, drummer Eddie Locke and percussionist Willie Rodriguez. The 15-tune Brazilian-jazz album was originally released as Impulse A(S) 28 in 1963, with arrangements by Manny Albam. In addition to the title tune by Antonio Carlos Jobim, the musicians perform Jobim's "One Note Samba," and tunes by Joao Gilberto, Manny Albam, Jayme Silva and others. Highlights include a major reinvention of Mort Dixon's pop tune "I'm Looking Over A Four Leaf Clover" into a gentle jazz samba and a clever Latinate reinvention of Victor Schertzinger's "I Remember You." The laid-back, swinging finale, "Stumpy Bossa Nova," by Hawkins remakes his original "Stumpy," based on the changes of "Groovin' High."

As with each disc in this Impulse 2-on-1 series featuring prime musicians, a 12-page liner booklet includes original album art and liner notes.

*Nancy Ann Lee*



## 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*



## CHICK COREA / STEFANO BOLLANI

**Orvieto**  
**ECM**

When listening to this 2010 concert set from Italy, one will quite likely find Stefano Bollani's description of his duets with Corea, "one piano player with four hands", quite reasonable. The kinetic, ambitious interplay displayed on these performances speaks to communication of a very high order.

If the 70-year old Corea was a primary influence on Bollani, who's just approaching his 40's, this mind-meld relationship plays out as peer-to-peer rather than mentor/pupil on a set that embraces Antonio Carlos Jobim, Fats Waller and Miles as well as originals by the principals. Highlights include Corea's *My Spanish Heart* classic "Armando's Rhumba", the Waller gem "Jitterbug Waltz" and the leadoff "Orvieto Improvisation No. 1". First rate.

*Duane Verh*

## MARY FLOWER

**Misery Loves**  
**Company**  
**YELLOW DOG**

The marvelous blues and roots finger-style guitarist-vocalist, Mary Flower, has a new release "Misery Loves Company" on Yellow Dog Records. The title refers to the fact that

eleven of the twelve performances here are duets with other musicians (and a vocalist) adding support to her guitar and vocals. It is a wonderful addition to





her discography.

Whether performing a blues or a rag, Flowers plays wonderfully with an easy flowing approach to her music. When performing a deep Chicago blues, such as Muddy Waters' "Hard Day Blues" or Son House's "Death Letter Blues," she recasts the song into a Piedmont styled blues, while adding her honey-toned vocals. Her vocal strikes this listener as more successful on the former number (with Curtis Salgado adding some nice harp), although the slide guitar and guitar interplay between her and Alan Hager is marvelous. "Recession Rag" is a delightful instrumental duet with mandolinist Brian Oberlin, while "Jitters" is a lovely duet with tuba player Mark Vehrencamp with Mary channeling Blind Blake in her deft playing here.

Colin Linden adds electric dobro her atmospheric "Way Down in the Bottom," (where darkness meets despair), while LaRonda Steele adds a harmony vocal to Mary's exquisite rendition of Reverend Gary Davis' "Goin' To Sit Down On The Banks Of The River," with an accompaniment that displays how ably she has mastered the music of this legendary giant. Her son Jesse Withers plays bass while she displays her cleanly articulated slide playing on Tampa Red's "Boogie Woogie Dance," while pianist David Frishberg adds some bop-infused piano on the delightful "I'm Dreaming Of Your Demise," about her beady-eyed, devious man who spouts nasty lies. Mary's music possesses some of the same qualities that Elizabeth Cotton's music had, so it's no surprise that she so ably interprets "Shake Sugaree," where Johnny B Connolly embellishes her vocal and fingerstyle wizardry with his button accordion.

A solo rendition of Scrapper Blackwell's "Scrapper's Blues" is the last selection on her latest recording. Mary Flower continues to delight blues and roots fans with a recording that continues to demonstrate that she remains one of the finest fingerstyle guitarists. Also, her vocals flow as natural as her finger picking.

*Ron Weinstock*



## JASON PARKER QUARTET

No More No Less  
BROKENTIME RECORDS

Social media is becoming an increasingly valuable tool for musicians of all stripes to connect with their audience as well as get introduced to new art-

ists. It was through twitter that I became connected to Seattle-based trumpeter Jason Parker. Parker has a blog, <http://oneworkingmusician.com/>, and he co-produces with trombonist David Marriott, Jr. "Jazz Now Seattle!", a marvelous podcast devoted to Seattle's jazz scene, <http://jazznowseattle.com/>. Anyway, after first connecting with him on twitter, I subscribed to his podcast and also purchased the 2009 CD by his quartet, "No More No Less" (Brokentime Records). His quartet is comprised Parker, Josh Rawlings on piano, Evan Flory-Barnes on bass, and DeVonne Lewis on drums with Cynthia Mullis on tenor sax on three of the seven selections.

Parker's "Bashert" introduces his lyrical and thoughtful playing but the remaining songs come from familiar names, but some of the compositions though are not too familiar. Young trumpeter, Tatum Greenblatt's "Mance's Dance" has a classic Blue Note vibe almost sounding like a lost Herbie Hancock composition, and introduces us to Ms. Mullins strong tenor. Duke Pearson's "Idle Moments" is a lovely quintet with both horns conjuring up a late night, don't wake up the children mood on this lovely performance, and in addition to the fine playing of the leaders, pianist Rawlings is quite noteworthy here with a solo that builds up from its understated opening. For some reason Parker's playing on the opening of the quartet's rendition of "Three Hours," by the late British icon, Nick Drake, conjures up Don Cherry in these ears, but it's an evocative moody, free-sounding performance. After performances of "Love For Sale," and Sam Rivers' "Beatrice," the disc closes with a marvelous interweaving of Gershwin's "Summertime," with Wayne Shorter's "Footprints."

Listening to "No More No Less" (as well as the Jazz Now Seattle! podcast) might inspire those not in Seattle to visit it to catch some of the vibrant music the city offers. This is available from <http://oneworkingmusician.com>, and one can purchase a physical CD (which includes a digital download). Jason's next project will be "Five Leaves Left: A Jazz Tribute to Nick Drake," which he raised funds through the kickstarter website. For information on the project and how Drake's music inspires him check out, <http://www.kickstarter.com/projects/jasonparker/nick-drake-tribute-jason-parker-quartet-five-leave>.

*Ron Weinstock*

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**ANA POPOVIC**  
**Unconditional**  
 ELECTO GROOVE RECORDS

After five discs of straight out guitar fireworks, Ana Popovic has crafted a well rounded disc that features not only her prowess on guitar but her emerging confidence as both a writer and singer.

Recorded at the Piety Street studios in New Orleans along with some of that city's most accomplished players including Jon Cleary and David Torkanowski on keys, Sonny Landreth on slide, Calvin Turner on bass and Doug Belote on drums, Popovic dips into gospel- style call and response, *Fearless Blues*, roots rock that recalls The Band's *Up On Cripple Creek*, *Reset Rewind*, funky blues on Koko Taylor's *Voodoo Woman*, a rocket-fueled slide guitar duel with Landreth, *Slideshow*, a hard-edged cover of Nat Adderley's jazz classic, *Work Song*, and even a Maria Muldaur style sexy pop song, *Sweet Summer Rain*.

Mercy Walton's oft-covered *One Room Country Shack* has the same slow, sinewy groove as the original but gets added heat from the interplay between Cleary's greasy organ grooves and Popovich's flinty guitar solos.

*Soulful Dress* which was a hit for both Sugar Pie DeSanto and Marcia Ball may well have another run on the charts with Popovich's searing guitar taking center stage. While Popovich's guitar work inevitably draws most of the attention, a listen to her lyrics reveals she can hit just as hard with words as with her power chords. On *Business As Usual* she's unwilling to just go through the daily routine and leave the space between herself and her lover unmentioned.

On *Count Me In* she leaves all pretention at propriety behind and makes it known that a no strings attached carnal romp would be just fine by her.

On the other hand, she's real clear that she's no one's back up plan and won't be there to catch the fall, *Your Love Ain't Real*. As the title, *Unconditional*, suggests, Popovich goes all in on this disc and we reap the reward of a fine listen.

**Mark Smith**

**jazz-blues.com**



**DOUG MUNRO AND LA POMPE ATTACK**  
**A Very Gypsy Christmas**  
 GOTMUSIC RECORDS

Guitarist Doug Munro leads a swinging quartet that borrows from Django Reinhardt's Quintette du Hot Club de France style. Joining him on fresh renditions of 15 familiar Christmas tunes are Ken Peplowski (clarinet), Howie Bujese (violin), Michael Goetz (bass) and Ernie Pugliese (guitar). Cyrille-Aimee Daudel contributes vocals on three tunes.

Playing tight and clean, these masterful musicians give new flavor to chestnuts such as "Sleigh Ride," "Little Town of Bethlehem," "Let It Snow," "Santa Claus Is Coming to Town," "Greensleeves," and more. Throughout, Munro shows the impressive chops that have made him a favorite on the New York music scene. Peplowski shines in his melody head on the mid-tempo version of "Have Yourself A Merry Little Christmas" and his smooth improvisations on a cleverly remade and swinging "Winter Wonderland."

Munro has released 11 albums as leader since 1987, as well as appearing as sideman, producer or arranger on more than 50 recordings. He has published over 75 original compositions and has had over 300 of his arrangements recorded by other artists. Munro was Director of the Jazz Studies Program at The Conservatory of Music at Purchase College from 1993-2002 and continues to teach there as Director Emeritus.

I love gypsy jazz, Django and, most of all, the cleverly rearranged music on this disc. This is one of the most enjoyable, toe-tappin' holiday albums to cross my desk in recent years.

**Nancy Ann Lee**



**D'MAR & GILL**  
**Real Good Friend**  
 AIRTIGHT

The combination of acoustic guitarist and vocalist Chris Gill and Derrick "D'Mar" Martin on drums and congas is heard on "Real Good Friend" (Airtight). While at first sight one might wonder

if this duo is another in the vein of North Mississippi



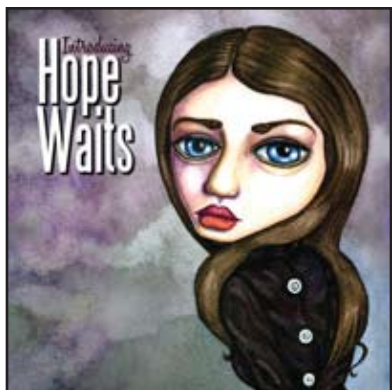
Hill Country groups such as those found on lightning Malcolm's recent recordings, they are not as heavily rhythmical in their style as Martin embellishes Gill's vocals and guitar playing as opposed to the no-holds-barred approach on some recordings.

Gill wrote most of the songs (the one cover is "My Babe") and sings with a definite warmth and plays very adeptly, whether finger-picking or adding slide runs while Martin's percussion adds a swinging feel. The songs suggest, without evoking, the classic country blues as on the title song where Gill opens with a spoken reference to Honeyboy Edwards and Robert Johnson before his delta-flavored, slide accompaniment to a lyric about riding the rails and jump off and get to the hobo jungle. "Maybe Baby" is built upon a delta groove and sports nice slide, but Martin's drumming and percussion helps this performance percolate. He never is flashy but it always sounds like he has added just the right amount of syncopation.

"Crawfish Boogie" is an infectious medium tempo salute to the mudbugs with a catchy vocal chorus (with D'Mar adding a vocal response) and a kazoo solo before some nice finger-picked guitar, and is followed by the jazzy sophistication of "Harmony Street" as he whistles and displays a different side of his guitar playing. The contrast in these two performances shows how the two are able to paint a varied musical palette here. The rest of the album is as engaging with "Tore Down" being a focused blues with a strong vocal standing out. This concludes with an instrumental, "International Blues Stomp," that matches Gill's adroit slide playing and the duo's refreshingly understated approach.

D'Mar & Gill have provided solid performances of interesting and original songs. The performances of "Real Good Friend" are rooted in the blues tradition but provide their own slant on acoustic blues and will delight folk-blues lovers. Recommended.

**Ron Weinstock**



## HOPE WAITS

Hope Waits  
SPANN RECORDS

Singer Hope Waits does to the blues and jazz what the Cowboy Junkies do to rock. Like that band, Waits spends a good deal of her time evoking the essence of a sound without playing any of the obvious notes. Joined

by a host of "A" list players including Peter Malick on guitars, Butch Norton on drums, Jeff Turmes and Marty Ballou on bass and Phil Parla piano on keyboards and accordion, Waits covers a wide swath of musical styles on this, her debut release.

*I'll be Satisfied* kicks things off with a sideways jazz twist that suggests Rickie Lee Jones without the drama. She doesn't stay in that groove very long before she takes on the barbed wire guitar groove of *You Crossed the Line* and then morphs her way into Billie Holiday's *Yesterdays* which features horns that could fit neatly into a Woody Allen period piece. Tom Waits' *Get Behind the Mule* is a slinky little gem while the two Ray Charles covers, *Drown in My own Tears* and *Come Rain or Come Shine*, are played under the late night torch when the lights are low, the drinks are running out and everyone is weighing their options.

Waits' own *The Ballad of Judith Anne* is a heartfelt ballad about discovering a secret side to her mother who was murdered. *Cigarettes and Coffee* gives Waits a chance to stretch her vocal chords a bit as she pours plenty of emotion into the tale of contentment at the simple pleasure of sharing late night cigarettes and coffee with her lover. Seeming almost out of place is the Don Robey penned straight blues number, *Mother in Law Blues* which is well done despite feeling like an uninvited guest amongst the cooler jazz cats who inhabit most of the rest of the cuts.

Throughout, Waits' voice draws you deep into the material with her compelling ability to be bold but languid at the same time. Lesser singers would simply overpower the material by pushing too hard. Overall, a disc of subtle, sexy charm that reveals itself over repeated listens.

This album was originally released in 2007 and has just be re-released on a new label. **Mark Smith**



## MARIA MULDAUR

Steady Love  
STONY PLAIN

"Steady Love" (Stony Plain) is the new release by Maria Muldaur and finds the soulful singer backed by a group of New Orleans musicians under the leadership of keyboard master David Torkanowsky. In addition to Torkanowsky, the backing band is Shane Theriot on guitar, Johnny Allen on bass and Kenny Blevins on drums, with Shannon Powell taking the drum chair on

four tracks as well as among those adding background vocals with Rick Vito adding slide guitar to a track, and Jimmy Carpenter and Ian Smith add horns to the title track. On a cover of *"Please Send Me Someone To Love,"* a band including guitarist Mighty Mike Schermer is present.

Muldaur's voice has aged and has a husky quality and body that lends an authority to the vocals. Her voice is certainly different from the younger singer who projected an innocence, yet seductiveness on *"Midnight at the Oasis."* David Torkanowsky has provided settings to enhance her vocals here. The band plays strongly throughout and the backing vocals at times lend a gospel flavor to some of the performances, some of which like the traditional *"Done Made It In My Mind"* (to serve God until I die), Rev. W. H. Brewster's *"As An Eagle Stirreth In her Nest,"* and Stephen Bruton's *"Walk By Faith,"* are spiritual in message whereas other songs find her giving an uplifting dimension to lyrics such as on the opening *"I'll Be Glad,"* as she sings about bad luck and suffering and being tired of living in this world of hurt, and she will be so glad when she gets her groove back on.

Then there is her nice rendition of the late Bobby Charles' classic on backbiting so-called "friends," *"Why Are People Like That?"* In contrast, she gets sassy for the strutting groove of *"Soulful Dress,"* which contrasts with Greg Brown's *"Blues Go Walking"* which has a country soul feel. *"Rain Down Tears"* is a strong blues performance with an interesting melodic twist that guitarist Arthur Adams and Will Jennings penned. *"Get You Next To Me"* finds Maria singing about standing on the corner, cell phone in her hand while wanting her man to call her number as she can't wait until she gets her man next to her. Greg Brown also penned the title track with a bit more urban flavor (and a reggae feel to the rhythm).

Rick Zito's *"I Am Not Alone"* is another spiritual affirmation. Zito's marvelous slide guitar and the arrangement lend this song the tenor of an updated Blind Willie Johnson song and puts a close to this exemplary recording that showcases the maturity that has come to Maria Muldaur's performances. Recommended.

*Ron Weinstock*

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## MILT JACKSON

Statements / Jazz 'n' Samba

IMPULSE 2-ON-1 SERIES

IMPULSE RECORDS

Two albums by vibraphonist Milt Jackson are re-mastered and reissued on this single disc, part of the Impulse 2-on-1 series featuring big-name jazz artists. Both were originally produced by Bob Thiele and original album art and liner notes are included in the 12-page four-color booklet.

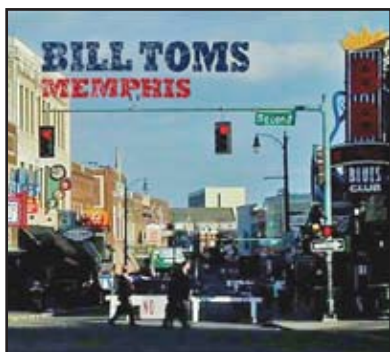
Originally released as Impulse A(S) 14 in 1962, *Statements* features Jackson in an enticing, smart set with Hank Jones on piano, Paul Chambers on bass and Connie Kay on drums. Launching with the title tune, the quartet delivers a perky, swinging rendition of the





Jackson original. They follow that with “Slowly,” a beautiful, lyrical ballad by David Raksin. Further demonstrating the breadth of their repertoire on this set, the crew tidily delivers the tasty number, “A Thrill From the Blues.” Other tunes include Duke Ellington’s “Paris Blues,” two more originals from Jackson (“Put Off” and “A Beautiful Romance”), Sonny Rollins’ “Sonnymoon for Two” and another Raksin original, “The Bad and The Beautiful.” Melodious and swinging, *Statements* finds each musician in top form as the music seamlessly shifts to the next album.

Jazz ‘n’ Samba, originally released in 1964 as Impulse A(S) 70, features Jackson teamed up with Jimmy Heath (tenor sax), Tommy Flanagan (piano), Barry Galbraith or Howard Collins (guitar), Richard Davis (bass), Connie Kay (drums) and Lillian Clark or Joe E. Ross (vocals). Jackson contributes “Blues For Juanita,” “Big George,” and “Jazz Bossa Nova.” Heath is prominently featured on his original, “Gingerbread Boy,” an uptempo blues in b-flat. The Brazilian-jazz title tune by Antonio Carlos Jobim brings in guitarists and vocalist Clark (aka Mrs. Sy Oliver). One of the prettiest numbers is the Latinate take on Cole Porter’s “I Love You.” Other tunes are by Manny Albam and Jack Ledru. This album tries to cover too much turf and is not quite as satisfying as *Statements*. *Nancy Ann Lee*



### **BILL TOMS** **Memphis** **TERRAPLANE**

Last time we checked in with this Pittsburgh-based roots rocking troubadour, he had a live disc out with the many sounds his band can come up with. *MEMPHIS* is his new 12 song studio effort, inspired by the Tennessee city and the kinds of music that walk down its streets.

The quasi-title cut “I Won’t Go To Memphis No More,” starts things off with a bang, due to Phil Brontz sax work and “Sudden” Steve Binsberger on piano. Run a search on YouTube to see the video of the tune, it’s a good one. Many styles are mixed here in *MEMPHIS* with “Misery” being, for lack of a better term, funky swamp blues, sort of Screaming Jay Hawkins on his meds.

While drummer Bernie Herr welds a solid groove throughout the project, “Somebody Help Me” shows a touch of the Stax soul that Memphis use to be fa-

mous for while “I’m Getting Closer” goes the gospel route. “Lord Don’t Take Me Now” sounds like a boogie refugee from an early Foghat album as harpist Marc Reisman from the Iron City Houserockers guests in a couple places, most notably on “Hold On.” Closing out *MEMPHIS* is the only cover here, Earl King’s “Let’s Make A Better World,” which will be the next theme song if Madri Gras ever hits Memphis.

My thesaurus can’t come up with a better word for “eclectic,” so it’s the best one I have to use to describe the music of Bill Toms. Something for everyone here, so jump into the pool and enjoy. *Peanuts*



### **GEORGE BENSON** **White Rabbit** **SONY MASTERWORKS / CTI**

George Benson was already an established guitarist when he signed with Creed Taylor and CTI Records. As part of the 40th Anniversary of CTI Records, Sony has issued on CTI Masterworks “White Rabbit,” an album that situated the guitar in the flamenco-tinged arrangements of Don Sebesky. The musicians on this session included Herbie Hancock on electric piano, Ron Carter on bass, Billy Cobham on drums, and Airto on percussion. Hubert Laws was part of the larger band and added a solo to the title track.

The title track was a remarkable adaptation of the Jefferson Airplane song and sets the tone to the album. The underlying groove of Grace Slick’s original lends itself to the flamenco inspired setting as the trumpet conjures the bullring, and Benson’s guitar initially evokes the flamenco masters before he takes his solo. It is followed by Herbie Hancock who rips off a startling solo punctuated by the horns which is then followed by Laws’ solo. The rendition provides an energetic start to this recording.

Of course “White Rabbit” is not the only pleasure to be heard here. “Theme From ‘Summer of 42’” provides a quieter mood as Benson states the theme with Jay Berliner’s acoustic guitar helping set the mood while Hancock’s electric piano establishes a foundation for Benson’s solo. “Little Train (from Bachianas Brasileiras #2)” has a lively Brazilian feel with Airto adding a wordless vocal in addition to percussion. The Mamas & The Papas’ “California Dreamin’” opens with a Flamenco flavor and a lush Sebesky arrangement that mixes in Harp with the woodwinds and brass over

which Benson's agile, fleet solo rides as Berliner chord-ing behind him.

This disc concludes with Benson's "El Mar," which also has a similar Spanish (or perhaps Moorish) flavor. It is built upon a slightly dramatic motif and apparently was Earl Klugh's debut recording. Klugh plays acoustic guitar here. Like the rest of the album, this is wonderfully recorded and remastered, so, for example, one can hear the sizzle and crackle from the drums and Airtó's percussion as well very clearly. This was recorded by Rudy Van Gelder and while Van Gelder was apparently not involved with remastering these reissues, the clarity of the sound does justice to the wonderful music heard here.

**Ron Weinstock**



**CANDYE KANE**  
**Sister Vagabond**  
 DELTA GROOVE

Candye Kane has had an adventuresome career with multiple discs and labels in her rearview mirror and a biography straight from central casting: she's a plus sized bi-sexual former porn star with a tumultuous love live who found sanctuary in the blues.

While her earlier discs played up her ample measurements (she's big no matter where you put the tape measure- trust me I know this from having once been forced to choose between suffocation and drinking a beer nestled between her massive breasts at one of her live shows) and her image as a love goddess willing to take on whatever was put on her plate, her output following her 2007 release *Guitar'd and Feathered* has focused more on love, or the lack of it, as an emotional, rather than physical issue.

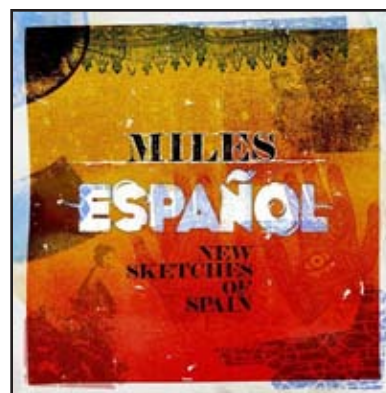
One listen to this disc reveals that despite some bright moments as evidenced on *Everybody's Gonna Love Somebody Tonight* and on Johnny Guitar Watson's, *I Love to Love You*, Kane's heart has been chewed up, spit out and stomped on more times than she can count. On the horn driven *Love Insurance* she looks for some protection from heartbreak but finds that she's been there so often the premiums for the coverage are out of reach. The *Walkin', Talkin' Haunted* house turns out to be Kane's own body and soul which have witnessed too many lovers passing through, but doing little more than signing the guest book.

*Have a Nice Day* uses a peppy zydeco groove to recount a lover's kiss off that cuts all the deeper with

its smiley, superficial words that are uttered without thought countless times a day. While Kane takes these love shots, she refuses to get knocked down for the count. On *Side Dish* she proclaims that she's not willing to be an afterthought and on *I Deserve Love* she makes it clear that no matter what others may think, she's worthy of someone's attention. On *Hard Knock Gal* she gives props to the women who, like her, know what they want and don't rely on public opinion polls to decide on a course of action.

While Kane has always been surrounded by top notch musicians, the addition of guitarist Laura Chavez to the band has added a tough edge to her sound that emphasizes the anger and hurt of some of the lyrics. That's not to say, though, that this disc is all sinewy guitar. Guests including Johnny Viau on sax, James Harmon on harmonica and old band mate Sue Beehive Palmer on keys spice things up and keep the sound fresh from cut to cut. There's a bit of pop on Brenda Lee's *Sweet Nothin's*, country, *You Never Cross My Mind*, classic nightclub jazz, *Down With the Blues* and even funk reminiscent of The Clover's *Love Potion Number 9*, *You Can't Take It Back From Here*.

**Mark Smith**



**VARIOUS ARTISTS**

**Miles Español**  
 ENTERTAINMENT ONE MUSIC

"Miles Español" is the title of a two-CD recording on Entertainment One Music that was conceived and produced by Bob Belden with a roster of internationally renowned artists. Subtitled "New Sketches of Spain," the disc includes fresh renditions of compositions from "Sketches of Spain" and "Kind of Blue," and original compositions from some of the contributing artists.

Among the more than 30 musicians assembled are Chick Corea, Ron Carter, Jack DeJohnette, John Scofield, pianist Chano Domínguez, drummer Alex Acuña, flautist Jorge Pardo, Sonny Fortune, Gonzalo Rubalcaba and Rabih Abu-Khalil. Some of the musicians are former Miles sidemen, some are flamenco masters from Spain, some are from North Africa, and some are prominent figures in New York's Latin Jazz scene. Tim Hagans, Scott Kinsey, and Vince Wilburn Jr. (Miles Davis's nephew). One purpose of this recording is to emphasize the Africa-Spain-New World Connection in



the emergence and evolution of jazz as is titled Doug Ramsey's essay in the liner booklet, taking us from Jelly Roll Morton to Chano Pozo and Dizzy Gillespie and reminding us of the impact the Moors had during their occupation of Spain.

Belden himself in his notes here states that in his treatment of some compositions such as "Concierto De Aranjuez," he did not want to mimic Miles' recording but rather help develop the Gypsy and Arabic influence on Spanish music and his unusual instrumentation that includes oboe and bassoon in addition to oud, dumbek and cajon to allow this fresh hearing of a classic. Chick Corea's "Trampolin" follows with Ron Carter and Antonio Sanchez joined by flautist Jorge Pardo on the buoyant flamenco inspired piece.

"Just Three Miles" is by Rabih Abu-Khalil whose oud playing and trumpet by Tim Hagans provide an intriguing mix of Berber and other sounds. "Duende" is a duet between guitarist Niño Joseles and flautist Pardo with a strong flamenco base. It's followed by the marvelous Gonzalo Rubalcaba on "Fantasia Por Miles Y Gil," listed as a solo piano performance in the booklet, but he clearly is accompanied by bass and drums (Carter and Sanchez?).

Similarly on what is supposed to be a piano trio plus percussion, Edsel Gomez's "Paisaje Urbano" has an unidentified soprano saxophonist (Sonny Fortune?) who dances above Gomez's Latin jazz piano. The unusual instrumentation continues on "Saeta/ Pan Piper," with its employment of bagpipe in addition to woodwinds and French horns and trumpets with the harp of Edmar Casteñada standing out among the percussion with a bassoon solo by Mike Rabinowitz framed by riffing muted trumpets.

Jack DeJohnette's "Spantango" opens the second disc with unidentified flute (Jorge Pardo?) along with Chano Dominguez's spectacular piano, Eddie Gomez's bass, DeJohnette's and Luisito Quintero's congas. It is followed by a rendition of Miles' "Flamenco Sketches" with Sonny Fortune's flute and Jerry Gonzalez' flugel horn in addition to more piano from Dominguez. Gonzalez is outstanding in his spot, and like most of this recording the performance highlights percussion over orchestration. "Tiritiran Catalan" is a traditional theme that bassist Carles Benavent arranged that spotlights Niño Joseles acoustic guitar and Corea's piano followed by another selection that showcases Corea with a guitarist, John Scofield's "El Swing," with Scofield's single note runs standing out with DeJohnette being outstanding providing rhythmic accents. Rubalcaba's "Momento" has a ruminative quality while Miles' "Teo/ Neo" showcases Edsel Gomez's piano with John Benitez on bass, Alex Acuña on drums and Sammy Figueroa on congas supporting his effervescent playing.

By the close of "Solea," again with an expanded ensemble with woodwinds, brass, harp and accordion, one has listened to a variety of performances that freshly explore not simply the music that Miles recorded five decades ago, but a more contemporary presentation of

some of those elements that provided inspiration then and continues to provide a source for fresh musical invention. While the list of personnel in the booklet contains some errors, musically there can be no fault whatsoever found on this thoroughly engaging recording.

**Ron Weinstock**



## LAURIE MORVAN BAND

### Breathe Deep SCREAMING LIZARD

On the band's fifth disc, which comes on the heels of the Blues Foundation's 2010 award for Best Self Produced CD for its release, *Fire It Up!*, guitarist Laurie Morvan and crew make a strong case for more awards to fill their trophy case.

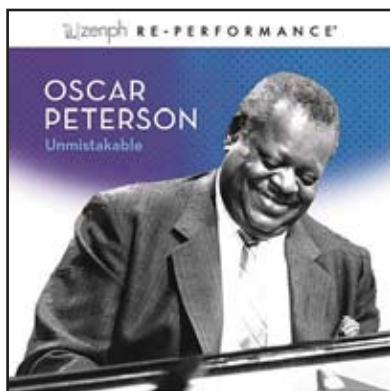
With Morvan's muscular, yet lyrical, guitar lines leading the charge the band proves to be adept at sexy funk, *Mojo Mama*, where Morvan wants to "pull you deep into my swamp", hard hitting commentary on the current state of the national dialog, *Back Up the Train*, with its poke at the T.V. blowhards "You know dogma is dead weight yeah, yeah/It leaves no room for debate/a shouting match ain't communication", Stevie Ray style slow blues, *It Only Hurts When I Breathe*, and even a blues counterpoint to the clock watcher's anthem, *It's Five o'Clock Somewhere*, with a soon to be classic, *No Working During Drinking Hours*.

Elsewhere, Morvan plays the diva who can't be pleased, *Bad Love Blues*, takes on a no good lover, *I've Had Enough*, looks at *Hurtin' and Healin'* as simply the opposite sides of the same coin, laments days that start out bad and only get worse, *Beat Up From the Feet Up* and makes it clear her expiration date has yet to pass, *Long Time 'til I'm Gone*.

With Morvan joined by Lisa Grubbs on backing vocals many of the tracks sound like they could come from vintage Heart discs until Tommy Saliers throws down some great keys and things take a sonic detour into Marcia Ball territory. With great guitar and compelling tunes there's plenty to like about this release.

**Mark Smith**

**jazz-blues.com**



**OSCAR PETERSON**  
**Unmistakable**  
**SONY MASTERWORKS**

"Unmistakable" is the title of the "Zenph Re-Performance®" release of Oscar Peterson on Sony Masterworks. According to the back of the CD package, this process takes audio performances and turns them back into live performances through software that extracts every nuance of the recorded performance and storing this in a high-resolution digital file, the files contain very note played including pedal actions, volume and articulations.

The files are then played back on an acoustic piano fitted with sophisticated computers so the listener can sit in the room' as if one was there when the original performance took place. This is the ambition and it has been used for classical performances as well as a CD of Art Tatum.

On this CD we have eight performances by the legendary Oscar Peterson from several different recordings of live performances. High points include a breakneck "Back Home In Indiana," "When I Fall in Love," and extended "Duke Ellington Medley" and "Goodbye."

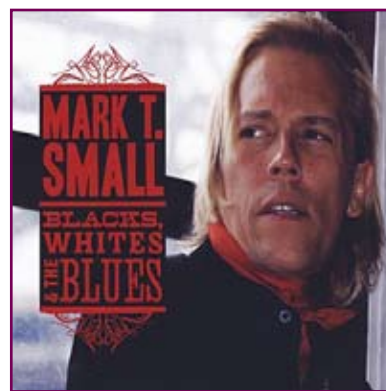
There are moments of exhilarating displays of Peterson's Tatum-esque virtuosity mixed in with some contemplative ones. Peterson has his advocates and critics, but the restoration does provide wonderful sound, although without the audience of the original recordings.

The music is presented in both a stereo version and a binaural stereo version, which is stated to be the ultimate headphone experience. While the CD contains almost 80 minutes of music, there is actually about 40 minutes of each and I could not distinguish the two versions on my headphones playing this through my MacBook.

While audiophiles may have a different experience, many will view this as purchasing two virtually identical presentations of the eight performances. Fans of Oscar Peterson will certainly enjoy the vividness of the sound on this in any event.

*Ron Weinstock*

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**MARK T. SMALL**  
**Blacks, Whites & the Blues**  
**LEAD FOOT MUSIC**

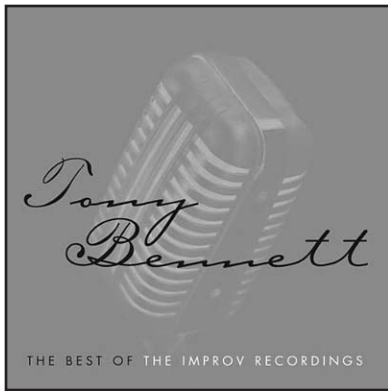
Solo performer Mark T. Small had a background playing in bluegrass bands, which perhaps is the source of his blazingly fast flat-picking style. This New England Native though started gravitating to the blues, leading a band The Lonesome Strangers. Around 2000, he began to pursue a solo career, stating, "I started developing the solo show because I love the freedom associated with playing alone." He has just issued a solo recording, his new CD, "Blacks, Whites & the Blues," on Lead Foot Music. It consists of 14 songs, many classic blues but a few from others sources.

It is an interesting and enjoyable recording with a gruffly delivered, driving solo rendition of Muddy Waters' "Trouble No More." His original "Boogie Woogie Country Man" displays his flat-picking chops on a rockabilly-flavored performance. Emphatic guitar and a slightly overstated vocal characterize his rendition of "Little Red Rooster." There is a nice solo on this. "Hesitation Blues" is a likable traditional blues with nice picking and slide on his National guitar. He picks up a telecaster for an energetic rendition of John Lee Hooker's "Bang, Bang, Bang, Bang," while he is back to the National for Fred McDowell's "61 Highway."

Small's flat-picking skills are displayed on the traditional "Old Gray Mare," which is played in Norman Blake's style. "Six White Horses" also has a nice country tinge with a strutting rhythm. A solo rendition of "The Thrill Is Gone" has inventive guitar riffs and solos intertwined with Small's coarse singing. A nice rendition of Fred McDowell's "A Few More Lines" follows where Small's playing emulates the late Mississippi legend. "Catfish Blues" has fresh guitar embellishments on the familiar Delta blues, although Small's vocal could have been a bit looser.

The relaxed "A Georgia Camp Meeting" stands in contrast to most of the other performances and is followed by a nice ragtime instrumental, Scott Joplin's "Solace," which Small notes is the only time Joplin employed the tango rhythm. The thoughtful, genial playing provides a delightful close to this recording. While Small's vocals might not match his imaginative and interesting guitar, he has produced an imperfect gem in "Blacks, Whites & the Blues." It should appeal to fans of acoustic blues and blues-roots music.

*Ron Weinstock*



## TONY BENNETT

### The Best of the Improv Recordings CONCORD MUSIC GROUP

Gleaned from singer Tony Bennett's brief stint on his own Improv label that last a couple of years in the mid-1970s, the compiled 16 tracks include studio and a couple of live performances of American Songbook titles. All of the tracks on this album are also included in Concord's 4-CD boxed set, *Tony Bennett: The Complete Improv Recordings*.

Bennett is featured on this single disc with the Ruby Braff/George Barnes Quartet, Charlie Byrd, Vic Dickenson, Bill Evans, John Guiffrida, Chuck Higgins, Jimmy McPartland, Marian McPartland, Wayne Wright, Torrie Zito (Bennett's musical director at the time) and others. Tunes include "This Can't Be Love," "Blue Moon," "Isn't It Romance?," "You Don't Know What Love Is," "My Romance," "You Must Believe In Spring," and other romantic gems. The only departure is the up-tempo Rodgers/Hart chestnut, "The Lady Is A Tramp."

Although at the time of these recordings Bennett had complete artistic freedom, the Improv label was not a commercial success and shut down after releasing about ten albums.

Bennett is in prime form, accompaniment is respectful and this is a pleasing listen from start to finish. A 16-page liner booklet, with photos and lengthy notes (from the 4-CD boxed set) by Will Friedwald, accompanies this CD compilation produced by Nick Phillips.

*Nancy Ann Lee*

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## SUGAR RAY & THE BLUE TONES

### Evening SEVERN

Severn has just issued the latest from Sugar Ray & the Blue Tones, "Evening."

The latest from the veteran New England band featuring the vocals and harmonica of Ray Norcia, the piano of Anthony Geraci, and the guitar of Monster Mike Welch tackles a typical range of Chicago and modern urban blues, which are played in a traditionally rooted, but fresh approach. Michael 'Mudcat' Ward's bass and Neil Gouvin's drums fill out the solid rhythm section for the Blue Tones.

Having been a fan of Norcia since when I saw him back J.B. Hutto in Fall of 1977 in New York City (when Ronnie Earl was still with him), and having enjoyed his stint with Roomful of Blues and his strong body of recordings, this new release brings together a few choice interpretations of less covered blues with idiomatic blues originals that thankfully show little, if any, blues-rock tinges.

This set kicks off with Johnny Young's "I Having a Ball," with Norcia blasting out some harp and then belting out an ebullient vocal that captures the spirit of Young's original; as Geraci pounds away at the keys and Welch suggests the brilliance of the late Sammy Lawhorn with his accompanying riffs and single note runs.

Welch contributed the slow blues "Hard To Get Along," as Norcia sings about needing to get better than he is in a performance that evokes the classic Chess sound before they cover Otis Rush's "You Know My Love." The original recording was based on Rush's earlier Cobra recording "My Love Will Never Die." It takes a fair amount of bravado to cover Rush, and Norcia able handles the vocal while Welch rips off strong guitar that recalls Rush.

The mood changes with the lazy groove of "Dear John." Sugar Ray's harp here shows a touch of Walter Horton's influence as Sugar Ray laments his women leaving for his brother John. Sugar Ray celebrates his woman on "I Like What You Got," followed by the "talking blues" vocal of "Too Many Rules and Regulations," as Geraci is channeling Otis Spann and Welch adds scintillating fills behind Sugar Ray's talking vocal.

"Dancing Bear (Little Indian Boy)," opens with Norcia playing a native American Flute, before delivering a lyric singing about a proud Indian boy. It is followed by a nice rendition of the standard "Evening," made famous by



Jimmy Rushing and T-Bone Walker. Geraci is outstanding on piano and organ, while Welch rips off a hot solo.

The harp at the very beginning of "I Came Down With The Blues" suggests Slim Harpo before Sugar Ray eases into a more Sonny Boy Williamson II vein. "I'm Certain That I'm Hurting," is a lively shuffle as Sugar Ray is hurting about his girl's flirting. The closing, slow instrumental "XO," allows Sugar Ray to demonstrate his fluid attack and strong tone.

There are a couple songs on which the lyrics may not be as strong as the superb playing by the Blue Tones, but they consistently nail the performances here. I previously mentioned that the contributions of the soloists and the contributions of bassist Ward and drummer Gouvin, who (with Geraci) provide the solid, swinging foundation here, merit commendation.

"Evening" is another first-rate effort from Sugar Ray & the Blue Tones.

*Ron Weinstock*



## STEVEN BERENSTEIN'S MILLENNIAL TERRITORY ORCHESTRA

**MTO Plays Sly  
THE ROYAL POTATO FAMIY**

The iconic soul sounds of Sly and The Family Stone are revived here with an inspired-sounding "little big band" treatment, energized further by fresh, individualized vocal takes. NYC trumpeter Berenstein's ensemble and guests cut lively new pathways through classics such as "Everyday People" and "You Can Make It If You Try". Key to the success of these tracks are Berenstein's horn charts which relate both expansively and empathetically to the material.

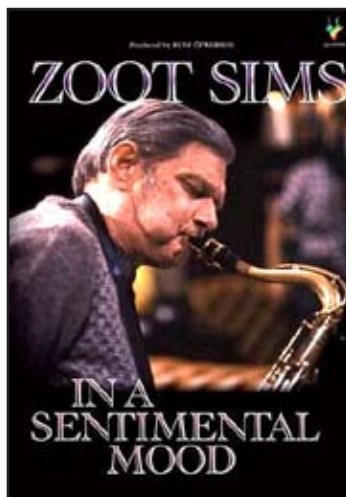
But sealing the deal are a couple of ear-grabbing vocals that dig deep into the emotional possibilities of Sly Stone's frequently poignant lyrics. Sandra St. Victor's work on "Stand" and Antony Hegarty's on "Family Affair" are worth the price of the disc. Venerable P-Funk keyboard whiz Bernie Worrell's contributions loom large as well.

*Duane Verh*

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## ZOOT SIMS

**In a Sentimental Mood  
GAZELL RECORDS DVD**

MVD Visual has released in the US the Gazell Records video of Zoot Sims, "In a Sentimental Mood." This video was filmed in November, 1984, just months before the tenor saxophonist passed away. It was filmed at the library of Sonet Records in Lidingo, Sweden with Sims backed by Bassist

Red Mitchell and guitarist Rune Gustafsson. The library setting and the drummer-less trio make for an intimate performance. An interview by Mitchell of Sims (actually more of a conversation) is interspersed between the performances.

The performances focus on ballads starting with the Ellington classic that gives this DVD its title and ending with "Autumn Leaves." The swinging Sims was a master at ballad playing which, like his basic approach to the saxophone, reflected the influence of Lester Young, perhaps with a slight vibrato that might have been picked up from Ben Webster.

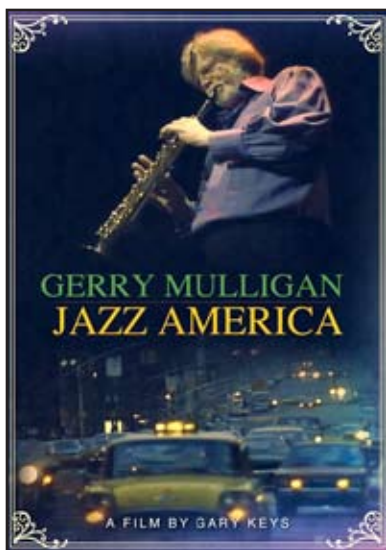
Mitchell provides a foundation as Gustafsson lends some chords with each taking solo breaks. "Gone With the Wind" opens with somewhat more of a breathier sound, perhaps reflecting more Webster here (and Webster did record this on a session with Art Tatum).

The interview portions includes recollections of his early days, including a story of his time with Benny Goodman when he had a big apple on the stand and Benny had him solo and took the apple and kept gesturing for Sims to keep soloing as Goodman ate the apple. He recalls it was the longest solo he ever played with Benny.

After Sims had talked about his early days on 42nd Street, Mitchell himself recalls playing with a trio opening for Charlie Parker at the Onyx Club, and Bird after the set comes by and speaks in a very proper Wasp-ish accent and asks Mitchell to play the next set with him. Mitchell thinks this isn't serious until Bird announces it from the bandstand.

The light banter complements the performances, with the filming centering mostly on the players faces and expressions. So we see Sims and his embouchure but little fingering, but there is plenty of character revealed in their faces as well as in the music. "In a Sentimental Mood" is a delightful video that fans of Sims' ballad mastery will certainly enjoy.

*Ron Weinstock*



# GERRY MULLIGAN Jazz America MVD VISUAL DVD

This 60-minute DVD captures baritone saxophonist Gerry Mulligan's quartet performing at Eric's in New York City. Filmed by Gary Keys, the set was likely originally produced for California's KCET television. Before starting the 1981 set, the film opens with a few minutes of interview snippets interspersed with Mulligan's riffs.

Mulligan is charming and friendly throughout the entire live performance, announcing the seven tunes and providing details behind some of his originals performed with pianist Harold Danko, bassist Frank Luther and drummer Billy Hart. Tunes include "17 Mile Drive," "Around About Sundown," "For An Unfinished Woman," "Walk on the Water" (featuring Mulligan on soprano sax), "North Atlantic Run," and (my two

favorites) "Song For Strayhorn" and "K-4 Pacific." The tune dedicated to Ellington band composer Billy Strayhorn contains one of the prettiest melodies of the set and the dramatic, traveling, time-shifting 'K-4' tune, Mulligan explains, is inspired by a steam locomotive that traveled from Philadelphia to Chicago. Gary Keys' cinematography provides tight close-ups from four cameras without any special effects and sound quality is excellent.

A multi-talented arranger, composer, saxophonist and conductor, Mulligan (b. 1927, d. 1996) is probably best known for his compositions and arrangements that led to the landmark recording, *Birth of the Cool*, which marked a new direction in jazz, departing from the bebop style.

This intimate live performance by one of the world's most widely respected and revered jazz musicians documents him at the peak of his career, the same year he won a Grammy Award for "Best Jazz Instrumental Performance by a Big Band" for his DRG album *Walk on the Water*.  
*Nancy Ann Lee*

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