

**jazz**  
& **blues** **report**  
now in our 38th year

January • February 2013  
Issue 346



Stephanie Jordan

**Mid-Atlantic  
Jazz Festival**



# jazz & blues report

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"Buffaloniou"

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



Joe Ford

**By Ron Weinstock**

The Mid-Atlantic Jazz Festival returns to Rockville, Maryland February 15 through the 18th. This year is the Festival's 4th edition and takes place at the Hilton Executive Meeting Center in Rockville for a weekend of jazz music, workshops, interviews and a High School Band competition. The festival combines internationally renowned artists along with both established and up-and-coming acts from the Mid-Atlantic Region.

This year's festival will have a special focus on the Hammond B-3 and feature performances by organists Pat Bianchi, Dr. Lonnie Smith and Joey DeFrancesco. In addition, there will be performances by pianists Orrin Evans, Helen Sung and Larry Willis; saxophonists Bobby Watson, Paul Carr, Sharel Cassity and Tim Warfield; vocalists Gregory Porter, Carmen Bradford and Stephanie Jordan; as well as the supergroup The Cookers. That only cracks the surface of the performers appearing.

Friday evening, February 15, the Festival's Ronnie Wells Main Stage kicks off with pianist Orrin Evans and his trio with special guest, saxophonist

Tim Warfield. Evans, a former finalist in the Thelonious Monk Competition, has become one of the most acclaimed young pianists, rooted in the tradition but also quite forward looking. Following Evans will be the Grammy nominated Gregory Porter accompanied by the Mid-Atlantic Jazz Orchestra under the direction of Paul Carr, which features some of Paul's students from the Jazz Academy of Music and special guests from among the Mid-Atlantic's finest musicians. Porter is among the most talked about new names in the jazz vocal circles and brings a warmth reminiscent of Marvin Gaye and Donny Hathaway to his soulful jazz styling. The main stage will close with saxophonist Paul Carr with B3, a group consisting of organist Pat Bianchi, guitarist Bobby Broom and drummer Bryon Landham.

On Saturday afternoon bass clarinetist Todd Marcus will lead his group which will have as special guest, clarinet master Don Byron. That will be followed by a vocal summit featuring Sharon Clark, Lynette Washington and former Count Basie singer Carmen Bradford, backed by the Chris Grasso Trio. Grasso is among the DC area's most in demand accompanist for singers. Saturday afternoon concludes with the Akiko Tsuruga Quartet, featuring the Japanese born organist who is a mainstay on the NYC scene.

Saturday Night's performances on the Main Stage opens with the Larry Willis Quintet that includes trombonist Steve Davis, saxophonist Joe Ford, bassist Steve Novosel and Billy Williams on drums. This is quite an impressive grouping including former McCoy Tyner saxophonist Ford and Rashaan Roland Kirk bassist Novosel in addition to the leader. It will be followed by another supergroup, Women In Jazz, which includes vocalist Sharon Clark, saxophonist Sharel Cassity, pianist Helen Sung, bassist Amy Shook and drummer Allison Miller. The Main Stage closes that night with the



legendary Dr. Lonnie Smith on the Hammond B-3.

Sunday's Main Stage opens in the afternoon with saxophonist Bruce Williams leading a group with Pat Bianchi on organ. Williams, a Washington DC native, is a member of Ben Riley's Thelonious Monk Legacy Septet as well as being the newest and youngest member of the World Saxophone Quartet in addition to leading several ensembles on his own. San Francisco area saxophonist William O'Neill will lead a group that also features vocalist Kenny Washington, and the afternoon closes with the Jazz super-group, The Cookers. The Cookers comprise of true jazz legends including pianist George Cables; tenor saxophonist Billy Harper; drummer Billy Hart; bassist Cecil McBee; trumpeter and flugelhorn player Eddie Henderson; flautist and alto saxophonist Craig Handy; and trumpeter David Weiss.

The final night on the main stage opens with saxophonist Bobby Watson. New Orleans vocalist Stephanie Jordan will be singing a Tribute to Lena Horne, but hopefully she will also sing her wonderful rendition of Shirley Horn's "Here's To Life." The Ronnie Wells Main Stage closes with the multiple poll-winning organist Joey DeFrancesco for more hot Hammond B-3 grooves. The Festival's Main Stage Line-Up is arguably the strongest yet, and a musical feast for those who want to hear real, straight-ahead jazz.

In addition to the main stage line-up, the Festival hosts a High School Jazz Band competition and performances by a number of up and coming performers in MAJF Club room. Friday night saxophonist Elijah Jamal Balbed performs. He has just released his first album, "Checking In," which is certainly going to gather much attention for his robust playing and his thoughtful, impassioned solos. Also in the Club that night is vocalist Chad Carter. Saturday in the club will be saxophonist Marshall Keys, vocalist Janine Gilbert-Carter and saxophonist Bruce Swain. On Sunday Janine Gilbert-Carter will be doing a gospel brunch show in the Hotel Atrium along with performances in the MAJF Club by Darius Scott, Ivy

PAGE THREE



Sharon Clark  
Ambush and Cloudburst.

For the first time, the Festival will have a Juke Joint with blues performances over the weekend from David Cole, Clarence 'The Bluesman' Turner and Linwood Taylor. There will be workshops by some of the performers and interviews with Gregory Porter, Dr. Lonnie Smith, The Cookers and Joey DeFrancesco. Each night will conclude with Wes Biles leading a midnight jam.

It is a music packed weekend with much more details on the performers as well as the schedule, ticket information, accommodations info and more at [www.midatlanticjazzfestival.org](http://www.midatlanticjazzfestival.org). Hope to see many of you there.

*All photos by Ron Weinstock*



Paul Carr

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Bluzapalooza, under the direction of blues promoter Steve Simon, has been entertaining our troops overseas since 2008, offering some of the top blues musicians of today who offer their services for the cause.

Now Steve is planning a tour of military hospitals stateside, and the fundraising program needs some help. Many bluesfans, record companies and musicians have made pledges to help the cause.

Below is an email we recently got from Steve to pass on to our readers.

**We only have 15 more days left in our campaign to raise funds to bring free celebrity Blues concerts to our troops here at home**

In 2007, I saw a US Army soldier stationed in Baghdad interviewed on the evening news. He was 19 years old, had never been away from home, and was now in the middle of a war in Iraq with bombs going off around the clock. He spoke about why he joined the Army, about his dedication to his



They're ready for anything but that doesn't stop them from enjoying the moment.

**jazz  
& blues**

Army buddies, about the carnage he had witnessed and about the impact that war has had on him.

When the interviewer asked him what he missed the most he looked up and said, "just a little touch of home".

His comment touched my heart. My immediate thought was "I could bring him a little touch of home".

Having produced Blues concerts for many years and having been on the Board of Directors of The Blues Foundation, I knew that most of our country's Blues artists were very patriotic and would do anything to bring some love and a touch of home to our troops.

The following day I began the process of creating what is now known all over the world as BLUZAPALOOZA.

I reached out to some of my favorite Blues artists and asked them if they would volunteer to take a week or two off from their own touring schedules if I were able to get the Department of Defense to approve my idea for a celebrity Blues concert tour in Iraq.

The response I got was an overwhelming YES!!!! Every performer I spoke to said "sign me up". The energy and excitement was incredible. This was something I knew we could do and, in fact, this was something we had to do.

A week later I found myself in a meeting with military officers in Washington, DC and the rest is history.

Since 2008, BLUZAPALOOZA has provided celebrity Blues concert tours at U.S. military bases and hospitals all over the world.

We've been to Iraq, Kuwait, South Korea, Japan, Italy, Egypt and Guantanamo Bay, Cuba, just to name a few.

There are over a million men and women stationed at military bases and military hospitals all over the United States.

Our goal is to bring BLUZAPALOOZA to as many of them as we possibly can.

It is for this reason that I am raising funds to keep BLUZAPALOOZA alive.

Although our celebrity musicians waive their performance fees, there are still significant costs associated with producing BLUZAPALOOZA at each military base and military hospital including sound, lighting, transportation, meals and housing.

If we reach our goal we will produce at least 10 BLUZAPALOOZA concerts. We hope that with your contributions we will exceed our goal and bring BLUZAPALOOZA to every military hospital and military base in the country.

This is a huge undertaking and I need your help so please go to my website at <http://www.indiegogo.com/bluzapalooza> to see how you can help me make this a reality.

And, if you know someone who you think would also be interested, please send them the link to our website too.

We only have 15 more days left in our campaign to raise funds to bring free celebrity Blues concerts to our troops here at home.

We are reaching out to you once more to say thanks to those who have already contributed and to ask those of our friends who have not had an opportunity to participate to please go to our fundraising site at <http://www.indiegogo.com/bluzapalooza> and pledge whatever you can. We need your help now. Thanks so very much.

Steve Simon  
January 16, 2013



Looks like the guys are having a good time with Shemekia Copeland!

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### **TWELVE HIGH SCHOOL JAZZ BANDS SELECTED TO PARTICIPATE IN 2013 SAVANNAH MUSIC FESTIVAL**

Savannah, Georgia – Twelve of the nation's top high school jazz bands have been selected to participate in the eighth annual SWING CENTRAL JAZZ High School Jazz Band Competition & Workshop, an event produced by the Savannah Music Festival (SMF). Pianist/composer Marcus Roberts leads a group of 19 esteemed musicians/educators as the Associate Artistic Director, along with Associate Director Jim Ketch, trumpet player and Director of Jazz Studies at UNC Chapel Hill.

Participating students work with jazz masters across three days, perform in showcases on Savannah's River Street, play in competition rounds, and attend a variety of SMF performances during their stay, which takes place from March 27 through 29, 2013. "It was difficult process to select our twelve high school bands from a very strong group of applicants. We look forward to hosting talented young musicians from as far away as California while welcoming first-time participants from the Savannah Arts Academy," remarks Associate Artistic Director Marcus Roberts. "We will have a great group of world-class musicians working with these bands in team settings during the festival. I'm looking forward to it."

In 2013, the nationally recog-



nized SWING CENTRAL JAZZ program features the following bands going head-to-head for \$13,000 in cashawards:

Agoura High School Studio Jazz Band from Agoura High School (AgouraHills, CA)

Agoura High School Jazz "A" from Agoura High School (Agoura Hills, CA)

Charleston School of the Arts Jazz from Charleston School of the Arts (Charleston, SC)

Camden Creative Arts Jazz Band from The Creative Arts Morgan Village Academy (Camden, NJ)

Denver School of the Arts Jazz Workshop Orchestra from Denver School of the Arts (Denver, CO)

Downers Grove South High School Jazz Ensemble from Downers Grove South High School (Downers Grove, IL)

Grissom High School "A" Jazz Band from Grissom High School (Huntsville, AL)

Lower Moreland High School Jazz Ensemble from Lower Moreland High School (Huntingdon Valley, PA)

Overton High School Blue Jazz Ensemble from Overton High School (Memphis, TN)

Savannah Arts Academy Jazz Band One from Savannah Arts Academy (Savannah, GA)

Tarpon Springs High School Jazz Ensemble I from Tarpon Springs High School (Tarpon Springs, FL)

The Lovett School Jazz Ensemble from The Lovett School (Atlanta, GA)

The 2013 SWING CENTRAL JAZZ clinician team includes:

#### **Trumpets**

Jim Ketch  
Marcus Printup  
Terrell Stafford

#### **Saxophones**

Bill Kennedy  
Stephen Riley  
Jack Wilkins

#### **Trombones**

Wycliffe Gordon  
Ron Westray  
Paul McKee

#### **Guitar**

Dave Stryker

#### **Drums**

Jason Marsalis  
Leon Anderson  
Herlin Riley

#### **Bass**

Carlos Henriquez  
Rodney Jordan  
Rodney Whitaker

#### **Piano**

Marcus Roberts  
Aaron Diehl  
Dan Nimmer  
Bill Peterson

As part of SWING CENTRAL JAZZ, each participating band receives a visit from a clinician in February to help them prepare for the event. On March 28, all bands perform in public showcases at Rousakis Plaza on River Street. On March 29, select combos perform on Reynolds Square. Competition rounds take place all day on March 29 at the Lucas Theatre for the Arts, and are webcasted for family and friends who aren't able to make the trip to Savannah. Each band plays three selections: "Billie's Bounce" composed by Charlie Parker and arranged by clinician Paul McKee, "Such Sweet

Thunder" composed by Duke Ellington and arranged by Billy Strayhorn and "Oh!" composed and arranged by Ernie Wilkins.

The three top-scoring bands each receive an honorarium and vie for the coveted Faircloth Award (\$5000 for first, \$2500 for second and \$1000 for third place) and perform the opening set at the SMF production "Saxophone Summit" (featuring Ted Nash, Charles McPherson, Walter Blanding, Joe Temperley and many others) at 7:00 p.m. that night. Other competitors receive a \$500 travel stipend.

SWING CENTRAL JAZZ is sponsored by Wet Willie's Management Corp. and Bob & Jean Faircloth, and in part by Garibaldi's Café.

Additional support for finale concert is by Rus & Jan Boekenheide and Georgia Public Broadcasting, and is also shared by Mr. & Mrs. W. Mack Webner.

The Savannah Music Festival (SMF) is dedicated to presenting a world-class celebration of the musical arts by creating timeless and adventurous productions that stimulate arts education, foster economic growth, and unite artists and audiences in Savannah. Now in its 24th year, SMF is Georgia's largest musical arts event and one of the most distinctive cross-genre music festivals in the world. The 2013 festival takes place from March 21st through April 6th in intimate venues throughout Savannah's historic district. For more information visit [www.savannahmusicfestival.org](http://www.savannahmusicfestival.org).

## **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)



## Denmark's Vinterjazz has Announced Full Program for February 1-17, 2013

Copenhagen, Denmark – The Winter Jazz Festival (or in Danish: Vinterjazz) is set to sweep all over Denmark for the 13th time on February 1-17, 2013. Vinterjazz is once more pushing its boundaries further with a record breaking number of concerts totaling approximately 300 concerts all over Denmark. This year's program presents a quite extravagant selection of International and Scandinavian musicians – as well as the finest and most progressive names from the modern Danish jazz scene.

This festival was founded by the Danish jazz association JazzDanmark in 2001 and is a unique celebration of live jazz and an annual kick start of the jazz season. Not only is this a nationwide festival with high quality jazz, Danish as well as international stars: It also brings together more than 60 venues ranging from local organizers, experimental labels, re-known jazz clubs to the concert halls of the like of The Royal Library, Jazzhouse, The National Art Gallery and The Royal Play House in Copenhagen. Vinterjazz is organized by Copenhagen Jazz Festival.

This year's program features a number of international jazz meetings: Polish superstar pianist Leszek Mozdzier teams up with Swedish bass player Lars Danielsson for two concerts, Marc Johnson (US) presents his new album "Swept Away" alongside Eliane Elias (BR), Weather Report-drummer Peter Erskine (US) is giving several concerts with a special project with Aarhus Jazz Orchestra, Danish guitarist Jakob Bro gathers his great trio with Thomas Morgan (US) and ECM-drummer



Jon Christensen (NO), while Reuben Rogers and Greg Hutchinson is playing with their new setting feat. Tomas Franck (US/SE/DK).

Transcending the core of modern jazz this edition of Vinterjazz also draws lines to folk, world, electronic, rock and classical music. Electronic jazz outfit Get The Blessing (UK) features members of Portishead, Becca Stevens (US) plays original jazzy folk tunes, Uri Caine with the Copenhagen Phil is rewriting Beethoven's 7th Symphony, the powerful Scandinavian trio The Thing (SE/NO) is still rocking at it with Mats Gustafsson as lead-out man – as well as Congolese phenomena Bajoli (CD), singer Kira Skov, and trumpeter Palle Mikkelborg



in new kaleidoscopic collaboration with electronic musician Mike Sheridan.

Other international high lights include: Jason Moran Bandwagon (US), Roscoe Mitchell (US), Lars Jasson (SE), Dorato Schmitt (FR), Evan Parker (UK), Marilyn Mazur + Tritonus Koret (DK/US) and Kreisberg/Hoenig/Hess/Haxholm (US).

The full program is available now at [www.jazz.dk](http://www.jazz.dk), in App Store and Google Play. Also visit [www.vinterjazz.no](http://www.vinterjazz.no)

Vinterjazz 2013, February 1-17

- 60 venues from all across Denmark
- A total of 300 concerts
- Founded in 2001
- A one-of-a-kind jazz festival that takes place nationwide
- Enables more Danish and International groups to go on tour
- The annual kick start for many jazz clubs and musicians
- Puts a focus on jazz outside the prime season
- Presale tickets available at different tickets vendors – to be found via [jazz.dk](http://jazz.dk)

## Hal Leonard Publishes 'The Best Jobs In The Music Industry'

### Straight talk from successful music pros

MONTCLAIR, NJ (January 15, 2013) – The Best Jobs in the Music Industry is an essential career guide for those who love music and are exploring different areas of the music industry beyond the obvious performer route. Michael Redman boils down the job requirements, skill sets, potential revenue, longevity, benefits, and challenges of a variety of music careers both direct and indirect, spanning from performer to label executive to recording engineer and music producer.

Each description of a job starts with a short summary designed to help you decide right off the bat whether this might be something you want to explore further, followed by the real stories, paths to success, and challenges you may confront – all in the words of real pros. Read and learn from people who have lived the music industry, navigated it well, and been successful.

"My goal is to help the next generation of young artists and other music lovers discover jobs in the music industry that will allow them to make a great living and stay close to the music they love," says Redman, "This book will hopefully open your eyes to an expansive music industry of which you can be part. Fulfilling lucrative jobs and careers are available beyond playing in your band or performing in an orchestra. You just don't know what they are."

Redman interviewed over sixty professionals in the business, including Lee Sklar (session and touring musician), Damon Tedesco (scoring mixer), Brian Felsen (CEO of CD Baby), Mike Boris (worldwide director of music for McCann Advertising), Louis Clark (MTV/VH1 Music Supervisor), David Newman (composer), Michael

Semanick (re-recording mixer), Conrad Pope (orchestrator), Todd Rundgren (musician), Gary Calamar (music supervisor), Mark Bright (producer), and Scott Matthews (producer).

Michael Redman is a musician, composer, and serial entrepreneur who has started over ten companies, including the Hard Rock Academy, RedHouse, AdJacket, MyMusicScore, Powerhouse Music, and Reeltracs. His passion is and has always been music and technology. He is currently an author and technology consultant: he runs a music company with a primary focus on music content and licensing, and still finds a little time to write and record the music he loves. Redman has held many of the jobs listed in this book, including recording engineer, producer, live sound mixer, session musician, and studio owner. He lives in Santa Fe, New Mexico, and Cleveland, Ohio.

The Best Jobs In The Music Industry

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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 rified



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

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



Royal dukes are spacemville.  
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

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).

Jazz is art, you dig? Art can



**Art. Ask for More.**

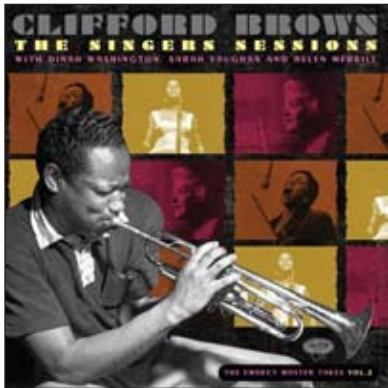
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**CLIFFORD BROWN**  
**The Singers Sessions**  
**HIP-O-SELECT 3-CD SET**

Hip-O-Select, the reissue label associated with the Universal Music Group that includes the classic Mercury, Emarcy and Verve catalogs has issued a second volume in its Emarcy Master Takes reissues of Clifford Brown's music, "The Singer Sessions." This deluxe reissue comes packaged in a profusely illustrated hardback booklet with annotation from DownBeat associate editor Aaron Cohen, and three stick back pockets that the compact discs are housed in. The booklet contains wonderful photographs of the various performers on these sessions as well as the covers of the original releases of these recordings, which included not only LPs but extended play EPs as well. This packaging is marvelous.

The first two of the three CDs reissue the sessions that produced (among other releases) "Dinah Jams" and "Jam Session." The material is presented as it was originally recorded with Cohen providing the details on how this came about. Max Roach and Clifford Brown had already recorded extensively right before this session. Junior Mance notes that while labeled a jam session, this was actually a party in the studio with such an impressive cast of musicians that included Brown, Roach, Harold Land, Richie Powell and George Morrow along with pianist Mance, trumpeters Clark Terry and Maynard Ferguson, bassist Keter Betts, guitarist Herb Geller, and drummer Buddy Rich.

I am more familiar with the selections on which Dinah sings (such as perhaps my favorite rendition of "Lover Come Back to Me," and the superb "I've Got You Under My Skin"), so listening to the hot bop of Denzil Best's "Move" and the opening treatment of "What Is This Thing Called Love," done as one might have heard if they were on a Jazz at the Philharmonic tour. This is a joyful experience with wonderful playing by all. Brownie's mix of sweetness

and hot fire always impresses, and one must not lose sight of just how good a saxophonist Harold Land was as can be heard in his terrific solo on "You Go To My Head." And one should not forget the shorter performances such as Dinah's wonderful vocal on "No More."

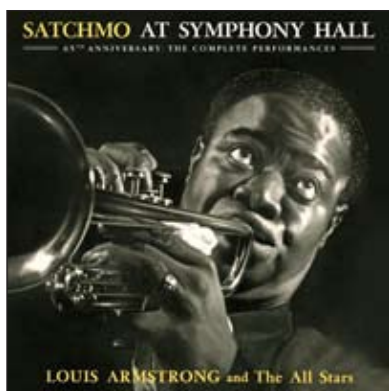
The third CD combines two later sessions on which Brown played, one with Sarah Vaughan and the other with Helen Merrill. The first session featuring Vaughan was originally from an album titled after the singer and a second session that included, in addition to Brown, Paul Quinichette on tenor, Herbie Mann on flute, Jimmy Jones on piano, Joe Benjamin on bass and Roy Haynes on drums with Ernie Wilkins handling the arrangements. The playing is a bit tighter here as the focus is on Sarah Vaughan's vocals. There are plenty of nice touches such as Brown exchanging fours with Vaughan's scatting on "Lullaby of Birdland." "April in Paris," opens without the horns, with Quinichette taking a lovely vocal with Brown's muted playing accompanying Vaughan when she resumes singing before Mann adds his flute. On "He's My Guy" there are nice choruses for Quinichette and Brown before Jones takes the spotlight. The combination of Sarah Vaughan's divine singing, Wilkins' terrific arrangements and the superb playing by the studio band this date, not simply Brown, results in this classic recording.

Helen Merrill's eponymously titled debut recording had Brown, flutist Danny Banks (also on baritone) as featured horns accompanists on a Quincy Jones supervised date that included Milt Hinton or Oscar Pettiford on bass, Jimmy Jones on piano and Barry Galbraith on guitar in the studio. Brown's bright open playing during his solo contrasts with Merrill's soft vocals (almost like a whisper) on "Don't Explain" as she sings "you're my joy and pain." "You'd Be So Nice To Come Home To" swings lightly and Brown takes some spirited choruses after Jones takes a solo. Listening to her on "What's New," I can understand why Dexter Gordon who also takes to this ballad. On "Yesterdays," Brown's featured choruses complement the longing she expresses. This was a recording full of charm and heart. It had an impact on Merrill such that she would revisit it four decades later with a homage to Brown employing a brass ensemble to evoke his spirit.

"The Singers Sessions" is a welcome companion to the previously issued 4 CD set, "The Emarcy Master Takes" which compiled the recordings Brown and Max Roach made together. This will be welcome to those who do not have the initial recordings. The music sounds good and the backing is attractive and functional. This music is, to quote Merrill on a Gershwin classic, "it's wonderful, it's marvelous," and recommended, although those already having prior reissues of some or all of this material might choose to pass on this latest reissue. **Ron Weinstock**

*In case you missed it... Reprinted from our mammoth December 2012 Gift Guide*

**jazz-blues.com**



## LOUIS ARMSTRONG AND THE ALL STARS

### Satchmo at Symphony Hall - 65th Anniversary: The Complete Recordings HIP-O-SELECT 2-CD SET

It was 65 odd years ago that the great Louis Armstrong did his first small group performance in many years at New York City's Town Hall in May of 1947. The performance was such a success, and combined with the fact that Armstrong's Big Band was struggling, he disbanded his big band a month later. After performing with his new small group at Billy Berg's in Hollywood, he came to Boston's Symphony Hall in November 1947 for a performance that would be recorded and celebrated when it was initially issued on two LPs a few years later. Now, Hip-O-Select has just released "Satchmo at Symphony Hall - 65th Anniversary: The Complete Recordings," which includes several previously unissued performances and several performances unedited for the first time.

In addition to the leaders' trumpet and singing, Armstrong and the All Stars included Jack Teagarden on trombone and vocals, Barney Bigard on clarinet, Dick Cary on piano, Arvell Shaw on bass and Big Sid Catlett on drums. Velma Middleton was also on vocals. The music here was in the format that Armstrong would employ with leading groups for the rest of his life, although personnel would change (Catlett would pass away around the time of the original release of this material in 1951).

Included are two sets of music totaling about two hours. Both sets open with abbreviated renditions of Armstrong's theme "When It's Sleepy Time Down South," and close with short treatments of "I Got a Right to Sing the Blues," associated with Teagarden. Listening to the music one is treated to a rousing "Muskrat Ramble," followed by the poignant song about racism "(What Did I Do To Be So) Black & Blues." After taking us to Chicago on "Royal Garden Blues," he lets Teagarden get showcased for "Lover" and "Stars Fell on Alabama" with a nice vocal from Mr. T. A couple vocals from Velma Middleton include a take on Buddy Johnson's "Since I Fell For You," followed by Bigard features on "Tea For Two" and "Body and Soul." Armstrong then takes a fairly traditional blues "Back

O'Town Blues," a staple still of New Orleans bands today which is followed by a showcase for Catlett's spectacular stick work, "Steak Face."

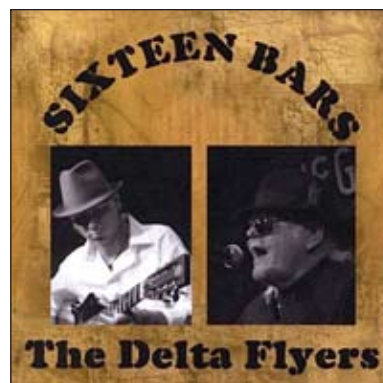
The second set displays a similar variety of material as Armstrong opens with some of his old favorites including "Mahogany Hall Stomp," "On the Sunny Side of the Street" and the parade classic "High Society." Teagarden was always at home with the blues and does a nice version of "St. James Infirmary," while Velma Middleton's "Velma Blues" is a mix of traditional lyrics. It's followed by her taking the initial vocal on "That's My Desire" before Armstrong joins in for some fun. Bigard is featured on "C Jam Blues" while bassist Shaw is spotlighted on "How High the Moon" and Catlett again gets to display his showmanship and deft drumming on "Mop Mop," although one can hear him failing to catch one of his sticks as it crashes into the stage. The last number of the performance (before the closing theme) is the previously unissued "Jack Armstrong Blues" that the two had recorded originally on a V-Disc. In addition to the two swapping lyrics, there was some spectacular playing by both on this.

While there is occasional noise from the source material, sound is generally quite good. This is packaged in a small hardback with the accompanying booklet including the original 1951 notes as well as the more recent observations (including how this reissue came about) of Ricky Riccardi, who is the Archivist for the Louis Armstrong House Museum.

This is one of the classic traditional jazz recordings and one of the most legendary performances of Armstrong's career, which thankfully is finally available in a complete issue.

**Ron Weinstock**

*In case you missed it... Reprinted from our mammoth December 2012 Gift Guide*



## THE DELTA FLYERS

16 Bars  
SELF PRODUCED

The Delta Flyers are an acoustic duo of harmonica player Stevie DuPree and guitarist Travis Stephenson who are backed by a small combo for the self-produced CD "16 Bars." While the duo claims to play a variety of blues based on the styles of blues found on the Gulf Coast states, this album is as much influenced by southern rock, bluegrass and country rock and might



properly be described as Americana.

The set opens with rollicking slide guitar from Stephenson on the resonator for "61 Highway Blues." There is plenty of roughhouse harmonica to mix with the slide. The title track is an acoustic number whose title refers to the bars on the singer's jail cell door with perhaps a bit of Allman Brothers inspiration. Frenzied slide is heard on "Mentone, Alabama," which one can easily imagine being done as a bluegrass number with the spirited tempo heard here.

"Baby's So Fine" is a shuffle with nicely played slide and harmonica but could do without the backing vocal refrains. "Sunflower River Rag" shows their country roots (sort of like the group Alabama), while "Poison Took My Baby" is a relaxed rocker about how whiskey took the singer's baby away. "Dockery Farm" has a subject that should be the basis for a blues song, but again is performed more in a roots music vein. "Fishin' Little Mama" is a rocker with more a blues core, and followed by the brisk "Baby Jane" as they sing about having to run and working so hard and now its time for fun. The closing "I Got To Testify" has a skiffle band-jug band flavor that is nicely played and an appealing gravelly vocal.

The Delta Flyers' "16 Bars" is quite a fun recording that will likely have the most immediate appeal to fans of Americana and roots, but well worth checking out by others.

**Ron Weinstock**



**ERNEST DAWKINS**  
**Afro Straight**  
DELMARK

A former President of the Chicago-based Association For the Advancement of Creative Musicians, who is a co-leader of Ethnic Heritage Ensemble and leader of the New Horizons Ensemble, saxophonist Ernest Dawkins leads a program of straight ahead jazz on his latest Delmark album, "Afro Straight."

Dawkins, a noted composer as well as a musician and band leader, has assembled a group that includes Corey Wilkes on trumpet, Willerm Delisfort on piano, Junius Paul on bass and Isaiah Spencer on drums with Ruben Alvarez or others playing congas and percussion. Ben Paterson is on organ for one selection. The album is interpretations of eight standards and mod-

ern jazz classics, along with two Dawkins originals. With the percussionist on many selections, a definite Afro-Latin flavor is prevalent

The opening rendition of John Coltrane's tribute to bassist Paul Chambers, "Mr. P.C.," establishes the authority that Dawkins, Wilkes and the rest play with. Even more satisfying is a rendition of a lesser known Wayne Shorter composition, "United." After Dawkins' original that gives this recording its title, a percussion feature for Dawkins, Alvarez and Greg Penn, Dawkins (with Wilkes sitting out) provides his take of another Coltrane composition, "Central Park West," with pianist Delisfort standing out.

Dizzy Gillespie's classic "Woody'N You" opens with muted trumpet from Wilkes before Dawkins' vocalized saxophone. "Softly As In A Morning Sunrise" opens with a brief flurry of free playing before the group evokes the hard bop of the late fifties and early sixties with some wonderful playing by all. Ben Paterson's organ on "God Bless The Child" provides a soulful underpinning for Dawkins' expressive playing. Spencer plays lightly here on an outstanding performance. "Old Man Blues" is a straight blues with wonderful playing along with Dawkins' amiable vocal of traditional blues lyrics. A spirited interpretation of Wayne Shorter's "Juju" closes out this CD.

Dawkins considers "Afro Straight" to be a tribute to John Coltrane, Wayne Shorter, Von Freeman, Charlie Parker, Coleman Hawkins and other great jazz saxophonists. Throughout Dawkins and band lend their own voices to well-known songs for the imaginative and fresh recordings on this album. This is an excellent recording that easily refutes the stereotype that free jazz players can't play straight-ahead. They can, and do so very convincingly here.

**Ron Weinstock**



**JANIS MARTIN**  
**The Blanco Sessions**  
COW ISLAND MUSIC

Janis Martin, the "female Elvis" cut a broad swath through the rockabilly world with a number of singles between 1956 and 1961. Long time fan and musical heir Rosie Flores featured Martin on her 1995 *Rockabilly Filly* disc. This release, which was recorded back in 2007 and produced by Flores, serves as Martin's sign off as she died only a few months after the record-

ing was completed. Financed through a Kickstarter campaign, the disc is finally seeing the light of day.

Like her somewhat better known contemporary, Wanda Jackson, who is experiencing a late career comeback, Martin takes on these recordings with a raw energy that belies the 77 years she had in the rearview mirror when she hit the studio. Featuring covers by everyone from Dave Alvin, *Long White Cadillac*, to Johnny and Dorsey Burnette, *I Believe What You Say*, to a pair of Don Gibson gems, *Sweet Dreams* and *Oh Lonesome Me*, and the Johnny O’Keefe/Johnny Grenan/Dave Owens classic, *Wild One (Real Wild Child)*, the disc demonstrates Martin to be in full command of her vocal skills.

Showing her the upmost respect by not taking its foot off the throttle the band pushes the beat hard requiring her to throw out words at a machine gun pace which she does with ease. She also is comfortable with cuts that require her to abandon the energy and simply sing as revealed most prominently on *Sweet Dreams* where she dares to tread on Patsy Cline’s legacy and on *Walk Softly On This Heart of Mine*, a duet with Kelly Willis.

Overall, a fun disc that hopefully will inspire Flores, Delilah Dewylde, Kim Lenz, Marti Brom, Imelda May and others to continue to carry the torch for this truly American music.

**Mark Smith**



**JAN GARBAREK / EGBERTO GISMONTI  
CHARLIE HADEN  
Magico: Carta de Amor  
ECM**

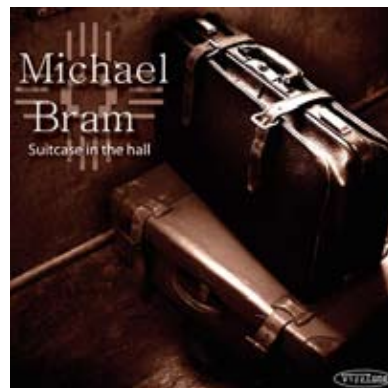
One of the most striking characteristics of this “live”, ballad-dominated 1981 set is the quiet tension this drummer-less trio maintains. Even during the most delicate moments, these three masters convey a focused incandescence, compelling to the point of near-trance.

Emblematic of this is the leadoff, title track: saxophonist Garbarek’s sustained tenor playing off Gismonti’s insistent arpeggios. The guitarist sets up Garbarek’s soprano in similar fashion for the following track, Haden’s “La Pasionara”. The bassist finds his own place in this triangulation, creatively mapping out the openings along Gismonti’s fluid paths.

This smoldering affair bursts into flames momen-

tarily on Gismonti’s “Cego Aderaldo”. His centrality to the character of this set is further evidenced with his occasional move to piano, providing Garbarek sympathetic accompaniment on “Don Quixote” and elsewhere. A standout effort.

**Duane Verh**



**MICHAEL BRAM  
Suitcase in the Hall  
SWINGNATION/VIZZTONE**

Michael Bram has spent much of the recent years touring with Jason Mraz’s Band as drummer and musical director. In the back of the bus he would listen to a range of earthy, roots music and with the expert production of Dave Gross has just released “Suitcase In The Hall” (Swingnation/VizzTone). Gross has provided an austere, spare setting that is in the vein of a number recent recordings such as by Mavis Staples and Bettye LaVette.

Bram takes us on a musical journey ranging from country (Kris Kristofferson’s “Nobody Wins,” Floyd Tillman’s “I Love You So Much It Hurts,” and Hank Cochran’s “Can I Sleep In Your Arms”), to blues (“Slim Harpo’s “Got Love If You Want It,” Howlin’ Wolf’s “Howlin’ For My Darling,” and Leroy Carr’s “I’m Going Away and Leave My Baby”), along with Bram’s blues-infused, roots originals.

The opening “It Don’t Matter Where You Get Your Appetite” is a swamp-blues number with evocative use of tremolo and reverb in the guitars. Kristofferson’s “Nobody Wins” benefits from a stark accompaniment (with nice steel guitar by Candy Cashdollar) on which Gross adds a tasteful, deliberate guitar break. “Watch Out” is an original that evokes Howlin’ Wolf’s “Evil.” Scott Hornick adds the biting guitar fills and lead here, while Bram blasts some mournful harmonica behind his vigorous singing. Hornick is also on board for the bluesy shuffle that gives the disc its title as Bram sings about leaving town with his suitcase in the hall. In addition to Bram’s harp, Hornick crafts a solid solo on this.

It sounds like Bram is singing through his harmonica microphone for an enjoyable cover of “Howlin’ For My Darling,” although some might find the rhythm a bit too emphatic. Jon-Erik Kellso’s trumpet and Matt Cowan’s clarinet help contribute to a traditional jazz feel to Leroy Carr’s “I’m Going Away and Leave My



Baby,” which has become one of this listener’s favorite selections here. It is followed by Bram’s low-key vocal capturing the mood of Bill Mack’s “Drinking Champagne,” and showing similar restraint on the closing, “Can I Sleep In Your Arms,” which contributes to the sincerity he conveys.

Michael Bram’s “Suitcase In The Hall” brings together some good songs, with covers and originals, thoughtful and emphatic production and solid performances. The music will appeal to a variety of listeners, especially those who can appreciate blues, country and roots rock. Both Bram and Dave Gross are commended for this splendid recording. **Ron Weinstock**



## ART HODES QUINTET/ DON EWELL QUARTETTE

**Art Hodes Quintet/ Don Ewell Quartette**  
**AUDIOPHILE**

A new release on Audiophile, one of the George Buck Foundation family of labels is a CD split between the groups of pianists Art Hodes and Don Ewell “Art Hodes Quintet/ Don Ewell Quartette.” The Hodes session reissues “Some Legendary Art” and dates from a 1957 session with Eddie Burleton on Clarinet, Marty Grosz on guitar, Truck Parham on bass and Freddie Kohlman on drums. The Ewell 1959 session reissues “Yellow Dog Blues” which also had Grosz on guitar, along with Nappy Trottier on trumpet and Earl Murphy on bass. Both sessions were produced and supervised by Ewing D. Nunn.

Hodes was certainly a fine pianist well versed in the blues and the classic New Orleans and Chicago jazz traditions, with the songs from the 20s and 30s starting with “After You’ve Gone,” and including “Apex Blues,” “I Found a New Baby” and “Chimes Blues.” Clarinetist Burleton is a new name to these ears but certainly plays well whether on “Ain’t She Sweet,” or “B-Flat Blues” with its three in the morning feel.

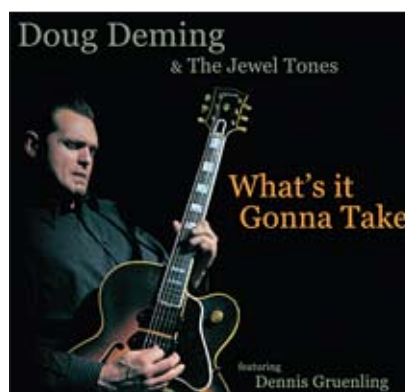
Grosz’ acoustic 4-string guitar mostly provides chords to help propel the groove. On “Apex Blues” where Burleton and Kohlman sit out, he takes a brief solo as he does on “Ain’t She Sweet.” The spare trio setting of “Apex Blues” and also “Chimes Blues,” provides a setting in which Hodes displays his blues playing with a light touch. He conjures up more of a weary, late night

feel as opposed to more of a stomping barrelhouse style. He does swing a bit harder on “Angry.” I have never heard a poor recording from Hodes, and this session with Grosz’s guitar is no exception.

I am not as familiar with Don Ewell, who grew up in Baltimore, before becoming another prominent pianist who was influenced by Jelly Roll Morton, Earl Hines and similar pianists. Ewell became part of the New Orleans revival working with Bunk Johnson and Baby Dodds, and later with Sidney Bechet, Muggsy Spanier, Miff Mole, Kid Ory, and Jack Teagarden. This drummer-less date opens with “Michigan Water Blues” on which he opens with Grosz joining in with Trottier adding some nice trumpet. On “Atlanta Blues” there is a similar approach with the pianist’s thoughtful bluesy playing followed by a brief guitar solo and then Trottier rides the song out. Trottier opens “Tishomingo Blues” with wistful playing before some nice bluesy piano.

Like Hodes, Ewell plays with restraint yet a crisp attack that generates a bluesy feel. There is a nice mix of material including “George Bo Bo” (originally recorded by Louis Armstrong’s Hot Five under the name of Lil’s Hot Shots); and New Orleans Hop Scop Blues” by George Washington Thomas (Sippie Wallace’s older brother). Trottier does not play on the earlier number, but opens “New Orleans Hop Scop Blues,” with a hot chorus before Ewell takes the lead, then takes a very nice solo with some nice muted playing that lend a bluesy flavor which Ewell adds some nice piano embellishments to.

A nice rendition of the W.C. Handy composed “Yellow Dog Blues” concludes the reissue of the Ewell album. Both Hodes and Ewell are masters of the traditions explored here and approach the material in similar, but distinct styles. With the supporting players (especially Grosz whose four-string guitar enhances both sessions), this album presents some marvelous classic jazz. **Ron Weinstock**



## DOUG DEMING & THE JEWEL TONES

**What’s It Gonna Take**  
**VIZZTONE**

“What’s It Gonna Take” by Doug Deming & the Jewel Tones (VizzTone) is a companion release to the recent CD by harmonica wizard Dennis Gruenling. Like Deming was prominent on Gruenling’s recording, Gruenling is featured with Deming along

the Jewel Tones' Andrew Gohman on bass and Devin Neel on drums. This release was recorded in Florida and is a strong set of blues and roots music that is as easy on the ears as it is certainly to get the dancers up and on the floor.

7 of the 11 songs on "What's It Gonna Take" are Deming originals starting with the title track with Deming giving his heartfelt plea as to whether his heart is gonna break or what is it gonna take. As on Gruenling's album, there is spectacular and well-crafted harmonica and guitar. I really like Deming's uncluttered, crisp playing. As a vocalist, Doug Deming is an appealing singer and his guitar playing will delight fans of Duke Robillard, Bill Kirchen and similar players.

"Think Hard" is built on a churning Chicago blues groove with some outstanding saxophone like harmonica behind Deming's energetic vocal. "One Good Reason" is a number that evokes Bill Kirchen's rendition of "Hot Rod Lincoln," reflected by Deming's guitar as well as by Gohman's slapped upright bass. The group sounds terrific on a fine cover of Willie Mabon's "Poison Ivy," with more dazzling harmonica. "An Eye For An Eye" is a Muddy Waters styled original benefiting from the spare backing as Gruenling again dazzles, while Deming's simple, driving playing is quite effective.

"No Big Thrill" is a fine original suggestive of Sonny Boy Williamson II's "Bring It On Back Home," with Anthony Smith playing the harp here. On a charming rendition of Buddy Johnson's "A Pretty Girl (A Cadillac and Some Money)," Gruenling employs the bottom range of his chromatic harmonica while accompanying Deming's vocal. Gruenling's spirited, "Bella's Boogie," closes this CD on a dynamic note with lively guitar, a short drum break and dynamic harmonica. It is a performance that again showcases the tight, swinging grooves of Deming and the Jewel Tones.

"What's It Gonna Take" is a marvelously performed recording that will delight fans of Chicago and jump blues.

*Ron Weinstock*

## OMAR AND THE HOWLERS FEATURING GARY PRIMICH

### Too Much Is Not Enough BIG GUITAR MUSIC

Jimmy Reed's music is deceptively simple to play. With its lazy rhythm, simple boogie bass and mush mouth vocals it would seem so easy to cover and interpret. However, for every Jimmy Witherspoon, with his behind the beat vocals that gave a personalized uptown approach, or Swamp blues masters like Lazy Lester, Jimmy Anderson, and Slim Harpo, others (such as Etta James) did the songs a bit too emphatically. A self-named "The Bluesmasters" recently issued a rather uninspired rendition of "Honest I Do."

This brings me to a new release by Omar and the Howlers on Big Guitar Music, "Too Much Is Not Enough." This recording of Reed's music features the late Gary Primich on harmonica for what were Primich's last recordings.

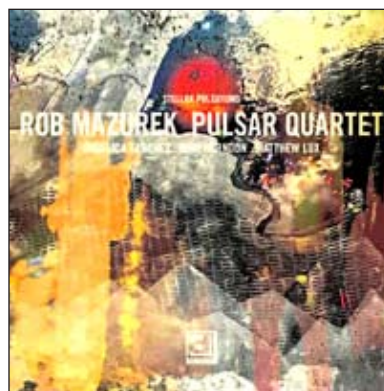
This recording of Jimmy Reed songs was recorded prior to Omar's collaboration with Jimmy Vaughan "On the Jimmy Reed Highway." Like that album, this includes a number of special guests including guitarists Derek O'Brien, Gary Clark, Jr., as well as Jay Moeller and Ronnie James. Not having heard the "Jimmy Reed Highway," I cannot vouch for the statement that this recording takes a different approach. I can attest that this is a very fine recording of Jimmy Reed songs.

Superficially, Omar Dykes hoarse, gravelly vocals would seem more apt to the music of Howlin' Wolf or Captain Beefheart. His relaxed delivery nails renditions of "Too Much," "Honest I Do," "I Ain't Got You," and "Shame, Shame, Shame." The backing stands out throughout and Primich stands out. There is one non-Reed song included, Sykes' "I Gotta

Let You Go." This is a swamp blues that echoes Slim Harpo's "Tee-Nah-Nee," with Gary Clark, Jr. adding slide guitar in the backing. On two selections Clark doubles on harmonica and guitar and if not as accomplished on harmonica as Primich, still acquits himself well.

Fans of Jimmy Reed, as well as of Omar Sykes, will certainly enjoy "Too Much Is Not Enough." These are wonderfully paced performances and many 'blues players' would do well to see how one can take familiar material and make it sound fresh and vital. This is so good that I will be checking out the "Jimmy Reed Highway," as well as look forward to Omar Dykes promised releases that will center on the music of Howlin' Wolf and Bo Diddley.

*Ron Weinstock*



## ROB MAZUREK PULSAR QUARTET

### Stellar Pulsations DELMARK

Chicago cornetist and composer Rob Mazurek brings seven compositions to a new recording by his Pulsar Quartet, "Stellar Pulsations" (Delmark). Like Mazurek, pianist Angelica Sanchez, bass guitarist Matthew Lux and drummer John Herndon on drums,



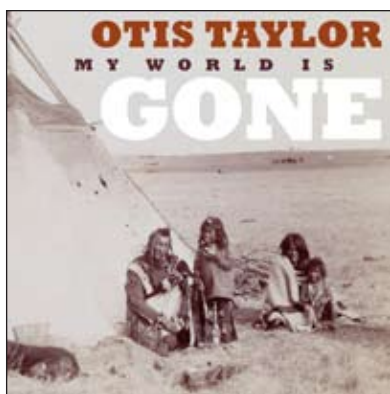
all are members of the acclaimed Exploding Star Orchestra and bring their talents to the compositions that mix melodic freedom in shifting contexts that range from emphasizing lyricism as well as bring order to what sounds like chaos. In his liner notes, Jeff Parker observes "The music is all about sound: sound as matter, visual sound, sound as motion, sound in motion. This music is four individuals moving together through and within time, creating color that is sound."

The titles of the seven compositions on "Stellar Pulsations" refer to the various planets in our solar system although one does not have to be a science fiction disciple to appreciate the performances. Mazurek has a bright tone, although often playing in an introspective manner. Still he is capable of blazing furries as on the opening "Primitive Jupiter," with pianist Sanchez's use of chords and thundering lines adding aural contrast to the leaders play while the rhythm duo rumbles underneath. In contrast "Magic Saturn" displays a more lyrical side to Mazurek and his quartet with him making very nice use of a mute.

"Spiritual Mars" opens in a free manner with the leader floating over the free backing. Drummer Hernon takes a solo break on this before the group rides this out quite energetically. It's perhaps the most 'out' performance on "Stellar Pulsations." "Spiral Mercury," features more vibrant playing with excellent solos from Sanchez and Mazurek, while "Spanish Venus" has a relaxed feel with more lyricism from the leader's use of a mute as well as Sanchez's spare piano.

Mazurek's imaginative music and the Pulsar Quartet's mix of lyricism and fire result in the strong, fresh and energetic performances of "Stellar Pulsations".

*Ron Weinstock*



**OTIS TAYLOR**  
**My World Is Gone**  
TELARC

Having done more than one Otis Taylor release, *My World Is Gone* comes as no major surprise to be on how eclectic the project is. It may not be blues in its purest form, but Otis Taylor adds on as many outside facets as he can muster to give it another feel. For instance, if you can't fathom a banjo being a blues instrument, listen to what Taylor does on it during "The Wind Comes In."

*My World Is Gone* has a theme of lost land and dreams of Native Americans, due to the influence of lead guitarist Mato Nanji on various cuts like "Blue Rain In Africa" and "Never Been To The Reservation." "Jae Jae Waltz" is a courtin' tune, that will no doubt remind some of "Froggy Went A-Courtin'," with the help of Ron Miles on cornet and Taylor's banjo. Miles' cornet is on many cuts here including the funky, jazzy "Huckleberry Blues."

Americana is an easy tag to hang on *My World Is Gone*. Otis Taylor uses blues as a jumping off point to so much more in the universe of music. *My World Is Gone* might be one way to look at it, but, due to the music here, other worlds have suddenly appeared out of nowhere, as will this disc on its release date of February 12, 2013.

*Peanuts*



**GRANT GREEN**  
**The Holy Barbarian/ St. Louis 1959**  
UPTOWN RECORDS

While not being released with the fanfare accorded the recent Resonance release of Wes Montgomery, "Echoes of Indiana Avenue," Uptown Records has issued a similar live recording of another legendary guitarist Grant Green, "The Holy Barbarian/ St. Louis 1959." Like the Montgomery recording, this issues a live recording of Green from before he would receive national prominence.

He is heard with an organ trio of organist Sam Lazar and Chauncey Williams augmented by the white tenor saxophonist Bob Graf at a short-lived coffee house that was pioneering in bringing black and white musicians and audiences together at a time when the authorities frowned (to say it mildly) on such.

Bob Blumenthal's essay that is part of the accompanying booklet discusses the club and the harassment that led to its eventual closing not long after these recordings were made. There are some press clippings in the booklet that describe the harassment that led to its close.

At the time of these performances, Green was on a cusp of his national career. His participation in after-hours jamming with members of Harry Edison's band in St. Louis led him to make his first recordings with members of Edison's band that appeared under Jimmy Forrest's name for Delmark ("All the Gin

Is Gone" and "Black Forrest"). Green was the best known of the artists, but the others had interesting careers including Graf who was a veteran of Woody Herman's Band.

Sam Lazar took up organ after hearing Jimmy Smith, and was signed to Chess' Argo subsidiary where he recorded three albums between 1960 and 1962, the first of which included Green and Williams.

This live date was from Christmas, 1959 with the exception of one track from February 1960, and is really nice album of straight-ahead organ jazz with Green and Graf shining. Graf's playing illustrates why labels such as East Coast and West Coast sometimes are meaningless.

Listening to the blues titled for this release as "The Holy Barbarian Blues," I was struck by how much his playing reminded me of Dexter Gordon and Teddy Edwards while Green is sizzling with his driving single note runs here. Lazar may have had limitations with his use of the bass pedal, but he really gets things greasy on this on which everyone takes a solo. This is a pretty hot blues performance that fades to an end.

Another bluesy performance taken at a medium tempo is "Caramu (Blue Caribou)," opening with more bluesy tenor followed by Green who makes his initial statement and crafts his solo before Graf taking the lead out.

"Groovin' High" is one of the standards the group performed that night with Green displaying some of the musical imagination as well as chops that would lead to his greater recognition (By the end of 1960) as he would begin his Blue Note association. Lazar's "Deep" is another lengthy blues that is attacked by the group with considerable fervor.

The driving rendition of "Blue Train" includes some poetry from Pete Simpson, who was also the MC that night, which was included to illustrate the atmosphere of the club, which presented poetry as well as music.

Green is really strong here before Lazar takes the tempo down before Simpson delivers his poetry, which Blumenthal notes "is not likely to be included in any anthologies of twentieth-century verse." Simpson is riffing on lines from lyrics in classic blues and American popular songs in his poetry, although few would disagree with the assessment of the poetry's quality.

"Blue Train" concludes nearly 70 minutes of what was a strong performance of blues and hard-bop organ jazz. It is another one of Uptown Records Flashback Series that also included an excellent Dexter Gordon in Montreal CD. The sound is quite good given the source material and the accompanying booklet is superb.

This terrific release will be essential to fans of Grant Green and one that fans of hard bop will certainly want to give a listen to.

**Ron Weinstock**



## RED LOTUS REVUE

### Fourteen Stories SELF-PRODUCED

"Fourteen Stories" is the self-released recording by the Red Lotus Revue, a band rooted in fifties' Chicago blues. The band took its name from its debut gig at the Red Lotus Society in downtown San Diego. Red Lotus Revue is comprised of harmonica player and vocalist Karl Cabbage, guitarist Jimmy Zollo, guitarist Pete Fanzini and drummer Kurt Kalker. The recording consists of seven originals by Cabbage and Zollo along with seven covers, which is the basis for the album's title. Cabbage is the only one I am familiar with, having heard a recording by an earlier group of his, West of Memphis.

The set opens with an original "Suzanne," with the band establishing its crisp sound. Cabbage's gravelly vocals are suggestive of Omar Dykes while his harp playing is fluid with a fat tone. The band provides empathic support with a nice mix of slide and straight guitar on this, and on other tracks hinting at Louis and Dave Myers. The tempo quickens for a nice cover of Jimmy Reed's shuffle, "Ain't Got You" and Kalker's drumming does a nice job of swinging this along. It is followed by a nice adaptation of Smokey Smothers' "Drinkin' Muddy Waters," followed by "Pass This way, that has a swampy feel as Cabbage and the guitarists play acoustically and Kalker displays a light touch.

For the cover Sonny Boy Williamson's "Key To Your Door," Cabbage does nice take of Williamson's harp style while the guitarists show appreciation for King Biscuit Boy, Joe Willie Wilkins. A couple of originals follow, with "Homebody" standing out, with an insistent bass riff and a short, strong harp solo. "Barkin'" is a nice shuffle in the manner of "Nine Below Zero," with the band again playing in the manner of Sonny Boy Williamson. Then comes "Fish Tail," a cover of one of Johnny Shines' reworkings of Robert Johnson's "Terraplane Blues." The guitarists play acoustically on this nice interpretation, which is followed by a relaxed cover of Jimmy Reed's "Honest I Do."

The spirited original "River" is anchored around the classic "Rolling and Tumbling" melody for which Cabbage tells his story about going to the river and washing his sins away. The closing "Santee" singing that if one



is going to Santee, one best bring their ID. This original is another clever adaptation of a classic blues recording, in this case Robert Johnson's "They're Red Hot." It is heard in two takes, although the CD packaging does not indicate the second take. This caps a strong collection of Chicago styled blues. Certainly those who have enjoyed Omar and the Howlers will find this in a similar vein. I certainly look forward to more from the Red Lotus Revue.

**Ron Weinstock**



## ZAZOU BLUZ

On The Blues Way  
WWW.BANDADEBLUES.COM

A French expatriate forming a jazz-tinged funk outfit in Brazil makes for an interesting cross-cultural story line, and the end product of this quartet justifies that interest.

The guitar/keyboards/rhythm lineup of Zazou Bluz serves up their tasty fusion with the harmonic and rhythmic flair that's a virtual given in their homeland.

Vocalist Daniel Bussi's distinctive, raspy delivery and his lyrics- in English, with the exception of two French tracks- only further the intrigue. The ballad "Horizon" alone is worth running this set down.

**Duane Verh**



## BUTCH THOMPSON & PAT DONOHUE

Vicksburg Blues  
RED HOUSE RECORDS

"Vicksburg Blues" (Red House Records) is the first collaboration between pianist and clarinetist Butch Thompson and singer-guitarist Pat Donohue. The two

have been staples of the blues, jazz and folk scenes in the Twin Cities, and have been regular performers for several decades on the national radio show, "A Prairie Home Companion."

Donohue is one of the leading fingerstyle guitarists alive, while Thompson is amongst the leading interpreters of traditional jazz and ragtime piano. Thompson, mentored by the late Little Brother Montgomery, shows himself here to be quite a fine blues pianist, while Donohue got to see Big Joe Williams, Lightnin' Hopkins and Jesse Fuller in the seventies before becoming one of the most accomplished guitarists in the tradition of a Blind Blake and Big Bill Broonzy, both of whom were comfortable playing with jazz musicians. Blake for example recorded with the likes of Johnny Dodds.

The album has them interpreting a number of classic blues from Leroy Carr, Blake, Jelly roll Morton and Little Brother Montgomery as well as early jazz numbers from Clarence Williams and Clarence Johnson, and King Oliver. The pair also contribute five originals as well as a composition Thompson collaborated with Little Brother. From the opening moments of Carr's "Midnight Hour Blues" to the closing Thompson original "Yancey Blues," their deft and imaginative playing and Donohue's natural and heartfelt singing make for a truly delightful recording.

The opening "Midnight Hour Blues" certainly



displays the empathy the two have for each other (and the melody was lifted by Robert Johnson for "From Four Until Late"). It's followed by Carr's most famous song, "How Long, How Long Blues" with Thompson's playing evidencing his love for Jimmy Yancey's wistful style. The vocal and playing on Blind Blake's gambling blues, "Poker Woman" ("I won a woman in a poker game, I lost her to another just the same") evokes to me some of Big Bill Broonzy's recordings with pianist Black Bob. Thompson conjures up Little Brother Montgomery's piano style for "Vicksburg Blues" with Donohue singing strongly and sparsely adding his guitar here.

Thompson's velvety clarinet comes to the fore on "If I Had You," while another Leroy Carr, "Papa's On the Housetop" is a playful and rollicking performance, true to the spirit of the eighty year old original recording and followed by the pensive rendition of Jelly Roll Morton's "219 Blues." "Better Days" is a lively feature for Donohue's fluid playing followed by his "Blues For Two," where he plays National Resonator style guitar in the vein of Tampa Red with Thompson adding his solid piano. "Sunday Rag" is a lovely original rag that Thompson and Montgomery co-wrote and Thompson plays straight ragtime here with Donohue's complimenting him in a fashion I think Reverend Gary Davis would have approved of. More lovely clarinet is heard from Thompson on James P. Johnson's "You Can't Lose a Broken Heart."

Instrumentals such as King Oliver's "Workingman Blues" takes us back to the early twenties with the interesting, if subdued playing. After the lively original "That D Strain," the album closes with the melancholy "Yancey Blues," Thompson's tribute to the legendary Jimmy Yancey. It concludes this truly splendid album of traditionally oriented blues and jazz. This is simply the finest album of blues piano and guitar duets in a number of years and certainly one of the finest new blues albums I have heard in 2012. This is scheduled for release on August 14.

**Ron Weinstock**



**LISA BIALES**  
Just Like Honey  
BIG SONG MUSIC

Ohio native Lisa Biales is a singer, guitarist and songwriter who blends blues, country, folk, traditional jazz and other roots music. She has recently released "Just Like Honey" on Big Song Music; a disc produced

by EG Knight and Paul Hornsby, which presents a number of original songs, classic blues and other songs that cross genres.

The title is not only one of the songs here but also a fair description of her genuine, sweet and tangy vocals. Things start off with a nice reworking of a lesser-known Memphis Minnie number, "Call the Fire Wagon," which includes some jazzy clarinet and old time fiddle. More of a blues-infused rock is heard on the title track with some strong electric guitar. E.G. Knight's "Sugar" is a blues-inflected number with a definite country feel provided by the crisp dobro playing and the fine harmonica. Then there is a rollicking rendition of Candy Kane's "Gifted in the Ways of Love," with Paul Hornsby's piano standing out although the electric guitar gets a bit over the top. Knight's ballad "When You Were Mine," is a lovely performance with some excellent piano under her vocal.

A classic Ma Rainey recording, "Yonder Comes the Blues," has unusual instrumentation with slide guitar, harmonica and tuba behind her fine singing here. A nice mambo groove marks her collaboration with Knight, "Gypsy Woman Blues," with Tommy Talton playing a nice slide guitar solo followed by a cover of "Damn Your Eyes," that was part of Etta James' repertoire. "Come To Me" is a lovely Biales original performed acoustically and followed by "Peaches" where she deftly incorporates lines from 1920s recordings by Trixie Smith and William Harris on a delightful country-flavored blues.

Other songs here include a rocking Bonnie Raitt cover and a delightful duet with Knight on the Delmore Brothers old-time country classic, "Blues Stay Away From Me." Tommy Tallon's "Watch Out Baby Don't Cry" is a hot country rocker while Biales' contributes a soulful vocal on Knight's "Through the Eyes of a Child." It's a marvelous performance of a wonderful song with some marvelous harmonica from Pat Bergeson that concludes this very ingratiating album of blues and roots on a high note.

**Ron Weinstock**



**CRAIG CHAQUICO**  
Fire Red Moon  
BLIND PIG

After landing a spot as guitarist for Jefferson Starship while still in his teens, Craig Chaquico went on to play on all of the band's biggest hits including *Miracles*, *We Built This City*, *Jane*, *Sara* and a host



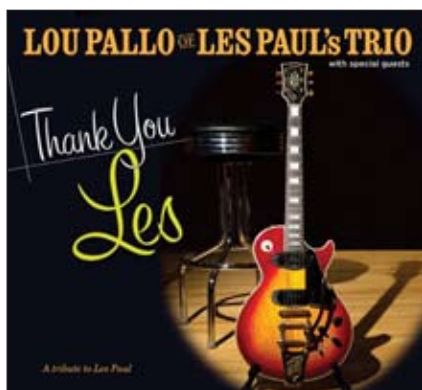
of others. After Starship crashed in the early 90's he turned down the amps and went on to forge a successful career as a smooth jazz/New Age Guitarist.

This disc finds him adding a backbeat to the tunes and firing up some rock and blues. In Chaquico's hands Albert King's signature piece, *Born Under a Bad Sign*, is reinvented as a slick instrumental that lacks the feral intensity of the original but uses dynamics and texture to add a dimension not present in the countless covers that have been done over the years. In contrast, Muddy Water's *Rollin' and Tumblin'* oozes enough sweat and attitude that Chaquico can play it straight without needing to reinvent it.

The title track is a brooding instrumental that could do service as the bridge in a ZZ Top blues rock jam. The original, *Bad Woman*, which features Eric Golbach on vocals, is a low down scorcher straight out of the Whitesnake playbook while *Little Red Shoes* is played as a straight blues shuffle with plenty of tasty guitar licks. *Blue on Blue* is an elegant instrumental side dish that features the blues only in its title. The other puzzling choice here is the cover of Robert Johnson's too often trod *Crossroads* which is a staple in every fledgling blues band's set and has simply been done to death.

Unless someone is going to completely reinvent it, inclusion of the song on any disc only invites comparisons to the many classic covers. Here, Chaquico plays it mostly straight and so simply joins the ranks of those paying respectful homage to the tune. With so many other classics to turn to for inspiration, Chaquico doesn't need to walk that path to prove his blues credentials. Despite that misstep, this disc should turn some heads, especially in the smooth jazz world.

**Mark Smith**



**LOU PALLO**  
**Thank You Les**  
 SHOWCASE MUSIC PRODUCTIONS

"Thank You Les" (Showcase Music Productions) is a tribute that guitarist Lou Pallo of the Les Paul Trio put together to celebrate the musical legacy of Les Paul. The recording's 21 performances have an all star group of musicians that include guitarists Keith Richards,

Billy F Gibbons, Steve Miller (who also penned the package's liner notes), Jose Feliciano, Slash, Johnny A, Bucky Pizzarelli, Arlen Roth, Nokie Edwards (The Ventures), Frank Vignola, Bob Leive, Tommy Doyle and Jon Paris, as well as singers Eddie Brigati, Jr. (The Young Rascals) Blondie Chaplin (Rolling Stones), Nicki Parrott (Les Paul Trio), Lexie Roth, Melinda Doolittle (finalist on "American Idol" season six) and members of the Les Paul Trio, who are brought together by their love of the late musical legend.

Pallo was a long-time friend of Les Paul and his rhythm guitarist, who many credit with helping Les Paul revitalize his career as a live performer after they first met in 1963 and soon after began performing together. It was Pallo who stood on stage with Les for his extended run of weekly performances in New York City starting in 1984, first at Fat Tuesday's for 10 years, and later at the Iridium, where the Les Paul Trio continues to celebrate Les Paul's legacy today.

Space prevents the consideration of every track but there are numerous pleasures starting from the spirited opening "Avalon" featuring Frank Vignola with marvelous interplay between him and Pallo that is also displayed on "Brazil." Steve Miller does a jazzy "Mr. Day/ Tell Me What's the Reason," with a straightforward vocal on the T-Bone Walker classic while he lays down the guitar on "Nature Boy," backed by Pallo, pianist John Colianni and bassist Gary Mazzaroppi for this classic jazz ballad. Nokie Edwards' trebly playing lends a different tinge to the Ellington-Tizol classic "Caravan," and is really lovely on "Out of Nowhere," with soft accompaniment from Pallo and bassist Jay Leonhart.

Few would expect to hear Billy F Gibbons' very deliberate playing on "September Song," with a larger backing group, and even more surprising is Keith Richards sharing vocals (and saying I'll be Bing Crosby) and guitar with Pallo on "It's Been a Long, Long Time." Richards crooning is a far cry from the Rolling Stones. Arlen Roth does his best Chet Atkins impression on "Mr. Sandman," and Lexie Roth joins for vocals on the wistful Mexican-tinged "Vaya Con Dios." Jose Feliciano adds a bit of Latin spice with his singing and guitar on "Besame Mucho."

Slash takes us "Deep in the Blues," although with perhaps a bit too much effects and reverb and Jon Paris' rendition of "St. Louis Blues," with his slide and harmonica along with Bob Leive's trumpet is more satisfying. Pallo and Tommy Doyle perform a lovely rendition of "Memories of You," one of the most celebrated collaborations of Eubie Blake-Andy Razaf. American Idol finalist Melinda Doolittle sings "Over The Rainbow," accompanied by Pallo, pianist Rio Clemente and bassist Jay Leonhart, to close this wonderful celebration of an innovator and legend. Thank you Lou Pallo for this terrific recording.

**Ron Weinstock**

**jazz-blues.com**



## ETTA JAMES

Live at Montreux 1993  
EAGLE VISION DVD

Eagle Vision has released a DVD featuring the late Etta James at the 1993 Montreux festival, with some additional bonus tracks from several earlier Montreux shows. The first 11 songs were recorded at the 1993 festival, and both the sound and video quality are first rate – rather surprising on the video side, given that it was 20 years ago.

After the band plays two instrumentals, Etta comes out belting right off the bat with a version of “I Just Wanna Make Love To You.” Setting the bar for the rest of the show, she and the band were in top form for her 9 vocal tracks, including a killer version of “I’d Rather Go Blind” (a personal favorite of yours truly), “How Strong Is A Woman?,” “A Lover Is Forever,” “Beware” and “Come To Mama.” She closes the set with “Why I Sing The Blues,” which features a guest harmonica solo from Mr. Montreux himself, producer Claude Nobs.

The bonus tracks start with four songs from 1975, including “Drown In My Own Tears,” “W.O.M.A.N.,” and another slammin’ version of “I’d Rather Go Blind.” Next is one song from 1977, a medley of three songs in fact, “At Last/Trust In Me/Sunday Kind Of Love.” One song is here from 1978, “Take It To The Limit.” The year 1989 is represented with five songs, including “Tell Mama,” “I Got The Will” and “Sugar On The Floor.”

A lone song from 1990 ends the set as she does the perfect closing with “Your Good Thing Is About To End.” The video quality of these earlier shows on the bonus tracks is nowhere near the level of the featured 1993 show, but let’s face it – they are listed as bonus tracks.

It is fun to watch all the faces Etta makes during all the shows! The audio on the older shows is fine.

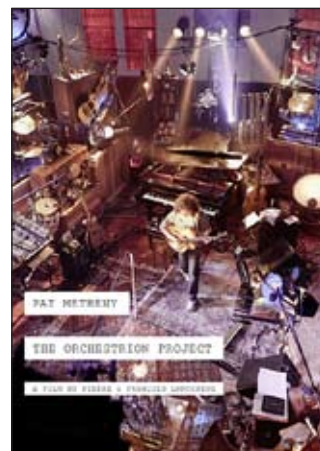


There is also a CD that was released a while before the DVD with an abbreviated set that includes six of the nine vocal tracks from the 1993 show, three from 1975, and one each from 1977 and 1989. The CD is titled “Live At Montreux 1975-1993.”

Either should please all the Etta James fans out there. Too bad they don’t offer both the CD and DVD in a single package.

**Bill Wahl**

*In case you missed it... Reprinted from our mammoth December 2012 Gift Guide*



## PAT METHENY

The Orchestration Project

A Film by Pierre

& Francois Lamoureux

EAGLE VISION 2-DVD SET

When the first Pat Metheny Group album was released on ECM in the late ‘70s, I had not yet heard it when we ran a review written by a musician I knew who wanted to be one of our writers. It was a rather condescending negative review, which I thought odd since I had heard Metheny’s previous two ECM releases before he started the PMG. When I finally heard it, I thought it was one of the most uplifting sets of music I had ever heard. That resulted in our two rules of reviews; first, that we only review the best stuff we hear, and second, we don’t publish reviews of albums I have not heard from anyone but a trusted regular writer. Even at that, I still like to hear them so I know what we are publishing.

Fast-forward 35 years later and Metheny is still going strong and has released this double DVD set where



he performs his Orchestrion Project in the studio with an army of instruments he had adapted to play along with him, using solenoids triggered via Midi from his guitar. He is basically leading an orchestra, but he is the only one there. He is accompanied by a Yamaha Disklavier piano, vibraphones, marimbas, orchestra bells, various percussion instruments, basses, drums, cymbals, blown bottles and other custom-fabricated acoustic mechanical instruments, along with some modern day stuff like guitarbots (they are so cool) and Robotic Angeli Guitar. All of this was a result of a childhood fascination with his father's player piano, which he would crawl underneath to see what made it tick. Now he has taken the concept to a level that is, well...awesome.

Rather than going into each song, to use an old and perhaps worn out cliché...the music here speaks for itself. Like the first PMG album, and so many others since then, this music – all of it – is extremely uplifting and will no doubt bring a smile to your face...aided by watching him like a mad wizard making all this happen.

This DVD was filmed after Metheny came back from a worldwide solo tour of 120 concerts to promote his 2010 Orchestrion album. It was recorded in St. Elias Church in Brooklyn NY, where the project was originally conceived and built. It struck me that the last time I saw Metheny was at a 2006 concert during his reunion tour with Gary Burton at Ani Difrancio's restored church in Buffalo NY, which she transformed into a music center know as Asbury Hall. It was the christening of the venue, being the first major concert.

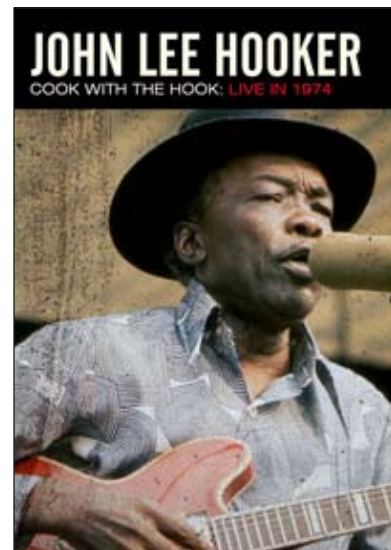
This DVD set will definitely please all Metheny fans, along with fans of guitar, music that makes you feel good, player pianos, midi, musical instruments, things that are *definitely different*, church acoustics, solenoids, mad wizards and the list goes on. I might suggest that you watch The Making of Orchestrion and the Metheny Interview on disc 2 *first*, and then the performance on disc one. It will give you a better understanding of just what is going on. Have a great trip!

**Bill Wahl**

*In case you missed it... Reprinted from our mammoth December 2012 Gift Guide*



Pat Metheny & Emily Wahl at Ani Difrancio's Church, Buffalo, NY in 2006 after a concert featuring the reunion of Metheny and Gary Burton.



## JOHN LEE HOOKER

### Cook With The Hook: Live in 1974

MVD VISUAL

MVD Visual has made available a 1974 Cable TV broadcast of an afternoon performance by John Lee Hooker and the Coast to Coast Blues Band, "Cook With The Hook: Live in 1974" from a city landfill in Gardner, Massachusetts as the King of the Boogie was appearing in the area. He was part of a concert with several other bands. In fact at the close of this performance, it is mentioned that he has to leave because he is appearing in Boston that night. Fortuitously, this performance was filmed and broadcast on local cable systems at a time when cable television was primarily to help with television reception and public access would be a decade away.

The performance is a typical Hooker performance of the era. The first performances are pretty solid including the brooding opening "It Serves Me Right to Suffer," and the uptempo "Sweet Sweet Thing" where he sings about having to find his woman. A spirited "Boom Boom" kicks up the boogie tempo and is followed by churning groove of "Whiskey Woman," as he sings about how they have just about wrecked his life. On these performances, the Coast-to-Coast Blues Band does a solid job with Hooker adding some bursts of guitar.

Then asking the crowd if they want to boogie and 'cook with the hook,' he launches into a lengthy boogie, soon leaving his guitar down and standing while he chants about feeling good, urging everyone to boogie with him and rock, rock. Its an extended 17 odd minutes of boogie, followed by an encore in a similar mode that incorporates lyrics from 'Night Time Is the Right Time' and other songs. This performance is typical of the period of Hooker's career from after his collaboration with Canned Heat until the revival of his music after "The Healer."

I am not sure what efforts were made to restore the original source film. The sound is fine while the video

is of mixed quality. One of the cameras actually has pretty good quality, while the video from the other two cameras have a washed out quality perhaps reflecting the bright sun, so that the clarity of the performances and audience shots vary. The film does provide a balance of performance shots with the audience with the film centered on John Lee Hooker, and even those not enamored with the lengthy boogies at the end of his set here can still appreciate his presence as a performer. I am not aware of videos of a full Hooker performance from this time period, so this release will be welcome on that basis, although it is hardly indispensable.

*Ron Weinstock*

## JOHNNY WINTER

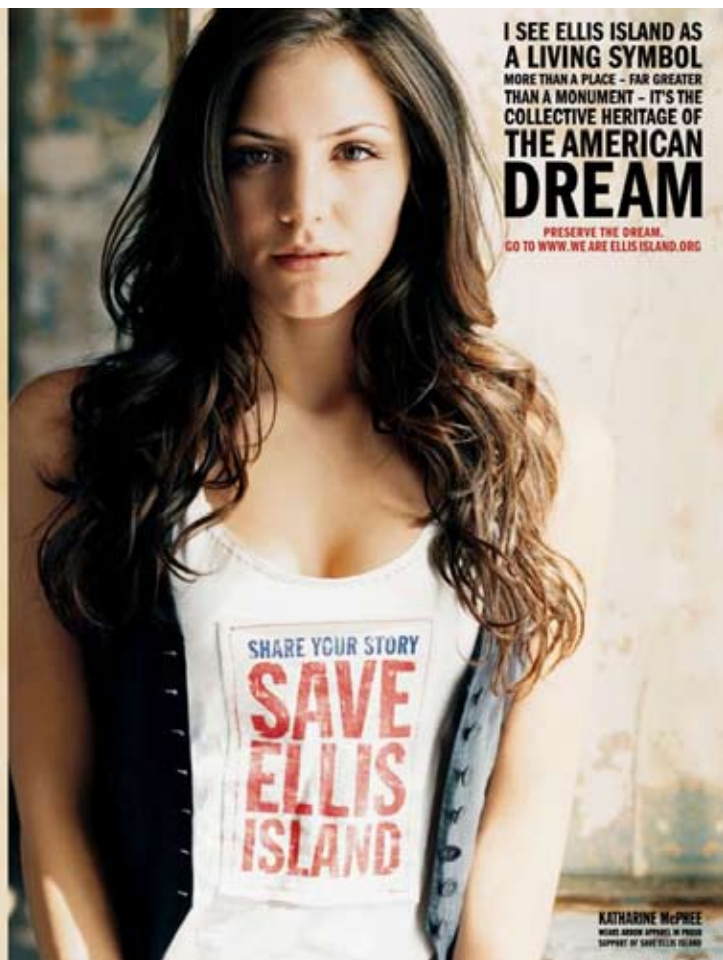
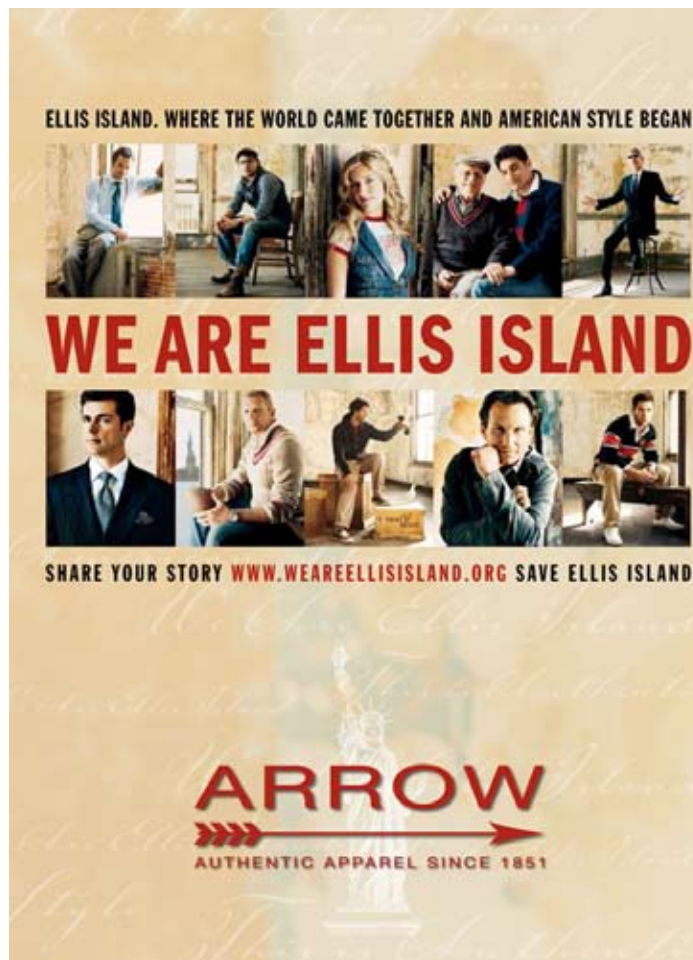
Live From Japan  
MVD VISUAL

Johnny Winter has probably been performing for fifty years and it's been nearly 45 years since his signing with Columbia. In the ensuing years he has recorded and toured extensively.

It was not until April of 2011 though that he appeared in Japan with his current band of Paul Nelson on guitar, Scott Spray on bass and Vito Liuzzi on drums. A performance was captured at the Zepp Tokyo Musical Hall and now MVD Visual has issued "Live From Japan," capturing one night's performance of the blues and rock legend.

Being seated throughout his performance does not affect the fire of Winter's performance, which is heavily tilted towards blues on this evening, which opens with some sizzling blues-rock from his trio before he comes on for a rendition of "Hideaway." The video is quite well done although the sound of Johnny's guitar seems a bit distorted. There are also a couple of interview segments interspersed in this hour and a half concert video.

While I would not say Winter has been my favorite blues vocalist, I have grown to appreciate his immediately recognizable musical approach and admire the wide range of songs that he tears into including Frankie Lee Sim's "She Likes To Boogie Real Low," Lazy Lester's "Sugar Coated Love," and Sonny Boy Williamson I's "Good Morning Little School Girl." An interview remembrance of Muddy Waters is followed by a rousing "Got My Mojo Working," and the rock and roll





side of Winter is displayed on Chuck Berry's "Johnny B Goode," and Larry Williams' "Bony Maronie."

Other highlights are a cover of Ray Charles 'Black-jack,' as well as Johnny reprising his Alligator recording of "Don't Take Advantage of Me" which morphs into his interpretation of the Stones' "Gimme Shelter." Guitarist Nelson takes a solo on "It's All Over Now," and after a short break, Winter and band return with Johnny now playing his Firebird guitar and slide for a rollicking medley of Elmore James' "Dust My Broom" and Bob Dylan's "Highway 61." It closes a well-produced concert video and "Live From Japan," will certainly be of interest to fans of Johnny Winter and the blues.

*Ron Weinstock*

## BLUES WATCH

**BY MARK SMITH**

Grammy® blues... The nominations for the little gold statue were announced by the Recording Academy as follows: Best Blues Album- **Shemekia Copeland**-33 1/3, **Dr. John**- *Locked Down*, **Ruthie Foster**- *Let It Burn*, **Heritage Blues Orchestra**- *And Still I Rise* and **Joan Osborne**- *Bring It On Home*. Meanwhile, over at the Blues Foundation, the nominees were announced for the 2013 Blues Music Awards where **The Heritage Blues Orchestra** also received nods for Album of the year and Traditional Blues Album of the Year. **Shemekia Copeland** and **Ruthie Foster** were also double nominees from both the Recording Academy and the Blues Foundation for Contemporary Blues Female Artist of the Year and the Koko Taylor (Traditional Blues Female) Artist of the Year respectively. Here's the full slate of Blues Foundation nominees:

### Blues Music Awards Nominees 2013 - 34th Blues Music Awards

#### Acoustic Album

*Billy Boy Arnold Sings Big Bill Broonzy* - Billy Boy Arnold

*Blues on Solid Ground* - John Primer

*Deeper In The Well* - Eric Bibb

*Not Alone* - Ann Rabson w/ Bob Margolin

*Talking Guitar* - Paul Rishell

#### Acoustic Artist

Carolina Chocolate Drops

Doug MacLeod

Eric Bibb

Harrison Kennedy

Paul Rishell

#### Album

*And Still I Rise* - Heritage Blues Orchestra

*Double Dynamite* - The Mannish Boys

*Show of Strength* - Michael Burks  
*Son of the Seventh Son* - Mud Morganfield  
*Stronger For It* - Janiva Magness

#### B.B King Entertainer Award

Curtis Salgado

Janiva Magness

Joe Louis Walker

John Nemeth

Rick Estrin

#### Band

Lil' Ed & the Blues Imperials

Phantom Blues Band

Rick Estrin & the Nightcats

Tedeschi Trucks Band

The Mannish Boys

#### Best New Artist Debut

*24 Hour Blues* - Charles "CD" Davis

*They Call Me Big Llou* - Big Llou Johnson

*Turning On the Naughty* - Paula Harris

*Uphill From Anywhere* - Brad Hatfield

*Wanna Feel Somethin'* - Mary Bridget Davies

#### Contemporary Blues Album

*Blak & Blu* - Gary Clark, Jr.

*Blues Live* - John Nemeth

*Candy Store Kid* - Ian Siegal & The Mississippi Mud  
blooms

*Hellfire* - Joe Louis Walker

*Show of Strength* - Michael Burks

*Stronger For It* - Janiva Magness

#### Contemporary Blues Female Artist

Bettye LaVette

Janiva Magness

Shakura S'Aida

Shemekia Copeland

Susan Tedeschi

#### Contemporary Blues Male Artist

Gary Clark, Jr.

Joe Louis Walker

Michael Burks

Robert Cray

Tab Benoit

#### DVD

Blackbird Music/55 Arts Club - The Lucky Peterson  
Band feat. Tamara Peterson Live at the 55 Arts Club  
Berlin

Cat Head Delta Blues & Folk Art/Broke & Hungrey  
Records - *We Juke Up in Here: Mississippi's Juke Joint  
Culture at the Crossroads*

Delta Groove Records - *That's My Thing: Elvin Bishop  
Live In Concert*

Eagle Rock Entertainment - Muddy Waters & Rolling  
Stones, Live at Checkerboard Lounge

J & R Adventures - Beacon Theatre - Joe Bonamassa  
Live From New York

#### Gibson Guitar Award

Derek Trucks

Joe Bonamassa  
Joe Louis Walker  
Kid Andersen  
Michael Burks

**Instrumentalist-Bass**

Bill Stuve  
Bob Stroger  
Patrick Rynn  
Richard Cousins  
Scot Sutherland  
Willie J. Campbell

**Instrumentalist-Drums**

Cedric Burnside  
Cody Dickinson  
Jimi Bott  
Kenny Smith  
Tony Braunagel

**Instrumentalist-Harmonica**

Billy Boy Arnold  
Bob Corritore  
John Nemeth  
Kim Wilson  
Mark Hummel  
Rick Estrin

**Instrumentalist-Horn**

Al Basile  
Big James Montgomery  
Eddie Shaw  
Sax Gordon  
Terry Hanck

**Koko Taylor Award (Traditional Blues Female)**

Diunna Greenleaf  
Jewel Brown  
Maria Muldaur  
Ruthie Foster  
Tracy Nelson

**Pinetop Perkins Piano Player**

Barrelhouse Chuck  
Chuck Leavell  
David Maxwell  
Deanna Bogart  
Mike Finnigan  
Victor Wainwright

**Rock Blues Album**

Blues For The Modern Daze - Walter Trout  
Driving Towards The Daylight - Joe Bonamassa  
Everybody's Talkin' - Tedeschi Trucks Band  
Here I Am - Nick Moss  
Royal Southern Brotherhood - Royal Southern Brotherhood

**Song**

"I Wont Cry" written by Janiva Magness & Dave Darling - Stronger For It (Janiva Magness)  
"Lemon Pie" written by John Hahn & Oliver Wood - 33 1/3 (Shemekia Copeland)  
"She Didn't Cut Me Loose" written by Curtis Salgado,

Marlon McClain & Dave Duncan - Soul Shot (Curtis Salgado)

"The Devil Ain't Got No Music" written by Matthew Skoller - The Devil Ain't Got No Music (Lurrie Bell)

"Too Much Jesus (Not Enough Whiskey)" written by Sam McClain & Pat Herlehy - Too Much Jesus (Not Enough Whiskey) (Mighty Sam McClain)

**Soul Blues Album**

Blues Heart - Dorothy Moore  
Soul Live - John Nemeth  
Soul Shot - Curtis Salgado  
Soul Survivor - Johnny Rawls  
Too Much Jesus (Not Enough Whiskey) - Mighty Sam McClain

**Soul Blues Female Artist**

Barbara Carr  
Denise LaSalle  
Dorothy Moore  
Irma Thomas  
Sista' Monica

**Soul Blues Male Artist**

Bobby Rush  
Curtis Salgado  
John Nemeth  
Johnny Rawls  
Mighty Sam McClain

**Traditional Blues Album**

And Still I Rise - Heritage Blues Orchestra  
Double Dynamite - The Mannish Boys  
Milton Hopkins with Jewel Brown - Milton Hopkins with Jewel Brown  
Son of the Seventh Son - Mud Morganfield  
Spider Eating Preacher - Eddie C. Campbell

**Traditional Blues Male Artist**

Bob Margolin  
John Primer  
Lil' Ed  
Magic Slim  
Mud Morganfield

The 34th Blues Music Awards will be Thursday May 9, 2013 at the Cook Convention Center in Memphis, Tennessee. Visit [www.blues.org](http://www.blues.org)







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San Rafael Desert, Utah © David Muench

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