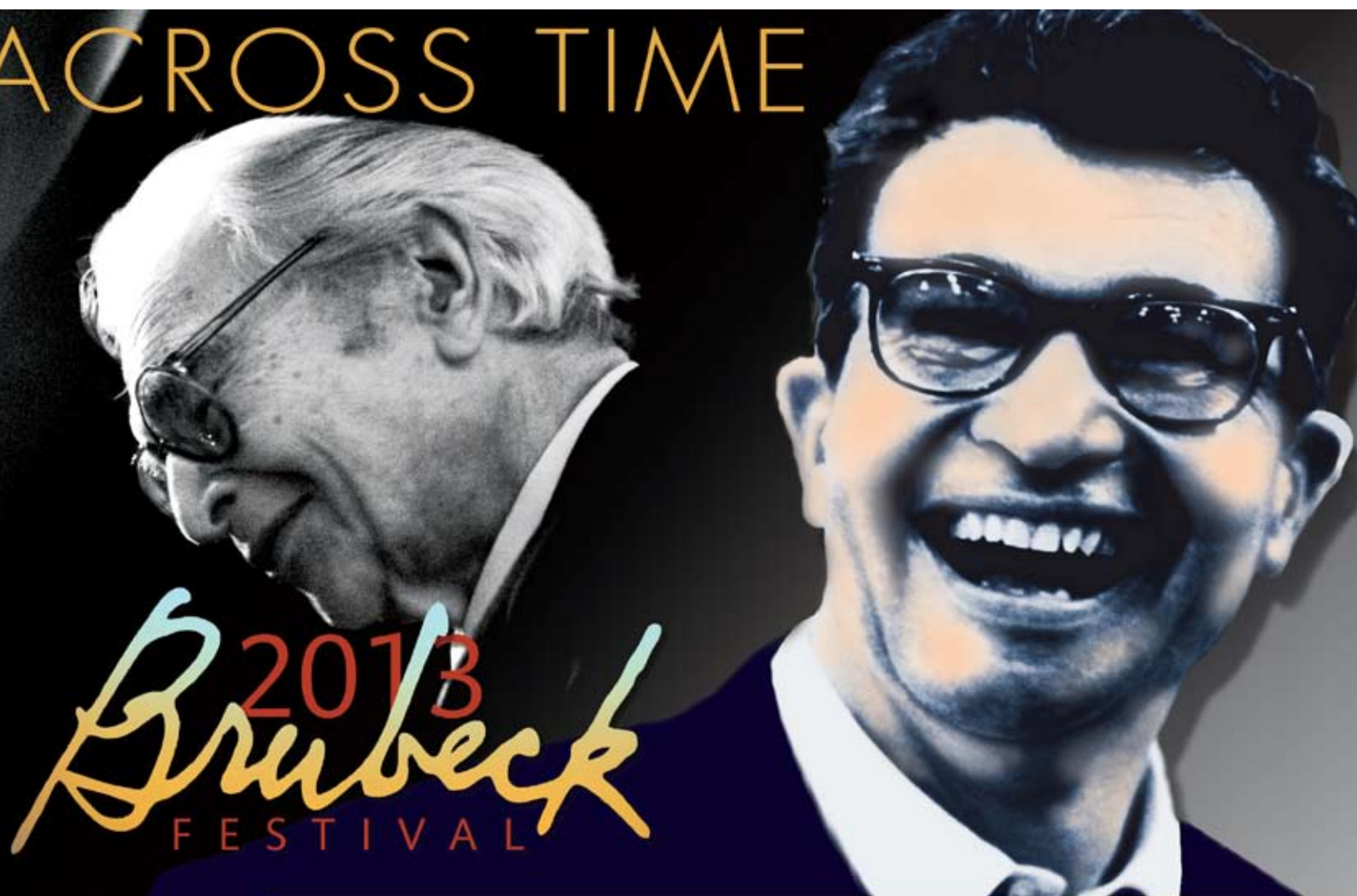


ACROSS TIME



Jazz at Lincoln Center Orchestra with WYNTON MARSALIS March 22

12th Annual Brubeck Festival
"Dave Brubeck Across Time – A Tribute to His Legacy"
March 18-23, 2013

jazz & blues report

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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!



12th Annual Brubeck Festival "Dave Brubeck Across Time – A Tribute to His Legacy" March 18-23, 2013

Stockton, CA - University of the Pacific's Brubeck Institute presents the Twelfth Annual Brubeck Festival, titled *Dave Brubeck Across Time*, honors his legacy as a jazz giant and his Stockton, California roots. The 2013 Festival is a broad-based tribute to his legacy that covers the spectrum of jazz in its fullest expression: live concert performances ranging from jazz legends to local bands (in civic concert halls and college campuses as well as jazz clubs), a documentary film about jazz history, jazz education talks/symposia, the spiritually inspired works of Dave Brubeck, and the integration of street/community-based jazz events, from Monday, March 18, through Saturday, March 23.

Besides three major concerts -- by trumpeter Tom Harrell's quintet at San Joaquin Delta College on Thursday, March 21; by the Jazz at Lincoln Center Orchestra (*below*), under the direction of trumpeter Wynton Marsalis, at the Bob Hope Theatre on Friday, March 22; and by the Brubeck Brothers Quartet at the University's Faye Spanos Concert Hall on Saturday, March 23 -- the Festival will feature nightly performances at the Take 5 Jazz Club; talks by Marsalis,

jazz composer and historian Gunther Schuller, and his son George Schuller; and a screening of the rarely seen film *Music Inn*. Pre-festival activities have included outreach to over 7500 Stockton schoolchildren in the form of concerts and competitions.

On March 19, George Schuller will present *Music Inn*, a documentary film he co-produced about the School of Jazz at the Music Inn in Lenox, Massachusetts, where his father was on the faculty. John Lewis served as artistic director, and such jazz greats as the Modern Jazz Quartet and Sonny Rollins performed during the late 1950s. On the following day, George's father Gunther Schuller will talk about *Birth of the Cool*, a series of 1949-1950 Miles Davis recordings on which Gunther Schuller played French horn, and host a performance of the album's compositions played by the Brubeck Institute Jazz Quintet and others. Both he and Marsalis will speak at the symposium "Jazz Leadership Across Time" the next day.

Frequent *DownBeat* and *Jazz-Times* poll-winner Tom Harrell will make his Festival debut on March 21 at San Joaquin Delta College's Warren Ather-

ton Auditorium. He is widely recognized as one of the most creative and uncompromising trumpeters and composers of our time. Harrell began leading his own group in 1989 after working as a sideman with Woody Herman, Horace Silver, Phil Woods, and others. *Number Five*, his latest recording for HighNote Records, is the fifth quintet CD featuring his current lineup of tenor saxophonist Wayne Escoffery, pianist Danny Grissett, bassist Ugonna Okegwo, and drummer Johnathan Blake.

Trumpeter-composer Wynton Marsalis, a member of the celebrated New Orleans jazz family that also includes his father Ellis and older brother Branford, stepped onto the international jazz stage at age 19 in 1980 as a member of Art Blakey's Jazz Messengers before launching his own quintet two years later. Since 1988, he also has led New York City's Jazz at Lincoln Center Orchestra, a 15-member big band honoring the rich heritage of Duke Ellington and Louis Armstrong while also debuting commissions by such modern-day jazz greats as Joe Lovano, Christian McBride, and, of course, Marsalis himself. Like his late friend Dave Brubeck, Marsalis has been deeply involved in jazz education throughout his career. The orchestra will make its Brubeck Festival debut on March 22 at the Bob Hope Theatre.

Trombonist-bassist Chris Brubeck and drummer Dan Brubeck tip their hats to their dad on *LifeTimes*, the latest CD by the Brubeck Brothers Quartet, with vibrant new arrangements of his compositions "The Duke," "Jazzanians," "Kathy's Waltz," and "My One Bad Habit," as well as his biggest hit, the Paul Desmond-penned "Take Five." The disc was one of the top 10 most-played jazz recordings on national radio in 2012. The group, rounded out by guitarist Mike DeMicco and pianist Chuck Lamb, will perform in University of the Pacific's Faye Spanos Concert Hall on March 23. Chris and his father were nominated for a 2013 Grammy for the Temple University Symphony Orchestra's recording of their composition *Ansel Adams: America*, which was premiered by the Stockton Symphony in 2009. The quartet's concert will be preceded by a performance of a sacred choral music composed by Dave Brubeck, with his longtime manager Russell Gloyd conducting the San Francisco Choral Artists.

Other Festival events include "The French Quarter," a New Orleans-inspired street fair on the afternoon of March 22 in front of the Bob Hope Theatre that will feature live music, jugglers, fortune-tellers, food, and the unveiling of a semi-permanent display of winning art in the Downtown Stockton Alliance's "Brubeck's Music Inspires My Imagination" contest, and the next afternoon's Jazz on the Green on the University of the Pacific campus. Among the activities at that family event will be performances by Brubeck Institute musicians, an instrument "petting zoo" at which children will be able to both touch and play a variety of musical instruments, and tours of the Brubeck Collection, one of the world's largest and most comprehensive collections from a contemporary musician.

Just two weeks before his death, the legendary pianist-composer and his wife Lola hosted a gathering at their Connecticut home that was attended by Marsalis, Brubeck

Institute executive director Simon Rowe, the Brubecks' sons Chris and Darius, and their wives Tish and Cathy. The main topic of conversation included Festival planning all the way to a Jazz at Lincoln Center celebration of Brubeck's music slated for the spring of 2014.

The Brubeck Institute is proudly continuing the legacy of Dave Brubeck through programs and partnerships impacting society through the arts. Housed at University of the Pacific, the Institute maintains the Brubeck Collection -- one of the largest archives of its kind. Founded ten years ago, it has built nationally preeminent arts education jazz programs, and is now creating partnerships with local organizations such as San Joaquin Delta College and the City of Stockton, and national affiliations with organizations including Jazz at Lincoln Center and the Meridian Center. Please visit the Institute at Brubeckinstitute.org for more information and Festival tickets.

2013 BRUBECK FESTIVAL SCHEDULE:

3/18 Brian Kendrick Big Band with Janiece Jaffe, 7 p.m., T5JC

3/18 Simon Rowe Trio with Janiece Jaffe, 10 p.m., T5JC

3/19 *Music Inn* showing, 7:30 p.m., JLT, George Schuller Q and A to follow.

3/19 Nick Fryer Trio, 10 p.m., T5JC

3/20 Gunther Schuller preshow talk, 6:30 p.m., FSCH

3/20 *Birth of the Cool* performance, 7:30 p.m., FSCH

3/20 Schulldogs, 10 p.m., T5JC

3/21 Delta Gala VIP Reception, 5 p.m., LHHJG

3/21 Tom Harrell Quintet, 7:30 p.m., WAA

3/21 Patrick Langham Group with Janiece Jaffe, 10 p.m., T5JC

3/22 Symposium "Jazz Leadership Across Time" with Gunther Schuller and Wynton Marsalis, 12 noon-2:30 pm. FSCH

3/22 French Quarter Street Fair, 4 p.m. to 8 p.m., in front of BHT

3/22 Jazz at Lincoln Center Orchestra with Wynton Marsalis, 8 p.m., BHT

3/23 Jazz on the Green family day, 1 p.m. to 4:30 p.m., UOPC

3/23 Brubeck Finale Concert featuring the Brothers Quartet and San Francisco Choral Artists 7:30 pm, FSCH

3/23 Joe Gilman with the Brubeck Institute Jazz Quintet, 10 p.m., T5JC

KEY TO VENUES (all in Stockton):

BHP = Bob Hope Theatre, 242 E. Main St.

FSCH = Faye Spanos Concert Hall, University of the Pacific, 3511 Pacific Ave.

JLT = Janet Leigh Theatre, University of the Pacific, 3601 Pacific Ave.

LHHJG = L.H. Horton Jr. Gallery, San Joaquin Delta College, 5151 Pacific Ave.

T5JC = Take 5 Jazz Club, 157 W. Adams St.

UOPC = University of the Pacific campus, 3601 Pacific Ave.

WAA = Warren Atherton Auditorium, San Joaquin Delta College, 5151 Pacific Ave.

Web Site: www.brubeckinstitute.org

Detroit Jazz Festival Kicks Off 2013 Season with Annual Black History Concert



Detroit Jazz Festival presents "Black, Brown and Beige," other key Duke Ellington works

Detroit, Mich. – As one of the most influential musical artists, Duke Ellington has made significant contributions to jazz and society, documenting meaningful moments in African American culture. The Detroit Jazz Festival will celebrate Ellington's impact, presenting his "Black, Brown and Beige" symphony for big band and other noteworthy works – including "Creole Love Cal," "Diminuendo and Crescendo in Blue," "Black Tan Fantasy" and "Black Beauty" – with the first concert of the 2013 Detroit Jazz Festival Community Series on March 10, 2013, at 3 p.m. at The Fillmore, Detroit.

"This symphony, the only symphony Ellington created, is rarely performed. It's a truly historic opportunity for the Detroit Jazz Festival Orchestra," said Chris Collins, artistic director of the Detroit Jazz Festival. "Ellington's 'Black, Brown, Beige' symphony has a powerful cultural message, it's an inspirational piece for all. We are proud to commemorate his exceptional work and influence on our history and the jazz community."

Joining the Detroit Jazz Festival Orchestra will be world-renowned conductor David Berger, featured Detroit-native tenor sax soloist James Carter and Detroit vocalists Alice McAllister Tillman and Shahida Nurullah. To highlight the meaning behind the music, Berger also will offer narrative and background on each of the pieces, as well as insight on Ellington's original performance of "Black, Brown and Beige" at Carnegie Hall in 1943.

"We want to bring once-in-a-lifetime opportunities like this concert to our communities, whether that be through concerts, in-school education or other community events. Presenting this symphony, which Ellington only played in its entirety once, is an exceptional experience," said Gretchen Valade, chair of the Foundation Board of Directors, Detroit Jazz Festival. "We make it our goal to present these unique opportunities as much as possible. The Detroit Jazz Festival's year-round efforts are meant to inspire and enrich the lives of music lovers in our region."

The Detroit Jazz Festival is more than just a one-weekend event, concerts and community initiatives are held throughout the year to celebrate the jazz culture and history. Programs that have continually enriched communities will still be in place in 2013, including JC Heard Jazz Week@Wayne and the Jazz Guardian Award.

Tickets to the concert range in price from \$15 to \$35 and can be purchased online at <http://thefillmoredetroit.com/event/08004A38E2E7722A>.

The Detroit Jazz Festival is an independent, non-profit organization that presents jazz and educational workshops throughout the year. Recently voted number two in North America in a *JazzTimes* reader's poll, the Detroit Jazz Festival is the largest free jazz festival in the world and a major tourist attraction for the City of Detroit, with 25.8 percent of its audience coming from out of state.

The festival receives support from the National Endowment for the Arts, the Erb Family Foundation, Michigan Council for the Arts and Cultural Affairs, the John S. and James L. Knight Foundation, and the Kresge Foundation. Major corporate partners include Carhartt and Mack Avenue Records. Additional partners include Amtech International, Budweiser, Charity Motors, Dirty Dog Jazz Cafe, *DownBeat*, *Hour Detroit*, *JazzTimes*, *MetroTimes* and Fox 2. The festival's Greening Program, now entering Phase IV, is supported by a generous grant from the DTE Energy Foundation. For more information visit www.detroitjazzfest.com.

LEGACY RECORDINGS BREAKS NEW GROUND IN SOCIAL MEDIA WITH LEGACYRECORDINGSVault.COM, A CROWDSOURCED ARCHIVES INITIATIVE

New Legacy Recordings Vault Website Seeks Direct Fan Input on Rare & Out-Of-Print Titles

Legacy Recordings, the catalog division of Sony Music Entertainment, has launched LegacyRecordingsVault.com, an online music fan forum seeking direct input on future digital releases from the world's foremost archive of commercial recordings, an unmatched collection of music dating back to the 1880s with artists and titles representing virtually every historical genre.

Utilizing the power of social media with its user-friendly interface, LegacyRecordingsVault.com allows fans to vote on which rare or out-of-print recordings they'd like to see made available digitally, along with the opportunity to offer their own release suggestions and comments. The familiar online message board format of the site is designed to promote free and open discussions of obscure artists, titles and musical movements. The forum also is featured on the Legacy Recordings page on Facebook.

LegacyRecordingsVault.com is currently spotlighting more than 30 titles currently under consideration for digital release. Fans are encouraged to vote for the albums they'd most like to see made available as digital releases, and to make their own suggestions. With thousands of albums in the Legacy Recordings archives becoming potentially available for digital release, this crowdsourced service will provide a valuable mechanism in the preservation of the original recordings while giving the online community a

new way to request access to an unprecedented array of historically and culturally significant music. The site also includes a Music Reissues forum where fans can suggest archives projects such as new compilations, unreleased demos, expanded editions and more--beyond the scope of the reissue of an out-of-print title.

Artists and albums currently getting votes on LegacyRecordingsVault.com include James Blood Ulmer/Free Lancing, The Johnny Otis Show/Cuttin' Up, Keith Allison/In Action, Libby Titus/Libby Titus, Tim Hardin/Suite For Susan Moore and Damian: We Are One, One, All In One, Percy Faith/Music of Christmas, Eddie Money/"Where's The Party?", Electric Light Orchestra/Complete Secret Messages Reissue, Buzzy Linhart/The Time To Live Is Now, Flatt & Scruggs with Doc Watson/Strictly Instrumental, Gary Stewart/Out Of Hand, the Golden Gate Strings/The Bob Dylan Songbook, Tammy Wynette/The Ways To Love A Man, Waylon Jennings/Good Hearted Woman, Willie Nile/Willie Nile and the Isle of Wight/Atlanta Pop Festival/First Great Rock Festivals of the Seventies.

Legacy Recordings is crowdsourcing its archives and no artist or project is too obscure for consideration. Visit LegacyRecordingsVault.com and share it on Facebook, Google+, and Twitter.

36th Annual Atlanta Jazz Festival Shines Spotlight On New Faces Of Jazz

3 Days Of Music In Piedmont Park Over Memorial Day Weekend

Atlanta, GA --- "The 36th Annual Atlanta Jazz Festival will shine a spotlight on the wealth of emerging talent in the jazz world as we celebrate Generation Next," states Camille Russell Love, Director of the City of Atlanta Office of Cultural Affairs. "We have always presented the best and brightest on the scene and this year we continue that mission with a focus on where jazz is right now and where it's heading. Audiences will enjoy a wide spectrum of styles from traditional straight-ahead, Latin jazz and swing to jazz flavored with neo-soul, hip-hop, R&B and world music. As technology brings us closer, musicians are collaborating from all corners of the globe and we're entering a new age of jazz. Join us as we present some of today's most vibrant and innovative jazz artists including Cécile McLorin Salvant, Dominick Farinacci, Meshell Ndegeocello, José James, Tia Fuller, Aruán Ortiz, Gretchen Parlato, and Rudresh Mahanthappa. Come experience three exhilarating days of FREE music over Memorial Day Weekend (May 25-27) in historic Piedmont Park."

Here's information on eight of the incredible artists who'll be performing in Piedmont Park from May 25-27:

Singer Cécile McLorin Salvant was born and raised in Miami of a French mother and a Haitian father. She started classical piano studies at 5, and began singing in the Miami Choral Society at 8. In 2007, Cécile moved to France to study law, classical and baroque voice at the Darius Milhaud Conservatory. It was with reedist and teacher Jean-François



Aruán Ortiz

Bonnel that she started learning improvisation and expanded her vocal repertoire from the 1910's onward. In 2009, after a series of concerts in Paris, she recorded her first album, *Cécile*. A year later, she won the Thelonious Monk competition in Washington D.C. Cécile sings jazz standards and original songs. She has performed at numerous festivals such as Jazz à Vienne, Whitley Bay in England, Montauban in France, the Spoleto Jazz Festival and the Detroit Jazz Festival, and with Wynton Marsalis at Jazz at Lincoln Center in New York, at Chicago's Symphony Center, as well as with her own band at the Kennedy Center.

Ben Ratliff of the New York Times says of McLorin Salvant, "She sang less-than-obvious set choices ... stamped out the lines with authority and power and a bit of outrageousness. She sang a Bessie Smith song about refusing a rough man's advances, turning it into an extravagant story." The magazine *Paris Hot Club* has called her a "true and remarkable jazz singer... a young jazz prodigy."

Trumpeter Dominick Farinacci is a world-class musician with nine recordings and countless U.S. and international tours to his credit. His repertoire includes fresh interpretations of classics by Ornette Coleman, Astor Piazzolla and Billie Holiday and well as self-penned originals.

Farinacci was supremely flattered after the release of *Lovers, Tales and Dances*, when the great Quincy Jones popped by the hip Los Angeles club Vibrato to check out his show. He had recorded an obscure Q composition, *The Theme From The Pawnbroker*. Jones' response, "This kid is 360 degrees!"—a reference to the cosmopolitan, culturally expansive range of American and world music influences that Farinacci brings to his unique blend of traditional and contemporary jazz. That night at Vibrato came just 10 years after Wynton Marsalis had invited Farinacci, a Juilliard bound Cleveland high school student, to be a special guest on the PBS Broadcast "Live From Lincoln Center."

A bass player above all else, Meshell Ndegeocello brings her signature warmth and groove to everything she does and has appeared alongside the Rolling Stones, Madonna, Alanis Morissette, James Blood Ulmer, The Blind Boys of Alabama, Tony Allen, John Medeski, John Mellencamp, Billy Preston, and Chaka Khan. As for her own bass-playing influences, she credits Sting, Jaco Pastorius, Family Man Barrett, and Stevie Wonder. Meshell was the

first woman to be featured on the cover of Bass Player Magazine and is one of few women who write the music and lead the band.

"Pour Une Âme Souveraine" (For a Sovereign Soul), A Dedication to Nina Simone, is Meshell's tenth record. Produced by Meshell and guitar player Chris Bruce, the album is a labor of love, a reflection of Meshell's awe, and affection for the pioneering work of a woman who refused to be owned by genre or expectation. The results are intoxicating. While Nina Simone is no longer here to pass the torch, this album clearly nominates Meshell as her heir apparent.

Singer José James has established himself as a trailblazer for his intoxicating blend of jazz, hip-hop, R&B and electronica. His 2008 debut *The Dreamer* and its 2010 follow-up, *BlackMagic* – both produced by the world-renowned DJ Gilles Peterson – transformed the Minneapolis-born, New York-based singer into an underground sensation in both the modern jazz and DJ culture scenes.

"No Beginning No End sums up how I feel about music right now," says José James of his Blue Note Records debut. "Once I realized that jazz singing is just something that I do and it's just a label, it freed me as an artist to write without any boundaries." The CD reflects a deep regard for pop song structures while retaining the "element of surprise" associated with jazz. Much of the music draws upon James' love for the softer sounds of late-'60s and '70s R&B, particularly the music of Roberta Flack, Donny Hathaway and Marvin Gaye. It marks a new chapter in the artistic journey of the 33-year-old singer/songwriter.

Saxophonist, composer and bandleader Tia Fuller's third release on Mack Avenue Records, *Angelic Warrior*, marks her musical evolution. After five years in Beyoncé's band, the pop diva's attention to detail in the studio rubbed off on Fuller. And as the Assistant Musical Director for Esperanza Spalding's Radio Music Society touring band, Fuller fully applies pop and jazz chops.

On *Angelic Warrior*, Fuller makes an aesthetic statement that's fully her own. The album celebrates the peaceful demeanor of the 'angel' and the drive and determination of the 'warrior' spirit within. Fuller says, "While writing this album, I was balancing different aspects in my life and career...pulling from the 'warrior' energy, while remaining graceful in my spirit." The CD also pays homage to Fuller's dad (bassist Fred Fuller) and her mother (vocalist Elthopia Fuller). Though Fuller's aesthetic statement is grounded in the jazz of greats like Thelonious Monk, her influences range from Cole Porter and Terri Lyne Carrington to Beyoncé.

Aruán Ortiz is a critically acclaimed Cuban pianist, an award-winning composer, and a solid producer and educator, both on the New York scene and internationally. Named

"the latest Cuban wunderkind to arrive in the United States" by BET Jazz, the classically trained violist and pianist from Santiago de Cuba simply considers himself "a curious person who loves music." His music is an architectural structure of sounds, incorporating contemporary classical music, Afro-Cuban rhythms and improvisation. Since arriving in New York in 2008, Aruán has made five recordings, all well received by the critics. *Alameda* (2010), received four stars in *Jazzwise Magazine* (U.K.), and was reviewed as "a sophisticated outing of modern jazz." The modern jazz effort, *Orbiting* (2012) received 4.5 stars from *Downbeat Magazine*. His latest CD is *Banned in London* (2012). Bill Milkowski from *JazzTimes Magazine* recently proclaimed Aruán's work as "the arrival of a major new talent."

As a composer, Ortiz has received commissions from the Woodwind Quintet Ensemble of Santiago de Cuba; Música de Cámara Orchestra in New York City; Oyu Oro Folkloric Dance Company in New York City; and YOUNE & Milena Zullo Ballet in Rome. Ortiz has played, toured or recorded with Esperanza Spalding, Joe Lovano, Terri Lyne Carrington, Mingus Big Band, Cindy Blackman-Santana, Don Byron, Lenny White, Greg Osby, and Wallace Roney, among others.

Gretchen Parlato's 2009 sophomore breakthrough, *In a Dream*, signaled the arrival of an incredibly inventive modern jazz singer. Her follow-up, *The Lost and Found*, demonstrates that she has staying power. *In a Dream* garnered international acclaim with *Billboard* magazine hailing it as "the most alluring jazz vocal album of 2009"; it also made it onto the top year-end polls for *Jazz Times*, the *Boston Globe*, the *Village Voice* and NPR. *The Lost and Found* exposes an even greater dynamic range. "I feel like I stepped out of my own way and allowed myself to be more revealing and vulnerable through the music," reflects Parlato. An alumnus of the Thelonious Monk Institute, Parlato has been turning heads ever since she won the 2004 Thelonious Monk Institute International Vocal Competition. Her sultry, intriguing voice and unique, rhythmically agile phrasing came with inescapable centripetal force; the more intimate and understated she sang, the more she drew listeners in. Since then she has toured worldwide to sold-out audiences with BBC Radio proclaiming, "Star over London...A star is born!" Her originality captivates musicians as well, prompting invitations to appear on over 50 recordings with the likes of Terence Blanchard, Kenny Barron, Terri Lynn Carrington and Esperanza Spalding.

Saxophonist/composer Rudresh Mahanthappa has a unique ability to embody the expansive possibilities of jazz with his Indian culture. His sound hybridizes progressive jazz and South Indian classical music in a fluid and forward-looking form that reflects his experience growing up as a second-generation Indian-American. Mahanthappa spent his early years in Colorado then studied at Berklee College of Music. In 2008 he released the critically-acclaimed CD, *Kinsmen* and 2010's *Samdhi* was hailed by *JazzTimes* as a "landmark convergence of styles." Mahanthappa latest CD, *Gamak* (2013), includes guitarist David "Fuze" Fiuczynski, bassist Francois Moutin and percussionist Dan Weiss. Their performance at New York's Winter Jazz Fest



was heralded in the NY Times as, "bracing and physical... it dislodged the realest crowd roars heard at an improvised music concert in a while."

Mahanthappa has been awarded a Guggenheim Fellowship and a New York Foundation for the Arts Fellowship. He was named alto saxophonist of the year in Downbeat's 2011 & 2012 International Critics Polls. These accolades as well as critical praise from outlets such as NPR, the Los Angeles Times, the Village Voice and the New Yorker, point to Mahanthappa's expanding role as a pioneer in the contemporary jazz world.

Where is the 36th Annual Atlanta Jazz Festival taking place? Piedmont Park, located in the heart of midtown Atlanta, is the perfect setting for the festival. The historic location includes meadows, tennis courts, a swimming pool, gardens and a picturesque lake. It is conveniently located near numerous hotels and inns, and is within walking distance of some of the city's best bistros and restaurants. MARTA, Atlanta's rapid transit system, is just blocks away.

During the festival, Piedmont Park will be open from 10 am to 11 pm daily. The family-friendly atmosphere will include two KidZone areas with games, inflatables and activities. Shopping will be available in booths displaying unique art, clothing and jewelry. A wide variety of food vendors will tempt your taste buds with BBQ, gyros, burgers, Caribbean foods and more!

Sponsors for this year's festival include PNC Bank, England Pianos and Federal Home Loan Bank Atlanta.

The 36th Annual Atlanta Jazz Festival is presented by the City of Atlanta Office of Cultural Affairs, a division of the Department of Parks, Recreation and Cultural Affairs. The Atlanta Jazz Festival is a 501(c)(3) non-profit cultural organization whose mission is to educate and entertain a diverse audience of jazz fans and to nurture the next generation of jazz musicians. Join us on Facebook at AtlantaJazzFestival and visit the official festival web site at www.atlantafestivals.com for all the latest news!

BLUES WATCH

BY MARK SMITH

New Release blues.... While the deep freeze of winter is still with us, here are some hot new discs to add some warmth to your ears: **Boz Scaggs- Memphis**; **Robin Trower- Roots and Branches**; **Robben Ford- Bringing It Back Home**; **Duane Allman- Skydog: The Duane Allman Retrospective**; **Devon Allman- Turquoise**; **Robert Randolph Presents- The Slide Brothers**; **Jeff Healey- House on Fire: Demos and Rarities**; **Otis Taylor- My World Is Gone**; **The Fabulous Thunderbirds- On the Verge**; **Chris Duarte Group- My Soul Alone**; **Etta James- Etta Is Betta Than Evvah!**; **Joe Bonamassa-Acoustic Evening**; **The Rusty Wright Band- This, That & the Other Thing**; **Arthur "Big Boy" Crudup- Sunny Road**; **Murali Coryell- Live**;



Harry Manx- Om Suite Ohm; **Hadden Sayers- Rolling Soul**; **Lucky Peterson Band- Live at the 55 Arts Club Berlin**; **Elvin Bishop- She Puts ME in the Mood**; **The James Montgomery Band- From Detroit to the Delta**; **Taj Mahal, Howard Johnson and Gravity- Right Now!**; **Bobby Rush- Down in Louisiana**; **The Mike Eldred Trio- 61/49**; **Southern Hospitality- Easy Livin'**; **Nikki Hill- Same**; **Scott Ramming- Advice From a Father to a Son**; **Four Jacks (Anson Funderburgh, Big Joe Maher, Kevin McKendree & Steve Mackey)- Deal With It**; **Kevin Selfe- Long Walk Home**; **Andy T -Nick Nixon Band featuring Anson Funderburgh- Drink Drank Drunk**; **Lisa Cee- My Turn**; **Robert "Top" Thomas- The Town Crier**; **George Kilby Jr- Six Pack**; **Jesse Dee- On My Mind/In My Heart**; **Otis Grand-Blues '65**; **Shrimp City Slim-Rio Angie**; **Mulebone- Bluesville Sessions**; **Delta Wires-Anthology**; **Sax Gordon- Showtime**; **James Harmon- Bamboo Porch Revue Live at the Little Village.... Grammy® Award blues...** On February 10th, the Recording Academy awarded its annual batch of little gold statutes to **Dr. John** in the blues category for his *Locked Down* release and to **Bonnie Raitt** in the Americana category for her *Slipstream* release. Congratulations to both of them. Stay tuned right here for the Blues Music Awards later this spring.....That's it for this month. See ya!

jazz-blues.com

JESSE DEE

ON MY MIND / IN MY HEART

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and rollicking,
rootsy R&B...
infectious revival-
meeting furor"*
—*Boston Globe*

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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.

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 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

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.

Jazz is art, you dig? Art can



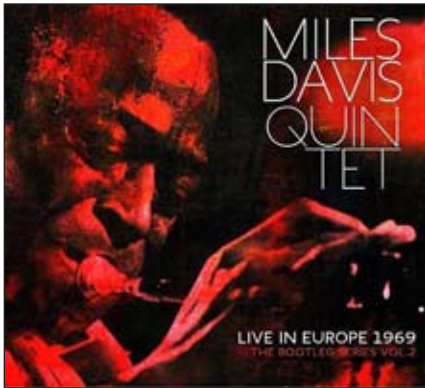
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MILES DAVIS QUINTET
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The Bootleg Series Vol. 2
COLUMBIA/LEGACY

The transition from the “classic” Miles of the 60s to the “electric” Miles of the 70s, chronicled in part on the first “Bootleg” volume, continues on this new four disc (3 CD/1 DVD) set. Replacing the Herbie Hancock / Ron Carter / Tony Williams rhythm section that played alongside Miles and saxophonist Wayne Shorter on the 1965-68 sessions that comprised Volume One is the high energy grouping of Chick Corea, Dave Holland and Jack DeJohnette. These players would, of course, figure largely in Miles’ amplified lineups yet to come and Corea’s emphasis here on electric piano, in particular, strongly hints at Miles’ forthcoming transition.

The set lists from the three European concerts chronicled here, in retrospect, further reveal this transitory period as compositions that would appear on future sessions: “Bitches Brew”, “It’s About That Time”, “Miles Runs The Voodoo Down” coexist with established pieces such as “Directions”, “Milestones” and “Footprints”.

The “free” nature of Shorter’s play on Volume One is resumed here, as he finds kindred company in this young, fiery natured rhythm section and Corea appears to take great advantage of the latitude the bandleader offers. And Miles, as expected, always defines the atmosphere, regardless of his latitudinal largesse. Volume Two makes for a valuable time capsule in the journey of jazz’s true masters. *Duane Verh*

jazz-blues.com



AL MILLER CHICAGO BLUES BAND
... In Between Time
DELMARK

Harmonica player and singer Al Miller is a contemporary of Paul Butterfield, Charlie Musselwhite and Mike Bloomfield who were among the first wave of white Chicago bluesmen. He worked with Chicago Slim and Johnny Young, was in a band The Wurds which was the first white blues band signed by Chess, spent a couple years in San Francisco working with Bloomfield, and returned to the Windy City. In the early 1990s he recorded a debut CD, “Wild Cards” for Delmark, which featured Willie Kent, Dave Spector, Tad Robinson and Steve Freund. In 1999 and 2000 he assembled some of Chicago’s finest talent including John Primer, Dave Spector, Willie Smith, Ken Saydak, Billy Flynn, Harlan Terson and Kenny Smith, which Delmark has just released as “... In Between Time.”

This album is one of straight-ahead Chicago blues. As Scott Dirks says in the liner booklet, “Al Miller isn’t out to reinvent the wheel, or shoehorn disparate genres into an ill-fitting blues hybrid and call it “original” He mixes in a few idiomatic originals with covers of songs by Johnny Young, Jimmy McCracklin, Percy Mayfield, Elmore James, and Eddie Taylor. The varying line-ups share one thing in common, and that is playing old school blues, whether a slow blues and rocking shuffle.

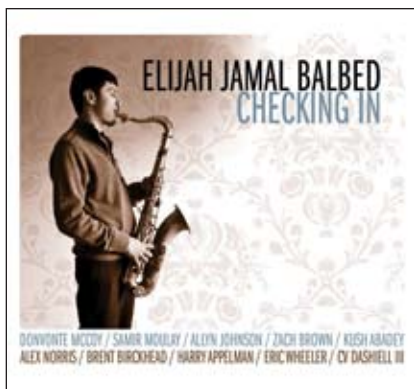
Whether listening to Miller reprise Johnny Young’s “My Baby Walked Out” with Barrelhouse Chuck contributing two-fisted piano, or John Primer channeling Magic Sam (on vocal as well as guitar) for a strong rendition of B.B. King’s “I Need You So Bad,” this recording shines. Miller is an able vocalist, but his harp really shines such as his original “Old Friends” with a nice Latin groove. The title track is a Muddy Waters flavored original with Billy Flynn on slide followed by a rollicking take of Johnny Young’s instrumental “I Got It,” with more tough harmonica from Miller.

On “A Better Day,” Flynn channels Earl Hooker’s wah-wah slide guitar on a recording that evokes Hooker’s recording, “You Gotta Lose.” Another Johnny Young cover, “Tighten Up On It,” has more explosive harmonica. It is followed by John Primer taking the vocal on Elmore James’ “1839 Blues,” with an accompaniment (Ken Saydak on piano) suggesting Otis Spann’s “Hungry Country Woman.” Billy’s Boogie is a lively feature for

Flynn's fretwork followed by Flynn channeling Bo Diddley on Miller's cover of Little Walter's "Make It Alright." Rob Waters adds organ as Miller imaginatively reworks Percy Mayfield's uptown "Bachelor Blues" into a Chicago blues while Primer is featured in a tribute to one of his mentors, Sammy Lawhorn, on Primer's "Lawhorn Special."

Al Miller is a capable singer and an excellent harmonica player. He is complemented by some first-rate players on a mix of originals and covers of songs that have not been over-recorded. With a generous helping of over an hour of music, "... In Between Time" is an exceptional, straight-ahead, Chicago blues recording.

Ron Weinstock



ELIJAH JAMAL BALBED

Checking In
SELF-PRODUCED

One of the Washington DC area's most accomplished young musicians is saxophonist Elijah Jamal Balbed. At jams, performances with other artists and his own engagements, he has displayed a robust style displaying a musical maturity way beyond his years. He issued recently his first recording as a leader "Checking In" where he is joined by some of the DC area's finest musicians including pianists Harry Appelman and Ailyn Johnson, trumpeters Alex Norris and Donvonte McCoy, bassists Eric Wheeler and Zach Brown, guitarist Samir Moulay, and drummer Carroll Vaughn Dashiell III.

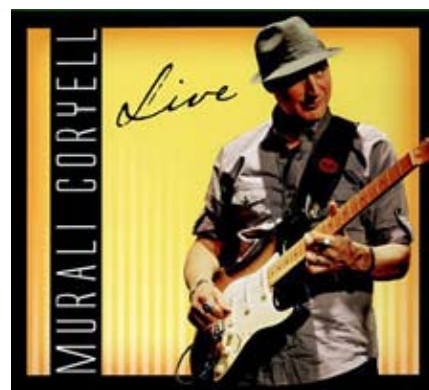
Included are seven studio recordings from two sessions and a live performance from the Strathmore with a band that included Norris and Dashiell. Musically this is some fine playing in the vein of some of the classic Blue Note and Prestige recordings of the seventies by Wayne Shorter (whose "Infant Eyes" is interpreted), Booker Ervin, Freddie Hubbard, Woody Shaw and similar artists. The disc opens with the leader's own "Macrophobia," which displays a full tone that goes beyond his influences. It is followed by a wonderful rendition of Freddie Hubbard's tribute to his contemporary Booker Little, "Lament For Booker," which allows everyone to stretch out. Norris is terrific here as is Appelman, flautist Brent Birckhead, and Balbed. The title track is the last one featuring the group with Appelman and Norris and is a brash, bouncy performance.

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"Imanust" (Tsunami spelled backwards) reminds me of some of Woody Shaw's very sophisticated compositions with bassist Brown taking a brief solo before the leader takes the forefront with Kush Abadey propelling things along. "Keep Me From Fear" was inspired by a poem by Brendan O'G, who died way too young. It is a lovely ballad with Balbed opening in a feathery manner with guitarist Moulay complementing the opening statement. Throughout, pianist Johnson plays superbly whether comping behind Balbed and others or in one of his beautiful solos. McCoy's trumpet is another pleasure to be enjoyed here, especially on his solo during "Brief Encounters," followed by an excellent rendition of Shorter's "Infant Eyes."

The live recording "For Minors Only" strongly closes out the album. Balbed has received much praise from CapitalBop.com (which selected this as amongst the finest Washington DC new releases of 2012) and the Washington City Paper (Best New Saxophonist in 2010). This writer has been impressed every time I have had the pleasure of seeing Elijah Jamal Balbed perform. This music swings, the arrangements are first-rate, the ensemble playing is terrific, and the solos are consistently inventive resulting in this marvelous debut album. This was crowd-funded through Kickstarter and available through cdbaby.com, amazon and available as a download from itunes and other download sources as well.

Ron Weinstock



MURALI CORYELL

Live
SHAKE-IT-SUGAR RECORDS

I have been aware of guitarist-vocalist Murali Coryell since he signed to the now defunct independent label Big Mo. The son of pioneering jazz and fusion guitarist Larry Coryell, in recent years he has also played with Joe Louis Walker. Coryell has a new CD/DVD "Live" on Shake-It-Sugar Records. The CD was recorded in May 2012 at Club Helsinki in Hudson NY while the DVD was captured for video at the The Roots and Blues Festival in Salmon Arms, British Columbia with Joe Louis Walker's bassist Henry Oden and drummer Dorian Randolph along with John Nemeth's keyboard player, Dave Fleschner, providing the backing. The band on the Club Helsinki recording

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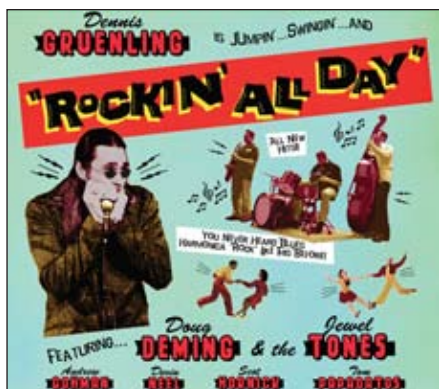
includes Randolph on drums, bassist Vince Leggiere, Stacey Waterous on saxophone, Bill Foster on guitar and Cameron Melville for a couple selections on organ.

While there is some overlap in the songs on the CD and DVD, the performances are quite different. A saxophonist on the Club Helsinki performance certainly lends a different tenor (pun intended) to the performances as he rips a nice solo with Coryell chording behind him on Tampa Red's classic "Love Her With A Feeling" before Coryell launches into a nicely structured, yet fiery blues-rock solo.

Coryell is an amiable singer and songwriter who has a way for putting words together as on his originals "Sugar Lips" as "In the Room With Jimi." The latter number opens the CD and is heard in a different performance and is a bluesy-rock with a lengthy guitar jam with effects centered about Jimi Hendrix being backstage at the Fillmore East as a little kid. The performances on the live CD are quite varied ranging from the funky and soulful "I Could've Had You"; the slow reflective bluesy ballad "I Can't Give You up," and the down in the alley blues, "Softly Let Me Kiss Your Lips" (with excellent organ from Cameron Melville and saxophone from Stacey Waterous, as well as Coryell's searing guitar to complement his vocal). The afore-mentioned "Sugar Lips" is a boogie-based rocker followed by a lengthy take on Tampa Red's "Love Her With a Feeling," with Coryell playing slide for a steamy rendition of this classic blues with some nice raspy saxophone as part of the mix.

It's a nice and varied mix of originals and covers that is played in a lively fashion with straight blues mixed with some soul and rock in a manner that might be compared to Tommy Castro. The DVD performances cover some of the same musical territory and provide a sense of his live festival performance. If the performances are occasionally a bit lengthy, overall that is a minor point. Coryell is a solid singer and guitarist who has produced this solid and most enjoyable CD/DVD combination.

Ron Weinstock



DENNIS GRUENLING

Rockin' All Day

BACKBENDER RECORDS/ VIZZTONE

I first heard of harmonica wizard Dennis Gruenling through an excellent Little Walter tribute album he put together a few years ago, as well as a remarkable

performance he gave at a Baltimore Blues Society event. He reminded me of the late Paul DeLay, with harmonica playing rooted in the modern blues masters like Little Walter and George 'Harmonica' Smith, but one whose ears would incorporate other progressive sounds (such as saxophonists like Lester Young and Illinois Jacquet). He is a progressive virtuoso whose playing still is rooted in Chicago and jump blues.

He has a new release on Backbender Records, part of the VizzTone Group, "Rockin' All Day," where he is supported by Doug Deming and the Jewel Tones. This band is comprised of guitarist-vocalist Deming; bassists Andrew Gohman or Scot Hornick; and drummers Devin Neel or Tom Papadatos with Dave Gross playing piano on one selection. Material includes some originals (notably instrumentals) and covers of blues and jump numbers originally associated with Jimmy McCracklin, Louis Jordan, Shakey Jake and Muddy Waters.

Deming is an affable vocalist who handles all but one of the vocals. While not a deep blues singer, his relaxed singing is easy to listen to. Gruenling and Deming cover vintage numbers like the Jimmy McCracklin title track, Louis Jordan on "Saturday Night Fish Fry," Amos Milburn on "One Scotch, One Bourbon One Beer," and Wyonnie Harris' "Bloodshot Eyes." His vocal also does justice on the rocking cover of Muddy Waters' "She's So Pretty." The Jewel Tones provide a swinging backing behind his vocals while Gruenling provides some spectacular and imaginative playing with his full tone. Deming's fiery guitar gets showcased as well as on "She's So Pretty."

Carl Perkins' "You Can Do No Wrong" is a rockabilly-flavored performance. Then there are several strong instrumentals like the groover "The Rev" that starts off like a harp-drum rendition of "Tequila" before Gruenling takes off while Deming chords behind the dazzling harmonica. In contrast, "2:22 AM" is a slow instrumental in the vein of Little Walter's "Sad Hours." Gruenling's fat tone and swooping lines convey a late night mood aided by Deming's simple accompaniment. Gruenling takes the vocal on Melvin Smith's "It Went Down Easy," with harp overdubbed. Deming stands out with crisp, single note lines on his solo here. Listening to this one hopes that Gruenling will showcase his vocals more.

Dennis Gruenling is among the most accomplished as well as interesting harmonica players around, ably backed by Deming and the Jewel Tones. With the first-rate performances here, "Rockin' All Day," makes for lively listening, and will be quite popular with dancers.

Ron Weinstock

jazz-blues.com



MARIA JACOBS

Art of the Duo
SELF-PRODUCED

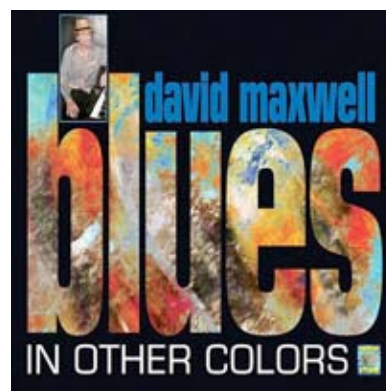
On her fourth recording, vocalist Maria Jacobs performs pleasantly in nine duo settings recorded mostly in Ohio studios and one California studio with guitarists Bob Fraser, Steve Cipriano, bassist Tony Dumas, and keyboardist Dan Maier.

Singing an array of standards such as "Alone Together," "Too Close For Comfort," "It Could Happen To You," "Summertime," "Nearness of You," and others, Jacobs shows her vocal expertise and flexibility with brief injections of scatting. Her breathy style on ballads is enticing and she bends notes on a bluesy edge on some tunes. Her choice of impeccable accompanists makes each tune a listing delight that showcases the best of both artists.

Jacobs, born in Cleveland, is a former traffic reporter and disc jockey who lived for 11 years in Los Angeles and has sung in a variety of venues in the Midwest and on the West Coast. She began singing in church at an early age and performed with her father, Mike Jacobs, a drummer in the Cleveland area. Jacobs also studied classical flute and some piano which eventually led to a music scholarship at Ohio State University and gigs in area night clubs.

Nice album from this vocalist whose vocal maturity, expert phrasing, passion and devotion to lyrics come through on every tune. Jacobs sings like a bird.

Nancy Ann Lee



DAVID MAXWELL

Blues In Other Colors
BLUE DUCHESS/SHINING STONE

The title of pianist David Maxwell's new recording "Blues In Other Colors" (Blue Duchess/Shining Stone) reflects that this project represents what Maxwell views as "a snapshot of the melding of traditional blues with music from other countries to which I have been drawn." It isn't so much a blues album as a world music recording, although there are several traditionally oriented blues included in a program of mostly world music.

Maxwell is joined on this by Harry Manx who mostly plays his Mohan Vina, sort of a hybrid guitar-sitar along with Jerry Leake on Indian and African percussion (and on one selection the balafon); Fred Stubbs on the Turkish ney; Boujmaa Razgui on the oud and Moroccan raita; Troy Gonyea on guitar, Marty Ballou on bass and Eric Rosenthal on drums. The personnel varies from track to track on a likewise varied musical program.

Maxwell certainly is to be credited for this effort, and with his four odd decades career that included stints with Freddie King and James Cotton amongst others has earned the right to try something fresh and varied. If anyone needed any proof of Maxwell's considerable talents as a blues pianist, I would suggest listening to the penultimate selection "Just the Blues," and "Cryin' the Blues," both of which include Gonyea's guitar. Other songs would seem to blues ears a bit exotic, but the synthesis of blues with world music instruments is intriguing on the opening "Movin' On," with Manx's Mohan Vina playing dancing over the blues riffs Maxwell provides. The addition of the oud on "Blue Dream" adds a Middle Eastern flavor enhanced by Manx's precise playing.

"Big Sky" has a really lovely melody with a hint of New Orleans in the piano and rhythm with Manx's embellishments adding spice. "Heart of Darkness" is a nice moody number that evokes "Hootchie Kootchie Man" with Maxwell displaying restraint on the electric piano with solos from Stubbs on the Turkish ney (a reed flute) and Leake on the Balofon (an African predecessor of the vibraphone). "Harry's Raga" is a composition more fully in the spirit of Indian music whose mood is again enhanced by Stubbs in addi-



tion to the sitar-like sounds of Manx. “Rollin’ On” is a medium boogie with touches of “Rollin’ and Tumblin’” that Manx adds some precise slide to support Maxwell’s sophisticated boogie woogie playing.

The personnel information provided on the cover appears to contain some errors (including Maxwell playing electric piano on more than one track), but “Blues In Other Colors” is a most intriguing recording. Some of the performances (including “Just the Blues”) might have benefited from being a bit more concise, that is a minor cavil. Maxwell’s incorporation of blues with other musical traditions deservedly will appeal to those with broad musical tastes.

Ron Weinstock



MICHAEL GALLANT TRIO

Completely
GALLANT MUSIC

A youthful exuberance meets with old-school jazz values on this NYC-based pianist’s trio debut. Gallant displays both a sure-handed sense of swing and a nice ballad touch, respectively, through a set of nicely varied originals plus one cover, Pearl Jam’s “Go”. His instincts serve his chops well, generating along with simpatico partners Linda Oh (bass) and Chris Infusino (drums)- a persistent atmosphere of joyful music making.

A sassy, mid-tempo leadoff romp, “Greens”, is followed by a harmonically smart blues head, “Roundabout”. His swinging credentials established, Gallant delicately dances through a solo ballad, “Lightbulb”. The change-ups continue reliably, track by track. What stays constant is the Gallant crew’s good musical vibe.

Duane Verh

4 JACKS

Deal With It
ELLER SOUL RECORDS

4 Jacks is a blues and roots powerhouse with Anson Funderburgh (The Rockets) on guitar, Big Joe Maher (The Dynaflows) on drums and vocals, Kevin McKendree (Delbert McClinton) on piano and B3 and Steve Mackey on bass.

This, their debut disc, features everything from the instrumental title track, which gives them all a chance to strut their stuff, to upbeat shuffles, *Had*

Ourselves a Time, to Percy Mayfield’s recitation of the many reasons it would be a lousy gig to be President, *I Don’t Want to be President*, to piano driven rockers, *She Ain’t Worth a Dime*, Southside Chicago blues, *Bobcat Woman*, jump blues, *Bad News Baby*, and a couple of soulful, lowdown blues, *Love’s Like That* and *Your Turn to Cry*.

Throughout, the collective experience of the band is revealed by the intricate interplay amongst them with everyone playing just enough to move the songs forward while maintaining the desired groove. Funderburgh, like fellow Texan Jimmie Vaughan always opts for the well chosen note over a six string assault but never leaves you feeling that something is missing while McKendree throws in some B3 grease and some rollicking piano work that adds spice to the available spaces.

For their part, Maher and Mackey aptly anchor beat that serves as the bedrock for the many styles included on this set. Maher’s vocals are also just the right mix of sass and sincerity for the tunes, most of which he penned. This is a top notch release. Here’s hoping that it isn’t one and done given the many other projects in which the members are involved.

Mark Smith



THE WASHINGTONIANS

Rare and Early Duke Ellington
Sessions 1924-1928
FROG RECORDS

Frog, an English label specializing in reissues of vintage jazz and blues, has just issued under the name, The Washingtonians, “Rare and Early Duke Ellington Sessions 1924-1928,” which brings together some recordings (some not previously reissued) that include his earliest recordings.

This is not an exhaustive compilation, but rather highlights some obscure releases as well as a couple important sessions, which were issued under a variety of names including The Washingtonians, Duke Ellington’s Washingtonians, Duke Ellington & His Orchestra, Duke Ellington & His Washingtonians, Duke Ellington and His Kentucky Club and Duke Ellington and His Cotton Club Orchestra.

It is interesting to note that saxophonist Otto Hardwicke and drummer Sonny Greer were present on the

earliest sessions, and while early sessions included Charles Irvis on trombone, by the time Ellington had his first session for Vocalion, Tricky Sam Nanton was part of the band as was Fred Guy on banjo, and Bubber Miley was a regular member of the band. By 1927, Wellman Braud's string bass had replaced the brass bass (tuba) used on earlier recordings and by the final recordings Harry Carney and Barney Bigard had joined Ellington so there was a core of a band that (with the exception of Miley who would die at an early age) would be with Ellington through the thirties.

Musically we start with a 1924 session that was issued on Blu-Disc by the Washingtonians that included Miley and Greer whose tunes included "Choo Choo (Gotta Hurry Home)," which was an Ellington composition (with a couple collaborators), with Miley standing out. When Ellington next recorded (for Pathe/Perfect) Miley was out replaced by Clifton 'Pike' Davis who gets featured on "I'm Gonna Hang Around My Sugar," played as a fast Charleston followed with "Trombone Blues," which is a showcase for Charles Irvis. Another pairing for Pathe includes a fast, ragged "Georgia Grind," and Ellington's "Choo Choo (Gotta Hurry Home)," with a stop-time riff, which Joel O'Sickey's notes presage a similar riff used to open up a Victor recording "Washington Wobble" a year and a half later.

The famed Don Redman was present on one of these sessions and for a session for Gennett, which included a dance, styled record, "(You've Got Those) Wanna-Go-Back-Again Blues," with a novelty train-whistle as well as Hardwick on baritone saxophone. Another session for Gennett has Miley back with Ellington with a lively "I'm Just Wild About Animal Crackers," which has some nice stride styled piano from Ellington and lively playing from Miley who makes effective use of a mute.

While there are hints of the "Ellington sound," it was not until his session for Vocalion with "East St. Louis Toodle-O" which would be his original theme, as the proper beginning of the Ellington sound is first present with some classic from Miley and Nanton. Other sessions suggest them moving from being a typical dance-show orchestra with "Immigration Blues," which opens with raspy baritone from Hardwicke and somewhat grungy trumpet from Miley on a moody performance. Two takes of a stomp, "The Creeper," display the band's advancement in playing hot tempos. Miley was absent for Ellington's first session for Okeh and replaced by Jabbo Smith, who is featured on "What Can a Poor Fellow Do."

Also by this time Wellman Braud and Harry Carney had established themselves in the Orchestra. There are two takes of what would be another signature Ellington piece (which Miley collaborated on) "Black and Tan Fantasy," which included some fine trumpet from Smith employing a mute on the first take and featured more extensively on the second take, Nanton with a mute sounding very vocalized, and Ellington taking a nice piano break. The final song from that session

was "Chicago Stomp Down," with a wordless, scatting vocal from Adelaide Hall who had previously recorded "Creole Love Call" with Duke for Victor, although Rudy Jackson's squeaky clarinet sounds dated.

There is plenty of Duke Ellington from this period that has been reissued so obviously one would be hard-pressed to call this reissue essential, especially for those who already have other reissues of Ellington's recordings for Victor and Columbia from this period. This will be of great interest to those, like myself, who are devotees of Ellington's music, and others who lack early Ellington might have some interest in this. The mastering of these vintage recordings is excellent and the liner booklet has copious notes on not only these recordings (and attempts to identify the soloist), but also other recordings that were rejected at the time and discusses other recordings that some had suggested were by Ellington and the notes here conclude otherwise. There is also full discographical information provided. Like other Frog reissues, this is a first-rate release.

Ron Weinstock



JOANNE SHAW TAYLOR

Almost Always Never RUF

Joanne Shaw Taylor's newest album (her 3rd), "Almost Always Never" (Ruf Records), has been quietly making an impression on me for some time. The CD was recorded and produced in Austin, Texas by Mike McCarthy (Producer of Patti Griffith and others) and features the British singer-songwriter and guitarist backed by David Garza (keyboards), Billy White (bass/slide guitar) and J.J. Johnson (drums). With the exception of Frankie Miller's "Jealousy," Taylor penned the songs.

Her smoky, soulful vocals have the strongest appeal with a simmering intensity that is displayed on "Beautifully Broken," with the crisp backing (Garza's organ really helps frame her vocal) and Taylor's rocking solo. At spots, her guitar is too much in a rock vein for my taste (the opening "Soul Station"), but her vocals never disappoint here as she moans and never screams her blues-laced performances. Furthermore, her lyrical takes on standard themes are fresh such as her take on a break-up, "You Should Go, I Should Stay," where she tells her ex on her leaving that "you've got

nothing to be sorry for.” “Miller’s “Jealousy” might be the highlight as she wears her heart on her sleeve with passionate singing with smoldering backing and crisp, searing blues-rock guitar.

With the performances ranging from the hard rock of “Soul Station” and “Tied and Bound,” to the buoyant, rocking “A hand In Love” and the low-key, acoustic country blues flavor of “Army of One” there is plenty to sustain a listener’s interest throughout “Almost Always Never.” The solid production, and Joanne Shaw Taylor’s strong blues and soul infused performances contribute to a very memorable recording.

Ron Weinstock



MATT SCHOFIELD

Anything But Time

NUGENE RECORDS

“Anything But Time” (Nugene Records) is the latest recording by the relatively young Matt Schofield. Schofield is a triple threat as a songwriter, vocalist and guitarist whose blues has strong funk and jazz elements. His latest effort was recorded in New Orleans and produced by John Porter. On this he is backed by his organ trio of Jonny Henderson on keyboards and Kevin Hayes on drums. Jon Cleary guests on several tracks and producer Porter is on one. Eight of the ten tracks are Schofield originals, with the neither of two covers being overly recorded numbers.

With the opening title track it is clear that Schofield has a way with words and how he delivers them as well as fluid guitarist. Henderson’s organ adds another strong instrumental voice on this marvelously paced performance. That pretty much characterizes this entire recording. He may not quite equal Albert King on “Wrapped Up In Love,” but he does place his own spin while displaying some of King’s influence in his tone and playing here. And if Albert King may be a strong influence, the influence has been distilled by Schofield in his own style and approach. The rest of this album is on the same level.

This writer was impressed when seeing Schofield at the 2007 Montreal International Jazz Festival, and that impression is reinforced by this excellent recording. Schofield is a strong convincing vocalist and a superb, imaginative guitarist backed by an excellent band. The result is this marvelous recording, “Anything But Time.”

Ron Weinstock



REV JIMMIE BRATCHER

Secretly Famous

AIN'T SKEERT TUNES

Seventh release for blues guitarist Bratcher links directly back to when he started playing as a youngster, due to his use of a ‘64 white Gibson SG Jr. that he uses on two cuts here, the funky “I Can’t Shake That Thing” and his blues rock special on redemption “Starting All Over Again.”

Using his rhythm section (bassist Craig Kew and drummer Lester Estelle) as a base, Bratcher tears through funky numbers like “Jupiter & Mars” and “57,” the latter in honor of the Shure SM 57 microphone. We go from the boogie woogie of “Feels Like Friday” to the slow, reaffirming “It Just Feels Right,” in the wink of an eye. Bratcher’s ode to eating meat “Bologna Sandwich Man” should scare any vegans in the audience, as his guitar playing tears through the opening of “Nowhere To Go But Down.”

Although SECRETLY FAMOUS has ten originals, the two cover tunes of note are John D. Loudermilk’s “Tobacco Road” and a song first done by the Association in 1967, “Never My Love.” The former is a funky version of the tune that really can’t hold a candle to Edgar Winter’s take on it in 1970, on Winter’s debut release. As for “Never My Love,” it is a slow, bluesy version that is a world apart from its original presentation.

SECRETLY FAMOUS, indeed. If the Rev. Jimmie Bratcher keeps up the quality of this music, he might not be that way for long.

Peanuts

GEORGE LEWIS’ RAGTIME JAZZ BAND

Municipal Auditorium, Congo Square

1951 and 1952

AMERICAN MUSIC

Many will be aware of my appreciation of the New Orleans Jazz Clarinetist, George Lewis, who was a central figure of the New Orleans revival in the forties and then a major part of the traditional New Orleans jazz scene of the fifties, sixties and beyond. An older release on George Buck’s American Music imprint is “Municipal Auditorium, Congo Square 1951 and 1952” by George Lewis’ Ragtime Jazz Band. Included are two performances that were part of charity con-

certs organized for the National Society for Crippled Children sponsored by the New Orleans Jazz Club.

Lewis' Band on both occasions included Percy Humphrey on trumpet, Jim Robinson on trombone, Alton Purnell on piano, Alcide 'Slow Drag' Pavageau on bass and Lawrence Marrero on banjo. In 1951, Louis Barbarin subbed for Lewis' regular drummer, Joe Watkins, while in 1952, Albert Walters joined Humphrey on trumpet. Included are five performances from 1951 and six from 1952, although "Bugle Boy Boy March" from 1951 has limited fidelity because of its source material.

The 1951 selections open with a terrific "Panama Rag" with Lewis' clarinet snaking around Humphrey's lead and Robinson's potent tailgate style. "Just a Little While To Stay Here" is a spirited treatment of the hymn where Lewis takes off on his solo with Purnell's honky tonk piano pushing him along before his own break accented by Lewis with Marrero's banjo adding to the percussiveness of the playing here. Louis Armstrong's influence is evident from Humphrey's sizzling trumpet and Purnell's vocal on "Heebee Jeebies."

The 1952 concert opens with "The Star Spangled Banner," played fairly straightly before they launch into a dynamic rendition of one of the staples of Lewis' repertoire, "Climax Rag," with the two trumpets adding perhaps more sizzle than usual and Lewis taking a highly energetic solo. There is a little raggedness between the two trumpets for the head of the exciting "Bugle Call Rag." Perhaps the highpoint is Lewis' rendition of his classic "Burgundy Blues," with just rhythm backing (Marrero's chords being effective) Lewis on this superb piece of instrumental blues that was a signature number for him. After his pensive playing, the group ends its performance with a spirited "Down in Honky Tonk Town."

A decade later, when Preservation Hall opened, the Lewis Band was the model for the type of music presented, and these musicians were the foundation for the Hall's own bands as it became the institution it is today. George Lewis at "Municipal Auditorium, Congo Square 1951 and 1952" is another excellent release of Lewis' music that George Buck has issued on American Music and other labels. With so many excellent Lewis recordings available, the music on this one still stands out as among the better ones. This is available directly from www.jazzology.com as well as finer retailers like the Louisiana Music Factory (www.louisianamusicfactory.com). **Ron Weinstock**

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JOHNNY MASTRO & MAMA'S BOYS

Luke's Dream
RIP CAT RECORDS

Based in Southern California, Johnny Mastro & Mama's Boys are a four piece outfit (Johnny Mastro- vocals and harmonica, Smokehouse- guitars, Michael Hightower- bass and Jim Goodall- drums) that lay down hard hitting, no-nonsense blues and blues rock.

Joined here by special guests Max Bangwell on drums and Kirk Fletcher and Peter Atanasoff on guitars Mastro and crew take on electric blues straight from Chicago's Southside, *Knee High*, swampy, harmonica driven numbers, *Luke's Stomp*, blues rock, *Mr. JJ's Man*, *The Light* and *Thunder Roll*, and urgent, acoustic stomps, *Spider*. The band also reinvents Champion Jack Dupree's *Junker Blues* through Mastro's substitution of harmonica for the piano found in the original.

While most west coast bands fall into the T-Bone Walker or jump blues mold, the sound here is much closer to a sweaty meeting between J.B Hutto or Hound-dog Taylor and Little Walter with lots of raw, electric slide guitar and plenty of greasy harmonica. With the guitars and harmonica getting about equal time in the spotlight, this disc will appeal to fans of both instruments. There's plenty to like here especially the next time you want to blow the dust out of your speakers with some rocking blues.

Mark Smith



NEXT COLLECTIVE

Cover Art
CONCORD JAZZ

Covering pop material has been a tried and true method in jazz to build bridges with new audiences and troll for "converts" since its earliest days. This highly skilled octet of up-and-comers, each member just pushing thirty, takes on works by hip-hoppers (Jay Z, Kanye West, N.E.R.D.), an electronica outfit (Little Dragon), indie rockers (Bon Iver) and grunge gods (Pearl Jam).

The end product is material melodically suitable for fans of the "smooth" format, bedecked in smartly crafted arrangements and sporting solid solo work. Standing out in that latter category is trumpeter Christian Scott. Strong tracks include "Twice" and "No Church In The Wild".

Duane Verh



ELMORE JAMES JR. AND THE BROOMDUSTERS BLUES BAND

Old School Lover
WOLF

The son of a blues legend, Elmore James Jr. (real name is Earnest Johnson) has a new release with The Broomdusters Blues Band titled "Old School Lover" (Wolf). It's his third album and while there are more than a few places where his music is in the slide guitar vein made famous by his father, the thrust of this recording is straight-ahead, old school Chicago blues, for which he and others like John Primer, Tail Dragger, Willie Buck, Lurrie Bell, and Eddie Taylor, Jr. are keeping the torch alive. Eddie Taylor Jr. is part of the studio band along with saxophonist Ed Williams (playing the role of J.T. Brown), guitarist Illinois Slim, Duke Haramdas on keyboards, Carl Norington on bass and Jim Di Spirito on drums.

This late October 2011 recording session kicks off with a nice "What's Wrong," with some slide, some driving tenor sax from Williams and a nice single note solo along with some singing that is more in the vein of Homesick James than Elmore Sr. A nice rendition of Eddie Boyd's "Third Degree" follows with a nice vocal, and more tough saxophone. It is a wonderfully paced performance of Boyd's classic lyric. Haramdas' piano sets the shuffle groove for "She Put Me To The Test," with an amusing lyric about not being educated but his baby is his homework and the bedroom is his school where she puts Elmore to the test. "Mr. Blues is Gone" is another fine original, followed by "Greenville Smokin'." This latter tune is musically another "Dust My Broom" variant with strong slide as Elmore sings about having no special rider and the levee is burning down. It is preceded by a bit of studio talk and a false take.

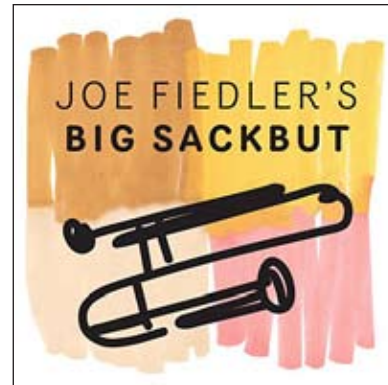
More studio talk precedes the title track (sort of in the vein of Bobby Robinson's New York Recordings with Elmore Sr.). The title track has a swamp blues groove (think "Scratch My Back") with Elmore laying down some tough slide at the opening while Williams adds his tenor as the band hits a hot groove. James does solid renditions of Jimmy Rogers' "You're the One" and "Out On The Road," both of which have some fine, although uncredited, harmonica. "Step-pin' With Elmo Part 2" is a slide guitar instrumental

in the vein of "Bobby's Rock." Part 1 was on James Jr.'s prior Wolf album.

There is an urgency in his vocal on his own "Goin' Home" matched by his slide and the excellent band before the CD closes with a real fine rendition of his father's "I Can't Hold Out," reworked as if had been recorded by Jimmy Rogers.

This is a really enjoyable set of Chicago blues in which Elmore evokes his father without trying to recreate the classic recordings. As indicated, "Old School Lover" is wonderfully paced and played blues, sung with heart that certainly will appeal to us old school blues lovers.

Ron Weinstock



JOE FIELDER

Big Sackbut
YELLOW SOUND LABEL

Trombonist Joe Fiedler's newest recording, "Big Sackbut" (Yellow Sound Label) features Fiedler, Josh Roseman & Ryan Keberle - trombones, and Marcus Rojas - tuba was really born in the late 1980s when Fiedler first saw The World Saxophone Quartet (WSQ) live. He explains this revelation: "The drive and energy that they put forth, all without a traditional rhythm section was quite compelling."

In addition, the tunes had a wonderful balance of 'loose-tightness' or 'tight-looseness' that totally sucked me right in. And this is to say nothing of the four powerhouse solo voices. I immediately thought of how I might incorporate my image of all of those elements into a trombone driven project of my own."

The ideas for this had rattled in Fielder's mind for about twenty years until on a gig with Ryan Keberle two years ago he mentioned the idea to Keberle and the idea was finally brought to fruition. The intent in this album is to eschew a rhythm section and have a similar self-contained horn group such the WSQ. Included are seven original Fielder compositions along with interpretations of compositions by Sun Ra, Willie Colon, and Captain Beefheart (Don Van Vliet).

It is fascinating hearing the interplay among the musicians from the opening "Mixed Bag" to the closing "URban Groovy." Fielder's "Don Pullen" is a lovely piece with Keberle playing exquisitely. Fielder plays particularly expressively and forcefully on his "11," which is followed by Willie Colon's "Calle Luna, Calle

Sol,” although without a rhythm section they can at best only imply the Latin flavor. I am not sure if there are many jazz interpretations of Captain Beefheart. Roseman takes the lead on the Captain’s “Blabber and Smoke,” a mostly pensive interpretation on which one of the trombones briefly employs a mute adding to the range of sounds heard. The leader does effectively make use of one on his solo on “Ging Gong,” that also spotlights Rojas’ tuba.

The lack of a rhythm section and the restricting the instrumentation to trombones and tuba does have the effect of limiting the musical palette that can be employed (compared to the WSQ with baritone, alto, tenor and soprano saxophones). It might be best to listen to several selections at one sitting rather than the entire album Still, there is much to reward listeners of Joe Fielder’s “Big Sackbut’s” captivating performances.

Ron Weinstock



LITTLE G WEEVIL

The Teaser
APIC RECORDS

Currently based in Georgia, at the end of 2011 Little G Weevil released his second album as a leader, “The Teaser,” although the release only recently started receiving promotion.

He has been leading bands since he was 21, established himself in Europe, as well as shared stages with numerous major blues names. Born in 1977, his press biography notes that he started playing drums at 7 and guitar at 17, and was introduced to and captivated by the music scene through listening to legendary musicians such as John Lee Hooker, Lightnin’ Hopkins, Albert Collins, B.B. King and Chuck Berry. Hooker in particular had a deep influence on him as he states, “John Lee Hooker and his blues was for me, like my grandfather and the tales he use to tell. When I first heard the songs “Hobo Blues” and “Never Get Out of These Blues Alive,” I thought to myself, God, I am part of this, I feel it, I belong to this.”

The years of playing show up on this terrific recording, which launches with a hot rocking boogie “Real Men Don’t Dance,” which in addition to the leader’s gritty singing (“let me see you shake, shake, shake”) and stinging guitar sports some tough harmonica from Maurice Nazzaro and piano from Bob Page. After the

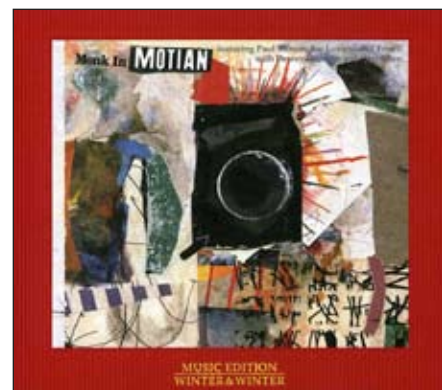
piano solo, he comes back in singing just backed by John V. McKnight on drums, before the rest of the band joins him for the coda. It is just one example of the terrific interplay between Little G Weevil and his band. The title track slows down just a bit as he delivers the lyric “don’t try to tease the big teaser,” again with a tight groove before Weevil launches some tough slide guitar.

“Highway 78” is a John Lee Hooker styled boogie with a half-spoken vocal against a vamping bass figure that captures Hooker’s classic style while avoiding being an ‘endless boogie’ in the manner of so many Hooker imitators. “Back Porch” is another hooker-influenced styled performance, here modeled after some of the slow stomps and dirges that Hooker recorded in the late 40s and early 50s. Another Hooker styled blues is the solo “Losing Cool.” These are not simply impressive in Weevil’s evocation of Hooker’s style, but are first-rate originals.

Other audible influence on Weevil is Albert King and Otis Rush; “Apple Picker” is one of several tunes that he conjures up these influential guitar players. The lyric itself is a fresh one employing a double entendre as he has “everything that a woman needs,” with an explosive guitar solo. “Dad’s Story” is a nice low-key down home solo blues, while “8.47” is a strutting number with some searing fretwork. “She Used To Call Me” is a tight post-war Texas Blues in the manner of Lightnin’ Hopkins. The closing, “Which Way Shall I Go,” is a solo hills country styled blues with exhilarating slide guitar.

As mentioned the band (which also includes Bill Burke on bass) plays wonderfully throughout supporting Little G Weevil. Weevil plays in crisp, imaginative, and idiomatic fashion while his vocals are unforced, slightly raspy, and thoroughly convincing in his performances of fresh originals. “The Teaser” is a terrific album of compelling blues.

Ron Weinstock



PAUL MOTIAN

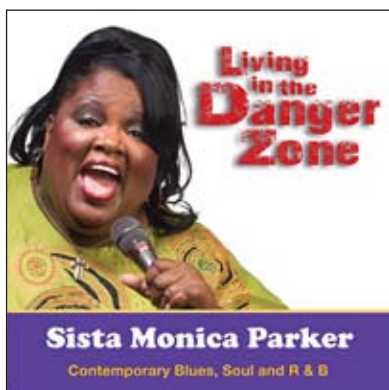
Monk In Motian
WINTER AND WINTER

On “Monk in Motian,” the late drummer Paul Motian is heard leading a combo with guitarist Bill Frissell and saxophonist Joe Lovano with guest appearances by Dewey Redman and pianist Geri Allen. There is no bass and with the exception of the tracks with Allen are piano-less as well. The CD was originally issued on

the German JMT label in 1988 and reissued in 2002 on the Winter and Winter imprint, which I recently purchased from JazzLoft.com.

I really like the open feeling of the performance, which the lack of piano contributes to as does Frissell's really nice guitar. Frissell's chords and riffs form the anchor of these performances which Motian and Lovano play off of. There are a number of familiar Monk classics including "Evidence, Bye-Ya, Epistrophe. The ambience is somewhat similar to "School Days," the wonderful Steve Lacy-Roswell Rudd group devoted to Monk's music.

Ron Weinstock



SISTA MONICA PARKER
Living in the Danger Zone
 MO MUSCLE RECORDS

Guitarist Vasti Jackson gave Sista Monica Parker the label of "Lioness of the Blues," which fairly describes the power and impact of her vocals and performances. Having seen her live a few weeks prior to writing this review, I can attest to her presence of her vocals and performances that she delivers in a natural fashion, able to caress a lyric with a whisper before belting out her shouts without it ever sounding mannered or forced.

Sista Monica will suggest the late Etta James, who along with Koko Taylor, Katie Webster and Ruth Brown, among the Sista's major inspirations. However, she is her own woman and is no imitator of anyone. With a tight band that includes her long-time collaborator Danny B. (Daniel Beconcini), plenty of strong original material and select covers, she simply commands attention with the soul, warmth and passion she exhibits.

On her Mo Muscle Records label, her most recent recording is "Living In The Danger Zone." It has her backed by Danny B.; Artis Joyce on bass; Leon Joyce, Jr. on drums; Don Caruth on guitar; and Danny Sandoval on tenor saxophone with appearances on guitar from Mighty Mike Schermer, Vasti Jackson; Terry Hiatt, Danny Caron and others; as well as appearances by Kelley Hunt on vocals and keyboards; Andy Just on harmonica, and Ruth Davies on acoustic bass.

Monica may be as she sings a "Fierce Force of Nature." Her fierceness may be directed against the man who can't take the truth when she says goodbye

in "No Shame In My Game," because he doesn't meet her needs, or telling off someone so cheap and he spends no money on her or was dancing too close with some other woman that she tells one that "Worn Out Your Welcome." In contrast, on "Hug Me Like You Love Me" the opening track inspired by a back stage visit with B.B. King, she sings that when you hug me like you love me I'll feel it and let you know," and "if you squeeze it like you mean it, I won't ever let you go." Andy Just adds his harp here. She declares she is a "Fierce Force of Nature," and if he treats her right she'll make him scream and dance. The track sports some rollicking piano from Danny B and strutting guitar from Mike Schermer.

The title track casts a different mood as Monica sings about having to be strong and holding one's own in the danger zone and finding out what is good for herself while Schermer adds some nice guitar fills. "Tears" is a strong slow blues as Monica sings that she can't stop crying with outstanding guitar from Schermer and piano by Danny B, and Andy Just adds harp to the atmosphere of the understated "Let Me Moan" where she asks "if you aren't coming home, leave me alone and let me moan." There is a nice, soulful reflectiveness displayed on "You Can't Go Back" and change our lives no matter how we try with Ruth Davies on bass and Danny Caron on guitar.

There are more soulful originals including Sista



Monica's positive message on "Just Keep Living," that we don't give up because of drama and strife. There is a solid cover of Robert Cray's "The Forecast Calls For Pain," and a heartfelt rendition of the gospel classic, "Glory Hallelujah," where Kelley Hunt adds her piano and shares the vocal (sounding more than a little like Bonnie Raitt). It is a spectacular vocal duet that concludes this recording. It is another superb addition to her body of recordings. As good as she is on record, she is even more enthralling live, and hopefully she will finally be getting the recognition she deserves as among the finest blues vocalists today.

Ron Weinstock



WAVE MECHANICS UNION

Further To Fly
HX MUSIC

Arrangements, big on multicolored layers, and first-rate jazz chart "smarts" here take the works of a wide range of progressive rockers to interesting and always fresh-sounding regions.

Centered around the vocals of Lydia McAdams, this workshop/big band, led by arrangers Ralph Johnson and Ryan Fraley, recasts gems from the likes of Yes, King Crimson, Paul Simon and others as distinctive jazz outings, each ear-catching workup a standout from the last.

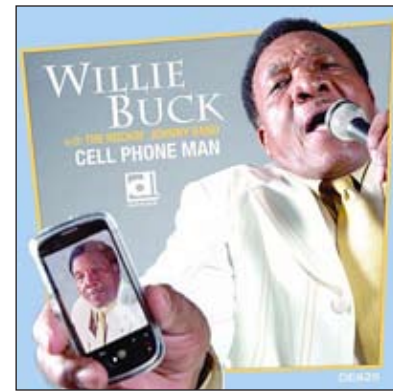
McAdams' work displays a nice mix of underplay and jazz savvy, evidenced here on Ben Folds' "Selfless, Cold and Composed" and King Crimson's "Heartbeat". She simmers sensuously on Suzanne Vega's "Caramel," buoyed by a most simpatico brass chart.

Yes vocalist Jon Andersen guests on "It Will Be A Good Day (The River)" and a brief solo piano take on Steely Dan's "Dirty Work" makes for a change-up as interesting as the primary fare of this set. Saxophonist Sylvain Carlton and pianist Justin Kessler head up a crew of very respectable soloists.

Further To Fly rates as one of 2012's freshest releases.

Duane Verh

jazz-blues.com



WILLIE BUCK WITH THE ROCKIN' JOHNNY BAND

Cell Phone Man
DELMARK

There are few singers in Chicago with roots in the classic blues style heard in the Windy City in the 1950s. Vocalist Willie Buck is one, and with The Rockin' Johnny Band he has a new album on Delmark, "Cell Phone Man." Buck's sound is heavily shaped by that of Muddy Waters classic fifties band and he is ably supported by the Rockin' Johnny Band with Johnny's guitar, the guitar of Rick Kreher, the bass of John Sefner and the drums of Steve Bass. They are augmented by Barrelhouse Chuck on piano and the harmonicas of Martin Lang and Bharath Rjakumar.

In Scott Dirks liner notes, he observes Muddy Waters influence but also observes Buck has a style that is really more typical of the Chicago style of the fifties. Still when one has a recording that includes a number of songs associated with Waters like "Two Trains Running" (done acoustically), "Going Down Main Street," "Streamline Woman," Memphis Minnie's "What's the Matter With the Mill" ("Can't Get No Grinding"), "My Eyes Keep Me In Trouble," and "Blow Wind Blow," the comparison is unavoidable. Willie certainly acquires himself in these performances.

Buck's strong rendition of Muddy's "Strange Woman," employs the "Help Me" bass line and in addition to some outstanding guitar (suggestive of Jimmy Dawkins with Carey Bell), displays the considerable harmonica skills of Bharath Rjakumar's harmonica playing. While credited to Buck, "Two Women Talking," sounds like the song Big Moose John Walker recorded as "Baby Talk" four decades ago for Bluesway. It is a solid performance, which fortunately lacks the amplified wah-wah saxophone, which did detract from Big Moose's earlier recording. The title track is a strong Muddy styled original as he asks his woman to let Willie be her cell phone man, she won't have to worry about a thing with biting guitar and Bharath's acoustic harp standing out.

In addition to the steady rhythm provided by the Rockin' Johnny Band (and fine guitar work from Johnny and Kreher), Barrelhouse Chuck is consistently outstanding and the harmonica work of both

Martin Lang and Bharath Rjakumar also is top notch. Willie Buck is not Muddy's equal, but who alive is. His vocals exhibit some of the same expressive qualities and with the strong backing here (which actually at times reminds me of some of the outstanding Delmark albums of the late sixties and seventies) has produced a strong recording of real-deal Chicago blues.

Ron Weinstock



TERRI LYNE CARRINGTON
Money Jungle: Provocative in Blue
 CONCORD JAZZ

Drummer Carrington's reinterpretation of the classic 1963 Duke Ellington / Charles Mingus / Max Roach trio session makes its chief point right away.

As bassist Christian McBride plays the distinctive Mingus bass lick that kicks off the title track, it is met with an arresting stream of spoken word. "Flurette Africain" follows, as it does on the original, but bedecked here in an expanded ensemble setting, colored with brass and flutes.

Added instrumentation and guest vocals abound throughout the set. There's no apparent attempt at re-creation anywhere, save, perhaps, the groove of "Very Special", but even pianist Gerald Clayton's chorus here is a very present-day take. The syncopated quirk placed in "Wig Wise", likewise puts that tune in a fresh, expansive space.

Carrington's work will, of course, not supplant the session that inspired it, as it surely doesn't intend to, but makes a great and entertaining case for further restatement of jazz treasures.

Duane Verh

MAGIC SLIM & THE TEARDROPS

Bad Boy
BLIND PIG

"Bad Boy" is Magic Slim & the Teardrops 10th album for Blind Pig Records, not counting the compilation CD, "The Essential Magic Slim." It has Slim backed by his current band of Jon MacDonald on guitar; Andre Howard on bass guitar and BJ Jones on drums, with a recording that is in the vein of his prior albums.

With Magic Slim you are not going to get surprises, just his immediately recognizable Chicago blues style marked by the Teardrops steady, churn-

ing boogie grooves, Slim's morose vocals and his stinging guitar. His recordings are generally at a consistent level that will have folks on the dance floor grinding to his blues with several being especially good.

Some of the songs here like Roy

Brown's "Hard Luck Blues" may have been recorded by him before, but there is a nice mix of material, from the opening Eddie Taylor song that is the title track, Detroit Junior's "I Got Money, which certainly will resonate with anyone who wanted to skip work, a nice reworking of Muddy Waters' "Champagne and Reefer," as well as Slim's original "Gambling Blues," where he rarely wins at such.

This is a typically solid Magic Slim recording. He rarely has produced a poor one, and if this is not one of the exceptional Magic Slim recordings, it will clearly please his fans and is a good introduction to the man's music.

Ron Weinstock



jazz-blues.com

"A BAZOOKA ASSAULT OF FOOT-STOMPIN' BLUES AND SLOW-BURNIN' KNEE-BUCKLERS." —*Chicago Sun-Times*



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CATFISH & COTTON: DRIVING DOWN THE BLUES HIGHWAY

Luc & Marc Bohms

184 PAGES • SELF PUBLISHED • 2012

"Catfish & Cotton: Driving Down The Blues Highway" by brothers Luc & Marc Bohms is the self-published, wonderfully illustrated account of their journey to the heart of the delta blues culture through their experiences visiting Delta landmarks and their interviewing artists, merchants, scholars and others involved in the Delta Blues scene today.

The Bohms brothers, both blues musicians from Belgium, made this Trans-Atlantic trek to the area that is the heart of the music that has so engrossed them as they (among other things) spent two days in Clarksdale; went to Hopson's Plantation where Jon Gindick conducts a harmonica camp; visited the grave of Sonny Boy Williamson II; stayed at the Riverside Hotel; spent nights at the juke joint, "Red's Lounge"; visited the Delta Blues Museum and Cat Head and had a beer at the Ground Zero Club; Helena, Arkansas; Memphis and Beale Street; Oxford, Mississippi; Leland Mississippi; and Avalon Mississippi.

The brothers interviewed Jon Gindick, who has become well known for his harmonica instructional

material to describe the camp he holds; Frank 'Rat' Ratliff, owner of the Riverside Hotel which was a hospital prior to becoming a hotel; Roger Stolle, who operates Cat Head, a store of folk art as well as a record label, Broke & Hungry; Heidi Hockenauer, MC of the Delta Family Gospel Festival held in Helena; Blind Mississippi Morris, blues harmonica player and singer; Laurie Montalano, staff member of the Memphis Rock'n'Soul Museum; 'Sunshine' Sonny Payne, longtime host of the King Biscuit Time Radio Show; Cristen Craven Barnard, painter and mural artist; Adam Gussow, harmonica player and educator; Bill Abel, guitar builder and player; Randy Magee of the Highway 61 Museum; Eddie Cusic, Delta blues musician; Super Chikan, blues musician and others.

I was particularly pleased to see the interview of Cusic, who I myself interviewed in 1991 when I saw him at the Smithsonian FolkLife Festival and was such a strong performer of classic Delta blues.

This book is wonderfully illustrated by the brothers' photography of various blues landmarks, persons and some performance shops. Illustrations and inserts give information on towns and cities, landmarks including Hopson's Plantation; the Riverside Hotel, Cherry Street in Helena; Sonny Boy Williamson II's grave; the Homemade Jamz Band and more.

I was particularly moved by pictures of Pat Thomas, including one of him holding a guitar and singing while sitting in front of the grave of his father, James 'Son' Thomas. And they weave their narrative in which



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Photo © Robyn Churchill



the interviews and other materials are placed.

The layout of all this material is quite attractive and reading is enhanced by the layout and use of 4-column text where text is printed. It will be valuable as

a guidebook for places one might wish to visit when one travels in the Delta as well as a document of the music today and the community in which it persists and thrives in. It is a marvelous book that will appeal to anybody with an interest in the blues and the land from which it sprung.

I became aware of this book from participation in The Real Blues Forum, a Facebook Group in which Marc participates. The link for this book is www.catfish-and-cotton.com, which will take you the brothers store on lulu.com, the website that allows books to be self-published.

The brother's store link is <http://www.lulu.com/spotlight/infoatcatfishandcottondotcom> and can choose from a standard Black and White Edition, or the more expensive Deluxe Edition, which is published in color. It is a 184 page, perfect bound book, 9 inches wide by 7 inches tall.

Ron Weinstock

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

ELLIS ISLAND. WHERE THE WORLD CAME TOGETHER AND AMERICAN STYLE BEGAN

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