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56th Annual
Monterey Jazz Festival
September 20-22, 2013



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"Buffalicious"

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



Lineup Announced for the 56th Annual Monterey Jazz Festival, September 20-22

Headliners Include Diana Krall, Wayne Shorter, Bobby McFerrin, Bob James & David Sanborn, George Benson, Dave Holland's PRISM, Orquesta Buena Vista Social Club, Joe Lovano & Dave Douglas: Sound Prints; Clayton-Hamilton Jazz Orchestra, Gregory Porter, and Many More

Monterey, CA - Monterey Jazz Festival has announced the star-studded line up for its 56th annual Monterey Jazz Festival to be held September 20-22 at the Monterey Fairgrounds. Arena and Grounds Package Tickets go on sale on to the general public on May 21. Single Day tickets will go on sale July 8.

2013's GRAMMY Award-winning lineup includes Arena headliners Diana Krall; Wayne Shorter Quartet; Bobby McFerrin; Bob James & David Sanborn featuring Steve Gadd & James Genus; Dave Holland's PRISM featuring Kevin Eubanks, Craig Taborn & Eric Harland; Joe Lovano & Dave Douglas Quintet: Sound Prints; George Benson; The Relatives; Orquesta Buena Vista Social Club; Clayton-Hamilton Jazz Orchestra; and Gregory Porter.

The GRAMMY-winning saxophonist, Joe Lovano, will serve as the Festival's 2013 Artist-In-Residence, and will perform with Us Five; with Dave Douglas in Sound Prints, playing music inspired and commissioned from Wayne Shorter; and as a soloist with the Festival's all-star student band, the Next Generation Jazz Orchestra.

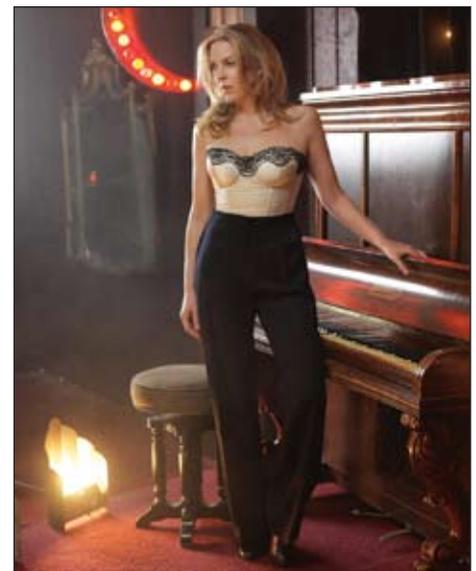
Award-winning trumpeter Dave Douglas returns to the Festival as the 2013 Showcase Artist, and will perform three times throughout the weekend: on the Grounds with his own Quintet; and with Sound Prints in the Arena and on the Grounds. Sound Prints acts as one of the dual 2013 Commission Artists along with the Clayton-Hamilton Jazz Orchestra, which will debut newly commis-



Wayne Shorter

sioned music in tribute to the late Dave Brubeck in the Arena.

The Festival features 500 artists, 90 performances on 8 stages and more, for 30 hours of live music over



Diana Krall

two days and three nights, accompanied by an array of international cuisine, shopping, art exhibits, educational events, seminars and conversations with iconic and emerging jazz artists on the oak-studded 20-acres of the Monterey County Fairgrounds.

2013 TICKET INFORMATION AND MORE

New sales for Full Weekend Arena and Grounds Packages begin May 21. Arena Packages start at \$225 and offer a reserved seat to each of the concerts on the Jimmy Lyons Stage in the Arena (renewable annually); access to seven Grounds Stages and all Festival activities. Full Weekend Grounds Packages start at \$125, and offer access to seven Grounds stages and activities, plus simulcasts of all Arena concerts in the Jazz Theater Presented by Alaska Airlines.

Single Day Arena Tickets include a reserved seat (non-renewable) for the Arena shows on the day selected, and are \$66 for Friday and \$132 for Saturday or Sunday. Daily Grounds Tickets start as low as \$40, and include access to seven Grounds stages and activities, plus simulcasts of all Arena concerts in the Jazz Theater presented by Alaska Airlines. Single Day Arena and Grounds Tickets go on sale July 8.

The Premier Club is the ultimate in hospitality at the Monterey Jazz Festival and is a perfect addition to the patron's festival experience, starting at \$65. Benefits include a furnished setting offering closed-circuit Arena simulcasts, visits by Festival artists, a no-host bar, complimentary light snacks and non-alcoholic beverages, live music, private restrooms, and a Festival Souvenir Magazine. Arena or Grounds Ticket purchase is required.

Sunday, September 22, is the Monterey Jazz Festival's Annual Family Day, featuring artists and activities especially for the family. Tickets on Sunday include access to the hands-on Instrument Petting Zoo Presented by Yamaha, the popular Percussion Playshop, a bounce house, special family-friendly musical artists, and performances from the world's greatest young jazz musicians and vocalists from the Next Generation Jazz Festival Presented by Monterey Jazz Festival. Children two and under are free for Grounds admission daily at the Monterey Jazz Festival. Children ages 2-18 are just \$20 on Friday, Saturday and Sunday.

The 56th Annual Monterey Jazz Festival partners include Alaska Airlines, North Coast Brewing, Yamaha, Inns of Monterey, The Jazz Cruise/The Smooth Jazz Cruise, Macy's, Motema Music, Hyatt Regency Monterey, Amoeba Music, KUSP 88.9FM, Downbeat, Jazziz, JazzTimes, Gallien-Krueger, Remo, Big Sur Land Trust, Monterey Peninsula College, and Monterey-Salinas Transit.

Monterey Jazz Festival also receives support for its Jazz Education Programs from Arts Council for Monterey County, AT&T Foundation, Aaron Copland Fund for Music, Community Foundation of Monterey County, D'Addario Music Foundation, Ella Fitzgerald Charitable Fund, Harden Foundation, William and

Flora Hewlett Foundation, James Irvine Foundation, Monterey Peninsula Foundation, National Endowment for the Arts, David & Lucile Packard Foundation, Pebble Beach Company Foundation, Quest Foundation, Nancy Buck Ransom Foundation, Rotary International, Upjohn California Fund, Union Bank Foundation, Surdna Foundation, Wells Fargo Foundation, and generous individual contributors.

Monterey Jazz Festival Highlights and Artist Listing

- Return of jazz legends Diana Krall, Wayne Shorter, George Benson, Bobby McFerrin, Dave Holland
- 2013 Artist-In-Residence, Joe Lovano, makes four appearances over the weekend in the Arena and Grounds
- World Premiere of 2013 Commissions: Clayton-Hamilton Jazz Orchestra's tribute to Dave Brubeck; Sound Prints performs music inspired by and commissioned from Wayne Shorter
- 2013 Showcase Artist Dave Douglas appears three times over the weekend in the Arena and on the Grounds
- Festival debuts of Orquesta Buena Vista Social Club, The Relatives; and more
- NEA Jazz Masters include Wayne Shorter, George Benson, Cedar Walton, Lou Donaldson
- 2013 Monterey Jazz Festival Artists have won 43 GRAMMY Awards
- Coffee House Gallery Exhibit: Brubeck at Monterey: Six decades of Excellence
- Film screenings of Round Midnight and Sonny Rollins: Between the Notes
- Return of Sunday's Family Day with fun and music for all ages

Artist-In-Residence: Joe Lovano

Showcase Artist: Dave Douglas

Commission Artist: Wayne Shorter, Clayton-Hamilton Jazz Orchestra

ARENA ARTISTS - Friday, September 20

Orquesta Buena Vista Social Club featuring Omara Portuondo & Eliades Ochoa; Clayton-Hamilton Jazz Orchestra; Gregory Porter

ARENA ARTISTS - Saturday, September 21

Bobby McFerrin; Dave Holland's PRISM featuring Kevin Eubanks, Craig Taborn & Eric Harland; Joe Lovano & Dave Douglas Quintet: Sound Prints; George Benson; The Relatives

ARENA ARTISTS - Sunday, September 22

Diana Krall; Wayne Shorter Quartet; Bob James & David Sanborn Featuring Steve Gadd & James Genus; Next Generation Jazz Orchestra with Joe Lovano; Winning High School Big Band from the Next Generation Jazz Festival

GROUND'S ARTISTS - Friday, September 20

Dizzy's Den: Gregory Porter; Snarky Puppy

Night Club: Joe Lovano Us Five; Carmen Lundy; Dave Douglas Quintet



Gregory Porter

Garden Stage: 7 Come 11; Berklee Global Jazz Ambassadors with Joe Lovano; Roberto Fonseca
Coffee House: Uri Caine Trio (3 sets)

GROUNDS ARTISTS - Saturday, September 21

Dizzy's Den: Joe Lovano & Dave Douglas Quintet; Sound Prints; Charlie Hunter & Scott Amendola; Ravi Coltrane Quartet; DownBeat Blindfold Test hosted by Dan Ouellette; Panel discussion on Dave Brubeck

Night Club: Brubeck Brothers Quartet; Mary Stallings; Craig Taborn; Claire Daly; Brubeck Institute Jazz Quintet; more TBA

Garden Stage: The Relatives; Big Sam's Funky Nation; California Honeydrops; Marc Cary Focus Trio, Kentyah presents: M1, Brian Jackson & The New Midnight Band

Coffee House Gallery: Orrin Evans Trio (3 sets); Berklee Global Jazz Ambassadors; Prez Kids

West Lawn: North Pacific String Band (2 sets)

GROUNDS ARTISTS - Sunday, September 22

Dizzy's Den: Dr. Lonnie Smith Trio; Anthony Wilson Trio with Larry Goldings & Jim Keltner; Conversation with Jim Keltner; NEA Jazz Master Panel; Conversation with Jim Keltner & Steve Gadd

Night Club: Cedar Walton Trio; Lou Donaldson Quartet; Winning bands from the Next Generation Jazz Festival (TBA)

Garden Stage: Paul Contos Quartet; Davina & the Vagabonds; Tammy Hall Quartet; Along Came Betty; Winning band from the Next Generation Jazz Festival (TBA)

Coffee House Gallery: Phronesis (2 sets); Winning band from the Next Generation Jazz Festival (TBA); Family Day with Peter Alsop (2 sets)

West Lawn: John Brothers Piano Company Quintet

ALL WEEKEND

Jazz on Film: Round Midnight (Saturday) and Sonny Rollins: Between the Notes (Sunday); Judy Roberts on the Yamaha AvantGrand with Greg Fishman on saxophone; Arena Simulcasts in the Jazz Theater Presented by Alaska Airlines; Coffee House Gallery Exhibit: Brubeck at Monterey: Six Decades of Excellence

Artists and schedule subject to change.



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**FESTIVAL
INTERNATIONAL
DE
JAZZ
DE MONTREAL**



en collaboration avec

RioTintoAlcan

**34th Annual Montreal Jazz
Festival June 28 to July 7**

Montreal, CANADA — By all the evidence before us, the indoor program of this 34th edition of the Festival International de Jazz de Montréal, presented for 4 years now by TD in collaboration with Rio Tinto Alcan, trains the brightest possible spotlight on the two principal characteristics of our event: quality and diversity!

Jazz fanatics, blues believers, world music devotees or, quite simply, fans of music in all its forms, period will find something to satisfy their deepest musical hunger and most discerning aural appetite.

Whether you prefer intimate clubs or the most prestigious venues, adore jazz icons or the newest up-and-comers from near and far, or have a weakness for vocals or a particular instrument, you're guaranteed to find musical happiness a hundred times over during this intense and elegant musical marathon from June 28 to July 7.

In other words, hats off to our programming team! Tickets for these concerts are on sale now.

Please note that this the 2013 edition will be dedicated to great American pianist and composer Dave Brubeck, who passed away last December on the eve of his 92nd birthday, 6 months after having delivered his final concert, at the Festival.

Mr. Brubeck was a proud partisan, champion and *habitué* of our event, which he honoured with 14 concerts between 1981 and 2011, notably with the Orchestre symphonique de Montréal and Angèle Dubeau and Pietà, and during the 30th edition of the Festival, which coincided

ed with the 50th anniversary of the legendary *Time Out*, the first jazz album to sell over one million copies.

A pilgrimage across the breadth of Planet Jazz

The Festival transforms Montreal into Planet Jazz for 10 days and nights, creating the perfect musical environment for exploring every facet of your taste to your heart's content. It's not just something but *everything* for everyone—that could be the Festival motto!—and this is just the tip of the iceberg: the Greatest of the Great, among them Aretha Franklin, Wayne Shorter, Chucho Valdés, George Benson, Oliver Jones; the absolutely essential Wynton Marsalis, Joshua Redman, John Abercrombie, Ravi Coltrane, Bill Frisell Holly Cole and Boz Scaggs; landmark groups including The Specials, Belle & Sebastian, The Cat Empire; such hot-hot-hot sensations as Trombone Shorty, Caravan Palace, Serena Ryder and Nicolas Repac; emerging talents on the jazz scene including Jason Moran, Thierry Maillard, Gwilym Simcock, Thomas Enhco, Phronesis and Gregory Porter; stars of the indie scene like Austra, Leif Vollebakk, Mother Mother, Rhye, Thus:Owls, SUUNS, Woodkid, She & Him; ambassadors of exotic rhythms Vieux Farka Touré, Alpha Blondy, Xavier Rudd and Alex Cuba; and because the Festival has always been utterly devoted to promoting homegrown jazz and voices, some of the premier figures in the genre, including Alain Caron, Emilie-Claire Barlow, Vic Vogel, Julie Lamontagne, Elizabeth Shepherd, Michel Donato, Jaques Kuba Séguin, Sienna Dahlen, André Leroux, Yannick Rieu, Nikki Yanofsky, Joel Miller... And that's not to mention some very intriguing and exciting double bills and special projects—Lyle Lovett and Chris Isaak, Dr. John & The Nite Trippers and Leon Russell, Champion and his G-Strings with I Musici, Katia and Marielle Labèque, and of course, the ever-dazzling *Invitation TD* series and a pair of three-night runs hosted first by Charles Lloyd at the opening of the Festival, followed by Vijay Iyer.

An opening concert with Pink Martini

Summer means it's time to shake up another serving of Pink Martini, the preeminent suave multicultural, multilingual orchestra renowned for their dexterously blended musical cocktail of swing, jazz, classical, pop and lounge. Under the leadership of the charming Thomas Lauderdale, the group has racked up years of sold-out shows around the world, including numerous gigs at the Festival since 2005.

Their most recent stop in Salle Wilfrid-Pelletier, two years ago, already seems like a distant memory... so let's pour ourselves another musical Happy Hour! It's the perfect opportunity to discover their new album, and renew acquaintances with the elegant China Forbes! June 28 at 7:30 p.m., Salle Wilfrid-Pelletier, PdA (*Événements spéciaux TD* series). Presented in collaboration with CBC/Radio-Canada.

Soweto Gospel Choir: closing the Festival on a jubilant note!

Assembling some thirty members, the Soweto Gospel Choir was born 11 years ago in South Africa. Adored



Charles Lloyd

for their irresistible repertoire melding gospel, soul, reggae, pop and religious hymns, the vocal ensemble vocal has won an array of international awards—including two Grammys. They've collaborated with Céline, Robert Plant and Bono, and in their first Festival visit, they offer us music both poignant and jubilant. July 6, 7 p.m. (also at 3 p.m.), Maison symphonique de Montréal (*Le Festival à la Maison symphonique* series). Presented in collaboration with CBC/Radio-Canada.

The program, series by series

Événements spéciaux TD series, 7:30 p.m., Salle Wilfrid-Pelletier, PdA presented in collaboration with CBC/Radio-Canada, La Presse+, Rouge FM, CHOM and Virgin 96

Pink Martini kicks off the party June 27, before the official launch of festivities the following day (June 28). On June 29, "Queen of Soul" Aretha Franklin returns to Montreal, 5 years after her sole Festival appearance. She offers us the rare privilege of a performance bringing us such immortal titles as *Respect*, *Chain of Fools* and *(You Make Me Feel Like) A Natural Woman*. The following evening (June 30), Festival fans can expect a formidable program featuring *The Hits* by George Benson (opening act: Morgan James): two years after his tribute to Nat King Cole, the gifted jazz guitarist and admired R&B singer is back with his smash songbook.

On July 3, we welcome Zoëy Deschanel, star of TV series *New Girl* and such films as *(500) Days of Summer*, and M. Ward, heard on dreamy folk-rock albums, united here as irresistible retro-pop duo She & Him (opening act: Camera Obscura). They turn over the stage July 4 to a double bill starring two artists making Festival debuts: Texas singer-guitarist Lyle Lovett, legendary cult figure of the alt-country scene, rides through

his eclectic repertoire with an acoustic combo. Then, crooner-rocker Chris Isaak and his musicians make us swoon with such unforgettable tracks of oneiric Americana as *Blue Hotel* and *Wicked Game*.

On July 5, it's the very first Festival visit by Scottish cult stars Belle & Sebastian. Their leader, Stuart Murdoch, has spent over 15 years crafting a literate and tuneful songbook, with the added bonus of a melodic sensibility that recalls the pop goldsmiths of the '60s (opening act: Here We Go Magic). The following night (July 6), Champion tunes up his G-Strings and invites in I Musici de Montréal conducted by Jean-Marie Zeitouni for the premiere of his new electro-lounge spectacle, °1, featuring arrangements by Jean-Nicolas Trottier.

Grands concerts Rio Tinto Alcan series, 8 p.m., Théâtre Maisonneuve, PdA presented in collaboration with CBC/Radio-Canada, CJAD 800 AM, CHOM and 98.5 FM

In his first visit in 4 years, Chucho Valdés, a master among masters, hailed as "the most complete pianist in the world" by *Jazz Magazine*, rolls in June 28 with the album *Border Free*, with his superb quintet Afro-Cuban Messengers.

Then, get set for a concert-event that promises to make history June 29 with the Wayne Shorter Quartet with Danilo Perez, John Patitucci and Brian Blade and their *80th Birthday Celebration*: they'll herald the 80th birthday of the legendary saxophonist with over 3 hours of music and a stage shared with some illustrious friends—quintet Sound Prints headed by Joe Lovano and Dave Douglas (with Lawrence Field, Linda Oh and Joey Baron) and star trio ACS featuring Geri Allen, Terri Lyne Carrington and Esperanza Spalding.

The following evening (June 30), rock legend Boz Scaggs, the man behind the timeless *Silk Degrees* and Grammy winner for *Lowdown*, pulls in with his new album *Memphis*.

On July 3, an incredible double bill transports us to roots heaven, starring New Orleans singer-pianist Mac Rebennack, alias Dr. John (with The Nite Trippers), armed with a recent supercharged R&B-blues-rock-funk album entitled *Locked Down*, and then another living legend, singer/multi-instrumentalist Leon Russell, who made his legendary name as a solo artist with his amalgam of blues and southern rock in the '70s.

On July 4, Martha Wainwright takes on her first headline Festival gig since 2006 to present pieces from her excellent new album, *Come Home to Mama*, some tracks from the soundtrack to TV show *Trauma*, and perhaps even a little Piaf! (opening act: Dear Criminals).

Then, July 5, rising Canadian jazz star Emilie-Claire Barlow unveils songs from her charming all-French album *Seule ce soir*, as well as other tracks from her rich jazz vocal repertoire (opening act: Michael Kaeshammer). Finally, suave-voiced singer Madeleine Peyroux (July 6) presents her latest, *The Blue Room*, marrying country and jazz with sensitivity and subtlety (opening act: Kat Edmonson).

Le Festival à la Maison symphonique series,

7 p.m., Maison symphonique de Montréal presented in collaboration with The Gazette and CJAD 800 AM

The series opens June 28 with the Jazz at Lincoln Center Orchestra, one of the most respected Big Bands on the planet, marrying tradition and modernity under the leadership of supremely gifted American trumpeter and composer Wynton Marsalis and spreading the gospel of jazz since the late '80s. The festivities continue June 29 with a 20-year friend of the Festival, charismatic saxophonist Joshua Redman, who dazzles us with every visit. This year, the Joshua Redman Quartet will showcase songs from *Walking Shadows* (expected in May) accompanied by Aaron Goldberg, Reuben Rogers and Gregory Hutchinson and an 18-piece string orchestra. On July 4, sister-pianists Katia and Marielle Labèque deliver the magnificent *West Side Story* + suite based on the Leonard Bernstein masterpiece, in a special arrangement for two pianos and percussion. The following day, they soar through *Minimalist Dream House* and a program presenting works by Erik Satie, John Cage, Steve Reich, Terry Riley, William Duckworth, La Monte Young, Arvo Pärt, Brian Eno, Radiohead, Sonic Youth, Suicide, Glenn Branca, Laurie Anderson and many others. And before presenting the closing Festival concert on July 6 at 7 p.m., the Soweto Gospel Choir deliver an early *hal-lelujah!* at 3 p.m.

Tout en voix series, 8 p.m., Théâtre du Nouveau Monde presented in collaboration with Rouge FM, MusiMax and The Gazette

Two stars of Canadian jazz vocals take turns in the spotlight during this series. Talented Nova Scotia native Holly Cole, passionate purveyor of jazz and pop, returns to us June 27, 28 and 29 with her new album, a genuine masterpiece entitled *Nights*, in her 25th visit to the Festival. On July 4, 5 and 6, Quincy Jones presents Nikki Yanofsky, the darling of Montreal jazz, who's been heralded in the Olympia in Paris, the Blue Note Jazz Club in New York, at the Vancouver Winter Olympic Games and, in her most recent Festival stop, in Place des Arts with the Orchestre Métropolitain. She'll present a new album due in June.

Rythmes series, 8:30 p.m., Métropolis presented in collaboration with MusiquePlus, CKOI 96.9 and Virgin 96

In his first Festival concert in 15 years (June 28), Garou gathers special guests to reconnect with his first love, *Rhythm and Blues*, a song catalogue including Otis Redding, Nina Simone, Gilbert Bécaud, Joe Dassin, the Black Keys and Alicia Keys, and an album that sold over 200,000 copies. On June 30, duo Rhye—a collaboration of two leading lights on the electro scene, Denmark's Robin Hannibal and Canadian Mike Milosh, seduce us with the romantic electro-pop of their debut album *Woman*. Versatile French artiste Woodkid—all the rage buzz overseas with a video, *Iron*, that's been seen over 20 million times on YouTube!—heads in July 1 with the tunes from a debut album, *The Golden Age* (opening act: Mozart's Sister). Sharon Jones, passionate female

reincarnation of the immortal James Brown, brings in her loyal Dap-Kings (July 3), an old-style soul-funk-R&B revue combo, with special guests James Hunter and his musicians.

Next comes a female double bill to die for on July 4 starring *agrand dame* of soul, Bettye LaVette, who celebrated her 50th year as a singer with the extraordinary *Thankful N' Thoughtful*, and Wanda Jackson, considered THE first female rock'n'roll singer, inducted into the Rock and Roll Hall of Fame in 2009.

Stage demolishers The Cat Empire, known worldwide as the Party Band to watch, arrive July 5 in better form than ever with a collection of their classics and new ones from their 5th studio album (opening act: Colin Moore).

Canadian-Australian multi-instrumentalist Xavier Rudd comes July 6 with his debut album *Spirit Bird* (2012), in which the Ohnia:kara Singers and the Perpetual Peace Project invoke traditional Amerindian music and dance (opening act: Jon and Roy)

The spearhead of the ska revival that swept over the UK in the '70s, The Specials, reformed in 2009, crank out the same energy they cranked in their glory days and roll into the Festival for the first time July 7 (opening act: Little Hurricane).

Couleurs SAQ series, 7 p.m., Club Soda presented in collaboration with Rouge FM, CJAD 800 AM and CIBL 101.5 Radio-Montréal

The series kicks off in fine fettle June 28 with the super-celebratory musical cocktail shaken up by joyous Parisian troupe Caravan Palace, here to unleash the electro-gypsy jazz-swing of their excellent album *Panic*.

In *Sarah Slean with Strings* June 29, the Toronto singer revisits her refined pop repertoire with inventive arrangements, including her latest album, *Land & Sea*, accompanied by a string quartet.

Charismatic and brilliant young New Orleans trombonist Trombone Shorty takes command June 30, flanked by his explosive combo Orleans Avenue, rolling out his latest *For True*, a contagious blend of funk, rock, R&B and hip-hop.

The following evening (July 1), welcome the American singer who proudly holds aloft the torch handed down from the great Afro-American singers of the '60s and '70s: Gregory Porter. Next, on July 2, talented Toronto singer Serena Ryder builds on the success of her new album *Harmony* and hit *Stompa*, a powerhouse female country-pop-folk-rock blend.

On July 3, the "Hendrix of the Sahara," Vieux Farka Touré, visits with a new solo album, masterfully collapsing the boundaries between Malian blues, rock, reggae and soul.

Also from Africa, legendarily committed pacifist reggaeman Alpha Blondy and The Solar System stop in on July 4 to unfurl the standard-bearing songs from a new album, *Mystic Power*, released this past spring. The party rolls on July 5 with the Montreal premiere of new album *Ruido En El Sistema/Noise in the System* by Cu-

ban native and adoptive Canadian Alex Cuba, cruising between Latino soul and pop-rock, and nominated for the JUNO for Best World Music Album!

The following night (July 6), actress Molly Ringwald, discovered and beloved by a billion boys in the '80s for her roles in *Pretty in Pink* and *Breakfast Club*, reveals the songs from her debut, *Except... Sometimes*, including such standards as *I'll Take Romance* and *I Get Along Without You Very Well*. Closing the series out with a burst of energy July 7, Vancouver quintet Mother Mother break out their latest—and catchiest—album, *The Sticks*.

Jazz Beat Hyatt Regency Montréal series, 9:30 p.m., Théâtre Jean-Duceppe, PdA presented in collaboration with CBCMusic.ca

Returning after a 5-year absence, brilliant saxophonist and iconic New York jazz figure Ravi Coltrane is back June 28 with his Quartet and a new album hailed by the experts, *Spirit Fiction*, his first for Blue Note.

Considered one of the most enlightened jazzmen of his generation, pianist-composer Jason Moran returns June 29 with his *Fats Waller Dance Party*, a tribute to the legend accompanied by exceptional collaborators (including Meshell Ndegeocello).

The following evening (June 30), returning after a 22-year absence, crack British saxman Courtney Pine brings in his virtuosity and a quintet to present *House of Legends*, an Afro-Caribbean-inflected album shaking up calypso, ska, mento and merengue with passion and imagination. Then, the lights blaze in an

JESSE DEE
ON MY MIND / IN MY HEART

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

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jazz & blues

incandescent concert July 1 starring Macy Gray (making her Festival debut), joined by the renowned David Murray Infinity Quartet in a show firing up funk, blues and alternative pop. High-octane combo the Kurt Rosenwinkel New Quartet with Aaron Parks, Eric Revis and Justin Faulkner take charge July 2 with a program based on the daring young jazz guitarist's recent album *Star of Jupiter*.

On July 4, Benoît Charest et le Terrible Orchestre de Belleville present the 10th anniversary of *Triplettes de Belleville* in a show combining jazz, cabaret ambience and diabolically swinging rhythms, with a remarkable array of collaborators (Dan Thouin, Jim and Chet Doxas, Dany Roy, Dave Martin and Simon Meilleur) and a rear projection of the film itself! In another historic rendez-vous July 5, legendary ensemble the Preservation Hall Jazz Band return 25 years after their sole Festival visit to transport us to the deepest roots of jazz.

With their mandate to herald the global jazz repertoire, the Orchestre national de jazz de Montréal make a first Festival appearance July 6 playing pieces by Christine Jensen, Marianne Trudel and Jean-Nicolas Trottier, a tribute to Joni Mitchell with Karen Young, and excerpts from the *Africa/Brass Sessions* by John Coltrane, starring André Leroux on tenor saxophone. Finally, July 7, The Brubeck Brothers Quartet pay homage to a late, lamented legend with their Tribute to Dave Brubeck with guests Lorraine Desmarais, Adrian Vedady and Chet Doxas, celebrating a repertoire that is quite simply the living memory of jazz.

Invitation TD series, 6 p.m., Théâtre Jean-Duceppe, PdA and Gesù — Centre de créativité presented in collaboration with *The Gazette*

All genuine, full-blooded music fans, take heart: the *Invitation TD* series returns with concept-concerts spanning several evenings. In the first series, famed American reedman Charles Lloyd celebrates his 75th birthday starting June 28 in Théâtre Jean-Duceppe in a Quartet with Jason Moran, Reuben Rogers and Eric Harland.

For his second performance, *Sangam*, Charles Lloyd teams up with Zakir Hussain and Eric Harland to revisit the subtlety and refinement of the major concert presented at the Festival in 2005, inspired by a tribute to drummer Billy Higgins.

To close out his series in perfect form June 30, Charles Lloyd delves into musical conversations in duos and trios with Jason Moran and Bill Frisell, who channel their respectively remarkable improvisational sensibilities.

On July 4, genius-level New York pianist Vijay Iyer settles into the Gesù in a Trio with Justin Brown and Stephan Crump, performing the acclaimed *Accelerando*, 2012 Jazz Album of the Year according to the International Critics Poll in *DownBeat Magazine*.

In his second concert July 5, Vijay Iyer shakes up the formula masterfully in a duo with another keyboard magician: Craig Taborn. Finally, piano master Vijay Iyer, universally celebrated for his creativity and named

Pianist of the Year at the 2012 Jazz Awards, rewards us with Vijay Iyer solo, a format in which he excels—witness his album *Solo*, released in 2010. Do not miss this!

Pianissimo series, 7 p.m., Cinquième Salle de la PdA presented in collaboration with Radio-Classique 99.5

Celebrating the brilliance of the world's pianists, this series opens with the virtuosity and passion of France's Thierry Maillard, launching us June 28 in two very promising formats: solo and trio, accompanied by drummer Yoann Schmidt and double bassist Matyas Szandai, with whom he recorded the dazzling *Beyond the Ocean* released this past winter.

Montreal's Alexandra Stréliski follows June 29 with pieces from her album *Pianoscope*, a combo of melancholy and lighthearted music, accompanied by a string ensemble and projections. She cedes the spotlight to brilliant English pianist Gwilym Simcock, who showcases the full range of his jazz and classical affinities solo on June 30.

Cuban prodigy Harold López-Nussa takes over July 1 with two versions of his artistry, armed with a new album: solo to open, then in a trio featuring Felipe Cabrera on double bass and his brother Ruy López-Nussa on drums.

Young French pianist and violinist Thomas Enhco performs in the same format July 2 to present his latest, *Fireflies*, first solo, then in a trio accompanied by Chris Jennings on double bass and Nicolas Charlier on drums.

A number of solo concerts follow, starting July 4. First, Festival fans can enjoy the brilliance of Italian pianist and composer Enrico Pieranunzi, who has wonderfully interpreted the music of Morricone and Fellini films alongside his own pieces.

The venerable Oliver Jones next takes the stage solo on July 5 and 6 with a blend of compositions and standards. Finally, after over 30 Festival concerts in our history in every configuration imaginable, Montreal pianist, composer, trombonist and bandleader Vic Vogel closes us out solo on July 7.

TD Jazz d'ici La Presse+ series, 6 p.m., L'Astral presented in collaboration with Espace.mu

Lean into this series June 28 with music oscillating between modernity and tradition, courtesy of the 2012 Radio-Canada Discovery, versatile trumpeter and composer Jacques Kuba Séguin: *ODD LOT*, fusing Eastern European music, jazz harmony and electronica.

He hands the baton over on June 29 to the André Leroux Quartet, led by one of our most eminent saxophonists, accompanied by friends Ben Charest, Fred Alarie and Christian Lajoie, and delivering his brilliant debut album as a bandleader, *Corpus Callosum*.

Then, get ready for a summit meeting of Montreal's highest-profile musicians, from the indie-rock, jazz and folk scenes (June 30): Muse Hill with Chet Doxas, Brad Barr, Andrew Barr, Joe Grass and Morgan Moore. Montreal saxophonist and composer Christine Jensen is next on July 1 with guests Ingrid Jensen and Gary Versace, weaving an evening of refined melodies and daring improv.

Next (July 2), welcome two jazz masters, one on double bass, the other on drums, Michel Donato and

Pierre Tanguay, as they fuse their talents in a duo for a jazzy exploration of the Bach repertoire: *Groove en Bach*. The series powers forth July 3 with Joel Miller (2013 JUNO for Best Jazz Album) and Honeycomb, here to spellbind us with the world-infused jazz of their latest album released this past winter, alongside Kiko Osorio, Rémi-Jean Leblanc and John Roney.

On July 4, enjoy a trio pulsing with life in *Trifolia* starring the Marianne Trudel Trio, uniting Marianne Trudel on piano, Wurlitzer, accordion and vocals, Étienne Lafrance on double bass and Patrick Graham on percussion; we all dug their album *Le refuge* in 2013. Then, July 5, the legendary Guy Nadon, a one-man chapter in the history of this Festival, celebrates 60 years behind the skins and his 30th visit to the event with a Big Band.

Pianist Julie Lamontagne follows July 6 with *Opus jazz orchestra*, reconnecting with the classical repertoire—Rachmaninov, Debussy, Bach, Ravel, Chopin, Haendel, Brahms, Fauré and André Mathieu—she explored on the album *Opus jazz*, Album Jazz Création award winner at the 2012 ADISQ Gala.

Closing out the series, three-time Félix winner for Jazz Album of the Year (1996, 2000 and 2006) and 2006 Oscar Peterson Award honoree, saxophonist Yannick Rieu returns July 7 with the new music of *Spectrum 4*, accompanied by Jean-Sébastien Williams, Samuel Joly and Rémi-Jean Leblanc.

Le Club series, 9 p.m., L'Astral presented in collaboration with Galaxie and CIBL101,5 Radio-Montréal

Brilliant American saxophonist Tia Fuller kicks off this series June 28 with her first headline performance at the Festival, following the 2012 release of a 4th solo album, *Angelic Warriors*.

Next (June 29), renowned, exquisite jazz guitarist Bill Frisell makes his 10th Festival visit in a 40+ year career with a solo performance of selections from his vast repertoire. The *grand dame* of Korean jazz, Youn Sun Nah (June 30) serenades with her sumptuous voice and takes Festival fans beyond the boundaries of jazz vocal, armed with her dazzling recent album, *Lento*.

Another rising star on the international jazz scene jazz, trio-with-piano Phronesis featuring Danish double bassist Jasper Høiby, British pianist Ivo Neame and Swedish drummer Anton Eger, return July 1 after a 2-year absence with their latest, *Walking Dark*.

The musical voyage continues July 2 with globetrotting Frenchman Titi Robin, making a debut Festival visit in a trio with a musical style that soars beyond borders on guitar, oud and bouzouki, and some 15 albums including *Les Rives*, released in 2011.

Then, French guitarist Nicolas Repac invites Festival fans on a trip to the very roots of the blues with *The Black Box* July 3, melding grooves and electric guitar to recordings of black prisoners' work songs recorded in the '30s by Alan Lomax, a shaman's chants, and the voices of Bo Diddley, a gypsy singer, Haitian storytellers... In her first Festival stop-over, young Brazilian cellist and singer Dom La Nena (July 4) spellbinds in Portuguese and Spanish with songs from her gorgeous, melancholy debut album recorded with

Piers Faccini. Next (July 5), the Lionel Loueke Trio, led by the exquisite Benin guitarist, present a new album released on Blue Note, *Heritage*, featuring vibrant jazz accented by West African sounds, melodic grooves and daring improv.

Jazz-rooted pianist Laurent de Wilde, who distinguished himself at the Festival a decade ago with electronic adventures, takes over July 6 to unveil *Over the Clouds*, an all-jazz album recorded with a trio.

The series closes out on July 7 with the Festival baptism of a young singer-guitarist gifted with a retro soul, JD McPherson, captaining a captivating trip through time shaking up old-skool rockabilly and R&B as brilliantly represented on his sizzling debut album, *Signs & Signifiers*.

Jazz dans la nuit series, 10:30 p.m., Gesù — Centre de créativité presented in collaboration with Espace.mu and CBCMusic.ca

Two virtuoso guitarists take turns solo on June 28 to lead into this series with an all-guitar double bill, specially scheduled for 7 p.m.: Peppino D'Agostino takes us on a melodic voyage accented with jazz, flamenco, pop and folk rock, and Martin Taylor unfurls his new album, *The Colonel & The Governor*.

The following evening (June 29), the Festival is delighted to welcome Larry Goldings, Peter Bernstein and Bill Stewart, hailed by the *New York Times* in the '90s as the best organ trio of the decade, now armed with 8 albums and a peerless creative chemistry. On June 30, another trio rolls in, this one led by brilliant Franco-American pianist Jacky Terrasson, celebrating a 20-year career with *Gouache*, combining original compositions with covers of pop and jazz-funk hits.

Maintaining the trio formula, The Bad Plus, Ethan Iversen (piano), Reid Anderson (double bass) and Dave King (drums), with a 10-year history of burning down Festival stages, barrel in July 1 with their latest album, *Made Possible*. Next, the Steve Kuhn Trio visit July 2 with material from *Wisteria*, their solid album released on ECM last year, featuring the wonderful playing of Steve Swallow and Joey Baron.

Legendary bassist and former member of jazz fusion masters UZEB Alain Caron takes over July 3, accompanied by his six-string bass and his latest album, *Multiple Faces*.

Super American guitarist Charlie Hunter, devotee of blues and soul, thrills us July 4 in a duo with an old compadre, drummer Scott Amendola, who accompanied him on the recent album *Not Getting Behind Is the New Getting Ahead*. They're followed July 5 by American saxophonist Tim Berne, presenting his scintillating *Snakeoil*, a gem of contemporary jazz unanimously hailed by critics, benefiting from the unbridled creativity of a quartet completed by Oscar Noriega, Matt Mitchell and Ches Smith.

Drummer and composer Antonio Sanchez, leader of solid combo Migration with Dave Binney, John Escreet and Matt Brewer, comes in July 6 to reveal a new album, *New Life*, fusing tradition and innovation. And finally, jazz guitar virtuoso John Abercrombie has the last word on July 7, accompanied by a remarkable Quartet featuring Joey Baron, Billy Drewes and Drew Gress.

Musique au MAC series, 8 p.m., Musée d'art con-

temporain de Montréal presented in collaboration with CISM 89,3 FM

Chassol opens the series June 28, 29 and 30 with a genuine film/music hybrid: *Indiamore*, the film of a voyage of discovery in India, in which Chassol replicates images, playing with the montage to create a rhythmic and visual motif. Swedish singer Erika Angell and Montreal guitarist Simon Angell, united as Thus:Owls, take over July 2, 3 and 4 with the dark, cinematographic folk of their fascinating 2nd album, *Harbours*. Finally, July 5, 6 and 7, adoptive Montrealer Leif Vollebekk delivers the piercing ballads and delicate and vibrant blues-laced folk of his new album *North Americana*, released in March.

Concerts intimes series, 7 p.m., Savoy du Métropolis

In her first Festival visit, Canadian artist Sienna Dahlen, heralded for her spellbinding voice and magnetic presence, comes in June 28 and 29 to present a 5th album, *Verglas*, delving into the roots of jazz, folk and country. Toronto's Elizabeth Shepherd, who pushes jazz vocal beyond its usual boundaries, invites us in June 30 and July 1 to discover *Rewind*, a remarkable album of standards (*Poinciana, Prelude to a Kiss...*) featuring her own arrangements and production.

The only man among an array of Canadian female vocalists, Italian composer-guitarist-accordionist Peppe Voltarelli arrives solo July 3 and 4, with customary humour and ironic sensibility and a repertoire of songs crossing traditional Italian music, ska, onomatopoeia and festive rhythms.

On July 5 and 6, Toronto jazz vocalist jazz Daniela Nardi brings in 4 musicians to plunge into pieces from her recent album *Espresso Manifesto—The Songs of Paolo Conte*, in which she brings her own slant to classics by the Piedmontean master. Closing the series July 7, supertalented Nova Scotian Mo Kenney, armed with her acoustic guitar, shines with the luminous pop-folk blend of his debut album, released last year.

Nuits Heineken series, 11 p.m., Club Soda presented in collaboration with CISM 89,3 FM and NIGHTLIFE.CA

An evening of Kannibalen [Live] with Black Tiger Sex Machine, Dabin, Apashe and Snails (June 28) promises decadence and contagious fun, with raw funk-disco-house that may unleash the animal within and transport everyone into a collective trance-state. The Herbaliser, the Brit group led by Jake Wherry and Ollie Teeba, continue the assault June 29 with a savvy blend of hip-hop, soul and jazz, brilliantly immortalized on albums *Very Mercenary* and *Something Wicked This Way Comes*, along with songs from the excellent *There Were Seven* released last year.

The next evening (June 30), it's New York group The Virgins, who mine the motherlode of '70s and '80s rock on a 2nd album, *Strike Gently*, five years after they got jiggy and funky on their debut. Next, we usher in A Tribe Called Red, led by Ottawa Amerindian DJs Shub, Bear Witness and NDN, here to kick off a party July 2 with an "Electric Pow Wow" of pulsing sounds

mixing reggae, hip-hop, electronica and dub with First Nations music.

They cede the stage July 3 to the head-turning voice of Torontonion Katie Stelmanis and collaborators Dorian Wolf and Maya Postepski, united as the New Wave group Austra, whose highly-anticipated 2nd album, *Olympia*, is due in June. The following day, July 4, party animals Fitz and the Tantrums land with a new album, *More Than Just a Dream*, fusing electronica, hip-hop and '80s influences.

On July 5, David Lynch presents his newest muse, Chrysta Bell, in a nocturnal rendezvous with a dream-turned-reality (or vice-versa), courtesy of the 11 tracks of *This Train*. Take a trip into a spellbinding *Twin Peaks* ambience guided by an otherworldly, captivating and sexy feminine presence. The power-party element returns July 6 in the presence of Marseille trio Chinese Man, consisting of DJs Zé Mateo and High Ku and beatmaker Sly, disciples of abstract hip-hop with the most diverse possible influences and samples (heavy rock, soul, funk, electronica, swing and... Chinese pop). Finally, Montreal band of the moment, SUUNS, zoom in from the zenith of indie rock stardom with a 2nd album, *Images du futur*, to close the series out with perfect cool and energy July 7.

The Croisière Jazz, 6:30 p.m., Bateau-Mouche, Jacques-Cartier Quay, Old Port of Montréal

Christine Tassan et les Imposteurs have carved out a well-earned niche in gypsy jazz, now ranking among the most respected in the genre. While excelling in the studio, these veteran musicians are particularly comfortable onstage: for proof, look no further than their Festival appearance in 2010, when they reeled out the joyous album *Pas manouche, c'est louche*. Renowned for their enthusiasm and contagious good vibe, this unstoppable swing quartet takes to the waves to helm the jazz cruise with *C'est l'heure de l'apéro*. It's Happy Hour! June 29 and 30, July 2, 3 and 4. Boarding at 6:15 p.m. from Jacques-Cartier Quay in the Old Port of Montréal, returning at 10:30 p.m. Reservations required: 514 849-9952, 1 800 361-9952 orbateaumouche.ca.

Don't miss the Soirées jazz Upstairs at Upstairs Jazz Bar & Grill (1254 MacKay St.), at 7 p.m. and 9:45 p.m., with The Barry Harris Trio with Ray Drummond and Leroy Williams (June 28 and 29), Bebop Band : Nir Felder, Greg Osby, Orlando le Fleming and Terri Lyne Carrington play Dexter Gordon (June 30), Nir Felder 4 with Aaron Parks, Orlando le Fleming and Mark Guiliana (July 1), Mark Guiliana's Beat Music (July 2), Helen Merrill (July 3 and 4), Bill Charlap (July 5), Stranahan/Zaleski/Rosato (July 6) and Rannee Lee (July 7).

Finally, the Le Dièse Onze au Festival will be presented at 9:30 p.m. at Dièse Onze (4115-A, St. Denis Street), with Benoît Charest Trio (June 28), Matt Herskowitz Trio (June 29), Kalmunity, *Jazz Project* (June 30), Trabuco Habanero, *Cuban Jazz* (July 1), Alex Bellegarde Trio with Al McLean (July 2), Daphne Cattel-

lat Trio (July 3), Paulo Ramos Trio and guests (July 4), Rafael Zaldivar Trio (July 5), Montreal Hard Bop Four (July 6) and Kalmunity, *Jazz Project* (July 7).

The Festival, 24/7, thanks to Bell

For all true fans, the Festival is a year-round experience, thanks to Bell. With montrealjazzfest.com, everyone can stay constantly connected to the passion of the music, whether before, during or after events. Video excerpts, information on the artists, access to archives from previous editions of the Festival, video channel (montrealjazzfest.TV, etc.—in short, it's the ideal online destination for every music fan.

We remind you that the Festival is on Facebook (facebook.com/montrealjazzfest) and Twitter (@mtljazz-festival) and that you can follow and experience every aspect of it using mobile applications for iPhone and, new this year, an Android version (montrealjazzfest.com/mobile).

· Place des Arts and Maison symphonique de Montréal: 175 Ste. Catherine Street West; 514 842-2112, 1 866 842-2112 orlaplacedesarts.com

· Métropolis and Savoy: 59 Ste. Catherine Street East; ticketmaster.ca, admission.com or 1 855 790-1245 — metropolismontreal.ca

· L'Astral (Maison du Festival Rio Tinto Alcan): 305 Ste. Catherine Street West; ticketmaster.ca, admission.com or 1 855 790-1245 — sallelastral.com

· Club Soda: 1225 St. Lawrence Boulevard; 514 286-1010 or clubsoda.ca

· Gesù — Centre de créativité: 1200 De Bleury Street; 514 861-4036; admission.com or 1 855 790-1245 — legesu.com

· Théâtre du Nouveau Monde: 84 Ste. Catherine Street West; 514 866-8668 or tnm.qc.ca

· Bateau-Mouche au Vieux-Port de Montréal: 55 St. Paul Street West; 514 849-9952 or 1 800 361-9952 — bateaumouche.ca

· Musée d'art contemporain de Montréal: 185 Ste. Catherine Street West; ticketmaster.ca, admission.com or 1 855 790-1245 — macm.org

You can pick up the official free brochure *Info-Jazz Indoor Concert Schedule* right now in concert venues, in most CD and bookstores, in public spaces, major downtown businesses, Montreal tourist information centres, and SAQ locations in Greater Montreal. You can also call the Info-Jazz La Presse+ Line at 514-871-1881 or, toll free, at 1 855 JAZZFEST, or visit montrealjazzfest.com.

Complete programming for free outdoor concerts and activities at the 34th edition of the Festival International de Jazz de Montréal will be announced this coming June 4.



California's Summer 2013 Festivals from Omega Events

Omega Events, a longtime presenter of several music festivals in California, has announced the dates for this year's events.

Doheny Blues Festival :: May 18 & 19

Celebrating its 16th year, the Doheny Blues Festival has become a nationally-recognized music event due to its scenic location and world-class performers, in past years including B.B. King, The Black Crowes, Bonnie Raitt, Crosby, Stills & Nash, Etta James, and many others. Doheny features 3 stages of music over 2 days, and draws 30,000 visitors over the weekend.

Newport Beach Jazz Festival :: May 31, June 1 & 2

Held at the Hyatt Regency Newport Beach, this 3-day jazz festival hosts some of the biggest names in smooth jazz and R&B. The festival kicks off, Friday night, at the intimate Back Bay Amphitheater. Then, it moves down to the the golf course for Saturday and Sunday. Fans are treated to two stages of music, an international food court, vendor village and breathtaking views of Newport Beach Back Bay.

Summer Concert Series at Hyatt Regency Newport Beach :: May through September

The 22nd Annual Summer Concert Series at the Hyatt Regency Newport Beach kicks off in June. Listen to world-class musicians and enjoy breathtaking views of Newport Bay. Season passes (includes all 15 shows) or Jazz Passes (Jazz shows only) will be available soon. Dinner packages, reserved seats and skyboxes are also available.

Rodney Strong Summer Concert Series :: June through September

The scenic Rodney Strong Vineyards has hosted 20 years of concerts, and Omega Events has been producing the summer series for the past nine years. What better way for fans to enjoy their wine country getaway than at this intimate concert venue, with an all-star list of past performers including Kenny Loggins, Hall and Oates, Chris Botti, Susan Tedeschi and many other jazz, pop, and classic rock superstars.

JazzFest West :: July 20 & 21

Widely recognized as the premiere urban music festivals on the West Coast, JazzFest West will be celebrating its 18th anniversary in 2013. The recipe for success... a spacious park environment, an eclectic se-

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lection of vendors and food purveyors, and an incredible list of past performers, including Maze featuring Frankie Beverly, Jazz Attack featuring Rick Braun, Gerald Albright and Peter White, El DeBarge, Boney James, Mike Phillips and more artists to be announced soon!

Doheny Days :: September 7 & 8

After a seven-year hiatus, Doheny Days returned to Dana Point in September 2011. Doheny Days experienced a successful 8-year stretch at Doheny State Beach, 1997-2004, and its success could be attributed to the proper mix of music and beach culture. In 2011, Weezer shared the stage with Ben Harper, Neon Trees and Ziggy Marley. Excited crowds returned in 2012 to enjoy music from Jane's Addiction, The Flaming Lips and Steel Pulse to name a few.

Russian River Jazz & Blues :: Sept. 21 & 22

For the last 35 years, music festivals have been a vital part of the Russian River community, and Omega Events is proud to have owned the festivals for the last 5 years. Johnson's Beach in Guerneville offers a picturesque venue that rests along the beach of the Russian River, only a few miles from over 100 wineries. Music lovers have enjoyed a stellar history of acts, including the Doobie Brothers, David Sanborn, Al Jarreau, Dr. John, The Neville Brothers, Etta James and many more.

For more information, including the lineups for this summer's festivals, visit <http://omegaevents.com/> - from where you can go directly to the websites for each of the festivals.

A Celebration of the Life and Music of Dave Brubeck May 11

New York, NY – “A Celebration of the Life and Music of Dave Brubeck” will be held on Saturday, May 11 at 4:00 P.M. at The Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue in New York City.

There are no tickets to this event; the event is free and all are welcome. This is the only family-sponsored event. Artists scheduled to perform include Chick Corea, Paquito D'Rivera, Branford Marsalis, Paul Winter, Eugene Wright, Randy Brecker, Jon Faddis, Roy Hargrove, Roberta Gambarini, Bill Charlap, John Salmon, Renee Rosnes, Andy Laverne, Ted Rosenthal, Rufus Reid, Hilary Kole, Michael Pedicin, Jr., Mark Morganelli, Deepak Ram, The Brubeck Institute Alumni Jazz Quintet and Darius, Chris, Matthew and Dan Brubeck.

Speakers include The Very Reverend Dr. James A. Kowalski, Dean of the Cathedral Church of St. John the Divine, Iola Brubeck and George Wein. Sirius XM's Mark Ruffin will host the proceedings. Information on The Cathedral Church of St. John the Divine can be found at www.stjohndivine.org or by calling 212-316-7540.

Public inquiries regarding the Dave Brubeck celebration can be directed to contactus@absolutelylive.net and will be answered when further details become

available.

Jazz legend Dave Brubeck passed away on December 5, 2012 at age 91, the day before his 92nd birthday. A private funeral was held in Wilton, Connecticut in December, 2012. Dave Brubeck Bio information: Legend. American icon. Jazz titan. These are just a handful of the accolades offered to jazz composer and pianist Dave Brubeck. Dave Brubeck recorded over 100 albums from 1942 to 2011 and broke musical ground for composing commercially successful music in odd time signatures. He was also lauded for his many ballets, orchestral, oratorio and choral works. As one of the best known and most highly-regarded American ambassadors of jazz throughout the globe, he made the cover of Time Magazine in 1954.

The Dave Brubeck Quartet's best remembered piece is “Take Five,” which is in 5/4 time and has endured as a jazz classic on the Double Platinum-selling jazz album, Time Out. Dave Brubeck has been honored extensively, acquiring The National Medal of Arts from the National Endowment for the Arts in 1994; he also became an National Endowment for the Arts Jazz Master in 1999.

Dave also received the DownBeat Hall of Fame Award in 1994, The Grammy Lifetime Achievement Award in 1996, a Doctorate of Sacred Theology, Doctorate honoris causa from the University of Fribourg, in Switzerland in 2004, The Laetare Medal from the University of Notre Dame in 2006, The BBC Jazz Lifetime Achievement Award in 2007 and The U.S. State Department's Benjamin Franklin Award for Public Diplomacy for offering an American “vision of hope, opportunity and freedom” through his music in 2008.

As well in 2008, he was inducted by Governor Arnold Schwarzenegger and California First Lady Maria Shriver into the California Hall of Fame; that year he also received an Honorary Doctorate from the Eastman School of Music.

In September 2009, The Kennedy Center for the Performing Arts announced Brubeck as a Kennedy Center Honoree for exhibiting excellence in performance arts. The Kennedy Center Honors Gala took place on Sunday, December 6, Brubeck's 89th birthday. Earlier that day at the White House, President Barack Obama recalled that in 1971 he attended his very first jazz concert, which was a concert given by Brubeck, and said: “In order to understand America, you have to understand jazz, and in order to understand jazz you have to understand Dave Brubeck.” Brubeck also was granted an honorary Doctor of Music Degree from Berkeley College of Music, a George Washington University Honorary Doctorate and The Miles Davis Award from the Montreal Jazz Festival. Dave Brubeck appeared regularly at the world famous Newport Jazz Festival and had more appearances at Newport than any other artist over the years. In 2010, Bruce Ricker and Clint Eastwood produced Dave Brubeck: In His Own Sweet Way, a documentary about Brubeck for Turner Classic Movies (TCM) to commemorate his 90th birthday in December 2010. The main-belt asteroid “5079 Brubeck” is

named after him! In 2000, the University of the Pacific honored their most famous graduate by establishing The Brubeck Institute.

What began as a special archive, consisting of the personal document collection of the Brubecks, has since expanded to provide fellowships and educational opportunities in jazz for students, also leading to having one of the main streets on which the school resides named in his honor, Dave Brubeck Way.

About The Cathedral - The Cathedral of St. John the Divine is the Cathedral of the Episcopal Diocese of New York. It is chartered as a house of prayer for all people and a unifying center of intellectual light and leadership.

People from many faiths and communities worship together in services held more than 30 times a week; the soup kitchen serves roughly 25,000 meals annually; social service outreach has an increasingly varied roster of programs; the distinguished Cathedral School prepares young students to be future leaders; Adults and Children in Trust, the renowned preschool, afterschool and summer program, offers diverse educational and nurturing experiences; the outstanding Textile Conservation Lab preserves world treasures; concerts, exhibitions, performances and civic gatherings allow conversation, celebration, reflection and remembrance—such is the joyfully busy life of this beloved and venerated Cathedral. The Cathedral is open 7 days a week from 7:30 AM – 6:00 PM.

Please visit stjohndivine.org for more information and a schedule of public programs.

Performing Artists List:

Bill Charlap, piano
Chick Corea, piano
Darius Brubeck, piano
Renee Rosnes, piano
John Salmon, piano
Andy Laverne, piano
Ted Rosenthal, piano
Rufus Reid, bass
Eugene Wright, bass
Chris Brubeck, electric bass, bass trombone
Paquito D'Rivera, tenor sax
Branford Marsalis, tenor sax
Michael Pedicin, Jr., tenor sax
Paul Winter, alto sax
Randy Brecker, trumpet
Jon Faddis, trumpet
Roy Hargrove, trumpet
Mark Morganelli, flugelhorn
Roberta Gambarini, vocals
Hilary Kole, vocals
Dan Brubeck, drums
Matthew Brubeck, cello
Deepak Ram, flute
The Brubeck Institute Alumni Jazz Quintet

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BLUES WATCH

BY MARK SMITH

New Release Blues.... Time to get ready for summer! Here's the soundtrack to this year's festival season: **Boz Scaggs- Memphis**; **Joe Bonamassa- An Acoustic Evening at the Vienna Opera House**; **Beth Hart- Bang Bang Boom Boom**; **Ana Popovic- Can You Stand the Heat**; **Ronnie Earl and the Broadcasters- Just For Today**; **Savoy Brown- Songs From the Road**; **Don Nix- Living By the Days**; **Sena Ehrhardt- All In**; **Jason Elmore & Hoodoo Witch- Tell You What**; **Duke Robillard- Independently Blue**; **Southern Hospitality- Easy Livin'**; **Tinsley Ellis- Get It**; **Doug MacLeod- There's A Time**; **Jeff Healy- As the Years Go Passing By: Live in Germany 89-95-00**; **Cash Box Kings- Black Toppin'**; **The Quaker City Nighthawks- Honcho**; **Popa Chubby- Universal Breakdown Blues**; **John Primer & Bob Corritore- Knockin' Around These Blues**; **Bart Walker- Waiting on Daylight**; **Jo Harman- Dirt On My Tongue**; **James Cotton- Cotton Mouth Man**; **Gene Barge- Olio**; **The Rev Jimmie Bratcher- Secretly Famous**; **Peter Green Splinter Group- The Very Best Of**; **Gina Sicilia- It Wasn't Real**; **Sax Gordon- Showtime!**; **The Mighty Mojo Prophets- Flyin' Home From Memphis**; **Andy Poxon- Tomorrow**; **Tail Dragger & His Chicago Blues Band- Stop Lyin'- The Lost Session**; **Butterfield Blues Band- Original Lost Elektra Sessions**; **Elmore James- Legendary Delta Blues**; **Eddie Kirkland- Blues Legend**; **Kevin Selfe- Long Walk Home**; **Otis Grand- Blues 65**; **Mike Eldred Trio- Elvis UnLeaded**; **The McCrary Sisters- Go All the Way**; **Elmore James Jr.-Old School Lover**; **Hans Theessink- Wishing Well** and **Linda Valori- Days Like This....**That's it for this month. See ya! Mark Smith



**Coming Up
May 9**
visit www.blues.org

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

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

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

powerfully on the piano, but it was the full orchestra that he considered his most compelling instrument. He introduced improvisation to his compositions — a process unheard of using a 15-piece orchestra. The result was a different approach to jazz that sparked a revolution and an evolution.



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

His music spread across the world with songs like "Sophisticated Lady," "In a



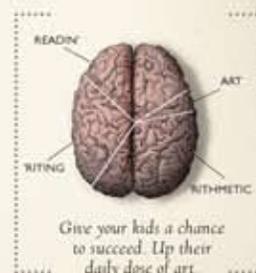
*A piano player. A composer. An orchestra leader.
 Duke Ellington reigned over a land called Jazz.*

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

Jazz is art, you dig? Art can

really transform lives.

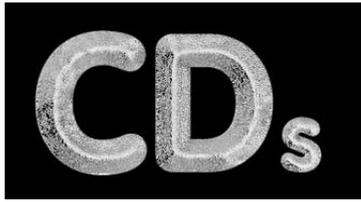
In fact, the more art kids get, the smarter they become in subjects like math and science. And the more likely they'll become well-rounded, cool members of society. For *Ten Simple Ways* to get more art in kids' lives, visit AmericansForTheArts.org.



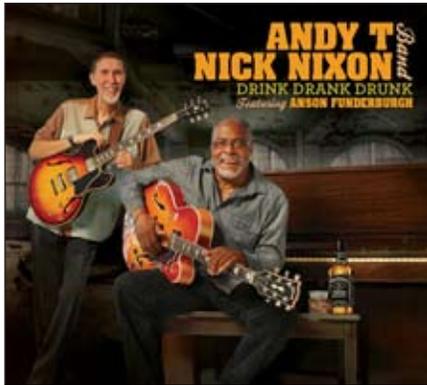
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We only bring you
the Cream of the Crop!



ANDY T - NICK NIXON BAND
Drink Drank Drunk
DELTA GROOVE

Andy “T” Talamantez is a Southern California native who spent eleven years touring with Smokey Wilson and Guitar Shorty, although in recent years he has been based in Nashville where he has been hosting the Nashville Blues Society’s regular Sunday night jam. It was at the jam that he heard Nick Nixon. “The first time Nick sang next to me on stage I got goose bumps. Nick sings like I’d like to be able to sing.” A guitarist himself, Nixon, developed a relationship with Andy T. “Andy plays great in every style of blues, so I like to just play rhythm and let him handle the hot stuff. But even when he’s playing the hot stuff, Andy knows that the blues is about soul and feeling, not about playing a lot of notes.”

The partnership formed at the Sunday Jams has developed into a most formidable band. The Andy T - Nick Nixon Band has a debut recording on Delta Groove, “Drink Drank Drunk.” The CD is produced by Texas guitarist and bandleader, Anson Funderburgh, who first met Andy T while Andy T was touring with Guitar Shorty. Anson with his association with various singers fronting The Rockets, most notably with the late Sam Myers, brings his experience in making a number of solid recordings. A variety of individuals add backing here including pianist Christian Dozzier, bassist John Garza, and drummer Danny Cochran.

There is a mix of interpretations of some post-war blues classics and originals with the tone set by the rendition of Gatemouth Brown’s “Midnight Hour,” with Nixon’s singing complemented by Andy T’s guitar playing, which evokes Johnny ‘Guitar’ Watson, and this track is followed by a cover of Watson’s “Don’t Touch Me.” The fifties West Coast flavor is continued

in the title track, an original from Tom Hambridge and Gary Nicholson, with Ron Jones adding some raspy sax behind Nixon’s vocal, celebrating a 24 hour happy-hour with a lazy groove suggestive of Watson’s “Motorhead Baby” with Andy T adding some stinging guitar. Nixon’s voice can soar, but also he is able to sing in a relaxed baritone as on Paul Gayten’s “No Use Knockin’” with Jones’ sax featured.

Dozzier’s accordion lends a Tex-Mex flavor on Andy T’s original “Have You Seen My Monkey,” with a slashing guitar solo. This is followed by the crisply played guitar feature for Andy T and Anson Funderburgh, “Dos Danos,” with Jones wailing on a sax break as well. Nixon’s “No End To The Blues” has Nixon really tearing into the vocal joined by Markey’s backup singing here with more blistering guitar. “On My Way To Texas” is a wonderfully paced original that celebrates the blues history and the wide-open spaces of Texas as Nixon sings... give me some Lightning, T-Bone, Frankie Lee and Albert is so cool. Nixon’s “You Look So Good” is a relaxed Jimmy Reed styled shuffle with Brian ‘Hash Brown’ Calway adding harmonica. Dozzier is on accordion for the closing track, a cover of Ray Charles’ “I Got a Woman,” where Nixon displays his gospel roots in his fervent singing.

This is a wonderfully produced recording with a terrific studio band to support Andy T and Nick Nixon in marvelous, nicely paced and performed performances.

Andy T impresses with his fluidity, tone and taste while Nixon brings pretty of heart and soul to his nuanced vocals. Not simply an impressive debut, “Drink Drank Drunk,” will have listeners wanting another dose of music from The Andy T - Nick Nixon Band
Ron Weinstock



AVISHAI COHEN
Triveni II
ANZIC RECORDS

This writer missed “Introducing Triveni,” trumpeter Avishai Cohen’s first trio album with bassist Omer Avital and drummer Nasheet Waits. Anzic Records has issued “Triveni II,” recorded at the same two-day session in Brooklyn that produced the earlier album. Triveni is a Sanskrit word for “the meeting point of three sacred rivers: two physical rivers the Ganges

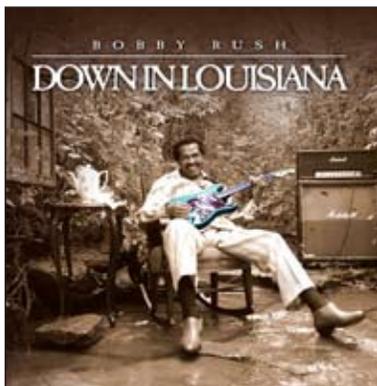
and Yamuna, and the invisible Saraswati River,” which parallels the meeting of the three musicians. Like the earlier CD, this was recorded in one room, without separation, or without headphones that allowed the three to interact in a more natural fashion.

The music consists of originals by Cohen with interpretations of tunes by Dizzy Gillespie, Charles Mingus, Don Cherry and Ornette Coleman. Cohen is hot right from the start on his “Safety Land,” with some fiery playing and both Avital and Waits solo in the middle of the performance. He exhibits his wonderful ballad approach on “Nov. 30,” which is dedicated to his mother. Cohen mixes his bright tone and fiery passages with smears and judicious use of mutes. While on “Nov. 30” his playing is in the vein of Miles Davis, on the rendition of “Willow Weep For Me” and his original “Get Blue” he plays in a bluesy gutbucket fashion that evokes Bubba Miley and Cootie Williams.

There are two marvelous interpretations of Ornette Coleman compositions, the lively “Music News” and the swinging “Follow the Sound.” One of these tunes was not previously recorded and Coleman taught it to Cohen in Cohen’s apartment. Other tunes here come from the pens of Charles Mingus and Don Cherry (the closing “Art Deco” which is an alternate take of a performance on the earlier disc).

Cohen’s brilliant playing is so well supported throughout and the interplay between him, Avital and Waits stands out as much as their individual contributions, resulting in the imaginative and terrific playing that make “Triveni II” the superlative recording and one of the finest recent recordings I have heard.

Ron Weinstock



BOBBY RUSH
Down in Louisiana
DEEP RUSH VISUALS

An extraordinary entertainer, Bobby Rush has been a veteran of the soul and blues scenes for over a half century. One of the few performers to be able to successfully stay prominent in both the blues and southern soul-blues scene, his most recent recordings are in what he has termed folk-funk. That label might be applied to his latest Deep Rush album “Down in Louisiana.”

Rush who plays harp and guitar is backed by a band of Paul Brown on keyboards, Pete Mendillo on drums, Terry Richardson on bass and Lou Rodriguez on guitars, with April Brown adding backing vocals). His performances are somewhat more restrained (or perhaps thoughtful) than some of his earlier recordings, and there is a swampy quality to the music here (starting on the title track), which is suggestive of some of Tony Joe White’s recordings (think “Pork Salad Annie”).

This is a very likable recording as Rush goes through some of his usual themes, like “You Just Like A Dresser,” where his lady is letting everyone in the drawers. There is his typical good-humored approach on “I Ain’t the One” to tell you ain’t over, or sit in despair, or trust his lady’s explanation (when it’s not his cologne he smells) with his adding effective harp against the understated backing (the reggae-tinged groove is nice). Rush’s “Don’t You Cry” is a reworking of “It Hurt’s Me Too” (and is the 4th song on the CD, not “Tight Money” which is the 5th) and again sports some nice harp to go with his singing. A finger-snapping funky groove drives the topical “Tight Money” about hard times followed by the shuffle “Boogie in the Dark.”

Rush also provides his take on “What is the Blues,” quoting Otis Spann’s observation about it being a “botheration on your mind,” and it being a sad feeling

The advertisement is for 'Let's Go Bluesin!'. At the top, it says 'LET'S GO' in large, bold, white letters. Below that is a blue, teardrop-shaped graphic containing the text 'Legendary Rhythm & Blues Cruise' in a cursive font. Inside the graphic is a white steamship with two smokestacks, and a guitar is positioned behind it, with the strings of the guitar forming the ship's hull. Below the graphic, it says 'BLUESIN!' in large, bold, white letters. At the bottom, it says 'The World's Only Fully Chartered Blues Cruise!' in yellow, and 'BluesCruise.com • 888-BLUESIN' in yellow.

when one sleeps by oneself. It's a half spoken-half sung performance that quotes various blues lyrics from a variety of well-known blues. After reprising his "Bowlegged Woman" in a swampy-funk vein, Rush does his personal take on traditional spirituals on "Swing Low" with his incorporation of lyrics from "Swing Low, Swing Chariot," "If I Had My Way," "12 Gates To the City" and other traditional songs.

Bobby Rush remains a vital performer who continues to engage us with his heartfelt performances that are infused with his wit and are marvelously backed here.

Ron Weinstock



ALAN WILSON

**The Blind Owl
SEVERN RECORDS**

An unexpected release is this two-CD reissue of recordings by the late Alan Wilson, "The Blind Owl" (Severn Records). All of the recordings were originally issued under the name of Canned Heat, the blues-rooted rock band of which Wilson was an integral member.

Wilson was a seminal part of Canned Heat with his high-pitched plaintive vocals, his bottleneck playing, rhythm guitar and very distinctive harmonica. A record collector and blues scholar, Wilson was who Dick Waterman turned to help Son House relearn House's blues style and recorded with house, and he was instrumental in helping transform traditional down-home blues (originally recorded on acoustic guitar) into electric blues-rock performances.

Skip Taylor's short essay in the accompanying booklet provides a concise biography of him and overview of his musical contributions that ended way too soon when he was found dead at the age of 27 from an overdose.

The 20 selections here (about 65-70 minutes) are all Canned Heat performances that Wilson composed (sometimes adapting traditional blues) as well as feature him as opposed to Bob Hite who contrasted with Wilson's somewhat introverted sounding vocals with his exuberant boisterous ones.

Wilson's guitar often helped set the tone of the performance as on the opening "On The Road Again," adapted from a Floyd Jones recording with Wilson's haunting vocal supported by a guitar drone (sitar-ish sounding). Henry Vestine (Or Harvey Mandel) provides contrast with their more modern lead guitar styles making effective use of amplification and distortion.

Wilson's distinct harmonica style (probably closest to Junior Wells in attack and sound) is also upfront on the cover of Sonny Boy Williamson II's "Help Me." The best known song here is "Going Up The Country," an adaptation of a Henry Thomas recording that will be familiar from the movie and soundtrack of "Woodstock," with Wilson's harmonica emulating Thomas' quills on the original.

In contrast, there is "An Owl Song," a hard rock-



SHUGGIE OTIS

**Inspiration Information/Wings Of Love
EPIC/LEGACY**

Though he cut his musical teeth in the classic r&b universe of his legendary father, Shuggie Otis was contemporary, and even visionary, on his own.

His 1974 release, *Inspiration Information*, part of this double-disc package, is prescient in the sort of psych-rock/soul fusion that would serve as Prince's calling card a few years hence.

It's a short hop from tracks such as "Aht Uh Mi Hed" and the previously unreleased "Miss Pretty" to the paisley-draped musings of the afore-mentioned charismatic Minnesotan.

Whatever the reasons for its prior non-release, *Wings Of Love* stands as a most ambitious artifact of, and tribute to, the progressive soul movement of the 70's, and makes for a fascinating bridge between the era of Stevie Wonder and Sly Stone and the 80's soul/pop successes of Michael Jackson. (It's likely no coincidence that future MJ producer Quincy Jones had great success covering Shuggie's "Strawberry Letter 23" with the Brothers Johnson.)

Wings makes a solid case for Otis's place as a peer of the best song crafters of that period, and the title track may be his finest example. And of course, his ultimate trump card is his guitar work, and again, the extended coda of "Wings Of Love" is a standout example, as is his acoustic work on "Fawn".

This is a must-have for anyone fond of this genre and surely one of the better re-discoveries in recent times.

Duane Verh

ing shuffle with horns and some real nice harp with Wilson copping the ending from Junior Wells.

“My Mistake” illustrates his use of a country blues riff as a song’s foundation and some strong rhythmic playing. Skip Taylor notes that “Get off My Back” is a song about his contentious relationship with his father, with lyrics about rebelliousness while “Time Was” is on the surface a break-up song, but more about conflicts within Canned Heat about the musical direction the group should take with Larry Taylor’s bass being the anchor and Henry Vestine taking a tough guitar break.

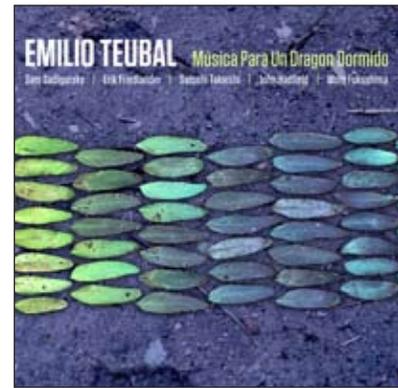
A real highlight is “Shake It and Break It,” a good time blues adapted from a Charlie Patton recording. Excerpts from “Parthenogenesis” from the “Living The Blues album” provide a somewhat free-flowing improvisation with the first segment “Nebulosity” perhaps foreshadowing some ECM jazz guitar recordings.

“Alan’s Intro” is a very strong bottleneck guitar solo introduction to Canned Heat’s “Woodstock Boogie,” followed by “My Time Ain’t Long,” as he echoes classic delta blues about the “moon looking pretty shining down through the trees” while noting his time ain’t long. Completely different in mood is “Skat,” a swinging jam that features a lively skat vocal and driving harmonica with short bass and drum breaks, a rollicking piano solo from Dr. John, who contributed the arrangement of the hot horns heard here.

“London Blues” is built on a driving riff and some hot guitar from Mandel. The lyric about being teased by a groupie illustrates Wilson’s naive vulnerability and his bitterness is expressed as he sings that she can go straight to hell. “Mean Old World” was an early Canned Heat recording that wasn’t issued until several decades later and is a version of a blues associated with Little Walter, marked by some nice harmonica and a plaintive vocal, although some of the performances rough edges may explain why it was not released at the time.

“The Blind Owl” is a fascinating compilation of recordings that have been scattered over a number of albums. Wilson had a unique sound and a craftsman-like ability to take traditional blues songs and craft a more modern song from them, often expressing his loneliness and personal depression in his lyrics expressed in his high-pitched introverted style.

There are gems here, along with recordings that perhaps do not completely cohere. In any event, this provides an overview of Alan Wilson’s distinctive approach to blues and rock. **Ron Weinstock**



EMILIO TEUBAL

Musica Para Un Dragon Dormido BROOKLYN JAZZ UNDERGROUND RECORDS

Argentinean pianist and composer Emilio Teubal, has become a vibrant part of the very cosmopolitan scene in New York City. Brooklyn Jazz Underground Records has just issued Teubal’s third album as a leader, “Musica Para Un Dragon Dormido.” On this recording,

Teubal is joined by some of his longtime collaborators, Moto Fukushima (six string electric bass), Sam Sadigursky (clarinets, saxophones and flute) and John Hadfield (percussion), plus special guests Erik Friedlander (cello) and Satoshi Takeishi (percussion and cajon).

The album title (translated is music for a sleeping dragon) Teubal said “is a reference to the Chinese horoscope as we contemplate 2012, the year of the Dragon. During 2012 I became the father of a little ‘dragon’, and being an older dragon myself, this event made me think about the strong connection with this new creature, and the huge footprint that year left on my being.”

While he considered his earlier recordings as Argentinian jazz, he does not hold that as being true for this recording on which the Argentinian elements are just some of the elements heard. “The music still sounds Argentinean but it has a strong cosmopolitan New York sound to it, with strong hints from other world music.”

This is a fascinating recording starting with the opening “Un Simple Objeto,” that has “a strong Chacarera flavor (chacarera is a folkloric Rhythm from the north of Argentina)” and the group brings a very multi-faceted approach with lively rhythms and intriguing reed playing from Sadigursky.

“El Temade Ludmila” is a lively performance that is evocative (not imitative) of some of Keith Jarrett’s European Quartet recordings.

Teubal and Sadigursky (on soprano sax) both stand out on this track. “La Espera” is a reflective performance with Teubal making use of a Korg, while Friedlander’s bowed cello contributes to the lugubrious spirit at the beginning. Noteworthy on this is Sadigursky’s flute and Fukushima’s bass as well as the empathy the musicians have and the deftness of

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Teubal's arrangements.

"Musica Para Un Dragon Dormido" brings together playfulness, romanticism and reflection over a lively and varied program of music, and is wonderfully played. This writer is not familiar with Emilio Teubal's earlier recordings, but listening to this first-rate recording, I understand the enthusiastic critical reception they received.

Ron Weinstock



THE FABULOUS THUNDERBIRDS

On The Verge
SEVERN RECORDS

A new recording by The Fabulous Thunderbirds "On the Verge" (Severn Records), may be a surprise to the band's followers as Kim Wilson and the current edition of Thunderbirds with a program that has a strong rhythm and blues flavor.

In addition to Wilson's vocals and harmonica, the present line-up includes guitarists Johnny Moeller and Mike Keller, bassist Randy Bermudes and drummer Jason Moeller. Also on the sessions is Kevin Anker on keyboards with some of the Washington DC area's finest jazz players including trumpeter Kenny Ritzenhouse.

Anker collaborated with Wilson for several songs, with Steve Gomes and David Earl also contributing to several titles. Wilson also wrote a pair by himself. Wilson has always had a fondness for classic soul going back to the Thunderbirds cover of Sam and Dave's "Wrap It Up" over three decades ago. Older, and likely wiser, he is even better in this vein now with Moeller and Keller providing strong support on the opening "I Want to Believe," with an evocation of The Staples sound, as well as the lovely Memphis-styled soul of "Lovin' Time."

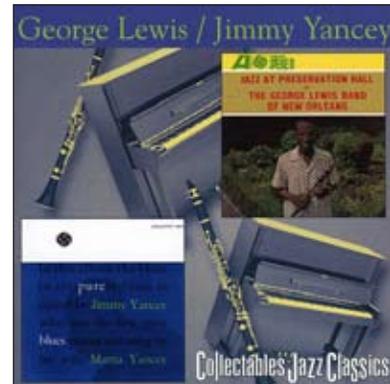
A dash of Wilson's harp helps start the table for his soulful blues ballad "Too Much water" about his woman having left and having made a lot of mistakes and there being "too much water under the bridge." The backing is simple and straightforward and complements Wilson's assured vocals, and he contributes a nice harp break on this, and, like the other songs, Wilson has a way with words that evokes the classic soul era.

One could easily see someone like William Bell or Eddie Floyd singing some of the Anker-Wilson origi-

nals here. The originals on this are that good.

Other strong tracks include Frank Bermudes' soulful "Runnin' from the Blues" and Wilson's original topical song "Do You Know Who I Am," as he sings of preachers singing about helping children overseas when there are hungry children here. There is a nice guitar break on this latter number. The remainder of the album is of an equally high standard, being wonderfully performed and engineered. Wilson is such a fine singer and the Thunderbirds provide firm, supple backing throughout on the band's latest excellent recording.

Ron Weinstock



GEORGE LEWIS/JIMMY YANCEY

Jazz at Preservation Hall/ Pure Blues
COLLECTABLES

One of the unexpected pleasures of the recent Sony Box set celebrating 50 years of Preservation Hall was the inclusion of some selections from a series of albums issued on Atlantic shortly after that fabled venue opened. It led to my checking into the availability of these albums.

They have been issued on the Collectables label including one CD that includes an album by a band led by George Lewis reissued with an album by Jimmy Yancey, a legendary blues and boogie pianist. Included are the original liner notes by Rev. A.L. Kershaw for Lewis and Ralph Gleason, George Hoefer and Art Hodes for the Yancey (with Hodes personal memories being quite moving).

The George Lewis Band of New Orleans included Kid Howard on trumpet; Jim Robinson on trombone; Alcide 'Slow Drag' Pavageau on bass; Emmanuel Sayles on banjo; and Joe Watkins on drums. On a few tracks the personnel include Snookum Russell on piano; "Papa John" Joseph on bass; and Joe Watkins on drums.

Lewis is among the greatest clarinetists of New Orleans jazz with his simple, blues-drenched style, and he also was recorded extensively. This album is amongst the best he recorded and contains a number of staples of his repertoire, including "Salutation March," "Down By the Riverside," "Careless Love," "Burgundy Blues" and "St. Louis Blues" along with an amiable version of Jelly Roll Morton's "Winin' Boy Blues." The selections with a full group are marvelous

with the interplay between Lewis' clarinet, Howard's trumpet and Robinson's tailgate trombone. Then there is "Burgundy Blues," with the other horns sitting out on what is perhaps Lewis' most celebrated number. The spare backing helps contribute to the melancholic tone of a stunning blues performance. This is amongst the best sounding as well as best recordings of George Lewis that I have heard.

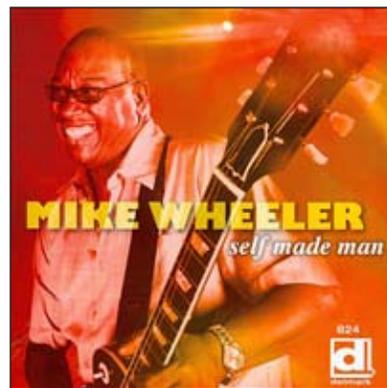
Jimmy Yancey was a groundskeeper for the Chicago White Sox (during World War I he played in the Negro Leagues) and also one of the greatest blues and woogie woogie pianists that one might find playing rent and house parties in Chicago. He was a pioneer in the boogie woogie idiom and an influence on Albert Ammons and Meade Lux Lewis. Atlantic recorded Yancey and his wife Mama Estelle Yancey in 1951 a few months before he passed away. These would be his last recordings although he had been recorded by Jazz Information, Solo Art, Session, Victor and Vocalion.

One aspect of these performances, on which bassist Israel Crosby lends a light touch, is the focus on slow blues instrumentals (and accompaniments), while his earlier recordings featured more in the nature of stomps and boogie woogies marked by his immediately recognizable touch and endings.

"Yancey's Bugle Call" comes closest to illustrate this aspect of his music, but much of this focuses on his atmospheric slow blues like on "Mournful Blues" or the musical poetry of his rendition of Leroy Carr's "How Long How Long Blues." The spare left-hand bass supplements the treble runs, which focus on feeling and not flash. This same mood is present for another version of this on which Mama Yancey so movingly sings. It is one of five vocals by Mama Yancey heard here which also include her take on the traditional, "Make Me a Pallet On The Floor," again with Jimmy Yancey's simple, moody backing.

These vocals, like Yancey's instrumentals, are blues performances of the highest order, and, like the Lewis album, would be easy to recommend if they had been issued separately. To have these combined on one release makes this album even easier to recommend.

Ron Weinstock



MIKE WHEELER
Self Made Man
DELMARK

Having played with a who's who of the blues world for three decades (including Big James Montgomery and the Chicago Playboys), singer/guitarist Mike Wheeler has a new CD on Delmark, "Self-Made Man." He is joined on this by his band of Brian James on keyboards, Larry Williams on bass and Cleo Cole on drums with young harmonica wiz Omar Coleman added to three tracks.

Wheeler and band wrote most of the songs (there is only one cover), and provides plenty of fervor as he performs with plenty of drive in his playing and urgency in his impassioned vocals. As evident in the opening "Here I Am," there are evident soul and gospel roots to be heard in his vocals (which remind this listener of Michael Hill, although Hill's singing is cooler in style).

He also writes interesting, fresh songs as on "Here I Am" where he thanks his woman who lets him back in her life and he has done wrong. "Big Mistake" is a more traditionally styled song with some interesting twists in its groove as he sings about how he made a mistake taking a woman in his life, as she is more than he can take. Coleman adds harmonica to the peppy title track, where he notes he is a self-made man who made himself have the blues. In addition to telling his stories, his playing really catches the ear with a jazzy sensibility and his fresh twists and turns.

His soul roots are evident on the topical song, "Join Hands" with his message of people getting together and help each other as "we the people, together we stand, let's work together, I know we can ... join hands," while playing with fire here. A nice cover of Willie Dixon's "Let Me Love You Baby," set to the 'Rollin' and Tumblin'" melody (and different from Buddy Guy's 60s Chess recording) is followed by "You're Doing Wrong," a West Side styled blues with one of his most impassioned vocals here and searing guitar. "Moving Forward" has some funk styled guitar (he mentions Eddie Hazel with respect to his playing here) and funk groove. On "Chicago Blues" he mentions loving all music but if he has to choose, give him the Chicago blues.

"Self Made Man" certainly will make many take

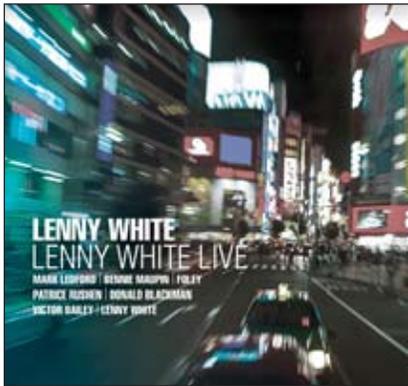
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notice of a very distinctive talent who has a very distinctive approach compared to other contemporary blues acts. Jimmy Johnson is another act that has blended elements of blues and soul and created a very personal approach to the blues and based on "Self-Made Man," Wheeler has the talent to produce a similar musical legacy.

Ron Weinstock



LENNY WHITE
Lenny White Live
BFM JAZZ

Fusion drum pioneer White and group emphasize the swinging side of the genre on this "live" 1997 set, performed in Japan. This veteran lineup: Bennie Maupin (saxes), Patrice Rushen (piano), Foley and Victor Bailey (basses), Mark Ledford (trumpet) and Donald Blackman (keyboards) all account for themselves nicely on an all-original set emphasizing smart sounding "heads" and breezy grooves.

Maupin and Rushen lead the pack for peak moments, the latter delivering a strong chorus on the leadoff "Whew! What A Dream", the former's tenor work standing out on "East St. Louis". Foley's intro on that same tune explores the notion of "lead" bass.

The rockier regions of fusion are not ignored as the spacey intro to "Dark" leads to more of Foley's explorations and the leader's rock-steady drive. A solid set.

Duane Verh

TERESA JAMES
AND THE RHYTHM TRAMPS
Come On Home
JESI-LU RECORDS

Originally from Houston Texas, vocalist Teresa James makes her base in Los Angeles where she works with her band, The Rhythm Tramps, which she has been working with for several years. James has performed live with such legendary artist

as Levon Helm, Delbert McClinton, Bonnie Raitt, Kirk Whalum, Marcia Ball, Tommy Castro, Al Anderson, Asleep at the Wheel, and Lee Roy Parnell as well as having been a featured act on Delbert McClinton's Sandy Beaches Blues Cruise. James' band consists bassist Terry Wilson, guitarist Billy Watts, drummer Harman Matthews and percussionist Debra Dopkin. She has had a number of well-regarded albums, with

the latest being "Come On Home" (Jesi-Lu Records).

Bassist Wilson produced this new recording as well as contributed to many of the original songs heard here. In addition to the members of the Rhythm Tramps, there are some notable guests on this recordings including Jerry Peterson on saxophone; Lee Thornburg, who did the horn arrangements, on trumpet; the horn section from Mingo Fishtrap on one track; Jon Cleary on piano; Mike Finnigan on B-3 (and a vocal duet), David P. Jackson on accordion on one cut. Jim Christie and Tony Braunagel share the drum chair with Matthews on several selections and Leslie Smith adds his vocals. John Porter did the mixing. Quite a supporting cast that has been assembled here.



From the opening title track to the rocking closer "All I Want to Dance," James places her stamp on the songs here supported by The Rhythm Tramps and guests. For those who have not heard her, think about a Janis Joplin influenced singer with a dose of Bonnie Raitt mixed in. She sings naturally, in an unforced and convincing fashion. Throughout, the band plays terrifically whether rocking or laying down a lazy groove.

The title track sets the pace with the rock-solid groove as she displays a take no nonsense attitude about the man who should take his sorry ass, lazy bones home. Its followed by her duet with Finnigan, a nice cover of Etta James & Harvey Fuqua's soulful "If I Can't Have You," where both invest so much into their singing. The swamp-country soul of "My Baby Knows What I Want" celebrates her man who holds her tenderly and knows what good loving is all about. It is followed by the rock and roll of Tommy Kay's "Long Way From Texas" with Cleary adding rollicking piano.

Wilson's "Forgetting You" is a fine southern soul styled ballad with nice use of horns to frame her heartfelt vocal. There is more R&B flavor on "Still Got the Message" with echoes of the Hi Rhythm Section while the backing on "She's Got a Way With Men," which she co-wrote with Wilson, evokes classic Motown. "Voodoo Doll," with Jackson's accordion, adds a touch of New Orleans. Guitarist Watts contributes a brief, but crisp solo here. On "Carry That Burden" James sings with restraint. It speaks to how good a singer she is in that her performance is as authoritative here as when she belts out a rocker like "I Can Do Better."

"Come On Home," is a first-class recording that makes clear why folks like Bonnie Raitt, Kirk Whalum and Delbert McClinton are admirers of Teresa James.

Ron Weinstock



CRAIG TABORN TRIO

Chants
ECM

If invention supersedes swing here, it's not at the cost of engaging music. Pianist Taborn and partners- bassist Thomas Morgan and drummer Gerald Cleaver- seem intent on redefining the trio environment, exploring non-standard relationships within the format.

The lively opening track, "Saints", finds the players exploring the theme each seemingly in parallel to one another rather than a typical lead-and-support configuration. It's an approach that repeats elsewhere in the set, making for intriguing, multi-layered outcomes. This track also introduces Taborn's penchant for constructs that overlap and intersect measures from ever-changing angles. Meter is never truly aban-

doned, but multiplied and subdivided as serves the tune's momentum.

If the trio's ballad mode differs from their uptempo approach, it's only by degrees. The whisper-like, minimalist interplay on "In Chant" holds together with the most delicate connections. *Chants* is one fascinating set.

Duane Verh



JESSE DEE

On My Mind/In My Heart
ALLIGATOR

While Alligator is a standard bearer for down-home blues, it has broadened its menu in the past few years with releases by the likes of New Orleans roots rocker Anders Osborne and the ever soulful Curtis Salgado, both of whom mix up the blues with other genres. This disc ups the ante with nary a straight blues song on

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the track list. Old school soul a la Otis Redding and Sam Cooke but with a funky modern polish that would be at home on a Raphael Saadiq disc is the bill of fare on Jesse Dee's Alligator Records debut release. And what a wondrous release it is.

With a voice that effortlessly glides up and down a range of vocals that take most of the Four Tops or The Temptations to cover, Dee works his way through the eleven original tunes included here with exuberance, passion and grit. Backed by a massive cast of musicians including all manner of horns, keys, guitars and backing vocalists, Dee evokes summer-time shag grooves, *From the Start*, testifies to the power of a new love, *The Only Remedy*, takes you back to the 60's with the innocent *What's A Boy Like Me To Do?*, begs for an early warning that his love days are numbered, *Tell Me (Before It's Too Late)* lays down a guitar and horn fueled rocker worthy of Tower of Power, *Sweet Tooth*, and throws water on the ashes of a burned out relationship with the heartbroken *Boundary Line*.

While Dee can bleed despair with the best of them, he is equally adept at upbeat encouragement to hang in through the tough times, *Stay Strong*, and bubbles with glee at the thought of his lover, *On My Mind, In My Heart*. On the strength of this disc, look for great things from Jesse Dee.

Mark Smith



MICHAEL DEASE

Coming Home
D CLEF RECORDS

Well-traveled trombonist Michael Dease certainly ranks among the more democratic of session leaders.

The veteran NYC journeyman surrounds his own quick-trigger technique with ample room for a selection of crafty side players, notably alto saxophonist Steve Wilson and pianist Renee Rosnes.

Smart charts also abound on a mostly original set; contributions courtesy of Dease, Rosnes and bassist Christian McBride, and McBride clearly matches the leader in technical prowess when he's in the spotlight.

Dease is rarely far away from his pinpoint, ultra-fleet attack, showcased here on an enthusiastic sounding run-through of Oscar Peterson's "Blues Etude", on which solid drummer Ulysses Owens, Jr.

also gets a few up-front moments.

The "swing" of the date firmly establishes itself in the back end of the set on McBride's "The Shade Of The Cedar Tree" and Dease's "All Heath". *Coming Home* is a nice balance of dazzle and groove.

Duane Verh



ALBERT KING

Born Under a Bad Sign
STAX

The latest addition to the Stax Remasters series of Concord is the classic Albert King album, "Born Under a Bad Sign." Previously reissued on CD in 2002, this latest remastered edition includes five previously unissued bonus tracks.

Originally issued in 1967 it was amongst the earliest blues albums I purchased (I may have bought it in mono not stereo) and still remains among my favorite blues albums of all time and is one of those blues records that truly are essential.

Originally comprised of three singles along with five songs from another session, King is backed by Booker T and the MGs and the Memphis Horns. The album contained a number of recordings that became staples of the blues and rock world including the title track, "Crosscut Saw," "The Hunter," "As The Years Go Passing By" and "Laundromat Blues."

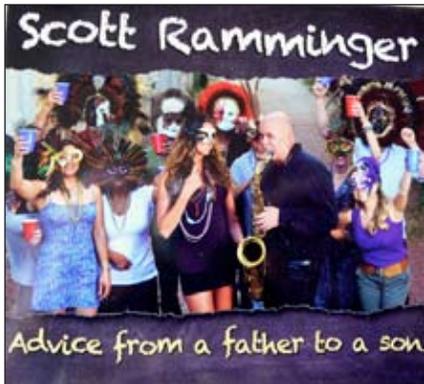
Whether first recorded by King or not, such as "Crosscut Saw" originally done by Tommy McClennan and then The Birmingham Blues Boys, or "As The Years Go Passing By" originally performed by Fenton Robinson for Duke), King placed his stamp on every tune including the unexpected delight of his take of the Ray Noble ballad "The Very Thought of You."

The album's impact can be seen by Cream's cover of the title track as well as Ike and Tina's cover of "The Hunter" (with Albert Collins on guitar), and more covers of his music that continue to today.

This, as much as any Albert King album displays the strength of his vocals as well as his guitar playing with his tone and nuanced playing.

Included are alternate takes of the title track, "Crosscut Saw" (with an additional chorus at the end), "The Hunter," and "Personal Manager," as well an untitled instrumental. In the liner booklet, Bill Dahl provides an astute overview of the music. Michael Point's

notes from the previous reissue along with Deanie Parker's original 1967 liner notes also are included. As I previously stated, "Born Under a Bad Sign" is an essential blues album, and this Stax Remasters release improves on its earlier CD reissue. *Ron Weinstock*



SCOTT RAMMINGER
Advice From a Father To a Son
 ARBOR LANE

Washington DC area saxophonist and vocalist Scott Ramminger impressed with his debut CD "Crawstickers." It was full of good songs, strong bands and Ramminger's strong saxophone playing and vocals. He has followed this up with a new recording titled "Advice From a Father to a Son" (Arbor Lane), that builds on the strengths of the earlier recording to produce a collection of performances that will satisfy both dancers and listeners.

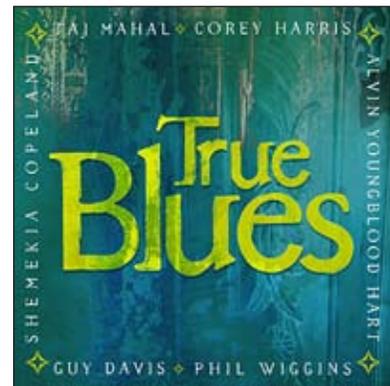
The album was recorded both in New Orleans (the first seven tracks) and the Washington DC area (last three). The New Orleans tracks have Ramminger's tenor and baritone saxophones joined by David Torkanowsky on keyboards, Shane Theriot on guitar, George Porter Jr. on bass, and Johnny Vidacovich on drums. The Washington, DC tracks include Tommy Lepson on organ, Dave Chappell on guitar, Jay Turner on bass and Barry Hart on drums. Nashville's McCrary Sisters as well as DC's Patty Reese are amongst those adding background vocals making for a strong cast of those supporting Scott.

Scott is a triple threat. He is a vocalist who brings warmth, depth of feeling, and humor; an able saxophonist who plays solidly in the vein of a Lee Allen or Red Tyler and a songwriter whose ability to craft songs together is quite notable. Without going through a detailed analysis of every track, a few highlights of the varied songs heard here include the opening "I Love Your Smile," a song dealing with his wife's many qualities (the clothes she wears, her derriere, fine sense of style, and he really loves her smile) with rollicking New Orleans piano from David Torkanowsky. Another is a duet with Regina McCrary, "The Other Man's Shoes," with a message that folks should look beyond their own narrow views and try to see things from the view of the other man's views with some striking guitar as well as a nicely shaped and clean-

toned solo from Ramminger.

The title song provides advice including that one be careful of a man in white shoes when buying a car; be generous to people who have less; eat more salad than you need; check your oil when buying gas; if go to an old girlfriend's wedding try not to act like an ass; and don't forget to call your mother, her love is second to none; enjoy everyday like it might be your last; advice from a father to a son, set to a lively second-line groove with a nice trumpet solo from Vince McCool. The closing "Sometimes You Race With The Devil" has a nice reggae groove and solid playing by the DC area studio group. This song recently took the Gold Award (the top honor) in the vocal blues/jazz category of the 2012 Mid-Atlantic Songwriting Contest.

The remaining performances stand out in a similar fashion. About Scott's earlier album, "Crawstickers," I observed that it was seriously entertaining with plenty of substance in the performances. With "Advice From a Father To a Son," Scott has produced another excellent, rich musical gumbo that is certain to delight a wide audience. *Ron Weinstock*



VARIOUS ARTISTS
TRUE BLUES
 TELARC

For those who like the sounds of live blues, you are really going to hit the jackpot on May 28th when this Telarc release is finally available. Thirteen tracks from the likes of Taj Mahal, Corey Harris, Alvin Youngblood Hart, Shekemia Copeland, Guy Davis and others, TRUE BLUES was recorded in various locations including Jazz at Lincoln Center in New York City and the House of Blues in Los Angeles, among other stops.

I'm working off an advance disc, so some of the details might be sketchy, but the guy that basically steals the show every time he pops up is harpist Phil Wiggins, starting with the opener "Hoochie Coochie Man." Corey Harris throws in a smooth version of Sleepy John Estes' "Everybody Got To Change Sometime" as Shemekia Copeland wins line of the day during "Bring Your Fine Self Home" via "what I need I can't get on no telephone." You go, girl.

Guy Davis has a clean guitar solo during "Satur-

day Blues” with Taj Mahal doing some scat on “Mailbox Blues.” Phil Wiggins’ harp riffs out the finale of “Prayers And Praises,” while Alvin Youngblood Hars tells us why “Motherless Children Have A Hard Time.”

If you like listening to the blues live, TRUE BLUES will be right up your alley and you’ll be even happier to know they’ve schedule a tour with the release of the disc.

Peanuts



ROBB CAPPELLETTO GROUP

!!!
SELF-RELEASED

With an energy that speaks clearly to the present, guitarist Cappelletto here evokes the spirit of a pre-fusion John McLaughlin. (Think “Extrapolation”, “Where Fortune Smiles”, or the first Tony Williams Lifetime release, “Emergency”).

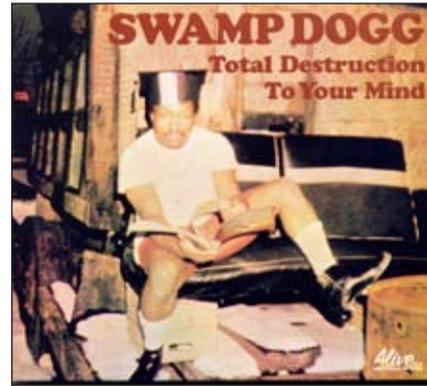
The Toronto guitarist and partners- bassist Jon Maharaj and drummer Amhed Mitchel- take on jazz frameworks with rock-era intensity and a continuous focus on cutting fresh pathways through those frameworks; the same sort of free play McLaughlin championed prior to the formalities of his Mahavishnu days.

Cappelletto and Maharaj here swing lightly through the casual, bluesy “head” of the leadoff “Scare Tactics”, gradually succumbing to the insistence of Mitchel underneath which is evident even when the dynamics drop.

Next, both rhythm men maintain the urgency on the following track, “Gotham”, as Cappelletto creates counter-tension, sweeping brooding minor chords over the top at half of the duo’s pace. Crafty originals are spelled by a pair of nicely chosen (and executed) covers: Antonio Carlos Jobim’s “Corcovado” and Cole Porter’s “It’s All Right With Me”. As it was during a particular period for that previously mentioned master guitarist, Cappelletto’s “!!!” speaks to classic jazz values as well as to open minds, and ears.

Duane Verh

jazz-blues.com



SWAMP DOGG

Total Destruction To Your Mind
ALIVE NATURALSOUND



SWAMP DOGG

Rat On
ALIVE NATURALSOUND

With a renaissance of soul now going strong, the reissue of these two gems is a welcome event. Swamp Dogg is the *nom de guerre* of veteran singer/songwriter/producer Jerry Williams, Jr.

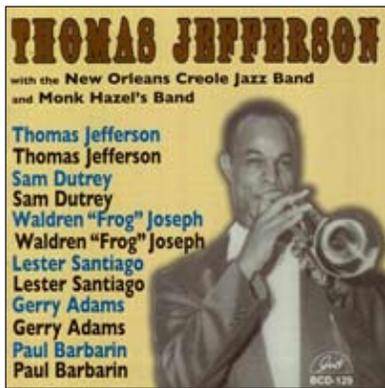
Total Destruction (1970) and *Rat On!* (1971) shine as examples of both classic soul sound and production, and of a pivotal times of the in the genre, lyric-wise.

The social upheavals of those days prompted a movement towards lyrics of relevance, to use the “hot” term of the period, and even the staple subject of love took on deeper emotional weight. Titles such as “Synthetic World”, “God Bless America For What” and “If I Die Tomorrow (I’ve Lived Tonight)” clearly make this case.

That said, this was still music true to its gospel and r&b roots, and Williams is an old-school soul shouter delivers solidly with both pen and pipes.

Duane Verh





THOMAS JEFFERSON

With The New Orleans Creole Jazz Band 1961
GHB

New Orleans trumpeter Thomas Jefferson was best known as a leader of traditional jazz bands. The Chicago native came to the Crescent City early in his life.

In the 1930s he led a band that included vocalist Smiley Lewis and pianist Tuts Washington, both individuals who were legendary figures in New Orleans music in the fifties and sixties. Jefferson is more obscure, but a release on George Buck's GHB label, "With The New Orleans Creole Jazz Band 1961" provides us a glimpse of his music.

This disc was originally issued on the Southland label and brings together two sessions. One session had Jefferson with a small group led by drummer Monk Hazel that also included Armand Hug on piano, Sherwood Manglapane on bass and whistling and Joe Caprano on guitar.

The other session was with Jefferson's band that included Sam Dutrey on clarinet, Waldren 'Frog' Joseph (Kirk's father) on trombone, Lester Santiago on piano, Gerry Adams on bass and Paul Barbarin on drums.

Listening to Jefferson's trumpet, vocal and repertoire it is apparent that Jefferson was under the influence of Louis Armstrong. He is a melodic trumpeter and singer whose music has a genial quality that is very easy to listen to as evident on the opening "In The Shade Of The Old Apple Tree."

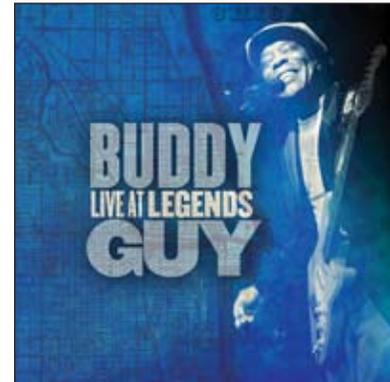
Caprano is wonderful with his single note backing to the vocal on "Breeze." The traditional "Back O'Town Blues" is a nice mix of gutbucket and sophistication with Jefferson's low-key vocal with excellent backing (Caprano's playing under the vocal is again marvelous).

The session with his Creole Jazz Band has a different feel with its three-horn front line. "Blues From Yesterday" opens as Frog Joseph and Santiago accompany his vocal. It is followed by a cleanly played version of "Dippermouth Blues."

Other songs at this session include swing staples "If I Could Be with you," and "Rose Room," as well as another staple of New Orleans jazz "Basin Street Blues." The vocalist on the band's cover of Billie Holi-

day's "Fine and Mellow" is not identified but does a nice take with Jefferson adding nice trumpet behind her vocal. The spirited "Mardi Gras Parade" closes this extremely entertaining album of swinging New Orleans jazz.

Ron Weinstock



BUDDY GUY

Live at Legends
SILVERTONE

In considering Buddy Guy's new release, "Live at Legends" (Silvertone), one is struck by a couple of things. These are not the first live recordings Buddy has made at Legends, as several years ago he offered a series of live recordings from his annual run (I purchased two of them).

Secondly, on an album titled "Live at Legends" it is odd to have some of the recordings included being studio recordings, as if they did not have more live material they could have included.

Musically this is the hard-edged 'Stone Crazy' Buddy guy with a mix of frenzied styled performances with searing guitar backed by a rock-tinged rhythm section. Unlike the 2004 performances, there are no saxophones to provide another solo voice (although when Guy explodes his solos, are any needed).

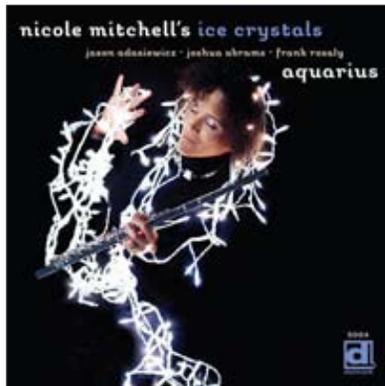
There is a nice piano break on the opening "Best Damn Fool." His enduring love of Muddy Waters is reflected in renditions of "Mannish Boy" and a medley of "I Just Want To Make Love To You" with Bobby Rush's "Chicken Heads," with Buddy engaging in a bit of call and response with the Legends' audience. The appealing "Skin Deep" benefits from opening in a more relaxed vein before Buddy cranks it up a notch with his solo before taking it down to sing its message about treating others like you want them to treat you.

After a searing "Damn Right I Got the Blues," Guy follows with relatively short medleys of "Boom Boom/ Strange Brew" and "Voodoo Chile/ Sunshine of Your Love," expressing his admiration for John Lee Hooker and then Clapton and Hendrix.

On this live recording at Legends, I would rather have heard Buddy revisit some of his early recordings such as "First Time I Met The Blues" or "My Time After Awhile" than three previously unissued studio recordings, although they are pretty similar in the vein

of Buddy's most recent recordings.

Certainly Guy's many fans will savor the explosive performances on "Live at Legends." While blues traditionalists will find this a bit over the top, the fact is Buddy has remained true to his own muse and plays in a manner than belies his age. *Ron Weinstock*



NICOLE MITCHELL'S ICE CRYSTALS

Aquarius
DELMARK

The remarkable flutist, composer and bandleader Nicole Mitchell has a new group, Ice Crystals, a group comprised of vibraphonist Jason Adasiewicz, bassist Joshua Abrams and drummer Frank Rosaly.

With instrumentation similar to Eric Dolphy's collaborations with Bobby Hutcherson comparisons are inevitable, but Mitchell has over the past two decades established herself as one of the most significant jazz voices on flute, becoming a critics favorite.

On her new Delmark recordings with Ice Crystals, she certainly displays a variety of aspects of her music (although not her long-suite compositions) which the author of the liner notes Lofton A Eminiari III describe as 'free swing.'

The marvelous opening number "Aqua Blue" opens, and Mitchell relates that it bears some resemblance to Herbie Hancock's "Eye of the Hurricane," as well as displaying the interplay of her with Adasiewicz (and evoking Dolphy with Hutchinson), as well as allowing both to solo while Abrams and Rosaly swing the performance along.

A different mood is fostered by "Today, Today," which opens with vibes before Mitchell's flute states and develops the theme. Mitchell's fluidity and tone (including where she hums along with her playing) contrasts with Adasiewicz's shimmering vibe through changes in tempo and mood.

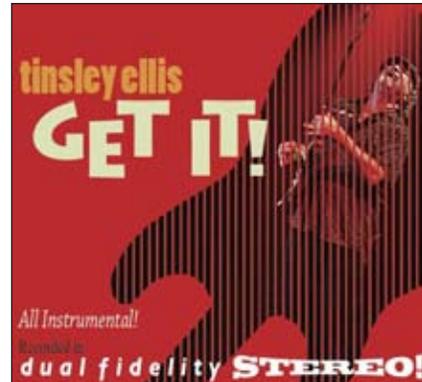
"Aquarius" is Mitchell's birth sign which she notes expresses her "attraction to changing colors, fluidity and surprise," reflected in changes in mood and tempo from Abrams sober arco solo to Mitchell's flute floating before the four heat up with Rosaly taking a solo.

The remainder of the performances further display changing musical colors, the group's fluidity, along with elements of surprise as Ice Crystal conveys varied moods from reflectiveness to playfulness, and goes from being

from sober to flighty to celebratory as on the closing "Fred Anderson." This closing performance, with Calvin Grant's narration, celebrates the late giant of Chicago jazz who was a mentor to Mitchell and others.

"Aquarius" is another superb recording by Nicole Mitchell, showcasing her compositions, her exquisite flute playing and her splendid group, Ice Crystals.

Ron Weinstock



TINSLEY ELLIS
GET IT!
HEARTFIXER MUSIC

It's been a bit since the last Tinsley Ellis album, and the blues rocker has returned with an all-instrumental album, "Get It!" (Heartfixer Music). Recorded in Nashville and Atlanta, Ellis is backed by Kevin McKendree on keyboards, Lynn Williams on drums and percussion and Ted Pecchio on bass (on 5 of the ten songs). The selections include eight originals and two covers and allow Ellis to display not simply his impressive guitar chops and tone, but his ability to craft thoughtful, yet electrifying solos.

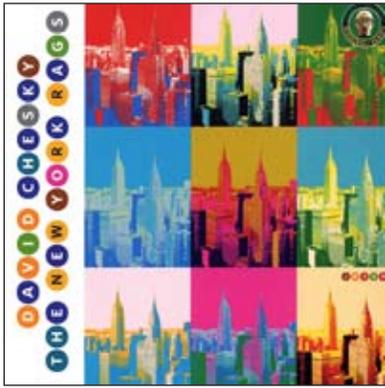
There is a nice range of material ranging from his tribute to (and evocation of the style of) Albert Collins on the opening "Front Street Freeze," along with his tribute to Roy Buchanan on "Anthem For A Fallen Hero." "Berry Tossin'" is a lively take-off of Chuck Berry's distinctive guitar style through Ellis' own approach (with some Freddie King riffs tossed in). The title track is a driving bulldozer of a guitar shuffle while "Fuzzbuster" has Ellis exploring a range of tonal effects. "Detour" is a cover of a lesser-known Bo Diddley track with Ellis playing through a Leslie speaker, suggesting classic Lonnie Mack.

The focus here is strictly on Ellis as the backing musicians play solely in a supportive role. "Get It!" very impressively displays Ellis imagination, power and taste as a guitarist.

Ron Weinstock

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DAVID CHESKY
The New York Rags
CHESKY RECORDS

To describe pianist Chesky's solo offering as Scott Joplin meets Cecil Taylor may be to oversimplify, but only by degrees.

The rag format here is expanded, turned at severe rhythmic and harmonic angles, at times embracing "free" jazz and contemporary classical values. But Chesky's fare surpasses its purely "experimental" nature and makes for compelling, albeit demanding, listening.

One may want to start all the way at Track 15, "The Manhattan Blues Variations Rag", to get an excellent introduction to the connection between tradition and exploration present on this set, likely one of the most distinctive piano outings of the year.

Duane Verh



GINA SICILIA
It Wasn't Real

SWINGNATION RECORDS/VIZZTONE

Gina Sicilia has become a really striking vocalist, as well as a songwriter. Her new CD, "It Wasn't Real" (Swingnation Records/VizzTone), is her first that was not produced by Dave Gross. Glenn Barratt produced this recording, which was recorded at Morningstar Studios in Philadelphia. Sicilia wrote nine of the ten songs here, the exception being a cover of a less-known Etta James recording, "Don't Cry Baby."

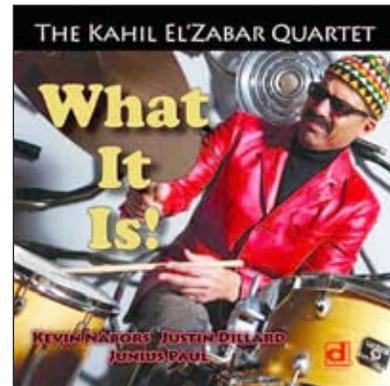
Opening with the terrific title track, Sicilia displays a powerful voice as she belts out this original evocative of classic 50s and 60s R&B with Jay Davidson's

baritone sax helping establish the mood before taking a booting tenor sax solo with guitarists Kevin Hanson and Jef Lee Johnson adding fills. She puts a lot of feeling into the cover "Don't Cry Baby" with Joel Bryant's piano accompaniment standing out and Davidson ripping off some more tough tenor. "Wake Up Next To You," has its infectious reggae groove, with her wanting to take her baby home. Dennis Gruenling provides marvelous chromatic harmonica for the jazzy "Walkin' Along the Avenue, with her lyric of how love can happen when one least expects it.

"Don't Wanna Be No Mother," with its country-laced flavor, has a moving lyric about a marriage where the romance has long gone and where Carl looks at pretty young girls and never makes love to her, and "The stale air of the airplane, smells like my life ..." Jef Lee Johnson (who subsequently passed away) contributes some nice acoustic slide as well as electric single note runs on an emotionally charged performance.

The rest of the album is on this consistently high level. Gina Sicilia has developed into a remarkable artist. "It Wasn't Real" is a superb album of blues, country and other roots music. It brings together exceptional original songs, strong session playing and strong, nuanced vocals. Highly recommended.

Ron Weinstock



THE KAHIL EL'ZABAR QUARTET

What It Is!

DELMARK RECORDS

As Howard Mandel observes, the new Delmark release "What It Is!" by The Kahil El'Zabar Quartet is the 58th recording to feature the composer-drummer/percussionist-bandleader-music director Kahil El'Zabar. One of the many important musicians to emerge out of Chicago's Association for the Advancement of Creative Music (AACM) his credits are multiple, including being part of the Ethnic Heritage Ensemble with saxophonist Ernest Dawkins.

On "What It Is!," El'Zabar is joined by Kevin Nabors on tenor saxophone, Justin Dillard on piano, Hammond B-3 and Fender Rhodes, and Junius Paul on bass. The selections with Dillard on the Hammond B-3 provide a fresh twist on an organ group from the opening moments of "The Nature Of," as Dillard brings

some interesting voicings on the B-3 while Nabors displays a robust attack and full-bodied tone. Paul takes a solo while the leader keeps the groove percolating on this spirited opening track. On "Impressions," the first of the two Coltrane covers, the group shows the influence of the classic Coltrane quartet while providing their own personality. One can certainly hear Coltrane's influence in Nabors' fervent tenor here, while Dillard evokes McCoy Tyner as well. Dillard is on the Fender Rhodes while the leader is on the African Earth Drum for the title track and sings on a soulful number that has a seventies' rhythm'n'blues flavor.

"Song Of Myself" has Dillard back on the B3 and as Howard Mandel observes, he explores some of the realms that Larry Young had ventured in against Paul's firm ostinato bass and the leader's sure-footed groove. Nabors takes a lengthy solo that also takes unexpected twists while his playing displays his ability to build up a lengthy solo.

The other Coltrane cover, "Central Park West," is an particularly appealing organ-group reworking of the ballad with Paul contributing a lively bass underpinning, and El'Zabar's hand drumming supporting Nabors vigorous tenor sax here with Dillard laying down some soulful organ. "From The Heart" is a lovely original with the leader on kalimba (thumb piano) setting the tenor of the performance. "Kari," named after Kahil's son, is a lively closer in a Coltrane vein.

"What it Is!" is outstanding with varied material and energetic, swinging playing by The Kahil El'Zabar's Quartet. The music is a joy to listen to. **Ron Weinstock**



OTIS REDDING

Lonely & Blue: The Deepest Soul Of Otis Redding
STAX

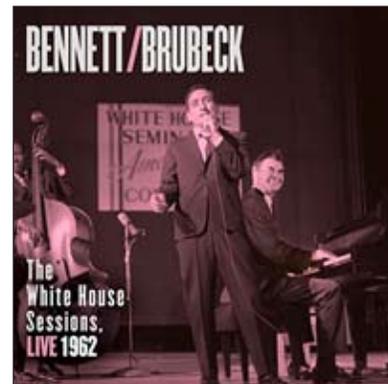
The new Stax release, "Lonely & Blue: The Deepest Soul Of Otis Redding," is a collection that focuses on the heartbreaking, yearning ballads that Redding sang in singular fashion. Producer David Gorman, in explaining the concept behind this release, stated "I tried to find the saddest, most potently heartbreaking songs he ever sang, with no regard for chart position or notoriety. There are a few hits on the album, but they're there because they fit the mood, not because we wanted to include the hits."

It is packaged as if it was originally released on

Stax during Redding's lifetime, and mixes some of his most famous ballads of love and heartbreak. This includes the hits "I've Been Loving You Too Long," "These Arms of Mine" and "My Lover's Prayer," along with lesser known gems "Gone Again," "Open the Door," "Waste of Time" and "Everybody Makes a Mistake," plus alternate takes of "OpenThe Door" and "I've Got Dreams To Remember." This latter performance has somewhat darker lyrics than the issued recording.

Throughout Redding is heard with the Stax great studio band including Booker T & the MGs with Steve Cropper being especially superb on the cover of Send Me Some Lovin'. Throughout the Memphis Horns or the Bar-Kays add their signature riffs. As the album closes with his cover of Clyde McPhatter's "My Lover's Prayer," one is reminded how Otis Redding took familiar songs and made them his own.

This terrific 'new' Redding release displays just how fresh and contemporary Otis Redding still sounds over 45 years after his tragic early passing. Yes, I highly recommend this. **Ron Weinstock**



TONY BENNETT AND DAVE BRUBECK

Bennett/Brubeck

The White House Sessions, Live 1962
COLUMBIA LEGACY

Every now and then a "lost gem" surfaces in a vault somewhere and is released decades later. One that comes to mind was the Coltrane and Monk concert at Carnegie Hall. Now comes another from a live concert featuring Tony Bennett and Dave Brubeck, which surfaced some 50 years after it was recorded.

In 1962, President Kennedy invited Bennett and Brubeck to bring their bands to Washington D.C. to play at a concert at the Sylvan Hotel to honor the many college students who worked as government interns for the summer. The event was recorded, and produced by Columbia Records' Teo Macero, so one might think an album was on the horizon, but in all probability no one thought the horizon was so far away. But the tapes were mis-marked and filed with the label's classical music archives except for one song, which was released by Bennett 40 years ago. They were found last year and immediately prepared

for release. And to top off that lucky discovery, they sound fantastic all these years later.

By looking at the cover, one might think this to be a full album of Bennett and Brubeck together. But the concerts featured the two bands – first Brubeck’s, and then Bennett’s. The two came together for an unrehearsed set of four songs at the end. The album opens with six songs from Brubeck’s quartet, with Paul Desmond, Eugene Wright and Joe Morello. The version of “Take Five” is the fastest and most energetic version I believe I have heard, although I have heard many. They also do an 11-minute-plus version of “Nomad,” from the “Jazz Impressions of Eurasia” album, along with “Thank You (Djiekuje)” and “Castilian Blues.” Bennett’s six-song set features the singer with his trio consisting of Ralph Sharon/piano, Hal Gaylor/bass and Billy Exiner/drums. He opens with “Just In Time” and the set includes “Small World,” “Make Someone Happy,” “Rags To Riches” and “One For My Baby (And One More For The Road)” before closing with his big hit “I Left My Heart In San Francisco.” All are done at either mid- or slow-tempo.

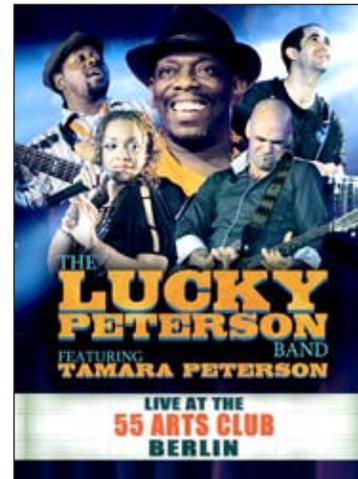
Then Bennett joined Brubeck’s band (sans Desmond) for the four closing songs, opening with a quick paced “Lullaby Of Broadway.” It did not take the two leaders to get used to each other before they began to spur each other on for some fun results. Next come “Chicago (That Toddlin’ Town)” and “Old

Black Magic” (the song that was found and released decades ago) before they finish with “There Will Never Be Another You,” which starts off at a slow tempo before becoming a runaway train that stays firmly on the tracks.

In short, a fine find for fans of Bennett or Brubeck. For those who are fans of both, a real treasure on a single disc. This CD will be released May 28, 2013.

Bill Wahl

dvd,



THE LUCKY PETERSON BAND

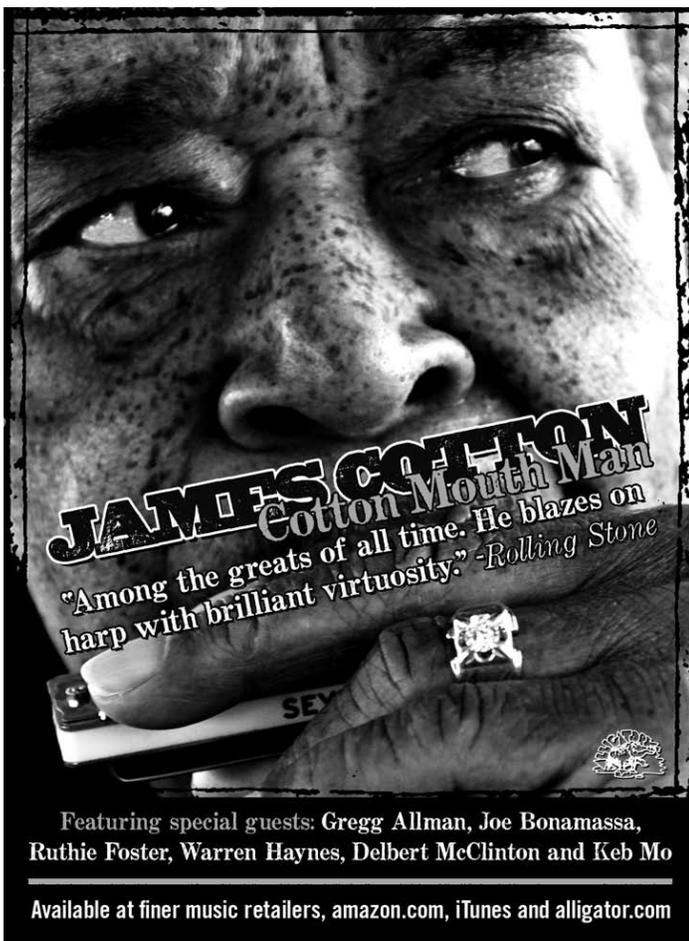
FEAT. TAMARA PETERSON

**Live At The 55 Arts Club Berlin
SOULFOOD 3 DVD/ 2 CD SET**

Lucky Peterson, if not for problems most likely arising from drug usage, would be among the leading acts in the blues and funk world. Despite producing a number of albums for Verve/Gitanes and Blue Thumb that are among the finest contemporary blues (as opposed to blues-rock) recordings of the past couple decades, his star has not burned as brightly as his talent may have warranted in the United States. Reports are that he apparently has put his house in order with the help of his wife Tamara and is busy performing again.

A real pleasant surprise is this new 5 disc set on BlackbirdMusic/Soulfood by The Lucky Peterson Band Feat. Tamara Peterson “Live At The 55 Arts Club.” Recorded at the Berlin, Germany venue, this is a 3 DVD/ 2 CD package with 2 DVDs capturing Lucky’s 2 full sets with Tamara joining midway through the performances with a third DVD providing guitarist Shawn Kellerman’s opening numbers for the two sets along with some behind the scenes of Lucky and band, a brief clip of a song rehearsal and an interview with Lucky and Tamara. The music of the 2 DVDs of Lucky and Tamara in performance is also on the two CDs in this set.

Lucky’s Band includes the afore-mentioned Shawn Kellerman on guitar, Tim Waites on bass and Raul



Valdes on drums. It's a hard-rocking, tight band which does a terrific job backing Lucky and Tamara, with Lucky playing both the Hammond B-3 and some guitar, with Kellerman, when featured on guitar, adding his own blistering attack. Lucky is in good voice and his wife Tamara (who went to High School in Houston with Roy Hargrove, Erykah Badu and Norah Jones) is a terrific singer.

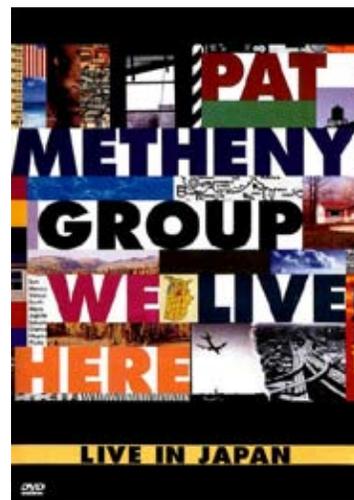
The material ranges from Lucky's reworking of blues classics such as "You Shook Me," "I'm Ready" and "Who's Been Talking," along with Johnny 'Guitar' Watson's "Ta' Ta' You." He takes out the slide for "Dust My Broom," while getting really greasy on the B-3 on "I'm Back Again," as well as Rico McFarland's "Giving me The Blues." Tamara shows how expressive a singer she is on the cover of Prince's "Kiss," along with originals like "I Don't Like You But I Love You" and "Last Night You Left." She is a powerful, yet nuanced singer who certainly complements Lucky.

I found the video nicely done and capturing the performing personalities of Lucky and his band quite well. I was amused to see how fierce Kellerman appears backing lucky as I knew the Canadian Kellerman when he was playing with harmonica player, Jordan Patterson in the Washington DC area in the nineties. He has spent time with Bobby Rush as well and his fiery playing may be in the rock vein at times, but he never gets boring or overbearing.

In the bonus disc Lucky talks about how he thinks that this particular group may be the one to take him

to the next level. Based on the performances here on "Live At The 55 Arts Club" and given the stability that Tamara and their faith have apparently given him, one should not be surprised if he doesn't take it to the next level. There is some terrific music to be seen and heard here.

Ron Weinstock



PAT METHENY GROUP
We Live Here: Live In Japan
 EAGLE VISION DVD

Eagle Vision has just released a Pat Metheny Group DVD, which actually dates back to the mid 90s. Titled "We Live Here: Live in Japan," this video was originally released on Geffen Records and has been out-of-print for some time now. So I am going to do something a bit different here, and rerun a review I did in 1995 of the CD studio recording "We Live Here," and then I'll be back to give some insight into the DVD version.

The latest offering from the Pat Metheny Group might be just what many of their longtime fans are hoping for. Pat's previous Geffen album, "Secret Story," was certainly a first class effort. It was, however, a major production, with numerous guests appearing on the various tracks. This disc reverts back to the "group" focus, and also again includes pianist Lyle Mays, who was missing from "Secret Story" and the live tour supporting it.

While I feared that the music would be stuck in the almost "new age" vein of some of the Metheny's recent efforts, this is probably the most varied and enjoyable album we've heard from him in some time. Except for Mays' Episode D'Azur, all the compositions were co-written by Metheny And Mays. Lyle's writing and playing styles are both important and necessary ingredients for the bright, extremely uplifting sound associated with The Pat Metheny Group dating way back to their first ECM albums in the late Seventies. Also on hand are bassist Steve Rodby, who joined the group around 1981 and drummer Paul Wertico, who was added a couple of years later. More recent additions are David Blamires/vocals, Mark Ledford/vocals, whistling, flugelhorn and trumpet and Luis Conte/percussion.

This album may often remind you more of the ECM sides than their previous Geffen output. The dreamlike "To The End Of The World," in fact, is very reminiscent stylistically

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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

of "Are You Going With Me?" from that era. Metheny has been incorporating wordless vocals into his music for over a decade now, and there's no change here in that respect. But, as the album goes on, it becomes more jazzy in nature and the vocals almost disappear - most notably "Episode D'Azur," "Red Sky" and "Stranger In Town." On the album's early tunes, you'll hear some quite successful blends of acoustic and programmed drumming in tandem. Metheny is heard on both straight guitar and guitar synthesizers throughout. In short, this is a top shelf album from the Pat Metheny Group. It should be noted that its success is due not only to the marvelous playing by the band's members, but also to the diversity which is presented in a gradual fashion which is totally congruous with most every listener's senses.'

OK - I am back. Got a chance there to smoke a cigar! I remember seeing this concert in the VHS version back when Geffen released it. I remember it being very well done back then, and it looks just fine some 20 years later. The band members are the same as in the old CD review above.

The music is excellent throughout, as is the sound quality. The video looks quite good, and although the heavy blue and red lighting on much of it was probably better suited years ago - let's face it - this was done years ago - many years ago. I do remember one complaint I had on the previous viewing that bugged the hell out of me. There were interviews between the songs that destroyed the concert atmosphere. But this new DVD version has a way around it and I love it - right at the beginning you have the option to play "music selections only."

As with every Metheny concert I have ever been to, only a handful of the songs from their most recent album are included as they have such a vast repertoire to cover. In addition to the best 5 or 6 songs from the album, "We Live Here," they cover such previous goodies as "Have You Heard," "First Circle" and "This Is Not America" among the 13 selections. This is a fine DVD and it is great to have a lost gem from the past resurface again

Bill Wahl

books

CREOLE TROMBONE: KID ORY AND THE EARLY YEARS OF JAZZ

John McCusker
UNIVERSITY PRESS OF MISSISSIPPI
2012: JACKSON MS

Ed 'Kid' Ory was a pioneering New Orleans musician who was associated with some of the most important artists of the new jazz music of the early part of the 20th Century, including Buddy Bolden, King Oliver and Louis Armstrong. Leading the Creole Jazz Band in California he made one of the earliest (if not earliest) recordings by a Creole New Orleans Jazz Band. He was an important component of some of Louis Armstrong's most important small group recordings of the twenties, and also some of King Oliver's Chicago sessions.

In writing Ory's story, McCusker was given access to Ory's unpublished autobiography that was narrated in 1950 to Barbara GaNung, at the time his mistress and later his wife. This is combined with his research into statistical, sacramental and public records. He weaves his story in the context of a Creole, born 25 miles upriver from New Orleans, at a time when the racist southern white assault on the rights of non-whites occurred. Louisiana was the state whose law requiring separate accommodations was upheld in the infamous case of "Plessy v Ferguson."

McCusker traces Ory's early musical experiences growing up in a world where a racist caste system was imposed and all persons of color were disenfranchised. Ory first acquired a banjo when he was 14, and as a child became familiar with Creole folk songs, which he would perform later in his life. Brass bands of St. John Parish, where he grew up, piqued Ory's curiosity and itinerant music teachers would come from New Orleans and offer musical instruction, with a James Brown Humphrey (father of grandsons Willie and Percy themselves noted jazzmen). Humphrey led the Onward Brass Band in LaPlace, and taught children and young adults on the plantations and remote communities. Humphrey would also rehearse bands from the students he including the Pickwick Brass Band that Ory played in. McCusker's narrative also discusses the traveling musicians and bands and the social functions that music would be heard at.

Ory displayed an entrepreneurial spirit in addition to a musical one. He acquired a beat up valve trombone and later changed to the more modern slide trombone. Moving to New Orleans, he met Buddy Bolden, who left a definite impression on Ory. Bolden's musical innovation, as detailed by McCusker, was playing the blues for dances and such songs as "Make Me a Pallet On the Floor" and "Funky Butt" were sensations. While not able to accept Bolden's offer to play trombone, but watching Bolden play, as well as the competing John Robichaux, he was able to have his own idea on how a band might sound.

After Bolden's passing, Ory started leading bands in St. John Parish, sometimes playing in New Orleans. In 1910 he finally moved to New Orleans, first living with family members. Here Ory and his band would play at the dance halls, country dances and picnics, and would enter cutting contests with other bands (such as that of Freddie Keppard) and an association with other individuals who would become major figures in early jazz such as Johnny Dodds, and he had an early encounter with young Louis Armstrong who would sit in with Ory's Band at a picnic. Later the arrival of King Oliver (replacing Mutt Carey) would solidify Ory's Band as the leading band in New Orleans and they would become known as the Ory-Oliver Band. When Oliver left for Chicago, Armstrong replaced him.

Not simply a successful bandleader and musician, Ory was astute as a businessman and successful in sponsoring dances. When a former benefactor started sponsoring dances with him, Ory became dissatisfied with their deal and started sponsoring dances on his own. This

led to police raids and probable threats on his life that led him to leave for California in August 1919 where he would be until 1925. Armstrong and Dodds were supposed to have joined Ory, but they didn't so some of his former band members were recruited. His band became a leading band in Los Angeles and he met the Spike Brothers, with whom, in 1922, he would make some of the earliest jazz recordings by African-American musicians, including the original recording of "Ory's Creole Trombone," which later would be recorded by Louis Armstrong. McCusker spends considerable space discussing the session, its importance and the music. These recordings are available on, "Cabaret Echoes: New Orleans Jazzers at Work, 1918-1927" on the Off the Record label.

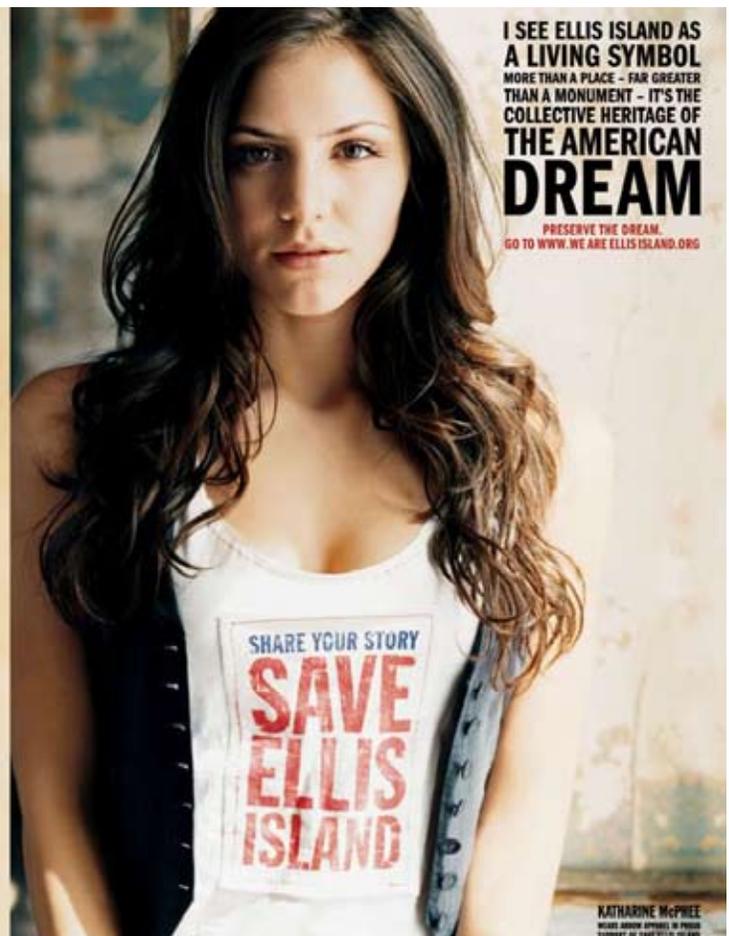
Musically things cooled off, so in 1925 Ory moved to Chicago, settling in the Windy City and becoming a sideman on some of the most famous recordings of the twenties, starting with Louis Armstrong's Hot Five recordings. Ory's recollections of making the recordings are included along with McCusker's discussion of some of the recordings and Ory's role on them. Ory would join and tour with King Oliver's The Dixie Syncopators until 1927. McCusker also details Ory's relationship with Jelly Roll Morton, with whom Ory recorded as a member of the Red Hot Peppers for some important recordings such as "Black Bottom Stomp," but did not participate on later Morton recordings. He also recorded in Chicago with Luis Russell, Irene Scruggs and Butterbeans and Susie with his final recordings of the 1920s being with Johnny

Dodds' Chicago Footwarmers.

Before the end of the decade, he followed his wife back to California. He would struggle playing music until in 1933 at the age of 46 he quit and took a job as a janitor with the Santa Fe Railroad. He didn't totally quit music and by September 1942 was playing in Barney Bigard's band that included Charles Mingus on bass. Bigard, as detailed by McCusker, helped Ory get paid royalties for Ory's tune "Muskrat Ramble. In 1944, Orson Welles hired Ory to lead a band for his radio show and with this visibility Ory's Band recorded for several labels. There are also details about his relationship with his second wife, a white woman, Barbara GaNung. She is depicted as a manipulative and controlling woman who was abusive to Ory, leading him to deny his African-American background and cut him off from many of his old friends and bandmates. This chapter, on his post Chicago years, is somewhat summarily presented in relation to the main body of the book.

In addition to this detailed narrative of Ory's life, McCusker has included a couple of short excerpts from Ory's "Autobiography," a selected Discography of Ory's recordings, and the music for four "lost" compositions by Ory. There are also some rare photographs and label shots included, nearly 30 pages of endnotes and an index. "Creole Trombone" is an invaluable look at a gentleman who played a substantial role in the development of jazz as well as the times and social context in which he lived. It is a significant addition to the jazz literature.

Ron Weinstock





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