

jazz
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PORTLAND JAZZ FESTIVAL

PRESENTED BY *Alaska Airlines*®

HOT MUSIC FOR A COLD WINTER

jazz & blues report

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"Buffaloniou"

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

usbank PORTLAND JAZZ FESTIVAL PRESENTED BY *Alaska Airlines*

February 20 – March 2, 2014

Dates for the 2014 U.S. Bank Portland Jazz Festival Presented by Alaska Airlines have been announced. The festival is set to take place February 20 – March 2, 2014.

The complete Jazz Festival lineup will be listed below, with the artists presented in alphabetical order.

The 2013 Portland Jazz Festival was the most well attended Festival to date. Regardless, PDX Jazz Managing Director, Don Lucoff, decided to move the Jazz Festival one week later, to allow music and movie fans the opportunity to support both the Jazz Festival, and International Film Festival, since both events previously ran during the same week. Said Lucoff, "In the spirit of community and collaboration, it made sense to push the Jazz Festival out a week."

Aaron Diehl - February 22

Hailed by the New York Times as a "Revelation", Columbus, Ohio native and Juilliard graduate Aaron Diehl arrived onto the New York scene playing with the Wynton Marsalis Septet and has not looked back since. Winner of the prestigious Cole Porter Fellowship Competition in 2011 by the American Pianists Association, Diehl locked up a recording deal with Mack Avenue Records and promptly recorded on a Fazioli F-228 grand piano. He showcases a nuanced touch, a comfort zone with tempos ranging from rubato to brisk, encyclopedic harmonic knowledge, an abiding sense of blues expression and a will – when necessary – to swing.

Ahmad Jamal - February 21

NEA Jazz Master Ahmad Jamal is a living legend at the age of 83. Jamal is a soul survivor, who lived long enough to reap the benefits of his Olympian artistry – as evidence by his induction into the prestigious Order of the Arts and Letters by French Culture Minister Renaud Donnedieu de Vabres, who named him an Officier de l'Ordre des Arts et des Lettres in 2007. Jamal is joined in this rare Portland appearance by his long standing quartet in support of his latest album, *Saturday Morning*, which features bassist Reginald Veal, drummer Herlin Riley and percussionist Manolo Badrena.

Bob Dorough & David Frishberg - February 23

Dave Frishberg, the 2011 Portland Jazz Master, has enjoyed a career remarkable for both its quality and diversity. Having worked with such greats as Ben Webster, Zoot Sims, Manhattan Transfer and Rebecca Kilgore, Frishberg has established himself as an internationally recognized composer and lyricist as well as a solo performer with a loyal following. Frishberg who rarely struts his vocal vocabulary will oblige in duo with acclaimed pianist and vocalist Bob Dorough. The 90 year old School House Rocker known for his work with Miles Davis and beat poet Allen Ginsberg are set to recast the 1999 Blue Note Records classic,

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Who's On First as part of the Blue Note @ 75 celebration. Dorough, a longtime resident of the Delaware Water Gap region, recorded three albums for the storied imprint and 22 recordings overall dating back to his 1956 debut, *Devil May Care*.

Bob Mintzer - February 24 & 25

Bob Mintzer leads several musical lives that, at times, seem humanly impossible for one person to sustain. As a 20 year member of the Grammy® Award winning Yellowjackets, Mintzer also leads his own Grammy® Award winning Bob Mintzer Big Band and is the recipient of the Buzz McCoy endowed chair of jazz studies at the University of Southern California in Los Angeles. Having written over 200 big band arrangements, he honed his writing and playing skills in the bands of Tito Puente, Buddy Rich, Art Blakey, Jaco Pastorius and Gil Evans.

Mintzer will perform as a guest soloist with the PDX Jazz All Star Student Big Band and the PDX Jazz All Star Educators Ensemble lead by Darrell Grant. This education outreach event began in 2011 with Charles McPherson and last year was Gerald Wilson's turn. This one night only program features the compositions and arrangements of the guest soloist.

Bobby Watson & Horizon - March 1

Horizon, under the leadership of saxophonist Bobby Watson, has stayed true to its sound. After completing his tenure as a member of Art Blakey's Jazz Messengers (eventually becoming musical director), Watson co-founded Horizon with drummer, Victor Lewis as an acoustic quintet modeled after the Jazz Messengers but with its own slightly more modern twist, and recorded three seminal albums from 1988-91 for Blue Note Records. Now celebrating their 30th Anniversary, hard bop masters Watson and Lewis have reunited and are joined by trumpeter Terrell Stafford, Portland native bassist Essiet Essiet, and pianist Edward Simon. Watson, a Kansas City native and current professor at KU, galvanized last year's festival with his appearance as part of the Art Blakey Legacy Band.

Brian Blade & The Fellowship Band - February 20

Brian Blade is widely acknowledged as one of the most versatile and accomplished drummers in music, performing as a sideman on albums by Daniel Lanois, Herbie Hancock, Kenny Garrett, Bob Dylan and Joni Mitchell. Since 2000, Blade has interacted with the Wayne Shorter Quartet alongside pianist Danilo Perez and bassist John Patitucci. He formed The Fellowship Band with pianist Jon Cowherd in 1997 and in the last decade toured with Chick Corea in the high profile 5 Peace Band. Fellowship made two remarkable albums for Blue Note Records (1997 and 2000) and original band members Cowherd, Myron Walden, Melvin Butler, and Chris Thomas will perform as part of Blue Note @ 75.

Buster Williams - February 22

For half a century, legendary bassist Buster Williams has delivered jazz with style. Playing with innumerable greats, such as Art Blakey, Miles Davis, Herbie Hancock, and Sonny Stitt. At last year's festival he went back-to-back

anchoring the Steve Kuhn Trio and the Art Blakey Legacy Band. This time around he assembled Something More, a For Portland Only experience with Seattle icon, the trombonist Julian Priestler; multi-reedist Benny Maupin, pianist George Colligan and drummer Cindy Blackman-Santana. The reunion of Williams, Priestler and Maupin recalls the collective spirit of the 1970 Mwandishi ensemble led by Herbie Hancock. Opening the program is the celebrated Cécile McLorin Salvant, an engrossing singer whose inflections are disarmingly musical with the class of Sarah Vaughan, the instinct of Betty Carter, and the dark lows of Carmen McRae according to Alex Dutilh, Radio France.

Cécile McLorin Salvant - February 22

Cécile McLorin Salvant is easily one of the most highly anticipated jazz vocalists to emerge in years. Born in the U.S. to French and Haitian parents, the recently turned 24-year-old became the youngest winner of the Thelonious Monk International Jazz Competition in 2010. Since then, she has received critical acclaim for her debut Mack Avenue project, *WomanChild*, from media outlets such as The New York Times, Wall Street Journal and NPR's "All Things Considered" and "Fresh Air," comparing her to the likes of Billie Holliday, Bessie Smith, and Sarah Vaughn, among others. McLorin Salvant will be accompanied by labelmate, musical director, and pianist Aaron Diehl, bassist David Wong and drummer Rodney Green.

Christian McBride Trio - March 1

Fully embracing his role as standard-bearer and mentor at age 41, Grammy® Award winning premier bassist Christian McBride and Mack Avenue recording artist introduces his latest working group in a trio format. Comprised of pianist Christian Sands and drummer Ulysses Owens, Jr., these young and emerging talents have anchored McBride's smokin' Inside Straight ensemble. Since the early 1990s, McBride has released 11 recordings as a leader and performed on over 300 as a sideman for Pat Metheny, Chick Corea, Roy Haynes, John McLaughlin and Kenny Garrett, among others.

McBride who last played Portland three years ago with Inside Straight at Jimmy Maki's, will debut the trio on a co-bill with Horizon. McBride was given his first professional gig at 17 with Watson.

Darrell Grant - February 21

Pianist, composer and PSU professor Darrell Grant has appeared on major concert stages from the Weill Recital Hall at Carnegie Hall to the Monterey, and San Francisco Jazz Festivals. For his CMA commissioned work "The Territory," which Grant debuted last summer with Chamber Music Northwest, the sweeping nine-movement piece blends improvisation and composition and draws inspiration on Oregon's historical heritage as well as the incredible and diverse landscapes in the region.

Grant will be joined by award-winning vibraphonist Joe Locke and an all Portland support ensemble to include: bassist, Eric Gruber; drummer, Tyson Stubelek;

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saxophonist, John Nastos; bass clarinetist, Kurt Peterson; trumpeter, Tom Barber; singer, Marilyn Keller and cellist, Hamilton Cheifetz.

Eliane Elias - February 20

Transcribing the music of Bill Evans at age 10, chairing the piano department at São Paulo Conservatory at 15, touring at 17, and arriving in New York at 21, Eliane Elias is at home not only in her native Brazil but where ever she plays and sings: "I can't imagine not doing both." As a lyrical pianist, she has composed and recorded over 20 albums with her own bands, and others, including Herbie Hancock. Elias was nominated for a Grammy® in the Best Jazz Solo Performance category for her 1995 release, Solo and Duets with Herbie Hancock. Elias documented 20 albums for Blue Note records from 1989-2009. Her Blue Note @ 75 performance will captivate boasting the works by her favorites; Jobim, Evans and Chet Baker.

Geoff Keezer - March 2

Two-time Grammy® Award nominee, pianist and composer Geoff Keezer has worked with a myriad of jazz luminaries. As a member of Art Blakey's Jazz Messengers at age 18 and touring in the company of Joshua Redman, Christian McBride, Benny Golson, and Ray Brown in his 20s, Keezer is known as a superb technician and improviser. Barely into his 40s, Keezer has become one of the most sought-after artists on the modern jazz scene. His solo piano performance will be in support of his latest solo album, Heart of the Piano, songs by Peter Gabriel, Eva Cassidy, Rush, KT Tunstall, and Alanis Morissette, among others.

Grace Kelly - February 26

Dubbed a twenty-one-year-old wunderkind, alto saxophonist, composer, and educator Grace Kelly has already hooked the attention of Wynton Marsalis, and graced the stages of Jazz at Lincoln Center and the Kennedy Center. Her boundless musical spirit has netted copious awards and the attention of such jazz veterans as Phil Woods and Lee Konitz, with whom she's recorded. Kelly will make her Portland area debut.

Jazz at Lincoln Center Orchestra with Wynton Marsalis - February 28

Formed by Jazz at Lincoln Center Managing and Artistic Director Wynton Marsalis from members of his septet and surviving members of the Duke Ellington Orchestra, the Jazz at Lincoln Center Orchestra is one of the world's finest working big bands. The members of the Jazz at Lincoln Center Orchestra are 15 of the best soloists, ensemble players, and arrangers in jazz. In residence since 1988, it is widely regarded as the 'finest big band in the world today' (Daily Telegraph, UK). This remarkably versatile band celebrates jazz's large-ensemble tradition by performing a vast repertoire of masterpieces by legends of the genre, including Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, Chick Corea and many others, as well as original works and arrangements.

Kenny Werner - February 22

With a gift for improvisation, pianist-composer Kenny Werner was awarded the Guggenheim Fellowship in 2010. His education includes the Manhattan School of Music, the Berklee School of Music and connecting with others, such as Joe Lovano, Toots Thielemans, Archie Shepp, Charlie Mingus, and Joe Henderson. A stellar writer-arranger for orchestras, he's worked with the Mel Lewis Orchestra and the Metropole Orchestra of Holland. Kenny's issued a score of CDs including his masterpiece, the classic 2007 Blue Note Records release, Lawn Chair Society featuring Brian Blade, Dave Douglas, Scott Colley and Chris Potter. His lauded publication on improvisation Effortless Master – Liberating the Master Musician Within is essential reading. For Portland he'll perform in trio with Ari Hoenig and Johannes Weidenmueller.

Oregon - February 24

The genesis of Oregon took root in 1960 when guitarist/pianist Ralph Towner met pianist/bassist Glen Moore as students at the University of Oregon. The pair formed a musical friendship inspired by Bill Evans and Scott LaFaro, eventually leading them to travel to Europe and play with such greats as Ben Webster and Dexter Gordon. Later connecting with multi-instrumentalist Paul McCandless and percussionist Colin Walcott through a high profile association with Paul Winter the group has inspired audiences in renowned concert halls for over three decades including Carnegie Hall, Lincoln Center and the Berlin Philharmonic Hall. With Walcott's sudden passing in 1984, the percussion position moved to Trilok Gurtu from 1986-97 and since then, Mark Walker has brought a Latin undercurrent to the ensemble. This year's 2014 Portland Jazz Masters will make their Festival debut and welcome Towner's presence who currently resides in Rome, Italy.

Pat Metheny Unity Group - March 2

Playing in jazz clubs at 15 and an international jazz musician at 20, guitarist, composer, educator, and 20-time Grammy® Award winning guitarist Pat Metheny has played with: Herbie Hancock, Ornette Coleman, Jack DeJohnette, Gary Burton, Jim Hall, David Bowie and countless others. With the Unity Group and a new album just in time for his festival appearance – comprised of saxophonist Chris Potter, bassist Ben Williams, drummer Antonio Sanchez and percussionist Giulio Carmassi – Metheny found a way to take the "Unity" concept all the way and form a platform for the first time that could cover the entire spectrum of things he has done as a bandleader over the years under one roof.

Spring Quartet: Jack DeJohnette, Joe Lovano, Esperanza Spalding and Leo Genovese - February 23

Studying the vibrant history of modern music, not just jazz alone, you'd be hard pressed to find a major name that Jack DeJohnette, Joe Lovano, Esperanza Spalding and Leo Genovese are not connected to, whether it be on recordings, performances or collaborations. To have these musicians co-lead a modern multi-generational project

showcases the linear path from the beginning source to the future of the lauded jazz idiom, is a spectacle in itself.

One of the most respected drummers on the planet, NEA Jazz Master Jack DeJohnette who led a brilliantly conceived quartet at last year's festival was hailed by the New York Times as "one of the greatest musicians in jazz history," Grammy® award winning saxophone giant Joe Lovano has distinguished himself as a prescient and path-finding force in the arena of creative music. As leaders over the past 25 years, these two forces of nature recorded upwards of 30 combined Blue Note albums. The young Portland bassist/vocalist/composer Esperanza Spalding was one of the biggest breakout stars of 2011—not just in jazz, but in all genres of music. Her receipt of the 2011 GRAMMY® for Best New Artist was unprecedented—the first time in history that a jazz musician has won the award— but Spalding continues to make the unprecedented the norm. She makes her fourth festival appearance since 2008 including her part in the trio collective ACS, last years west coast festival premiere. The all star frontline is rounded out by the amazing Argentinean pianist Leo Genovese a long-time collaborative partner of Spalding's, who has traveled the globe on her Chamber Music Society and Radio Music Society tours.

Tord Gustavsen Quartet - February 25

Emerging on the scene in 2003 with a breathtaking ECM debut *Changing Places*, Norwegian pianist Tord Gustavsen has since been met by a huge volume of critical approval around the world and has been honored with the Norwegian Grammy® Award. Gustavsen joins an illustrious recorded piano lineage that reads as a who's who of ECM jazz innovators—Keith Jarrett, Paul Bley, Bobo Stenson, Chick Corea, Art Lande, Steve Kuhn, Nik Bartsch, Craig Taborn and countless others. His working quartet features saxophonist Tore Brunborg, bassist Mats Eilertsen, and drummer Jarle Vespestad. Gustavsen will make his second festival appearance this time at the Mission Theater.

Toshiko Akiyoshi and Lew Tabackin - February 22 & 23

Over the course of a six-decade career, pianist, band-leader, composer-arranger and NEA Jazz Master Toshiko Akiyoshi has made a unique and vital contribution to the art of big band jazz. Discovered by the late Oscar Peterson while on tour in Japan in 1952, Akiyoshi developed her sound within the scene in New York and moved to Los Angeles where she met her husband, saxophonist Lew Tabackin, and subsequently formed the Toshiko Akiyoshi Jazz Orchestra. Having received 14 Grammy® Award nominations, Akiyoshi is also the first woman ever to place first in the Best Arranger and Composer Category in the DownBeat Readers' Poll. A protégé of Bud Powell, the 84-year-old living legend will make an exceedingly rare Portland area appearance with Tabackin, bassist Boris Kaslov and drummer Mark Taylor.

Yellowjackets - February 24

Throughout their storied 32-year history, the Yellowjackets have undergone numerous lineup changes, never failing to rise to the inevitable challenges of adjustment. Comprised of longtime members - saxophonist Bob Mintzer, keyboardist Russell Ferrante, and drummer William Kennedy – the

group's career spans 17 Grammy® Award nominations (and two wins), countless sold-out tours, and worldwide critical acclaim. With 2013's *A Rise In The Road*, the Yellowjackets introduced a new member this year with the departure of bassist Jimmy Haslip – Felix Pastorius (son of legendary jazz bassist Jaco Pastorius). Yellowjackets are making their first Portland appearance in nearly a dozen years.

PDX Jazz, a non-profit cultural arts organization founded in 2003 in partnership with Travel Portland, produces the annual Portland Jazz Festival. The organization's mission is to inspire, educate and develop future jazz audiences for generations to come.

The Portland Jazz Festival is a multi-venue series of jazz events presented each February within Portland, Oregon. Nationally and regionally supported as a cultural tourism initiative in celebration of Black History Month, Portland Jazz Festival is dedicated to preserving America's indigenous art form by presenting internationally recognized jazz masters alongside local jazz musicians. A series of jazz education and outreach programs that extend into Portland's schools and neighborhoods is at the heart of the annual event.

For more information, visit www.pdxjazz.com.

Orquesta Buena Vista Social Club Set to Embark on 2014-2015 Farewell World Tour

"Adios Tour" lineup features Omar Portuondo, Guajiro Mirabal, Barbarito Torres, Eliades Ochoa and musical director Jesus Aguaje Ramos

"An international sensation"—The New Yorker

"Bringing the world the sound of Cuba's golden years, the '40s and '50s of sun-dappled Cubano jazz innovation..."—The Philadelphia Inquirer

"...left audiences awe-struck"—Financial Times

Following 16 years of thrilling audiences around the world, the Orquesta Buena Vista Social Club® is set to bid "Adios" with a farewell world tour. The group—which has been touring the globe in different forms and configurations since 1997—will take to the road one final time in 2014–2015 with a series of concerts and related cultural events that will celebrate the Orquesta's storied journey as ambassadors for Cuban music. "We always wanted Cuba's traditional music to live on and to enchant the world," says beloved singer Omara Portuondo. "Our tours have achieved this, and it has been an incredible part of my career and life."

The Orquesta Buena Vista Social Club grew out of the 1997 release of the Grammy-winning, best-selling album *Buena Vista Social Club*, and its lineup continues to include a number of the original artists featured on that landmark recording and subsequent film. Under the musical direction of band leader and trombonist Jesus Aguaje Ramos, the lineup for the Adios Tour will feature, in addition to veteran diva Portuondo, several of those who played on the original Buena Vista Social Club album and film: Cowboy-hatted singer/guitarist Eliades Ochoa, trumpeter Guajiro Mirabal

and laud virtuoso Barbarito Torres. They will be accompanied on stage by musicians who have joined the journey along the way, including dynamic veteran tres player Papi Oviedo, Havana's young star pianist Rolando Luna, a superb rhythm section comprising double bass player Pedro Pablo and percussionists Andres Coyao (congas), Filiberto Sánchez (timbales) and Alberto "La Noche" (bongos), a three-man trumpet section led by high note specialist Luis Allemany, plus Havana's celebrated son singer Carlos Calunga.

Over the years there have been acclaimed albums, Grammy awards and sold-out tours and concerts featuring artists such as Ibrahim Ferrer, Ruben Gonzalez, Cachaito Lopez, Manuel Galbán, Omara Portuondo, Anga Díaz and Roberto Fonseca. The Adios Tour represents the distillation of more than a thousand shows involving more than forty musicians over 16 years. During that time the group has evolved into a dynamic, multi-generational big band in which veterans and younger performers share the stage to celebrate Cuban musical traditions.

The tour will kick off in the summer of 2014 and run through the fall of 2015, hitting worldwide markets and showcasing the classic styles and rhythms of Cuban music in a new stage presentation featuring old favorites and fresh new versions of familiar numbers. From son, guajira and danzon to bolero, cha-cha-cha and rumba, the Adios Tour will reflect the Buena Vista experience past and present, and pay tribute to many of the late, great musicians who contributed so richly to the story. Local guests will appear at shows along the way, and a series of master classes will take place in local schools and universities in an effort to engage the wider community. Finally, the tour will come to an end back where it all began, with a gala homecoming performance in Havana, Cuba.

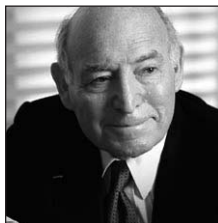
BLUES WATCH

BY MARK SMITH

New Release blues.... Well, we are in the home stretch for new releases this year. Here's a few to keep you busy during stocking stuffer time **Samantha Fish- *Black Wind Howlin'***; **Leslie West- *Still Climbing***; **Guy Davis- *Juba Dance***; **Joanne Shaw Taylor- *Songs From the Road***; **Cyril Neville- *Magic Honey***; **Chris Duarte Group- *Live***; **James Booker- *Classified***; **Lou Pride- *Aint No More Love In This House***; **Sean Chambers- *The Rock House Sessions***; **Shawn Holt & the Teardrops- *Daddy Told Me***; **Seasick Steve- *Hubcap Music***; **Johnny Rawls- *Remembering O.V.***; **The Butterfield Blues Band- *Golden Butter-The Best of the Butterfield Blues Band***; **Sugaray Rayford- *Dangerous***; **Dave Riley & Bob Corritore- *Hush Your Fuss***; **Various- *Soul Brothers and Blues Sisters***; **Various- *Blues Brothers and Soul Sisters***; **Roosevelt Sykes- *Original Honeydrinker***; **Jimmy Witherspoon- *Hard Working Man***; **Todd Wolfe- *Miles To Go***; **Steve Howell and the Mighty Men- *Yes, I Believe I Will***; **Allen Toussaint- *Songbook***; **Ironing Board Sam- *Double Bang!***; **Various- *Delmark 60 Years of Blues***; **Big Joe Shelton- *I'd Never Let Her Down***; **Ray**

Manzarek & Roy Rogers- *Twisted Tales*; **Lisa Biales- *Singing In My Soul***; **Monkey Junk- *All Frequencies***; **Little Mike & the Tornadoes- *Forgive Me***; **The Holmes Brothers- *Brotherhood***; **Gov't Mule- *Shout!***; **Jim Allchin- *Q.E.D... That's it for this month. See Ya! Mark***

New England Council Honors George Wein as a 'New Englander of the Year'



BOSTON – The New England Council, the country's oldest regional business organization, presented its prestigious "New Englander of the Year" awards at its 2013 Annual Dinner at the Seaport Hotel/World Trade Center in Boston on October 16. This year's recipients are U.S. Senator Kelly Ayotte, One Fund Boston Administrator Kenneth Feinberg, Putnam Investments CEO Robert Reynolds, and Newport Jazz Festival Founder George Wein. The Council will also honor Boston Mayor Thomas Menino with a Lifetime Achievement Award. Over 1,400 New England Council members representing businesses large and small across a wide range of industries throughout New England will be in attendance.

The "New Englander of the Year" awards are presented each year by the New England Council and honor residents of the New England states for their commitment and contributions in their fields of work, as well as their leadership and impact on the New England region's quality of life and economy.

First presented in 1964, over the years the award has been presented to Senators George Mitchell, Ted Kennedy, Jack Reed, Judd Gregg, Christopher Dodd, and John Kerry; Congressmen Richard Neal, Ed Markey, John Larson, and Barney Frank; and business leaders Red Auerbach of the Boston Celtics, Jack Welch of General Electric, Charles Shively of Northeast Utilities, Abigail Johnson of Fidelity Investments, and many other respected government, business, and non-profit leaders.

"Each of our 2013 honorees has made remarkable contributions to our region through thoughtful, leadership, innovative thinking, and dedication to their community" said James T. Brett, President and CEO of the New England Council. "These individuals truly embody all that is great about New England. We're delighted to be celebrating their accomplishments with hundreds of our members at this year's Annual Dinner."

George Wein is world-famous for his founding of the legendary Boston night club Storyville at the Copley Square Hotel in the 1950s, which attracted music titans such as Billy Holiday, Ella Fitzgerald and Louis Armstrong to name just a few. Mr. Wein also has been the force behind the Newport Jazz

festival, which each year attracts thousands to the Northeast. With George's beginnings taking place in Boston first at Boston University, and then as the founder of Storyville, this well-deserved award attests to the tremendous career of one of the most influential individuals in jazz.

Photo: Yamaha

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

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

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



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

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

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.



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

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.



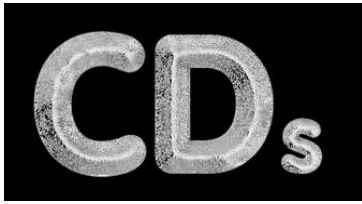
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We only bring you
the Cream of the Crop!



JOHNNY RAWLS
Remembering O.V.
CATFOOD RECORDS

It's been a number of years since the legendary O.V. Wright passed on. Johnny Rawls was Wright's music director and guitarist in the 1970s and kept the band together for over a decade after his mentor passed in 1980. Since establishing his own career as a performer and a producer, Rawls has emerged as one of the few acts able to bridge the southern soul blues and traditional blues worlds with his mix of soulful originals, and has on occasion recorded some of Wright's classic deep soul classics.

It was the urging of Bill Wax, then the blues program director at XM-Sirius Satellite Radio, which has led to a tribute album titled "Remembering O.V." on Catfood Records with his interpretations of some of the core of Wright's recorded legacy. On this album, Rawls is backed by The Rays, the Texas horn-filled R&B band led by Bob Trenchard that has been part of Rawls' most recent recordings. As a bonus, three of these selections also have the presence of another Wright colleague and one of the great deep soul singers of the past couple decades, Otis Clay.

While heavily influenced by Wright, Rawls' performances of these songs avoid being copies. Rawls and Clay both have similar church roots to Wright, but each has developed their own personal and identifiable approach. This is manifested in the passionate interpretations of such Wright classics as "Into Something (I Can't Shake Loose)," "Precious Precious," "Blind, Crippled, Crazy," "Nickel and A Nail," "Eight Men, Four Women," and "Ace of Spades." Rawls sings strongly and with authority on these Wright classics. He exhibits perhaps a bit more heat in his vocals than usual and the backing provided by The Rays is strong throughout,

with the backing vocal trio, The Iveys, being effectively employed. Clay makes his presence felt on the three songs he is heard on.

The album closes with a Rawls' original "Blaze of Glory" in which Rawls and Clay both sing about Wright's continuing influence, and while he is gone they are going to continue in his path until they too are gone. "Remembering O.V." is a first-rate salute to one of the great soul music icons that stands on its own. Incidentally, "Poor Boy" is the fourth track while "Nickel and A Nail" is the fifth track. The album cover transposes their order.

Ron Weinstock



CHICAGO JAZZ ORCHESTRA
Burstin' Out!
ORIGIN RECORDS

"Burstin' Out!," the new Origin Records release by the Chicago Jazz Orchestra has that venerable band providing its crisp, clean and hard swinging playing to support the vocals of Cyrille Aimée, one of a number of a number of acclaimed emerging vocalists of note. Under the leadership of Jeff Lindberg, CJO and Aimée interpret a dozen songs mostly associated with the American Songbook. Her vocals are set against some sparkling arrangements in the vein of Neil Hefti and Billy May, which will evoke some of the classic pop albums of the fifties and sixties. On several selections, strings and woodwinds augment the big band. Of special note are the arrangements or adaptations made by the CJO members, including Lindberg and Charlie Harrison.

Songs interpreted include a couple of numbers associated with Billie Holiday "What A Little Moonlight Will Do," and "Them There Eyes"; pop standards like "September in the Rain," "Sometimes I'm Happy," and "Cheek to Check;" and a couple of bebop classics, Dizzy Gillespie's "A Night in Tunisia," and Charlie Parker's "Yardbird Suite." Besides the excellent band playing there are a number of excellent solos such as Eric Schneider's tenor sax on "September in the Rain," Dan Trudell's piano throughout, Scott Burns tenor sax on "Sometimes I'm Happy," and Marquis Hill's trumpet on "Yardbird Suite."

Of course, Ms. Aimee is the 'star' of this recording and she brings her lovely voice along with her

horn like phrasing to these performances. Standouts include the exotic, cool tempo rendition of the Dizzy Gillespie bebop classic as she delivers Jon Hendricks lyrics evocatively. Perhaps the finest example of her scatting is in "Sometimes I'm Happy."

Overall, this is a highly enjoyable vocal jazz recording, although I don't find her performances as a whole as magical as the live small group performances on her "Live at Smalls" CD. This is not to say that this recording is not a very entertaining one. "Burstin' Out!" is a wonderfully orchestrated and performed vocal jazz recording.

Ron Weinstock



DAYNA KURTZ
Secret Canon Vol. 2
 M.C. RECORDS

I was not familiar with Dayna Kurtz prior to receiving her new album, "Secret Canon Vol. 2" (M.C. Records), but when she starts singing the opening "I Look Good In Bad," she immediately grabbed my attention.

Now resident in New Orleans, she is originally from New Jersey and I have discovered that she has quite a resume. This is her second album of lost and obscure blues and R&B gems from the 1940s-1960s with a couple of originals added including the powerful opening track where she belts out "I've been bad since you left me, but I look good in bad."

Recorded in New York and New Orleans, she is supported by Joe Cowherd on keyboards for both sessions. Papa John Gros is on organ for the New Orleans sessions that also included Jason Mingledorff on saxophone, who is outstanding on "I Look Good In Bad." Kurtz displays a presence and authority throughout, and she certainly has selected some nice songs to revive.

I share her love of Johnny Adams, and she is brave enough to do a solid cover of Adams' recording of "Reconsider Me," although I think it would have been even stronger if she hadn't tried to emulate Adams' falsetto. Then there is the soulful lament where she asks to meet him "Same Time, Same Place."

There is terrific trumpet from Barney Floyd behind her nuanced vocal on this. "If You Won't Dance With Me," with a New Orleans second-line groove, is a play-

ful number where she proclaims to her lover that if you won't dance, then that guy will, and "I don't care you paid for dinner, you ain't going home a winner." The mood changes back to the blues, as she does not ask for sunshine or for the world to be hers, but wistfully says "All I Ask Is Your Love."

She turns down the heat on the jazz-tinged "I Had My Moments," with John Bailey contributing the nice trumpet that closes this excellent collection of blues, ballads and laments. With wonderful backing and choice selection of material, "Secret Canon Vol. 2," wonderfully displays Dayna Kurtz's striking vocals.

Ron Weinstock



DAVID WEISS
Endangered Species: The Music of Wayne Shorter
 MOTÉMA MUSIC

Wayne Shorter's 80th Birthday has led to what may be worldwide celebration of Shorter's music. For example, in Washington DC, there have been several groups leading retrospectives of Shorter's compositions from different stages of his career. In a similar vein, trumpeter David Weiss arranged and orchestrated several Shorter compositions and then assembled an All-Star, twelve-member big band. This band performed at Jazz at Lincoln Center where they were recorded. "Endangered Species: The Music of Wayne Shorter" (Motéma Music) is collected from those performances.

It's quite a band that Weiss assembled. The saxophone section included Tim Green on alto sax; Marcus Strickland on tenor and soprano sax; Ravi Coltrane on tenor saxophone and Norbert Stachel on baritone sax and bass clarinet. Diego Urcola and Jeremy Pelt along with Weiss are the trumpet section while Joe Fiedler and Steve Davis are on trombone. The rhythm section has Geri Allen on piano, Dwayne Burno on bass and E.J. Strickland on drums. This large group provides for a different take on these compositions than generally were initially heard when first recorded with smaller groups. Also, it does result with a certain similarity between the performances whereas Shorter's performance of a composition such as "Nellie Bly" with Art Blakey would have a different flavor than "Fall" with Miles Davis.

With that in mind, there are plenty of pleasures.

Weiss' arrangements provided a rich backdrop along with the marvelous full ensemble playing to set the mood and frame the solos. The rhythm section sparkles; with Geri Allen especially excellent both as part of the rhythm and as a soloist. Throughout there is plenty of brilliant playing including trombonist Davis at the beginning of "Nellie Bly"; trumpeter Pelt and saxophonist Coltrane on "Fall"; Tim Green on "Mr. Jin"; Marcus Strickland on soprano sax on Weiss' "The Turning Gate" (the one non-Shorter composed composition); Pelt and Allen on the lovely ballad "Eva"; and Pelt and Strickland on the closing "Prometheus Unbound."

Whether one agrees with annotator Bill Milkowski that Wayne Shorter is jazz' greatest living composer, there is little question that he has produced one of the most significant bodies of compositions over the past 60 years. By investing the compositions with his own musical vision and assembling this terrific band, David Weiss has produced this substantial salute to Wayne Shorter that shows how Wayne Shorter continues to sound fresh and contemporary, and inspires so many musicians and listeners.

Ron Weinstock



HANK MOWERY

Account To Me

OLD PAL

At first glance, Hank Mowery's new recording "Account To Me" (Old Pal) might seem like a tribute to the late Gary Primich. The recording after all includes 5 songs written by Primich (2 of which were never previously recorded) and was produced with members of Primich's family. Tad Robinson, himself a singer, songwriter and harp

player like Primich and Mowery, calls it more of a collaboration between Mowery and Primich's family. Adding to the collaborative character of this recording is the presence of bassist Patrick Recob from Primich's band. Others on this include guitarist Troy Amaro, Chris Corey on keyboards, and John Large on drums and percussion. Jimmie Stager plays the National steel guitar and sings on one track and Junior Valentine adds 2nd guitar to three selections.

Mowery certainly establishes himself with this recording as a singer, harmonica writer and songwriter with his rocking original "Spend a Little Time" that kicks off this CD. Besides his strong, natural vocal and

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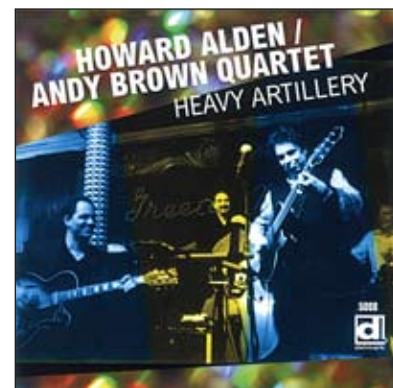
harp playing, Corey shines on piano and the Wurlitzer piano here. "Account For Me" is one of the previously unrecorded soul ballads that Primich penned and this soulful song has a bit of swamp pop feel. In addition to his heartfelt vocal, he adds some very nice harp with Amaro taking a short solo, which is full of bite. The rendition of Primich's "Put The Hammer Down" is a nice cover of Primich's original with tight, understated ensemble playing (with a neat repeated guitar figure) and is followed by a strong original slow blues from Mowery "If I Knew What I Know," which opens with him blasting on the harp.

Memphis Slim and Matt Murphy's "Banana Oil" is a nice Latin-flavored instrumental with jazz flavoring that allows Corey (on organ), Amara and Mowery to shine during their sharply focused solos. "Tricky Game" sports an understated New Orleans groove that contrasts with the solid shuffle "My Home," with the lyrics lamenting the absence of his woman's love.

In addition to the splendid playing by all, Mowery stands out with his relaxed, natural vocals. Bassist Recob ably handles the vocal on his original "Target," built on a blues vamp that goes back at least to Little Willie John. Amaro stands out with his solo as well as his tone as part of the atmospheric backing here. Mowery provides harp backing to Jimmie Stagger's vocal and guitar on a nice cover of Robert Wilkins' depression era recording "That's No Way To Get Along" that closes "Account To Me." The music on this may sound familiar as Wilkins, after he gave up blues, redid this song as "The Prodigal Son," which was covered by the Rolling Stones.

As noted, "Account To Me" is both a tribute to Gary Primich and a collaboration with Primich's family. Mowery is himself a strong blues voice that is showcased on a most entertaining recording. This writer looks forward to hearing more from Mowery in the future.

Ron Weinstock



HOWARD ALDEN/ANDY BROWN QUARTET

Heavy Artillery

DELMARK

Fans of swing guitar (including for my blues loving friends some of Duke Robillard's recent swing guitar efforts) will be delighted with "Heavy Artillery," by the

**jazz
blues**

Howard Alden/Andy Brown Quartet (Delmark). I am more familiar with Alden, a member of George Wein's Newport All Stars than the Chicago-based Brown, but both are terrific swing-rooted guitarists who display nimble, fleet fretwork matched to a keen musical intelligence. Additionally, they exhibit considerable empathy in supporting each other whether chording behind the other's solos, trading fours or jointly stating the theme of a song,

They take us from the opening "Louisiana" to the boppish "Chuckles" (from Clark Terry's pen), down to Brazil on "Você E Eu" and Brigas Nunca Mais, and to Paris for Django Reinhardt's number that provides the recording with its title.

Alden returns to a song associated with Louis Armstrong, Don Redman's "No One Else But You," that he used to perform with Rudy Braff. In addition to the two marvelous Bossa Nova performances, Thad Jones' "Three and One," showcase their ability to handle a more modern jazz composition with the same swinging approach (bassist Joe Policastro and drummer Bob Rummage take brief solos here).

With supple backing from Policastro and Rummage, Alden and Brown enchant throughout "Heavy Artillery" with fleet and lyrical playing. This is a delightful recording.

Ron Weinstock



SMOKIN' JOE KUBEK & BNOIS KING

Road Dog's Life
DELTA GROOVE

After taking a slight detour towards an unplugged recording on their Delta Groove debut, Smokin' Joe Kubek and Bnois King have a new release for Delta Groove, "Road Dog's Life." Returning to their fiery electric blues, they are supported by Willie J. Campbell on bass and Jimi Bott on drums with appearances by Kid Andersen on guitar and Randy Chortkoff and Kim Wilson on harmonica (and vocals).

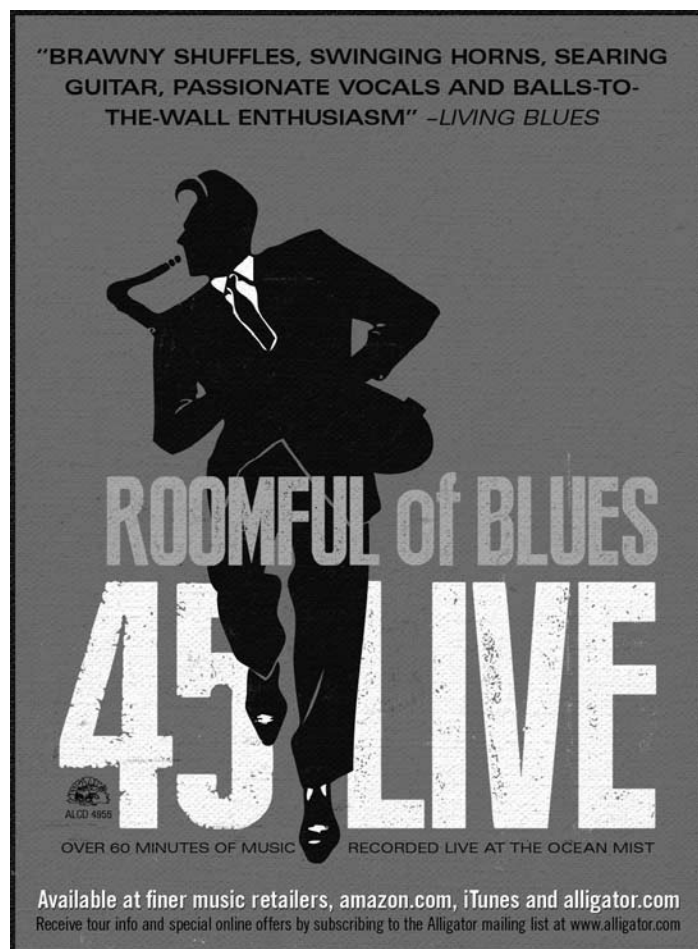
The mix of Kubek's husky guitar with King's jazzier playing and soulful singing (evocative of Otis Rush) continues to have considerable appeal. Kubek can rock the blues with the best of them, yet he always remains anchored in the blues with his well-structured solos. King's singing can bring out a laugh as well as get down to the heartbreak one will experience.

On this album, they mix in originals such as the opening "Big Money Sonny," "K9 Blues" and the title track and "Nobody But You" (with Wilson and Chortkoff adding vocals), with a couple of surprising covers. "Big Money Sonny" is an amusing tale about a gambler who (loves the dice and cards) has a nice marriage by convenience and handles everything in cash with some outstanding guitar.

In contrast, on "Come On In," Bnois welcomes back a lover that he tells he won't be upset when she leaves because that is her style. The two have some nice unison playing during the short guitar breaks. With Wilson and Chortkoff adding harp and trading vocals with King, King leads them singing how much they want their lady in "Nobody But You." It's a terrific shuffle with Campbell and Bott being terrific.

The title track, penned by Kubek's wife Phyllis, is a nice blues-rocker about the ins and outs of being a road dog that is a blues performer's life. Things start poor for King on "K-9 Blues," as King's fiancé complains about his eyes wandering, calls him a dog, and sets him free since he doesn't deserve a good woman like her. Wilson adds harmonica on this with more strong blues guitar. "That Look On Your Face" is enlivened by a Tex-Mex accent (again Campbell and Bott are stellar). A change of pace is provided by covers of George

Harrison's "Don't Bother Me" and The Stones' "Play With Fire," as King providing his own take on these ren-



ditions along with Kubek's crisp playing being featured. Chortkoff adds harmonica to the latter number.

Throw in the rock and roll of "I Ain't Greasin'" (with Kim Wilson) and the Muddy Waters' inspired "Talkin' 'Bout Bad Luck" (on which Kubek plays lap steel) and one has another first-rate addition to Kubek and King's discography.

Ron Weinstock



SERGIO GALVAO

**Phantom Fish
PIMENTA MUSIC**

Brazilian tenor and soprano saxophonist Galvao displays both a decidedly extroverted posture and a firm grip on jazz essentials on his tasty debut offering, matched with a rhythm crew, exceptionally exuberant and energetic even by Brazilian standards. Hard-swinging grooves are a given, but Mr. Galvao shows nice stuff in freer moments and in ballad mode as well.

Challenging the leader for attention through sheer force of presence at times are pianist Leo Genovese—one of two alternating keyboardists— and drummer Mauricio Zottarelli. Electric bassist/producer Amanda Ruzza provides a suitable anchor. Guests include guitarist Leni Stern and trombonist Chris Stover. Standout tracks include "Amphybious" and "Casa Amarela".

Duane Verh



GRAND MARQUIS

**Blues and Trouble
GRAND MARQUIS MUSIC**

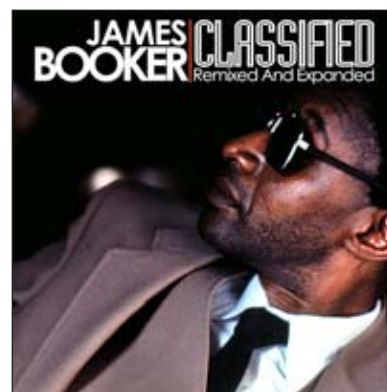
The Kansas City based swing-jump quintet Grand Marquis make their mark with their tight, brash and fun release titled "Blues and Trouble" on their own

Grand Marquis Music label. The group is comprised of Bryan Redmond on lead vocals and saxophones, Chad Boydston on trumpet, Ryan Wurtz on guitars, Ben Ruth on string bass and sousaphone and Lisa McKenzie on washboard and drums. Comprised by originals with the exception of a fresh reworking of "Whole Lotta Shakin' Going On," the 13 selections on "Blues and Trouble" display the band's crisp playing as they keep a strong musical groove throughout with definite blues roots that come across as atmospheric musical vignettes that sound inspired by some late night movies.

I am particularly impressed by Boydston's trumpet and Wurtz's guitar along with Redmond's sax on the opening "Bed of Nails," with Redmond singing about building the bed one nail at a time for every time he hurt his woman. Wurtz's slide playing adds to the urgency heard here. "Every Day's The Same" is a rocker with almost a zydeco groove as Redmond shouts out his lie about feeling all right after his love has left with terrific solos. I like Wurtz's chording and fills behind Redmond's vocal in addition to Boydston (such as on "Reputation") although others might be put off by Redmond's overtly dramatic vocals and his raw sax here, but there is no denying the insistency that they deliver this. Redmond's vocals may not be for everybody's taste, but I suspect many will find him compelling.

One cannot forget the crucial role Ruth and McKenzie play as they provide and sustain the driving music here. The lively, highly atmospheric recordings on "Blues and Lonesome" showcase the musical personalities of the members of Grand Marquis, and the group's own strong sound.

Ron Weinstock



JAMES BOOKER

**Classified: Remixed And Expanded
ROUNDER**

James Carroll Booker, that genius of New Orleans piano tradition, passed some 30 years ago on November 8, 1983, several months after Rounder issued his final studio recording "Classified."

Rounder has just issued an expanded version "Classified: Remixed And Expanded" to celebrate the Thirtieth Anniversary of the original release, along with a documentary about Booker, "Bayou Maharajah: The Tragic Genius of James Booker." This new expanded

"Classified" adds alternate takes and previously unissued recordings from the October 1982 sessions that produced the original LP.

Booker is a revered figure in the history of New Orleans music who incorporated the inventions of Professor Longhair into his repertoire that ranged from boogie blues, New Orleans R&B, jazz and classical. His legacy as a pianist, vocalist and songwriter shines even brighter three decades later.

His influence is heard in such performers as Dr. John, Harry Connick Jr., Tom McDermott, John Boutté and Henry Butler. Booker played on a number of studio recordings in addition to ones he made under his own name (he is on keyboards on Freddie King's *Cotillion* Recordings for example). In the booklet accompanying this reissue we get Scott Billington's essay in addition to Bunny Matthews original 1983 notes. Billington's essay provides this overview and cites a number of those who might be called Booker's musical children.

To use a term associated with Duke Ellington, Booker was "Beyond Category." The depth of his repertoire is suggested by the performances here, including the signature title tune that opens this compilation which kicks off with some nice solo playing before he is joined by a small backing trio that included legendary tenor saxophonist, Alvin 'Red' Tyler.

The contents of this include a Professor Longhair medley, two takes on Lloyd Price's "Lawdy Miss Clawdy" (one of which is performed solo), "Warsaw Concerto" (which explains why he was sometimes called the Bronze Liberace and along with Madame X displays how accomplished he was a pianist of classical music), a medley of Tico Tico / Papa Was a Rascal / So Swell When You're Well," (this last number, a Booker original, was one Aretha recorded), his solo piano reworking of Little Willie John's hit "All Around the World," a manic vocal on "King of the Road," the classic Art Neville ballad "All the Things You Are" and "Yes Sir, That's My Baby," the one selection on which he plays the organ (but sounding like he is playing a calliope for a carousel).

This last track is one of several with Red Tyler's saxophone. Among these selections, a highlight is the Fats Domino flavored "One For the Highway," again with Red Tyler taking a choice tenor solo.

Thirty years after being originally released, "Classified" remains as a cornerstone of James Booker's recorded legacy. His genius is well served by this well thought out and expanded reissue. **Ron Weinstock**



J.T. LAURITSEN & FRIENDS

Play By The Rules
HUNTERS RECORDS

Blues has become an international music and a recording by Norwegian harmonica-accordion player (Jan Tore) J.T. Lauritsen, "Play By The Rules" (Hunters Records) illustrates this. For nearly 20 years he has led The Buckshot Hunters who have had several well-received recordings.

The present recording was recorded at sessions in Memphis and Oslo, Norway and has appearances by Victor Wainwright, Anson Funderburgh and others on various tracks. The personnel include Greg Gumpel or Willie C. Campbell on bass, Wainwright on keyboards and Josh Roberts are common to the Memphis recordings while Atle Rakvåg on bass, and Ian Frederick Johannessen on guitar are on the Oslo sessions. Jon Grimsby is drummer throughout while guitarist Arnfinn Tørrisen and keyboardist Paul Wagnberg are heard on both sessions.

Lauritsen impresses on this marvelously varied group of performances. One would be surprised listening to him sing to discover English is not his first language. He sings in a natural, relaxed fashion and the supporting musicians do a bang-up job in backing him on some nice covers and originals.

William Bell's "Everyday Will Be Like A Holiday" starts this recording off on a nice southern soul vein followed by the Crescent City groove on Lauritsen's original "Next Time" with a zydeco flavor provided by the leader's accordion with Wainwright taking a rollicking piano solo.

The title track is a nice slow blues with Josh Roberts adding slide guitar. Billy Gibbons on harp joins Lauritsen on a easy rocking shuffle rendition of Walter Horton's "Need My Babe," taken as a medium shuffle which is followed by Wainwright's "Memphis Boogie" that he gets off to a rollicking start followed by Roberts crisp solo and then more boogie woogie piano before the leader steps up.

We are taken back to New Orleans on Big Joe Maher's "Ever Since The World Began," which is then followed up by a fine take on the Cookie and the Cupcakes swamp pop classic "Mathilda." Like the rest of this recording, it is wonderfully played and sung at the

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right tempo. Anson Funderburgh adds strong guitar to “Find My Little Girl as Lauritsen sings about going back to Dallas, Texas to find his little girl, while he plays rhythm guitar on the atmospheric take on Gillian Welch’s “Valley of Tears.”

The performances on “Play By The Rules” never come off as hurried or frantic and there is a genuine soulful quality to J.T. Lauritsen’s vocals that make this release well worth noting. **Ron Weinstock**



CHERYL BENTYNE AND MARK WINKLER

West Coast Cool
SUMMIT RECORDS

Summit Records’ release “West Coast Cool” arks the vocal collaborations of Cheryl Bentyne and Mark Winkler. Winkler is a vocalist and lyricist of note and Bentyne is a member of the celebrated Manhattan Transfer.

This CD is apparently a representation of the pair’s live performances and on most of this they are supported by a swinging ensemble that includes on most selections pianist Rick Eames (who also arranged ten of the pieces), bassist Tim Emmons, drummer Dave Tull and Bob Sheppard on saxophones and flute.

The album title suggests the ambience of the duets here and is one of the several lyrical contributions Winkler makes along with songs from Dave Brubeck, Chet Baker, Horace Silver and others. Bentyne and Winkler complement each other and provide a delightful jazz-pop flavor in their vocals backed by the fine backing band. Saxophonist Sheppard is particularly impressive in his backing and support and pianist Eames shines throughout.

There are duets (such as the opening medley of Paul Desmond’s “Take 5” with “Drinks On The Patio” by Winkler and Eames) as well as features for both, Bentyne on “An Occasional Man,” and Winkler on “Let’s Get Lost” with Nolan Shaheed contributing some nice trumpet on this latter number.

Winkler’s lyrics on the title track, set over Neal Hefti’s “Li’l Darlin’,” celebrates the post-war jazz scene with some nice scatting from Bentyne and Winkler recites the names of many of the notable figures on the jazz scene. Bentyne shines on the ballad “Something Cool,” although her reading of “Senor Blues” comes

across as cute but Taj Mahal rendered a stronger interpretation of this several years ago. Sheppard’s flue on this is outstanding. The two shine on a swinging medley of “Route 66,” “Alright, Okay, You Win” and “Straighten Up and Fly Right,” with Emmons being very strong anchoring this performance. Another delight is Winkler’s wry, Tongue-in-cheek reading of Bobby Troup’s “Hungry Man.”

Listening to Steve Allen’s “This Could Be The Start of Something Big,” it struck me that the Bentyne and Winkler might be likened to a jazzier version of that marvelous duo of pop vocalists, the late Eydie Gorme and Steve Lawrence.

This album concludes with a live performance, the playful “Cool Blues,” that Winkler wrote with Marilyn Harris and sports a nice arco bass solo from George Koller. While I have a preference for Winkler’s vocals (a matter of taste), the pair works well off each other and is one of the reason’s that “West Coast Cool” is such swinging fun. **Ron Weinstock**



JASON ELMORE & HOODOO WITCH

Tell You What
UNDERWORLD RECORDS

According to his website, Jason Elmore is a Dallas, TX-based guitarist/singer/songwriter who leads Hoodoo Witch, a high-energy trio that blends jump blues, Texas rock, vintage soul/R&B, and country chicken pickin’.

Hoodoo Witch is comprised of Chris Waw on bass and Mike Talbot on drums and they provide solid support for Elmore. On some of the performances, keyboards and horns augment the trio. Overall, I found his new release with Hoodoo Witch “Tell You What” (Underworld Records) to be an engaging set of blues-rock and blues infused performances.

The opening “Sharecropper Shuffle” is a rocking instrumental where he gets to display a nice tone and crisp attack (one can detect a Freddie King influence mixed in with some country boogie) with Hoodoo Witch providing a supple shuffle groove. It is followed by a bit more of a hard rock feel for “Southbound” as he sings about being born to move and being southbound and never looking back. “Cold Lonely Dawn” is a heartfelt blues performance with horns and keyboards adding to

the performance's tone. He sings with plenty of heart and pulls out all the stops with guitar here. "When The Sun Goes Down" is a very likable southern country-flavored rocker with more nice horns in backing.

"Country Mile" is a blistering rocker with plenty of hot guitar and there is a tribute to Buck Owens in the instrumental "Buckaroo." "She's Fine" is a relaxed shuffle that represents a nice change of pace on this varied album. The disc closes with a nice cover of William Bell's classic "You Don't Miss Your Water," with a heartfelt vocal and atmospheric guitar supported by effective, restrained backing.

It concludes what this listener found to be a very entertaining and varied recording. Even this blues traditionalist can appreciate Elmore's playing and singing as well as his fine backing band. **Ron Weinstock**



JIM HOLMAN
Blues Skies: Ira Sullivan Presents
the Jim Holman Trio
DELMARK

Pianist Jim Holman's second album for Delmark, "Blues Skies: Ira Sullivan Presents the Jim Holman Trio" represents a meeting between a celebrated veteran and a rising jazz talent, whom the veteran has mentored.

The multi-instrumentalist Sullivan brings his trumpet and saxophone here with Holman and two trios for the 8 standards heard. Five of the eight selections feature bassist Nick Schneider and drummer Roger Humphries (best known for backing Horace Silver) and three have Dennis Carroll on bass and George Fludas on drums.

The tone of "Blue Skies" less fiery than Holman's debut "Explosion," which featured hard bop saxophonists Richie Cole and Frank Catalano. Holman himself plays a bit softer and tender and one of the highlights is Benny Golson's "Along Came Betty," which is taken at a slower tempo than usual and with Sullivan playing with quite a bit of warmth here in a nicely nuanced solo.

Sullivan's jabbing, muted trumpet with a bit of a fuzzy tone sets the mood for the opening "Blue Skies," as well as Miles Davis' "Solar," with Holman and rhythm swinging before Holman takes a tightly constructed

solo. Sullivan sits out on Miles' "Blue In Green" on which Holman shines, which Fludas complements with his rhythms. Humphries is featured on the swinging "Just In Time."

"On the Sunny Side of the Street" is taken as an indigo-tinged ballad with some splendid interplay between Sullivan's tenor and Holman's piano, and this strong performance closes "Blues Skies" on a strong offering. "Blue Skies" is another indication that Jim Holman is a significant new voice on the piano to keep one's ears open for.

Ron Weinstock



TORONZO CANNON
John the Conquer Root
DELMARK

On his Facebook page Toronzo Cannon describes himself as the "Keeper of the Flame at Electric Ladyland" and that he "Studied Jim Hendrix studies at Electric Ladyland."

His admiration of the genre transcending genius can also be found in interviews with him, including the liner notes to his new Delmark album, "John the Conquer Root." Hendrix's influence is more to be felt than heard in Cannon's music, especially to the title track, which opens this recording and the short revisiting of the theme to close it.

But unlike the countless Hendrix wannabes, Cannon doesn't emulate Hendrix's guitar style in his own ferocious playing. It is more the attitude he projects and the hard rock feel of this number.

However, Hendrix is only one of the influences or inspirations that can be heard here as the next track, "I've Been Doing Fine," a hard Chicago shuffle with searing guitar as he shouts to his woman to reconsider baby.

It's a type of performance that Son Seals used to deliver and Cannon sings and plays with a similar authority, although Cannon has more of a soul-laced vocal attack. This soulfulness also is heard on the next track, "Cold World," a funky soul-blues with a bit of Tyrone Davis and Otis Clay. It sports a terrific tenor sax solo from Dudley Owens.

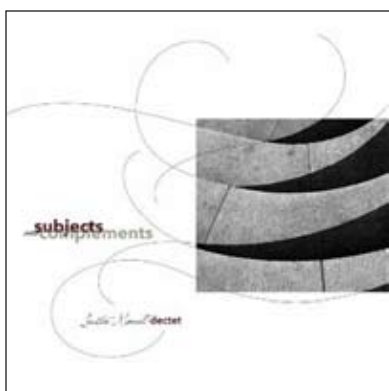
In "Gentle Reminder," Cannon tells us he is a bluesman through and through, but don't expect him to play the blues as the blues has to move on... this ain't

1952 as he sings and plays fervently. “If You’re Woman Enough To Leave Me” has a funky groove that also suggests some of the late Son Seals recordings. It is followed by “Shame,” with a nice Latin groove and a terrific lyric about ministers stealing from the poor, an employer who hires a nephew over more qualified, and dirty politicians who get caught in their lies. There are solos from Omar Coleman on harmonica, Roosevelt Purifoy on piano and Cannon himself that stand out on this as well.

Cannon does a wonderful folk duet with Joanna Connor on “Let It Shine Always,” that further illustrates the range of the material on “John the Conquer Root.” Few other blues performers today can handle such a variety of material and play it so authoritatively. Of course, one needs to acknowledge his band that includes the aforementioned Purifoy, rhythm guitarist Larry Gladney, Larry Williams on bass and Brian ‘BJ’ Jones on drums with appearances from Omar Coleman, Joanna Connor and a horn section led by Kenny Anderson.

A few selections find Cannon rocking out perhaps a bit too much for ‘my taste,’ including the title track and “Sweet, Sweet, Sweet,” a slide-guitar feature that is played at a frenzied warp-speed tempo. That does not change my appreciation of Toronzo Cannon and “John The Conquer Root.” Toronzo Cannon still drives a bus in Chicago and gets to observe many things. From this and his own life experiences, he writes wonderful, thoughtful songs; and he plays and sings from the heart, which result in performances that are full of personality. A listener cannot expect more from a musician than one hears on this striking recording.

Ron Weinstock



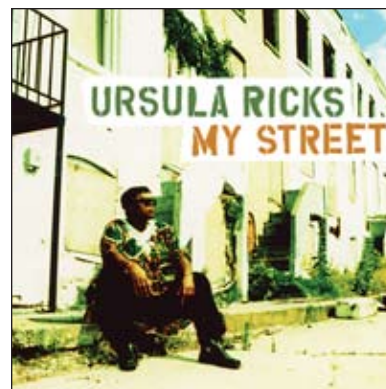
JUSTIN MORELL DECTET
Subjects and Compliments
 SONIC FRENZY

An attractive balance of swing and cerebrum, Guitarist Morell's ten-piece unit accentuates the “big” aspect of the “little big band” format, his reed and brass sections functioning very much like sections rather than merely one large ensemble, much of the time.

This seems the leader's obvious intent, as Morell's compositions continually place these two components in fresh relationships to each other, at times commingling, at others, in angular contrast, but avoiding predictability on each successive track.

Chamber jazz, to be sure, but of a robust, extroverted variety that is never too distant from the groove as it takes its frequently challenging turns.

Duane Verh



URSULA RICKS
My Street
 SEVERN RECORDS

With a presence on the Baltimore and Washington blues scenes for a couple decades, Ursula Ricks certainly sounds poised to break out on the National music scene with her new recording “My Street” (Severn Records) with blues, soul and more. Ricks brings her powerful, nuanced singing and her strong original songs here backed by Severn's house rhythm section of Johnny

The advertisement has a black background. At the top, "LET'S GO" is written in large, white, bold, sans-serif letters. Below this is a blue, teardrop-shaped graphic containing the words "Legendary Rhythm & Blues Cruise" in a white script font. Inside the blue shape is a white silhouette of a cruise ship, which is shaped like an electric guitar. At the bottom, "BLUESIN!" is written in large, white, bold, sans-serif letters. Below that, in yellow text, is "The World's Only Fully Chartered Blues Cruise!" and "BluesCruise.com • 888-BLUESIN".

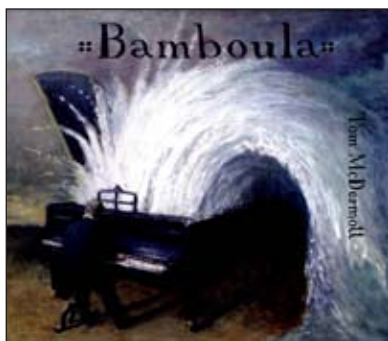
Moeller (from The Fabulous Thunderbirds) on guitar, Kevin Anker on keyboards, Steve Gomes on bass and Robb Stupka on drums. A number of selections feature horns and/or strings arranged and conducted by the legendary Willie Henderson with DC jazz stalwarts Kenny Rittenhouse, Reginald Cyntje and Leigh Pilzer among those heard. There are also guest appearances from Kim Wilson and Mike Welch. Someone commented to me that with the Severn house band even he or I would sound good. Well I don't think anything would make me sound good, but his point about the quality of the backing is well spoken.

As for Ursula Ricks, her smoky and husky vocals are outstanding. Her controlled, unforced delivery stands out in a manner akin to Nina Simone. She never bel-lows, screams or sounds constipated. Rather she evokes classic sixties soul recordings by the like of Carol Fran or Betty Everett. Not only does she deliver the goods vocally, but she wrote some wonderful new blues and soul songs starting with "Tobacco Road." This is not the John D. Loudermilk song, but an original about traveling from West Virginia to New Orleans with the chitlin' circuit working her heart. It is set against a swampy, smoldering backing and also features Kim Wilson taking a tough harmonica solo.

This same, tough yet understated backing also provides a foundation for her funky rendition of a lesser-known Bobby Rush number "Mary Jane," with its anti-drug message. "Sweet Tenderness," with its strings in the backing, evokes Barry White's recordings while another number with strings, her own "Due," is an excellent soul-blues in the manner of classic Hi Records.

The title track, "My Street," provides a gritty description of contemporary urban life as Ms. Ricks moans that all she knows is she has to move away. The level of the rest of "My Street" is of a similar level. The songs and her vocals ring with conviction and the backing is excellent on a superb recording that will hopefully enable Ms. Ricks to receive the recognition and rewards her talent deserves.

Ron Weinstock



TOM McDERMOTT
Bamboula
 MINKY RECORDS

While thought of a ragtime and traditional New Orleans jazz pianist, Tom McDermott is a pianist who resists such easily categorization. Certainly his per-

formances of a Scott Joplin rag or a Jelly Roll Morton stomp as well as his playing in various classic New Orleans ensembles might foster that view. However, we are talking about a person also conversant with the classical-blues-funk fusion of one James Carroll Booker and very adept at the Brazilian cousin of ragtime, Choro. To the previous items, add that McDermott is as intriguing a composer as a marvelous pianist. Some of you may be aware of him from his appearances on the HBO drama "Tremé."

This leads us to a marvelous retrospective of recordings by McDermott over a span from 1994 to 2011, "**Bamboula**" (Minky Records). This was curreted by Van Dykes Parks, a person of certain fame himself. In his brief appreciation of McDermott, Parks compares McDermott to the pioneering New Orleans composer Louis Moreau Gottschalk. In the manner that the rhythms of Congo Square marked that composer's work, the rhythms of Cuba and Latin America similarly infuse the work of McDermott. This recording contains 16 selections from albums by McDermott. They include solo selections, duets and marvelous ensemble recordings with his close musical associate Evan Christopher, trombonist Rick Trolsen and several Brazilian musicians.

I can't think of a better McDermott recording to make casual listeners better take note than the title track, his marvelous arrangement of Gottschalk's most famous composition. It is performed at a brisk tempo with with an irresistible hot rhythm with McDermott's fluid and clean ragtime-laced playing along with marvelous trombone and clarinet. "*Opulence*" contrasts with its stately classical flavor with some lovely soprano sax. This track is followed by a playful ragtime-flavored duet with Christopher, "*Irresistivel*." On Scott Joplin's "*Heliotrope Bouquet*," McDermott steps away from the piano as Christopher and Trolsen are supported by the Brazilian string players (Caio Marcio is outstanding on seven-string guitar). Patrick Harison's accordion supplies a gypsy jazz flavor to "*Musette in A Minor*."

"*For Brenda*" is a lovely original rag on which McDermott, with his lovely playing, evokes the graceful charm of Joplin. The interplay with Christopher on another duet, "*La Manege Rouge*," displays their empathy for each other. Its back to Brazil for a rendition of Joplin's "*The Chrysanthemum*" with fresh rhythmic accents, while another duet with Christopher, "*Tango Ambiguo*," (translated as ambiguous tango) with its subdued tempo is especially lovely. "*Lost Rio*" is a wistful solo piano performance, while the closing "*Santa Teresa*" is another spirited original choro with wonderful playing by his Brazilian and New Orleans associates (Henry Lentino is scintillating on bandolin).

Van Dyke Parks has curreted a terrific introduction to Tom McDermott's recordings on "**Bamboula**." The sixteen selections provide listeners a chance to experience the depth and range of McDermott's piano playing and compositions. I would not be surprised if this leads many to delve further into his recordings and music. Highly recommended.

Ron Weinstock



DANA FUCHS

Bliss Avenue
RUF RECORDS

Dana Fuchs is a powerful vocalist often compared to Janis Joplin for her gutsy growl. While the comparison is not unfair it is also incomplete.

While Joplin's music was rooted in late 60's/early 70's blues rock, Fuchs also dips into gospel, *Livin' on Sunday*, soul, *So Hard to Move*, modern rock that wouldn't be out of place on a Pretender's disc, *Daddy's Little Girl*, some revved up rock reminiscent of Johnny Cash's *Ghostriders*, *Rodents in the Attic* and even some straight up Country, *Nothin' On My Mind*. That said, Fuch's can flat out rock with the best of them as evidenced by the title cut, *Keep On Walkin'* and *How Did Things Get This Way*.

In addition to her skills as a vocalist, Fuchs does a fine job with the pen on the 12 cuts collected here. For the most part, the songs rip into clueless lovers, *How Did Things Get This Way*; warn old news boyfriends to stay away, *Keep On Walkin'* and *So Hard To Move*; find her relishing the revenge when a departed mate finds himself all alone instead of in the land of milk and honey, *Bliss Avenue*; and weave cautionary tales about living too fast and free, *Daddy's Little Girl* and *Baby Loves the Life*.

Handful Too Many doesn't hit as hard musically as some of the other numbers but the harsh judgment of straying lovers is just as sharp: "All the colors in the world could paint you/far away from that same dark corner/I saw the light in your wicked words>truest colors I ever heard".

This smack down is made all the heavier by the LaGrange era ZZ Top "how, how, how" kiss off at the end. Great stuff.

Mark Smith

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WAYNE TOUPS, STEVE RILEY, WILSON SAVOY

The Band Courtbouillon
VALCOUR RECORDS

The Louisiana label Valcour Records has just issued an eponymously titled recording by "The Band Courtbouillon."

The recording brings together three major names in Cajun music of the past few decades, Wayne Toups, Steve Riley and Wilson Savoy along with bassist Eric Frey for a wonderful collection of traditional Cajun songs in an acoustic mode.

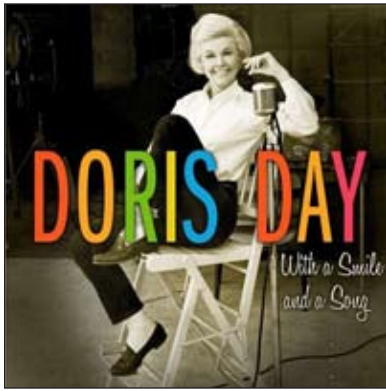
All three are heard on accordion at different parts and contribute vocals. Toups has it right when he refers to the songs as being "a part of the amazing culture that I grew up with and still are a major part of the way I interpret and play the music I play today."

Check out Toups taking the lead on the lively "The Bosco Blues" with Savoy adding the crying fiddle as well as Iry Lejeune's "The Convict Waltz." Savoy provides crying fiddle that evokes the classic recordings of The Balfa Brothers and Nathan Abshire from over four decades ago on Swallow Records. Overdubbing allows Riley to play accordion, fiddle and guitar on Lawrence Walker's "La Vie Malheureuse," while his guitar and fiddle support the accordion and vocals of Savoy on another Lawrence Walker song, "Chere Alice." There are a couple lively instrumentals including "The Hathaway Two-Step" with Toups' driving accordion, fiddle from Savoy and solid rhythm guitar from Riley.

Other songs include favorites from Shirley Bergeron and DL Menard heard along with the terrific renditions of traditional dance hall and jukebox favorites that are wonderfully played and recorded. The physical CD includes a PDF file of song lyrics and translations and a link to valcourrecords.com to download two more performances by the three.

This is heartfelt, joyful, traditionally played Cajun music, which expresses the heart and soul of the Cajuns in Louisiana and reaches the hearts of those who love this music wherever they may be. This can be obtained from Amazon, Valcour Records or better stores such as the Louisiana Music Factory.

Ron Weinstock



DORIS DAY

With a Smile and a Song

TCM - Turner Classic Movies

Sony Masterworks, through the Turner Classic Movies imprint, has issued a double CD reissue of recordings by Doris Day, "With a Smile and a Song."

It is a collection of 30 songs, which Ms. Day played a role in selecting totaling in about 90 minutes of music. Turner Classic Movies has issued separately a collection of Doris Day Movies. David Foil provides an appreciation, and notes how she started off as a singer in the bands and her lovely and adorable voice certainly had great appeal.

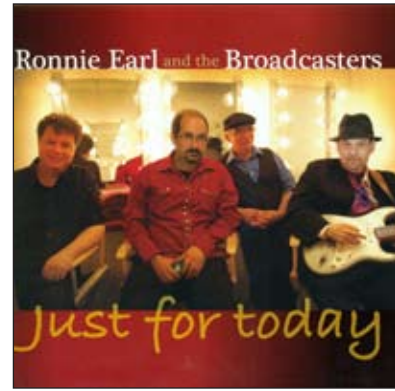
At the same time as her notable film career, Doris Day also enjoyed a recording career surveyed on this music, generally backed by lush orchestral accompaniments with occasional vocal choirs. So on this sampling of mostly sentimental ballads and love songs we hear the Paul Weston Orchestra, Percy Faith, Frank Duval, the Norman Luboff Choir, and Mort Garson with a couple sessions have more intimate backing by Andre Previn.

Some of the songs include "On Moonlight Bay," "It Had To Be You," "I'll See You In My Dreams," "By the Light of the Silvery Moon," "Whatever Will Be, Will Be (Que Sera, Sera)," "Pillow Talk," "Little Boy Blue," "But Beautiful," "Our Love Is Here to Stay," "Fools Rush In (Where Angels Fear To Tread)," and the title track. These certainly are attractive, often dreamy and romantic performances, and wonderfully restored here.

As a matter of personal taste, the performances (including the arrangements) are a bit too sweet for my taste to listen to in more than a few selections at a time. My tastes go perhaps to jazzier and more interpretative vocal stylings like Billie Holiday, Sarah Vaughan, Dinah Washington and the like. This is not to dismiss superb performances here like "Secret Love," or some lightweight material ("Pillow Talk") that is the musical equivalent of cotton candy. And the selections with Andre Previn ("including "Fools Rush In") provide a more intimate setting for her.

It is certainly valuable to have this available and if this style of music appeals to you, then I have little doubt that you will warmly enjoy this compilation of Doris Day's recordings.

Ron Weinstock



RONNIE EARL AND THE BROADCASTERS

Just For Today

STONY PLAIN

Ronnie Earl's new Stony Plain album, "Just For Today," was recorded at three different performances with his band that includes Dave Limina on keyboards, Jim Mouradian on bass and Lorne Entress on drums. Nicholas Tabarias guests on guitar on two selections and Diane Blues sings on the rendition of "I'd Rather Go Blind."

Most of the songs heard here are by Ronnie and members of the band although there is the aforementioned song that Etta James made famous, John Coltrane's "Equinox" and the blues standard "Ain't Nobody's Business."

Earl's reputation is among the finest living guitarists in the blues. That is because of his phrasing, control of tone and crafting of his solos that is constantly displayed throughout the 13 tracks, whether the opening "The Big Train," a Bill Doggett type shuffle with Earl's guitar coming across like a cross between Billy Butler and Chicago legend Jody Williams, or "Blues For Celie," which opens with a bar or two that conjures up Robert Lockwood, Jr. (whom Earl recorded with) before Earl takes us through fresh twists and turns. The tone poem, "Miracle" is an Earl original while "Rush Hour," one of the tracks on which Tabarias guests, is a shuffle with strong organ from Limina before Earl channels the great Otis Rush, one of the biggest influences on Earl (and who Earl calls his mentor).

"Vernice's Boogie," a rollicking, boogie woogie, showcases Limina, while the group gives a low-key tinge to the John Coltrane blues "Equinox," with Limina laying a rich base for Earl's deft and precise single note runs. A lengthy "Ain't Nobody's Business" opens with Limina's down in the alley piano before Earl sings the lyrics on his guitar with shifting to organ. This is followed by the concise, rocking "Robert Nighthawk Stomp," which evokes the Delta and Chicago blues legend with some electrifying guitar runs and a rollicking piano break.

Diane Blue gives a first-rate rendition of the Etta James classic as Earl sympathetically backs her strong singing and takes a short solo with his use of tone

standing out. As good as Earl is, an album of blues guitar instrumentals can sometimes be (no matter how good the music is) difficult to listen to in one sitting (I cite as examples, Albert Collins first few albums as well as an Earl Hooker label for Blue Thumb), so that a few more guest vocals may have remedied this. Not to say there is any fault with any of the tracks on this and the CD's programming does try to provide variety in material. Ronnie Earl is a brilliant guitarist who plays with so much imagination, soul and fire. "Just For Today" is the latest addition to Earl's very distinguished body of recordings.

Ron Weinstock



JOE FIEDLER'S BIG SACKBUT

Sackbut Stomp
MULTIPHONICS MUSIC

Trombonist Joe Fiedler's Big Sackbut is a quartet of Fiedler and fellow trombonists Ryan Keberle and Luis Bonilla along with the tuba player Marcus Rojas. Inspired by the World Saxophone Quartet, Big Sackbut eschews having a rhythm section and instead the three trombones and the brass bass provided Rojas explores originals from Fiedler along with three covers. The group has a new recording, "Sackbut Stomp" on Multiphonics Music that continues in the vein of Fiedler's prior recording "Big Sackbut." Bonilla replaces Josh Roseman from that earlier recording. Steven Bernstein, on slide trumpet, guests on three of the nine selections here, which provides for a little more variety in the tonal colors of this group.

The opening title track provides an example of the interplay between the four and is followed by a rendition of Roger Miller's "King of the Road," with Bernstein's slide trumpet providing a whimsical feel with the trombones providing a dynamic background before Rojas displays his nimbleness on the tuba. Bennie Wallace's "Eight Page Bible" is built upon a bluesy motif with each trombonist taking a solo that he first introduces unaccompanied before the other two and Rojas provide support.

Fiedler's own incorporation of Duke Ellington's "Things Ain't What They Used To Be" is particularly delightful. It is followed by a wonderful rendition of the Gil Fuller and Chano Pozo classic "Tin Tin Deo," on which Bernstein is on board featured along with Bonilla. Fiedler did all the arrangements and this one particularly stands out. The lovely "Pittsburgh Morning" allows Fiedler to showcase the warmth he is quite capable of while Keberle sounds lively and focused on "The Schlep."

Given the limited tonal palette of the instrumentation, this may be a recording that some may wish to sample a few selections at a time. At the same time, listening to the tunes several times one hears nuances in the performances that make them continue to sound fresh. There is an audaciousness in a trombone-tuba group playing without a rhythm section. Mixed with excellent playing and arrangements, "Sackbut Stomp" is another fascinating, and often, exhilarating recording.

Ron Weinstock



MIKE ZITO & THE WHEEL

Gone to Texas
RUF RECORDS

After a tough stretch fighting drug addiction and other assorted demons, guitarist Mike Zito finds himself in a much better place than when he last checked in on 2011's *Greyhound*. With a dream gig as the dueling guitar counter-part to Devon Allman in the supergroup Royal Southern Brotherhood, and with his own top-notch band The Wheel backing him when the Brotherhood is on break, he's gaining some space on his demons.

On *Death Row* and *Gone to Texas* he lays it all on the line and reveals that a higher power and the right

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lady in Texas saved him from an ugly fate but on *I Never Knew A Hurricane* he admits that he continues to dread having his heart stomped flat and on *Hell on Me* and *Voices in Dallas* he finds the drug demons are still hot on his heels. While his time in the Lone Star state may have saved him, he's still on the move and finding roadblocks, *Rainbow Bridge* (where he trades riffs with Sonny Landreth) and still finds relationships to be befuddling at best, *Subtraction Blues*, but mostly touch and go, *Don't Think Cause You're Pretty* and *Don't Break a Leg* where he foolishly can't understand why he's in trouble for commenting favorably on his lady's sister and then trying to make up by asking her to be more sensuous. While his sentiments might be clunky, at least he has insight into his failings.

On the low key ballad *Take it Easy* he pleads with his lover not to waste too much emotional energy trying to change him since it will only end badly. The roadhouse rock duet with Delbert McClinton, *The Road Never Ends* finds him echoing his *Greyhound* disc and acknowledging wanderlust to be a major factor in his problems: "The road never ends it just goes on and on/ by the time I get home I'm already gone." On *Wings of Freedom* he finally realizes that always flying away from his problems was his problem.

While Zito's tales are deeply personal they strike a universal chord and are made compelling by his great guitar work and the spot on work of his band. *Mark Smith*

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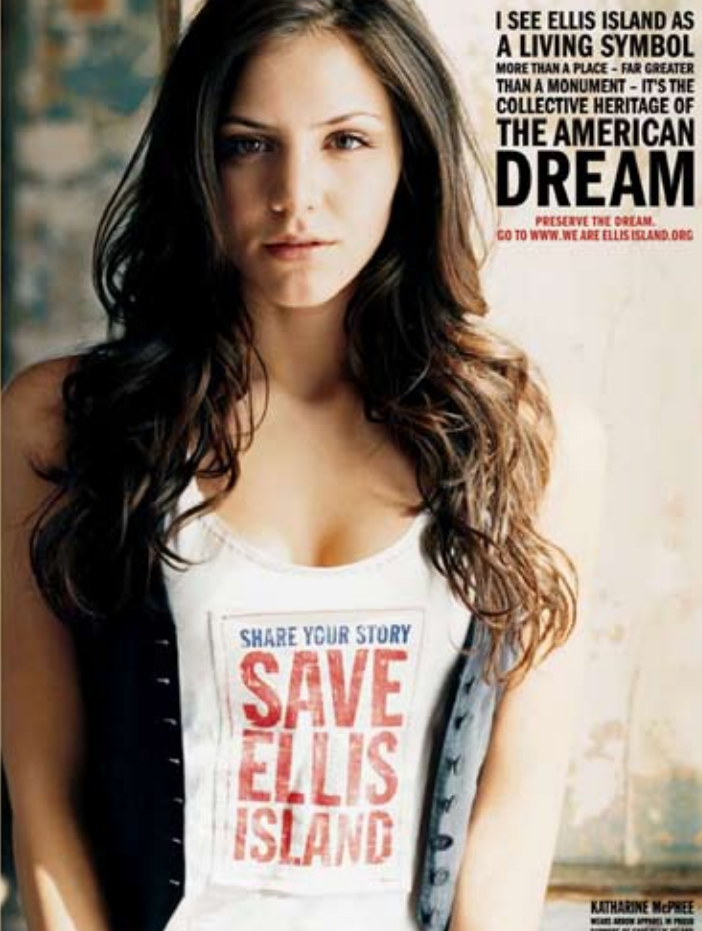
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