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& blues report

# 2014 SUMMER FESTIVALS PART 1

# jazz & blues report

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"Buffalorious"

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



The 2014 Blue Note Jazz Festival (the Fourth) will be held Sunday, June 1 through Monday, June 30. There will be over 150 performances throughout New York at more than 15 venues including such headliners as Aretha Franklin, Bobby McFerrin & Questlove, Michael McDonald, Reggie Watts, Dee Dee Bridgewater, Michael Bolton, José James, André Previn & Christian McBride, Ramsey Lewis with Philip Bailey, Marcus Miller, Sérgio Mendes, Monty Alexander, Gato Barbieri, and the Danilo Pérez-John Patitucci-Brian Blade Trio.



Danilo Perez

The festival is produced by the Blue Note Entertainment Group which is a multi-faceted entertainment company that owns and operates New York's Blue Note Jazz Club, B.B. King Blues Club, and the Highline Ballroom; The Howard Theatre (Washington D.C.); and Blue Note Jazz Clubs Worldwide (Tokyo and Nagoya, Japan and Milan, Italy). Shows will be presented at the Blue Note Jazz Club, B.B. King Blues Club, and the Highline Ballroom, as well as The Town Hall, Radio City Music Hall, Central Park SummerStage, Lehman Center for the Performing Arts, Rockwood Music Hall, Smalls Jazz Club, The Kaye Playhouse at Hunter College, NYU Skirball Center

for the Performing Arts, IFC Center, Brooklyn Bowl. Festival co-presenters include Jill Newman Productions, MSG Entertainment, Bowery Presents, CEG/Nolafunk, Jazz Forum Arts, Jazz Journalists Association, and JazzReach.

"This year's festival puts a prime focus on distinctive collaborations," says Steven Bensusan, President



Brian Blade

of Blue Note Entertainment Group. "Shows such as Bobby McFerrin teaming up with Questlove and André Previn working with Christian McBride are rare opportunities for fans to hear world class artists perform together in unique musical settings."

Other Festival highlights include Aretha Franklin, Ramsey Lewis with Earth, Wind & Fire's Philip Bailey, Monty Alexander's 70th Birthday (with various reggae and jazz guests, to be announced), and the "Children Of The Light Trio" featuring Danilo Pérez, John Patitucci, and Brian Blade (all whom are current members of the Wayne Shorter Quartet, making their official U.S. debut as a trio); vocalist Dee Dee Bridgewater, album release performances by José James

and Sérgio Mendes respectively; and tenor saxophone legend Gato Barbieri.

Other jazz headliners include a rare U.S. performance by renowned bassist Avishai Cohen (his first New York City appearance in over two years, as leader or sideman); The Dizzy Gillespie™ Afro Cuban Experience featuring Machito Jr; tenor saxophone titans Joe Lovano and Eric Alexander as well up-and-comer Marcus Strickland; vocal masters Diane Schuur, Allan Harris, and Curtis Stigers; versatile pianists Michel Camilo, Hiromi, and Harold Mabern.



Marcus Strickland

Other special partner events include the 2014 Jazz Journalists Association Jazz Awards on June 11 at Blue Note Jazz Club; the New York City premiere of *The Case of the Three Sided Dream*, a documentary on jazz legend Rahsaan Roland Kirk, on June 11 at IFC Center; the National Jazz Museum in Harlem Benefit Concert on June 9 at The Kaye Playhouse at Hunter College; and Jazz Forum @ 35! on June 28 at NYU Skirball Center for the Performing Arts; among others.

## 2014 BLUE NOTE JAZZ FESTIVAL ANNOUNCES ADDITIONAL PERFORMERS, FINALIZES LINEUP

New York, NY - May 5, 2014 - Blue Note Entertainment Group is proud to announce lineup additions for the 2014 Blue Note Jazz Festival, scheduled to take place Sunday, June 1 through Monday, June 30, with over 150 performances at more than 15 venues throughout New York City. Lineup additions include an outdoor Ornette Coleman Celebration with various special guests, Jon Batiste and Stay Human, Hypnotic Brass Ensemble, Buika, Marques Toliver, Chrisette Michele, Lou Donaldson with Dr. Lonnie Smith, Fabrizio Sotti & Friends, Salt-N-Pepa, Maxi Priest, Kenny Wayne Shepherd, Willie Nile, and George Porter Jr., among others. Ticket information and a current schedule of events/locations is available on the official website, [www.BlueNoteJazzFestival.com](http://www.BlueNoteJazzFestival.com).

Reinforcing the festival's underlying theme of distinctive collaborations (with pairings such as Bobby McFerrin & Questlove, André Previn & Christian McBride, and Ramsey Lewis with Philip Bailey, among others), Blue Note Jazz Festival will present "Celebrate Ornette: The Music of Ornette Coleman Featuring Denardo Coleman Vibe" in partnership with Celebrate Brooklyn! on June 12 - a free outdoor concert at the Prospect Park Bandshell. Ornette Coleman's son Denardo Coleman, an outstanding drummer who debuted on record with his father at the age of 10, convenes a deep and surprising lineup of special guests for a long-overdue exploration and celebration of Ornette's music and spirit, with his own band (Al Macdowell, bass; Tony Falanga, bass; Charles Ellerbe, guitar; Antoine Roney, sax) at the core. Special guests include Afrika Bambaataa, Bill Laswell, Bruce Hornsby, Flea, Geri Allen, Henry Threadgill, James Blood Ulmer, Joe Lovano, and Patti Smith. Additional guests will be announced in the weeks leading up to the performance.

Adding to this year's outdoor component, Blue Note Jazz Festival will continue its longstanding relationship with City Parks Foundation's SummerStage program, presenting two double bills in Central Park. These free performances will spotlight four of the most exciting and progressive cross-over talents on the scene today: Spanish vocalist Buika and acclaimed vocalist/violinist Marques Toliver on June 22, as well as pianist Jon Batiste and Stay Human and Hypnotic Brass Ensemble on June 29. This marks Buika's second consecutive year headlining Blue Note Jazz Festival (following her sold out performances at The Town Hall in June 2013 and April 2014 respectively, presented by Blue Note Entertainment Group).

Several prominent festival shows have been added to various Blue Note Entertainment Group venues. Recently confirmed collaborations include: jazz icons Lou Donaldson with Dr. Lonnie Smith (Blue Note Jazz Club, June 10-11); "Sly Reimagined" - a special project with Global Noize interpreting the music of Sly & The Family Stone, featuring Jason Miles, Nona Hendryx, Maya Azucena, Falu, and Cyro Baptista (Highline Ballroom, June 8); and guitarist Fabrizio Sotti & Friends, with Tony Grey, Mino Cinelu, Algebra Blessett, M1 of Dead Prez, and Claudia Acuña, among others (Highline Ballroom, June 4). Rounding out several R&B centric shows

### LIVE BLUES ON THE HIGH SEAS

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at the festival, such as Lalah Hathaway, Ruben Studdard and Oleta Adams, vocalist Chrisette Michel will perform at B.B. King Blues Club & Grill on June 27 (produced by Jill Newman Productions). Reggae icon Maxi Priest has been added to B.B. King Blues Club on June 11 (complementing other festival reggae artists such as Sly & Robbie, Monty Alexander, and Tarrus Riley). Additional shows include: Salt-N-Pepa (Highline Ballroom, June 6), Kenny Wayne Shepherd Band (B.B. King Blues Club, June 21), and Willie Nile (Highline Ballroom, June 18).

Other new partner events include two additional film screenings at IFC Center, featuring a director's cut of Nelson George's *Finding the Funk* documentary on June 12 and *The Pleasures of Being Out of Step*, a documentary profile of legendary jazz writer and civil libertarian Nat Hentoff, June 25 through July 1; four performances at DROM, featuring AbrazOs Orchestra (June 5), Florencia Gonzalez (June 11), Quantic (June 13), and Pacheco + Annie Chen (June 15); Rockwood Music Hall performances featuring Mark Guiliana's Beat Music on June 5 and a residency by Glen David Andrews spanning June 11, 18, and 25; George Porter, Jr. & The Runnin' Partners at Brooklyn Bowl on June 20; and a performance by Sadao Watanabe at Asia Society on June 25.

*Please visit [www.BlueNoteJazzFestival.com](http://www.BlueNoteJazzFestival.com) for the most current public lineup and schedule (including various late night and brunch shows that have been added to Blue Note Jazz Club, B.B. King Blues Club & Grill and Lucille's Bar & Grill at B.B. King Blues Club schedules).*

## BLUES WATCH

BY MARK SMITH

**Spring break blues....**Heading South for Spring Break? Here's some new discs to keep the trip interesting: **Richard Ray Farrell-** *Shoe Shoppin Woman*; **Cathy Lemons-** *Black Crow*; **Sleepy John Estes-** *Live in Japan '74 with Hammie Nixon*; **Walter Trout-** *Live-No More Fish Jokes*; **Eric Bibb-** *Me to You*; **John Baldry-** *Boogie Woogie: Warner Bros Recordings*; **Lightnin' Hopkins-** *Free Form Patterns*; **Ben Prestage-** *Live at Wills Pub*; **Otis Spann-** *Sweet Giant of the Blues*; **Robben Ford-** *Day in Nashville*; **Holmes Brothers-** *Brotherhood*; **Kelly Richey-** *Live at the Blue Wisp*; **Terry Hanck-** *Gotta Bring It On Home to You*; **Kent Burnside-** *My World Is So Cold*; **Pinetop Perkins-** *On the 88s Live in Chicago*; **Bob Corritore-** *Taboo*; **Jeremy Spencer-** *Coventry Blue*; **Eden Brent-** *Jigsaw Heart*; **Lou Ann Barton-** *Best of Lou Ann Barton*; **Mark Hummel-** *The Hustle is Really On*; **Robert Cray-** *In My Soul*; **Joe Bonamassa and Beth Hart-** *Live in Amsterdam*; **Kim Simmonds and Savoy Brown-** *Goin' To the Delta*; **Albert Castiglia-** *Solid Ground*; **John Nemeth-** *Memphis Grease*; **The Bluesmasters-** *Volume 3*; **Patti Parks-** *Cheat'n Man*; **Mick Kolassa-** *Michissippi Mick*; **The Smoke Wagon Blues**

**Band-** *Live in Hamilton*; **Lisa Biales-** *Belle of the Blues....* That's it for this month. See ya! Mark...



## 4th Pennsylvania Blues Festival

By Ron Weinstock

The 4th Pennsylvania Blues Festival celebrates 23 years of blues in the Pocono Mountains, July 25-27 at Blue Mountain Ski Area & Resort's Valley - at the base of Blue Mountain with 1 wide spectrum of real blues acts two covered stages. Headlining this year's festival are Ronnie Earl & The Broadcasters; The James Cotton Blues Band and C.J. Chenier & the Red Hot Louisiana Band.

The Festival starts on Friday night with PA Blues Fest Showcase with The BC COMBO featuring Bev Conklin, Slam Allen, Mikey Junior, Joe Mac & Lonnie Shields. Bev Conklin and her band anchored last year's showcase and it will be a treat to hear this year's group that features the Mississippi born Lonnie Shields bringing his distinctive touch along with harmonica wizard Mikey Jr., and Slam Allen who was part of James Cotton's Band for many years.

Saturday, July 26, the Festival will open with Tad Robinson performing on the Main Tent Stage while Rip Lee Pryor (son of the legendary Snooky Pryor) will open the Adventure Center for the first of two stages. Also appearing at the Adventure Center Stage will be Ursula Ricks for two sets. After Tad Robinson, there will be sets on the Main Tent Stage by Shawn Holt and the Teardrops (Shawn is son of Morris 'Magic Slim' Holt); the great soul-blues vocalist Barbara Carr; the magical guitar of Ronnie Earl & The Broadcasters; and the legendary James Cotton Blues Band will close that night. After the main performances there will be Saturday Night Jam in the Adventure Center featuring Dave Weld & The Imperial Flames.

Sunday, July 27 will open with VIP Sunday Brunch with The Murali Coryell Band with Special Guest - Dave Keyes. The Main Stage opens with the marvelous gospel harmonies of The Como Mamas; Following the Como Mamas will be The Jarekus Singleton Band featuring the young Mississippi bluesman who recently signed with Alligator and will soon have his debut album for the label. Little Bit of Blues, a Washington DC trio that features the amazing guitar and vocals of Warner Williams will be at the Adventure Center for the first of two sets and followed there by Super Chickan, also playing two sets there. Other main stage acts include the Chris Cain Band, featuring the wonderful, if highly

underrated West Coast singer and guitarist; the Heritage Blues Quintet; with C.J. Chenier & the Red Hot Louisiana Band closing the main stage with some les bon temps roulet zydeco. The Jarekus Singleton Band will close out the Adventure Center stage.

Once again Michael Cloeren has put together a lineup that captures a wide range of blues styles and includes some artists making rare East Coast appearances. Blue Mountain Ski Area is in Palmerton PA. For more information on the Festival, including information on tickets, and other matters visit <http://www.skibluemt.com/seasonal-activities/pa-blues-festival>.



### Three-Day Arena and Grounds Ticket Packages On Sale Now for the 57th Annual Monterey Jazz Festival, September 19-21

**Headliners Include Herbie Hancock, The Roots, Gary Clark Jr., Michael Feinstein, Christian McBride, Cecile McLorin Salvant, Charles Lloyd, Jason Moran, Robert Glasper Experiment, Lisa Fischer, Marcus Miller, Booker T. Jones, Brian Blade & The Fellowship Band, Davina & The Vagabonds, Billy Childs, and Many More**

Monterey, Calif.; May 8, 2014; Three-day Arena and Grounds Ticket Packages for the 57th Annual Monterey Jazz Festival, September 19–21 went on sale Monday, May 12. Tickets can be purchased online at [montereyjazzfestival.org](http://montereyjazzfestival.org) or by calling 888.248.6499.

The Festival features 500 artists, and more than 100 performances from iconic and emerging jazz artists, educational events, conversations, and exhibits on eight stages, for 30 hours of live music spanning two days and three nights, accompanied by an array of international cuisine and shopping on the oak-studded 20 acres of the Monterey County Fair & Event Center.

Full Weekend Arena Ticket Packages offer a reserved seat to each of the five concerts on the Jimmy Lyons Stage in the Arena (renewable annually) plus, access to the seven additional Grounds Stages, and all Festival activities.

Full Weekend Grounds Packages offer access to seven Grounds stages and activities, plus simulcasts of all Arena concerts in the Jazz Theater.

2014's GRAMMY Award-winning lineup includes Arena headliners Herbie Hancock, The Roots, Gary Clark Jr., Michael Feinstein, Charles Lloyd Quartet, Booker T. Jones, Robert Glasper Experiment, Marcus Miller, Cecile McLorin Salvant, Billy Childs with special guests Shawn Colvin, Lisa Fischer and Becca Stevens, Aaron Diehl Quartet, Jon Batiste & Stay Human, and the Next Generation Jazz

Orchestra.

Grounds Stages performers include Sangam with Charles Lloyd, Zakir Hussain and Eric Harland; Red Baraat, Cecile McLorin Salvant, Christian McBride Trio, Claudia Villala & Harvey Wainapel; Sarah McKenzie Quartet, Melissa Aldana Crash Trio, SambaDa, Harold Mabern Trio, Billy Childs Quartet, Charles Lloyd-Gerald Clayton Duo; The Philadelphia Experiment with Christian McBride, Questlove, Uri Caine and special guest Booker T. Jones; Blue Note Records 75th Anniversary Band with Ambrose Akinmusire, Chris Dave, Robert Glasper, Derrick Hodge & Lionel Loueke; Becca Stevens, John Hanrahan Quartet, Aaron Diehl Quartet, Eric Harland Voyager, Habaneros, Commanders Jazz Ensemble, Pete Escovedo Orchestra with Peter Michael & Juan Escovedo; Jason Moran, Ana Popovic, Davina & The Vagabonds; Donald Brown Trio, Sourmash Hug Band, Tony Monaco, Pamela Rose & Wayne De La Cruz; Daniel Rosenboom Quintet, Delfeayo & Ellis Marsalis; Ambrose Akinmusire Quintet, Harold Lopez-Nussa, Ben Flocks & Battle Mountain; Brian Blade & The Fellowship Band; Youn Sun Nah & Ulf Wakenius; Bari Koral, Geoffrey Keezer Trio, and top bands from the Next Generation Jazz Festival.

Also on sale are Full Weekend Premier Club hospitality passes, priced at \$265. Benefits include a furnished setting offering closed-circuit Arena simulcasts, a no-host bar, complimentary food service and non-alcoholic beverages, live music, and private restrooms. Arena or Grounds Ticket purchase is required.

Single Day Arena and Daily Grounds Tickets go on sale June 26.

We will have updated information in the next issue. For more info, visit [montereyjazzfestival.org](http://montereyjazzfestival.org) or call 888.248.6499.

## Simi Valley Cajun & Blues Festival

SIMI VALLEY, Calif. — The 25th annual Simi Valley Cajun & Blues Festival will rock once again at Memorial Day weekend, May 24-25, at Rancho Santa Susanna Community Park, 5005 Los Angeles Ave., in Simi Valley. The event features two full stages for each of its musical genres. Music will proceed non-stop each day from 12 noon until 7:30 p.m. Tickets, \$22 adults 13+ and \$15 children 7-12, are available online at <http://www.simicajun.org> or at the gate. Parking is ample and free. Fast-moving California Hwy. 118 (Ronald Reagan Freeway) can be taken to the Stearns Street exit; the festival is four blocks south.

The blues stage presents its strongest bill ever featuring Robert Randolph & the Family Band, the American funk and soul ensemble led by pedal steel guitarist Robert Randolph; Los Angeles-based Southern soul and blues legend Swamp Dogg; British blues patriarch John Mayall; blues revival pioneers Canned Heat; Texas-born bluesman Guitar Shorty; and Blues Music Award-winning singer and guitarist Tommy Castro. The blues stage will also feature Flattop Tom & His Jump Cats, Nancy & the Nightcrawlers, Dennis Jones and Andy Walo.

Meanwhile, on the Cajun-Zydeco stage, C.J. Cheneir brings the Red Hot Louisiana Band, assembled by his



father, Zydeco king, Grammy Lifetime Achievement winner Clifton Chenier. Veteran Zydeco accordionist Nathan Williams Sr. will appear, as will Nathan Williams Jr. & His Zydeco Big Timers. Dwayne Dopsie, hailing from one of the top Zydeco families in the world, will front the Zydeco Hellraisers. Feufollet presents their indie-rock-influenced Cajun music. Southern California's own Lisa Haley & the Zydecats, a popular attraction at the festival for many years, will return, as will Andre Thierry & Zydeco Magic and the Bayou Brothers.

The annual Mardi Gras Parade will take place both days at 4 p.m.

This family-friendly event boasts a huge kids' area with bouncers, rock walls, specialty acts, crafts and talent shows.

The festival boasts dozens of food booths featuring a variety of fare: authentic Cajun creations and Southern BBQ as well as multi-cultural cuisine. More than 100 craft booths and retailers will be scattered throughout the festival grounds.

For more information and tickets, visit: [www.simicajun.org](http://www.simicajun.org) • Read the blog: [www.cajunbluesblog.com](http://www.cajunbluesblog.com)

## Cleveland's Tri-C Jazz Festival celebrates its 35th anniversary, Moves From April to June

**By Ron Weinstock**

Cleveland's Tri-C Jazz Festival celebrates its 35th anniversary with a big move to June 2014. The 35th Edition of the Festival will present three jam-packed days of concerts in the theaters of Playhouse Square plus free music outside on Star Plaza. The Festival was founded in 1980 by Dr. Thom Horning and Reginald Buckner with a mission to: (1) Foster the history and nurture the future of Jazz; (2) Provide educational opportunities for students of all ages and in all walks of life; and (3) Bring world-class Jazz to Cleveland. To accomplish these purposes Tri-C JazzFest features jazz performances, clinics master classes, lectures, broadcasts, and a breadth of other concert and community outreach activities. Local and national artists teach, compose, arrange, and perform.

The line-up for this year's festival includes the Sean Jones Quartet; Christian McBride; Gregory Porter; John Scofield Überjam; Trombone Shorty; Eddie Palmieri Salsa Orchestra; Jamey Haddad; Ernie Krivda; Eliane Elias; Terri Lyne Carrington; Raul Midón; Marcus Miller/Dave Koz; and Dave Holland Prism. As can be seen it is a pretty diverse group of artists.

To highlight a few of the performers, Christian McBride will be performing with the Cleveland Jazz Orchestra and with his trio of pianist Christian Sands and drummer Ulysses Owens Jr. McBride is one of the most in demand bassists on today's scene and is comfortable playing straight-ahead hard bop, Weather Report inspired fusion and some James Brown inspired funk. Whether leading his Big Band, his



Cleveland's Own Ernie Krivda

group Inside Straight, playing with Sonny Rollins, or his new trio with the brilliant Sands on piano and Owens on drums, McBride displays a facility and expressiveness on the double bass that few of his contemporaries can approach. He is also a marvelous composer.

Cleveland's Ernie Krivda would be one of the best known saxophonists in the Jazz Scene if he hadn't remained in Cleveland. His robust tenor saxophone swings hard and full of melodic invention. Krivda is scheduled to lead his Fat Tuesday Band on a program devoted to the music of Oliver Nelson and Jimmy Smith.

Drummer Terri Lynn Carrington's most recent recording "Money Jungle: Provocative In Blue," was the winner of the 2014 Grammy Award for Best jazz instrumental album. It is simply another example of her talent and musical vision that is increasingly being recognized, whether for her own projects as well as her collaborations with others.

Gregory Porter has become one of the most in-demand vocalists on the jazz scene. Bringing a warm vocal style that incorporates a variety of influences bridging soul and jazz troubadours including Donny Hathaway, the warmth and joy he brings to his originals along with his terrific band have delighted audiences throughout the world. And those familiar with his recordings should not be surprised when he reworks some of these or such jazz standards as "Work Song" that are part of his repertoire.

More information on the Tri-C Festival including information on the schedule and tickets can be found at [www.tri-cjazzfest.com](http://www.tri-cjazzfest.com).

*Reprinted from Issue 353 with a few corrections sent in by Tri-C JazzFest. Photo by Ron Weinstock*

# Tenth DC Jazz Festival



**By Ron Weinstock**

The Tenth DC Jazz Festival will bring a wide range of jazz to Washington DC June 24-29. First known as the Duke Ellington Jazz Festival, the festival changed its name a few years ago. This year the Festival also moves to later in June.

The Festival takes place in a number of venues in the Nation's Capital over this period. Once again The Hamilton Live, a few blocks from the White House, will feature a wide range of artists over the Festival span. Located at 1600 14th Street, NW, Performers at the Hamilton Live will include Paquito D'Rivera, The Dizzy Gillespie Afro-Cuban Experience, Snarky Puppy, Brass-A-Holics, Etienne Charles and Rudresh Mahanthappa, and a salute to Women in Jazz with rising stars Tia Fuller and Helen Sung. Also, the Roy Hargrove Quintet will be there for a Prelude Kickoff Concert, June 21.

There will be three days of performances at Yards Park at the Capital Riverfront. This is a follow-up to last year's highly successful show at Kastles Stadium with The Roots. Fans will enjoy jazz at the Capitol Riverfront overlooking the Anacostia River where there will be wine and beer tastings,



**Helen Sung**



**Sharon Clark**

chef demonstrations and a marketplace. Performers for Jazz at the Riverfront include Trombone Shorty, Gregory Porter, Rebirth Brass Band, Yasiin Bey (aka Mos Def) and very special guests, vocalist Akua Allrich and harmonica virtuoso Frédéric Yonnet.

The Festival Also promotes Jazz in the 'Hoods that takes place in over 40 venues with more than 80 performances in 21 neighborhoods around the city. Featured partners include The Howard Theatre, Bohemian Caverns, CapitalBop D.C.'s Jazz Loft Series, East River Jazz, the National Gallery of Arts Sculpture Garden, and Late Night at Loews Madison, among other venues. Artists include Marc Cary, Corcoran Holt, Lafayette Gilchrest, Allyn Johnson, Orrin Evans, Sharón Clark, Sin Miedo, Matana Roberts, and many more.

Also taking place will be a program, "Dave Brubeck Reimagined," at the Sixth and I Historic Synagogue. Renowned pianist Cyrus Chestnut and his quartet will bring unique interpretations of the music of Dave Brubeck. There will also be the annual Jazz 'n Families Fun Days at the Phillips Collection that celebrates the synergy between jazz and the visual arts, with performances in the Phillips Collection's music room and auditorium by more than a dozen regional artists and youth ensembles. Performers will include Rochelle Rice, Noble Jolley, Herman Burney and the Jazzin' at Sitar Ensemble, Trio Caliente, Kayla Waters, and Tony Martucci

As can be seen, there will be quite a line-up of performers. There will also be a variety of educational programs taking place at this time as well. For more information (including the festival schedule when it is released), visit [www.dcjazzfest.org](http://www.dcjazzfest.org).

*Photos by Ron Weinstock*



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

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

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



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

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



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

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

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

Jazz is art, you dig? Art can



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**HELEN SUNG**  
**Anthem For a New Day**  
CONCORD JAZZ

In the liner notes to her new Concord Jazz release “Anthem For a New Day,” Helen Sung notes that this is the first recording where she has brought together “many of the concepts, techniques and approaches” she has been wrestling with recently. She came to jazz after studying classical music through college, and while she modestly describes herself as “chasing the swing and practicing to become a competent jazz pianist,” she finally feels comfortable to integrate her classical know-how into her jazz. Furthermore, she also plays Fender Rhodes on some of the performances bringing together from both spheres the breath of “compositional and performance practices, orchestration, texture, etc.”

Accompanying Sung is a fine band with Seamus Blake on tenor and soprano sax, Ingrid Jensen on trumpet, Reuben Rogers on bass, Obed Calvaire on drums and Samuel Torres on percussion. John Ellis adds bass clarinet on one track, while Paquito D’Rivera is on clarinet for one selection and Regina Carter is on violin on two tracks. Of the ten performances, Sung composed five new tunes while performing five fresh renditions of jazz and pop standards with her own imaginative orchestrations.

Opening is Sung’s “Brother Thelonious” (inspired by a West Coast Belgian-styled ale that was named after the great pianist-composer), which is evocative of some classic Blue Note recordings (think sixties Wayne Shorter and Herbie Hancock). What a terrific band and the leader’s own solo exhibits her fluency and precision as well as her strong swing. It is followed by a crisp performance of Chick Corea’s “Armando’s Rumba,” with its crisp flamenco-tinged rhythms (enhanced

with hand claps added by Sung, Torres and Calvaire), D’Rivera’s feral, serpentine clarinet, Sung’s impressive playing and the exchange of fours between them.

“Hidden” is one of the selections with the Fender Rhodes, and Jensen’s trumpet and Carter’s violin lend an airy feel to the performance. Sung’s rendition of “It Don’t Mean a Thing” opens with her unaccompanied blending of stride and classical piano before the trio enters as she deconstructs and recasts the Ellington classic (as she states she has taken some liberties with such standards). The title track also finds her on the Fender Rhodes and is lively with Ellis’ bass clarinet adding to the tonal colors on this multi-faceted performance. Blake is really outstanding here on tenor sax while Jensen judiciously employs electronics for part of her playing here. Sung imaginatively reworks “Epistrophy,” employing Monk’s melody as the setting for the soloists (Sung and Blake), rather than the launching pad for the solos. This CD closes with a lovely solo piano rendition of Stanley Cowell’s “Equipoise.”

“Plenty of variety can be heard on Anthem For a New Day,” and Helen Sung shows herself as an important composer and orchestrator, not simply a striking pianist and bandleader, who has produced this extraordinary recording.

*Ron Weinstock*



**CATHY LEMONS**  
**Black Crow**  
VIZZTONE

Bay area singer Cathy Lemons brings a rich plate of musical gems including blues and blues-infused rock in a fashion that might suggest Bonnie Raitt. She perhaps a bit more grit in her vocal textures than Raitt, but communicates with perhaps a bit more understated approach and than Raitt. Her new album “Black Crow” (VizzTone) is a wonderful recording comprised mostly of her thoughtful originals ranging from rocking shuffles “Texas Shuffle”, the strutting funk of “I’m a Good Woman” to soulful country-laced laments as on Kiernan Kane’s “Ain’t Gonna Do It.”

Her vocals strike the listener with their natural, relaxed and soulful quality. She is backed by a fine band with co-producer Steve Gurr on guitar, Paul Olguin on bass, D’Mar or Robbie Bean on drums, and Kevin Zufti on keyboards on three tracks. Doug James adds sax on three selections, Volker Strifler plays guitar on two,

while Kid Andersen, another co-producer (who also recorded mixed and mastered this), adds organ to one selection and sound effects to another.

The title track is a country-rock number with a evocative lyric and her moving, smoky vocal is supported by understated atmospheric backing as she weaves a lyric of a maimed black crow with her relationship to her man with the lament, "You're my maimed black crow; All I ever wanted was your wings around me; I swear we both got to burn; But I'll take you with me." The laid back feel of this performance is followed by the "Hip Check Man" with some nifty guitar and harmonica from Gurr on a rocker with a driving groove and an understated, almost spoken, vocal. "You're in My Town," a slow blues, has echoes of Boz Scaggs in Gurr's guitar and the backing, with Lemons warning her man to take that woman from out of her eyes, or it will be the last thing he ever does. A gem is her cover of Earl King's "It All Went Down the Drain" with the restraint of her vocal and Volker Strifler's guitar adding to the atmosphere. There is a pleasant cover of James Brown's "The Big Payback" with James is on baritone sax followed by another slow blues lament "I'm Gonna Try."

Strifler adds a bit muscle to his guitar backing on the rocking "Texas Shuffle" as Lemons sings about... give her an old time Texas Shuffle as she tries to get out of town. The album closes with "The Devil Has Blue Eyes," with Gurr's acoustic guitar and harmonica, which is her reworking of Skip James' "Devil Got My Woman." It is a lament about how the devil took her man away, "Heart has no say; The heart has no say; This devil has taken my love away," It has an austere and haunting quality and completes what is a memorable and recommended recording. **Ron Weinstock**



## FRANK LACY & THE SMALLS LEGACY BAND

Live at Smalls  
SMALLS LIVE

Trombonist Frank Lacy has a weekly gig at Smalls, the Greenwich Village jazz club with his Legacy Band. Spike Wilmer got Frank Lacy & The Smalls Legacy Band for a weekend to record them for the club's Smalls Live label resulting in a new "Live at Smalls" recording.

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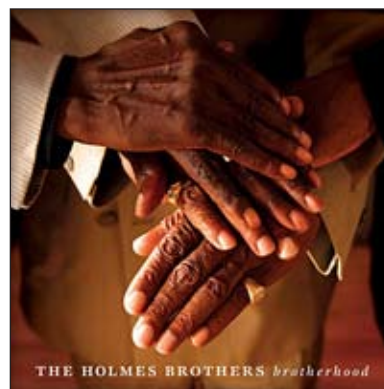
Joining Lacy that weekend is trumpeter Josh Evans, tenor saxophonist Stacy Dillard, pianist Theo Hill, Bassist Rashaan Carter and drummer Kush Abadey.

This is one superb band on a recording the evokes Blakey's great bands with Wayne Shorter, Curtis Fuller and either Lee Morgan or Freddie Hubbard; Charles Tolliver's ensembles; and the great Woody Shaw groups (with Louis Hayes and after). The mood is set with Lacy's hot original "Stranded," and concludes with Freddie Hubbard's "The Intrepid Fox." The whole band is outstanding with trumpeter Evans playing with the fire and imagination that Hubbard and Shaw brought thirty-five years ago. Drummer Abadey stands out as he plays with the explosiveness and nuance of an Elvin Jones or Tony Williams.

Lacy is an unsung trombonist who can get gut-bucket with some tailgating on the trombone as well as navigate the more intricate changes in the compositions (including George Cables' wonderful "Think of Me"). He even sings on "Carolyn's Dance" in a fashion not that far removed from Archie Shepp's vocals on his recent Attica Blues Orchestra recording. His vocals may jar some, but is only a small part of one selection here.

Having had a chance to recently see Lacy as part of a trombone summit with Delfaeyo Marsalis and Steve Turre, he impressed in that company and plays with so much of the personality he displays on this live recording. I would love to see him playing with this outstanding group.

**Ron Weinstock**



## THE HOLMES BROTHERS Brotherhood ALLIGATOR

The Holmes Brothers have a new Alligator album "Brotherhood." It is the 5th for the label and 11th overall since they had their first Rounder album in 1991.

Since the days at Dan Lynch's in New York City, they have been spinning a mix of blues, soul and gospel for thirty-five years with an ever-increasing fan base.

"Brotherhood" opens with Wendell's original "Stayed At The Party," a secular gospel number with Wendell's lyrics very telling about how he would not have done some wild things when younger if he knew he would live so long.

It is book ended with the Brothers fervent rendi-



tion of "Amazing Grace" that closes this CD. There are many performances to savor, including the wonderful harmonies on Ted Hawkins' "I Gave Up All I Had," and the cover of an Earl Hooker recording of Ike Turner's "You Got To Loose," with Glenn Patscha on Wurlitzer piano echoing Big Moose Walker's piano on Hooker's late sixties recording.

There is a terrific sax solo (from John Ellis), and nice use of backing vocals.

The soulful, country-tinged lament, "Loving You From Afar," is a marvelous duet between Wendell and daughter Felicia. The jaunty shuffle "My Word Is My Bond" has a terrific vocal from Wendell and nice guitar, while Sherman is featured on "Drivin' In The Drivin' Rain" where he wants get back to his woman's arms. Popsy provides the soulful rendition of William Bell's "My Kind of Girl." And, there is much more to enjoy about this.

One must acknowledge producers Glenn Patscha, Chris Bruce, and Hector Castillo who helped produce another excellent blues and roots stew by The Holmes Brothers. Alligator Records, on its web page devoted to The Holmes Brothers, state that "The Holmes Brothers ...are true treasures of American roots music." "

Brotherhood" is yet another of these treasures.

*Ron Weinstock*



## HARVEY MASON

Chameleon  
CONCORD

Drummer Harvey Mason was a key presence at Herbie Hancock's christening of the modern jazz-funk era in the mid 70's; a movement that impacted jazz far more durably than did the first fusion era- and supremely ticked off Wynton Marsalis in the bargain.

Here, joined by a crew of younger players as well as fellow funk pioneers percussionist Bill Summers and bassist Paul Jackson, Mr. Mason revisits that era, connecting the dots to the present-day "smooth" school but never letting up on a funky churn underneath. Major 70's tunes featured include Grover Washington Jr.'s "Black Forest", Quincy Jones' "If I Ever Lose This Heaven" and, of course, the title track.

Saxophonist Kamasi Washington emerges as the standout soloist amongst a very solid pack.

*Duane Verh*



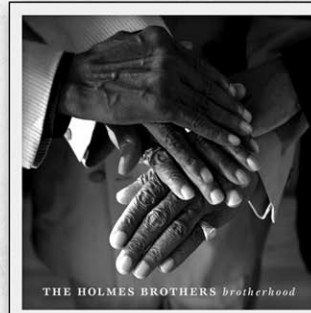
## ARTHUR MIGLIAZZA

Laying It Down  
HOBEMIAN RECORDS

I remember seeing a 13-year old Arthur Migliazza at the (Washington) DC Blues Society jam when it was held at Takoma Station Tavern and Judy Luis-Watson was conducting the jam. Like others, I was impressed by this prodigy playing straight boogie woogie piano. It was not long after that when his family moved to Tucson. Judy Luis-Watson was an instructor at BluesWeek which Arthur would start attending and became introduced to the late Ann Rabson, who became his mentor. Over the intervening decades, Arthur himself became a regular instructor at BluesWeek as well as the Port Townsend Blues Workshops and become known for the

## THE HOLMES BROTHERS

brotherhood



"Timeless, deeply soulful and uplifting blues, street corner doo-wop, ballads, R&B and funk." -*The New York Times*



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high level of his blues and boogie woogie playing.

This fine piano playing can be enjoyed on his Hobemian Records debut "Laying It Down." He opens with an overture that mixes a variety of piano styles and follows with some New Orleans oriented playing in renditions of songs associated with Fats Domino and Huey Piano Smith (a Professor Longhair influence is present on the rendition of "Rocking Pneumonia & The Boogie Woogie Flu".) this is followed by his fine playing on Albert Ammons "Boogie Woogie Stomp." It's a performance, along with a performance of Meade Lux Lewis' "Honky Tonk Train Blues," that displays how well he has absorbed the styles of the two Chicago boogie woogie masters.

"Love You Mama" is a Chicago-styled blues based on Junior Wells' recording "Little By Little," with Grant Dermody contributing harmonica and Laura Martin guitar. A medley of "Sing Sing Sing"/ "Bumble Bee Boogie" is a good display of how deft and skilled a pianist he is. Suzy Thompson's fiddle adds a bit of skittle quality on an enjoyable version of Paul Barbarin's "Bourbon Street Parade." Migliazza channels Otis Spann on "Thank You Blues" (with harmonica from Sean Devine) and does a nice reworking of Hersal Thomas' "Suitcase Blues," one of a several songs on which his heartfelt vocals can be heard.

Migliazza's boogie woogie variations on "St. Louis Blues" is a fine rendition to join versions by Earl Hines, Albert Ammons and Bob Seeley, and is perhaps the highlight of a very solid collection of boogie woogie and piano blues performances. Arthur Migliazza has certainly established himself as a significant voice in the boogie woogie world, and listening to him on "Laying It Down," one expects his audience will expand beyond that.

*Ron Weinstock*



## B. J. JANSEN

### Ronin

#### ARTISTS RECORDING COLLECTIVE

Baritone saxophonist B. J. Jansen titled his new release "Ronin" (Artists Recording Collective) after a Samurai without a lord or master. "A samurai could become masterless from the death or political fall of his master, or simply by the loss of his master's favor. Ronin populations grew during periods of long peace when their warrior training was not needed. ... By law

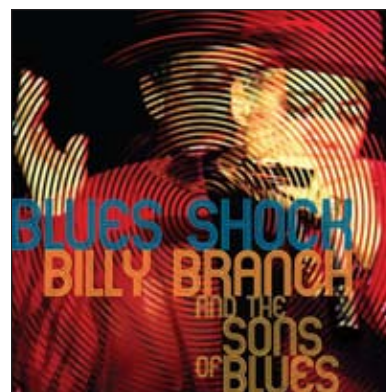
a Samurai was forbidden to have a job, so many fell into poverty and lives of crime to feed themselves and their families. Others were simply disgraced and committed suicide."

Jansen observes that the plight of Ronin draws similarities "with those of us who adopt the way, or follow a life of the study of the art and craft of instrumental improvised music. Live performance and revenue streams have become increasingly scarce, as society and technology have changed. However, like the Ronin, we artists persist as warriors and keepers of the flame, devoting our lives to the propagation of the Music." It is with this perspective that Jansen wrote the compositions on this recording. On "Ronin" Jansen is joined by Mamiko Watanabe - piano, Mike Boone - bass, and, Chris Beck - drums. Amanda Ruzza - bass and Dorota Piotrowska - drums sub for Boone and Beck on one track.

This a strong, straight-ahead hard bop recording with Jansen's potent baritone playing particularly storming on hard bop numbers such as "Manhattan Trane'in," with its hints of Coltrane's "Giants Steps," and the driving "The Code," that closes this set on a hot note. The title track gets things going in a crisp, swinging mode as he crisply states the hard bop melody before Watanabe takes a fine solo. Jansen is also an outstanding blues player, as heard on "Best Friend," where he ably develops the straight gut-bucket blues theme employing the lower part of the baritone saxophone's register, and on the easy swinging blues "Blues For C.P." On "Rose For Noriko" and "Diamonds for Lil," he displays a different side of his generally robust playing.

Pianist Watanabe is a strong partner for the leader and the rhythm section provides a firm footing for Jansen on this first-rate hard bop recording.

*Ron Weinstock*



## BILLY BRANCH

### AND THE SONS OF BLUES

#### Blues Shock

#### BLIND PIG

After a 15 year recording hiatus, Billy Branch and the Sons of Blues (Dan Carelli on guitar, Sumito Ariyoshi on keys, Nick Charles on bass, Mose Rutues on drums) and a host of guests including Ronnie Baker

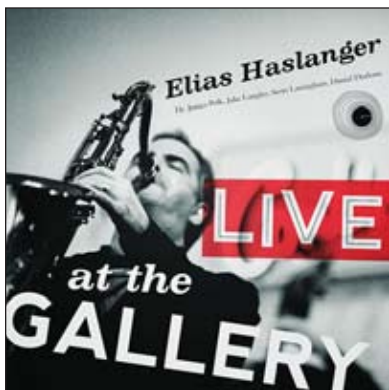


Brooks, Johnny Iguana, the Chicago Horns and numerous background vocalists, have crafted a disc that mixes blues with a bit of a hip-hop twist, *Sons of Blues*, traditional blues, *Crazy Mixed Up World*, a blues cutting contest between Branch and Ronnie Baker Brooks, *Dog House*, a piano and harmonica driven instrumental, *Back Alley Cat*, and a few classics including John Lee Hooker's *Boom Boom* and Holland, Holland & Dozier's *Function at the Junction*.

As revealed by this diverse palate of styles, Branch is not content to play the same old shuffles and boogies. His self-penned *Going to See Miss Gerri One More Time* is a folksy, Keb' Mo' style homage to Gerri Oliver the long time proprietor of Chicago's 47<sup>th</sup> Street Palm Tavern who hosted an after-hours scene that attracted the cream of the entertainment world as it passed through town while *Slow Moe* features drummer Moses Rutues bragging up the virtues of moving slow over a stop time beat that plays off the song's title.

*Baby Let Me Butter Your Corn* is not only the perfect follow up with its frantic pace highlighting the deliberate pace of *Slow Moe* but stands on its own as one of the hottest tunes on the disc. Branch's *Song for My Mother* is a tasty, jazzy instrumental that highlights Branch's solid skills on harmonica. With his harmonica chops intact and self-assured vocals, Branch weaves this diverse set of tunes into an enjoyable listen.

**Mark Smith**



## ELIAS HASLANGER

**Live at the Gallery  
CHERRYWOOD RECORDS**

Tenor saxophonist Elias Haslanger leads a quintet at the Gallery in Austin every Monday night. The quintet includes Dr. James Polk on the B3, Jake Langley on guitar, Scott Laningham on drums and Daniel Durham on bass. Haslanger and the quintet were recorded over 3 nights in 2013 and the result is "Live at the Gallery" (Cherrywood Records).

Brad Buchhotz, in the liner notes, observes that Polk, former bandleader for Ray Charles, is the hub for this band with his greasy, bluesy fried chicken sound, but this is a strong, straight-ahead group with the leader's gut-bucket tenor and Langley's fleet, single note solos and comping.

There is nothing fancy here on a program of origi-

nal blues and jazz standards. The mood is set with the opening "One For Daddy O" and continued on the nice mid-tempo "Watermelon Man" with Langley sounding strong before Haslanger digs in with some fiery playing with the rhythm section keeping the strolling tempo before some fried chicken from Polk. The leader exhibits a bit of vibrato on the ballad "I Thought About You" on a performance that to these ears would have been stronger if he played with a bit of restraint. No complaints can be leveled at the blues "Goin' Down," as the blues seems to be Haslanger's base and he is a terrific blues player.

It is unusual to hear Horace Silver's "Song For My Father" done by an organ group, but the leader really tears into this with the band getting a wonderful relaxed groove going. Langley sets the tone on "Misty" before some warm tenor sax, and this is followed by a relaxed, funky take on Wayne Shorter's "Adam's Apple" with some fire from Haslanger and Langley before they close with "In A Sentimental Mood," which opens with a short bit of unaccompanied tenor before the rest join in for a performance taken at a nice relaxed tempo with the leader playing with quite a bit of fervor.

"Live at the Gallery" has little in the way of musical surprises, but is an entertaining straight-ahead organ recording.

**Ron Weinstock**



## BLUE LUNCH

**30th Anniversary Deluxe Edition  
RIP CAT RECORDS**

30 years is a pretty long time for any band to hang together, and while some members may come and go, Cleveland's Blue Lunch has kept doing it with a mix of jump blues in the vein of early Roomful of Blues and Chicago blues.

Rip Cat Records has just issued their "Special - 30th Anniversary Deluxe Edition" compiled from their six CDs. The core personnel appear to be Bob Frank on guitar and vocals; Pete London on harmonica and vocals; Raymond DeForrest on bass and one lead vocal; Scott Flowers or Mike Janowitz on drums; Mike Rubin on trumpet; Mike Sands on piano, Bob Michael on trombone and Norman Tischler or Keith McKelley on tenor sax.

The 16 tracks include live recordings, which are included along with studio tracks with 8 originals and

8 covers.

An instrumental by Frank, "Sideswiped," kicks this CD off with a funky groove, tight horns and solid guitar and solid sax from McKelley. Next up is Frank's "Cold Day Down Below," with a second line groove and more tough sax (this time from Tischler). "Skin Bones and Hair" is a terrific T-Bone Walker styled shuffle from Frank with some nice T-Bone inspired playing from him.

London handles the vocal on his hot rocker, "Cuttin' Up" where Tischler rips a terrific tenor sax solo as Frank chords under him and the rhythm section swings hard with some more T-Bone inspired playing from Frank on a live rendition that got the dancers jitter-bugging hard. London's "The Fidget" showcases his strong harmonica playing set against the rocking rhythm and riffing horns. "Best I Can" is a tough-sounding slow blues.

The choice of covers is interesting from a lesser known Jackie Brenston number "Leo the Louse," a straight cover of "60 Minute Man" and The Five Royales' amusing "Monkey Hips & Rice." Frank does a fairly nice rendition of Robert Lockwood's "Little Boy Blue," backed just by the rhythm section while the most surprising cover is a three tenor sax feature on Sonny Rollins' "Tenor Madness" that allows McKelley to display his jazz chops with guest tenor players Christopher Burge and Tony Koussa. This is followed by the rainy night feel of "The Lonely One."

London handles the vocal on the amusing cover of Ernie K-Doe's "Mother-In-Law" that closes this varied and quite engaging recording by this tight and swinging, jump blues band. "Special - 30th Anniversary Deluxe Edition" is likely to enlarge Blue Lunch's fan base beyond the band's Cleveland roots.

*Ron Weinstock*



**GLORIA ESTEFAN**  
**The Standards**  
**SONY MASTERWORKS**

Gloria Estefan is certainly among the best-known vocalists in the world today, ever since her days fronting the Miami Sound Machine. Sony Masterworks issued "The Standards," at the end of 2013, a celebration of the American Songbook and more as it features international song classics sung in English, Spanish, Italian,

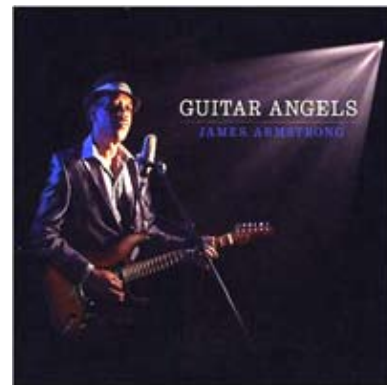
Portuguese and French, some with new lyrics written by Estefan backed by a big band or a full orchestra with arrangements from Shelley Berg.

One can't fault her singing of such timeless songs as "Good Morning Heartache" or "They Can't take That Away From Me," nor find much to criticize in the full, often lush backing, although her singing is more in the vein of a pop singer (or a torch singer). Certainly she won't make anyone forget Billie Holiday with the opening singing, no matter how good it is. It is a matter of taste and musical preference for this listener, but this one wished she were less formal in her delivery, although her rendition of "I've Grown Accustomed To His Face" is quite lovely with nice acoustic guitar and a lighter accompaniment.

Hearing her sing a less familiar song such as Jobim & de Moraes' "Eu Sei Que Vou Te Amar" has the advantage of not having it to compare with iconic recordings, particularly with her delivering it in Portuguese. Joshua Bell provides the violin solo for the romantic "The Day You say You Love Me" for which Estefan provided English lyrics. Dave Koz adds alto sax to the Gershwins' "How Long Has This Been Going On," while she duets with Laura Pausini with her Spanish lyrics on Charles Chaplin's "Sonríe," aka "Smile."

It is refreshing to hear someone not simply copy the well-known arrangements of the repertoire heard here and it is sung extremely well. While perhaps not to my taste, this is a marvelously recorded recording and was nominated for a Grammy as Best Traditional Pop Vocal Album, something I have no dispute about.

*Ron Weinstock*



**JAMES ARMSTRONG**  
**Guitar Angels**  
**CATFOOD RECORDS**

James Armstrong follows up his acclaimed Catfood Records recording "Blues at the Border" with a new release titled "Guitar Angels." It is produced by his good friend and fellow guitarist Mike Ross and co-produced by Jim Gaines and was recorded in NY at Kaleidoscope Sound with Ross, keyboardist Dan Ferguson, bassist Eric Tinsley and drummer Rick King on most selections.

Armstrong certainly seems to have overcome the nightmare of the home invasion in 1996 that af-



fecting his guitar playing. The title track is his thank you to those who helped him. He observes "I still am unable to bend the third finger on my left hand, or use my little finger, but I attribute some of the reason I'm actually able to play the guitar again to my 'guitar angels:' my father, James Armstrong Sr., Mike Ross, Coco Montoya and Joe Louis Walker." Despite any physical limitations, his crisp and clean playing along with his soulful singing maintain considerable appeal.

Songs include the title track (heard in two versions with one for the radio); the reflective "Healing time" written after the recent passing of his brother; the humorous "Grandma's Got a New Friend" that celebrates his Grandma and her new lover which has been a favorite among his live shows; "Moving to Nashville" which is a rocker about wanting to move south to get away from the cold New York winters, with Armstrong playing some slide; and "Saturday Night Woman" with a touch of funk as he sings about these women who look so sharp and don't settle for seconds, but take their pick, and some stinging guitar (and some swampy organ from George Papageorge).

There are a couple of covers: an unusual blues shuffle reworking of The Eagles "Take It To The Limit" with riffing horns, and Johnny Copeland's "Blues Ain't Nothin'." The latter performance is nicely rendered, even if Armstrong's performance comes off as a bit cooler than Copeland's original. Like the rest of "Guitar Angels," this is cleanly and crisply recorded and performed. Armstrong perhaps breaks no new ground on this release, but that should not deter blues fans from the soulful blues performances here. **Ron Weinstock**



**ORAN ETKIN**  
**Gathering Light**  
 MOTÉMA MUSIC

Israeli born Oran Etkin is among a number of distinctive voices (others include Chicago's Jason Stein and Baltimore's Todd Marcus) specializing on the bass clarinet. Etkin's music has long incorporated elements from the Middle East, Africa and elsewhere and his new recording "Gathering Light" (Motéma Music) continues in this vein, taking inspiration in part by tours the past few years in Indonesia, China, Japan, Israel and Europe.

On this he is supported by his trio of bassist Ben Allison and drummer Nasheet Waits along with Curtis Fowlkes on trombone and long-time collaborator Lionel Loueke on guitar and vocals.

The compositions range from an Indonesian folk

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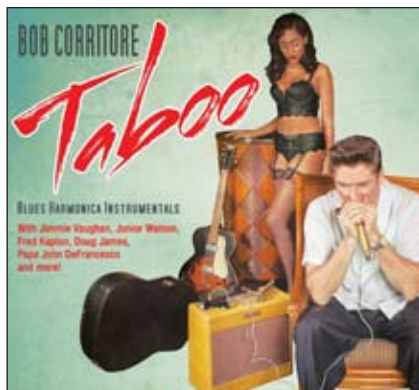
Photo © Robyn Churchill

song to Louis Armstrong's theme song and indicate the range of musical flavors heard here. The opening "Gambang Suling" is the Indonesian folk song referred to with just the trio as Etkin displays his mastery of the bass clarinet's full range from the deep woody low reaches to saxophone like horn lines as the rhythm duo of Allison and Waits provide the groove and complement Etkin's serpentine playing that suggests a klezmer clarinet. "Taxi Dance" has an African flair with Loueke's guitar contributing with his chords and single run accents while Fowlkes adds color behind the leader's clarinet. Loueke also solos with his mix of distorted staccato runs and rhythmic accenting before the three take off with some collective improvisation. The lovely Israeli song "Shirim Ad Kan" has lovely clarinet and a brief bass interlude from Allison.

African flavor characterizes the joyous, "Gratitude," with the quintet that opens with Etkin's woody tone punctuated with squeaks while Loueke adds some prickly guitar and a vocal as the ensemble gets into an energetic groove. "Takeda ("Homesick Blues)" has a more subdued feel with Etkin's clarinet (with Fowlkes' trombone's embellishments) casting a melancholic flavor on a composition based on a traditional Japanese song.

"Tony's Dance" with its unusual structure is a performance in the spirit of some of Eric Dolphy, while "Guangzhou Taxi" is a fascinating performance with changes in tempo and temperature of the performance as Loueke sets off some fireworks during his solo. Louis Armstrong was Etkin's first inspiration and a rendition of "When it's Sleepy Time Down South" is full of lyricism. It is a marvelous performance that concludes a superb recording.

*Ron Weinstock*



## BOB CORRITORE

### Taboo DELTA GROOVE

Bob Corritore has a new album of blues harmonica instrumentals, "Taboo" on Delta Groove. Corritore, a Chicago native who moved to the Phoenix area in the 1980s, has been a significant figure in the blues world as a radio host (his excellent "Those Lowdown Blues" on KJZZ on Sunday evenings), a recording producer, a promoter who created a thriving blues scene in Phoenix and a superb harmonica player.

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Corritore has lent his considerable talents to terrific recordings by such folks as Henry Grey, Dave Riley, Louisiana Red, Big Pete Pearson and John Primer. He has had several albums under his own name, but these have often been compilations mostly of his work with a variety of blues performers. "Taboo" is an album of 12 blues instrumentals that feat

ure Corritore's swinging and fat toned harp playing backed by a crackerjack combo of guitars, Junior Watson, keyboardist Fred Kaplan, bassist Kedar Roy and drummer Richard Innes. Two of the twelve selections have guitarist Jimmy Vaughan and organist Papa John DeFrancesco on which saxophonist Doug James also plays (he plays on one other number).

On the album cover, Charlie Musselwhite observes "Not many people can do an all instrumental harp CD and keep it interesting all the way through." Having some dream backing musicians certainly helps as does a nice array of grooves and feels.

Corritore is a player not simply possessing a big harp tone, but also one who displays a nuanced phrasing and a strong sense of swing that is heard on the somewhat exotic sounding title track as well as the driving "Harp Blast," a hot shuffle in the vein of Little Walter. Another harp feature, "Ruckus Rhythm" evokes the brilliance of the late Jerry McCain's classic "Steady." "Fabuloco (For Kid)" is a nice salute to Kid Ramos with a Tex-Mex groove."

"Mr. Tate's Advice" is one of the two selections with organist DeFrancesco and Vaughan but Corritore's unison playing with saxophonist James also is noteworthy on this jazzy performance. His unamplified chromatic playing on "Fifth Position Plea" contrasts with his fat atmospheric amplified sound on "Many a Devil's Night" that would make Little Walker and George 'Harmonica' Smith proud. There is more outstanding chromatic on another Little Walter inspired instrumental, "Bob's Late Hours." On all three selections, Watson's guitar is the perfect foil for the leader.

The terrific rhythm section provides such backing throughout while keeping the groove at a nice, relaxed tempo. "Taboo" is a marvelously performed, recorded and programmed CD of blues harmonica instrumentals. To paraphrase Charlie Musselwhite, it is a dandy of a CD.

*Ron Weinstock*

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## RIK WRIGHT'S FUNDAMENTAL FORCES

Blue  
HIPSINC RECORDS

Years before the term “fusion” would be coined, the first flirtations of consequence between jazz and rock came primarily from players from the jazz side (the Blues Project’s “Flute Thing” notwithstanding). With its rhythmic emphasis on ostinato bass and drumming as insistent as it is dynamic, guitarist Rik Wright’s four-piece here evokes those early cross-weaving days.

While wading waist-deep in rock distortion on the closing track, “Miss Thing”, the leader’s solo work consists mostly of clean, measured, constructs of a sparing melodic character, displaying very much a “less is more” nature. In addition to the obvious variation his multiple reeds (alto sax, bass clarinet, flute) provide,

James DeJoie brings a light touch and lyrical swing to the proceedings. Other tracks of note include “Mood Ring” and “Nonchalant”.

*Duane Verh*



## MARK T. SMALL

Smokin' Blues  
LEAD FOOT MUSIC

With a background that includes stints in a newgrass band and later leading various blues combos, Mart T. Small has produced a fascinating solo recording that is centered on blues titled “Smokin’ Blues” (Lead Foot Music). On the CD cover he states that it “contains a collection of my favorite guitar grooves using both fingerpicking and flat picking guitar techniques.” And the grooves include songs associated with Blind Boy Fuller, Tampa Red, John Lee Hooker, Rev. Gary Davis, Charlie Patton and others.

The variety in this album can be heard in the first three tracks. His rendition of Fuller’s “Step It Up and Go” has a rockabilly flavor in his vocal along with his spirited flat-picking. On Tampa Red’s “Sell My Money” he states his accompaniment is based on the piano accompaniment and not Red’s guitar. The resulting imaginative performance evokes Robert Nighthawks’ reworking of Dr. Clayton’s “I’m Gonna Murder My Baby.” He gets a chugging groove on John Lee Hooker’s “Jockey Blues.” “Buck Rag” is a lovely fingerpicking showcase on the Gary Davis number followed by Small’s country blues reworking of Rufus Thomas’ “Walking the Dog.”

Small doesn’t have the voice to pull off the solo rendition of Wolf’s “Moanin’ at Midnight” on which he also plays harmonica. He is more successful on Gary Davis’ “Lamp Trimmed & Burning” with some nice slide guitar. His newgrass roots are displayed on Sam McGhee’s “Railroad Blues” where he is heard on some terrific flat-picking. The album closes with the “America Medley,” a Chet Atkins/ Merle Travis styled fingerpicking showcase on a medley of “America”, “Take Me Out To The Ball Game” and “Yankee Doodle.”

While his vocals are not at the same level as his guitar playing, the fresh arrangements he brings to these songs and the lively playing makes this quite an engaging recording that should appeal to acoustic blues and folk listeners. His website is [www.marktsmall.com](http://www.marktsmall.com) from which this can be ordered. It is also available through Amazon.

*Ron Weinstock*



## JANINE GILBERT-CARTER

At Last  
SELF-PRODUCED

I was at the 2013 Mid-Atlantic Jazz Festival performance by Janine Gilbert-Carter, which was recorded and released under the title “At Last.” Carter is among a number of wonderful vocalists that can be heard in the Mid-Atlantic region, regularly performing around Washington DC and its suburbs.

Carter has toured internationally and as I write this, is about to appear at the Metropolitan Room in New York City. She was mentored by the late Washington vocal legend Ronnie Wells. She brings a background in gospel, blues and jazz together which she develops with singing that is full of heart and passion and delivered

with humor or pathos as appropriate. Her intonation and timing are always right on. On this self-produced recording she is backed by pianist Eric Byrd, bassist Wes 'Sugah' Biles, drummer Jeff Neal and saxophonist Brian Lee Settles before a packed audience of friends and fans.

She gets the audience involved in a call and response for a lively "Let the Good Times Roll," while capturing the indigo mood of the Ellington classic, "Don't Get Around Much More," with some nice tenor sax from Settles. This is a set list of favorite songs including a nice "Stormy Monday" with Byrd outstanding on piano; a fresh reworking of Al Green's "Let's Stay Together"; lovely ballad renditions of "Since I fell For You" and "My Family Valentine" and a bit of scatting on "How High the Moon." Much of her interpretation of "Fever" is a duet with bassist Biles followed by the rocking "I Don't Hurt No More," (with more outstanding playing from Settles) before closing with "At Last," which is a song that is always being requested by those attending her performances. Eric Byrd takes us to church during his solo here.

The performances that evening were captured by Bluehouse Productions, who did a marvelous job in the recording, mixing and mastering. Some folks might question the inclusion of so many well-known and familiar songs, but these are the songs that are her bread and butter and favorites of those who came out to see her that night. In her voice, these were not tired standards, but heartfelt interpretations of classic songs. And all of us that were at that show received this recording, which stands up as more than a souvenir. This is available at [cd.baby.com](http://cd.baby.com) **Ron Weinstock**



## JOHN McVEY

**Meet Me In Houston**  
ARTISTS INTERNATIONAL

John McVey is a Texas-based guitar slinger who is joined on this effort by drummer Frosty Smith, bass player James Cloyd Jr., and keyboard wiz Aaron Price. While he wears the proverbial 10 gallon hat, he's not a poser simply marketing his heritage. Instead, he's a solid, real deal blues guitarist who skips the effects pedals and plays only the notes he can squeeze out on his own- and there are plenty of them here. *Bayou Boogie*, which opens this set, is the kind of upbeat in-

strumental showcase that bar bands around the land have used for years to get into the groove at the start of a set. It serves that same purpose here as McVey then drops the pace and moves into the salacious shuffle, *I'm Yours*, where he unapologetically proclaims "I've got more love than you can hold".

Memphis Slim's kiss off to an errant mate, *Wish Me Well*, features plenty of single note picking and a big rich tone complemented by Price's saucy work on keys while Earl Hooker's instrumental *Blue Guitar* and the simmering title track are mid-set chances for McVey to show off the variety of his practiced chops. *Through the Tears* features jazzy riffing that stands in stark contrast to the heavy grind of *Dealing from the Bottom of the Deck* and the funky *I Don't Stutter*.

Willie Dixon's *Same Thing* puts Price back in the spotlight with a smoking solo that starts the fire for the terrific guitar showcase that follows on *Freddie King Goes Surfing*. The set closer, *Walking In the Footsteps*, segues into a nice, delicate, acoustic send off to this mostly electric affair.

While no new boundaries are being pushed here, this is a solid effort. **Mark Smith**



## KROM

**Krom**  
SELF-RELEASED

NYC-based pianist Adam Kromelow's trio is emblematic of a generation of jazz players, true to the core values of the genre but showing no prejudice towards pop and rock. And perhaps it's this liberation that informs the striking melodic sense that prevails on this all-original set, expressed repeatedly in themes either decidedly bold or reflective.

While Kromelow's respectable chops here remain chiefly in service of his compositions, there are numerous high-energy moments where he and his rhythm partners engage in a bashing-good time.

This set carries the definite air of a creative talent on the rise. Strong tracks include "Savior Complex", "The Better Story" and "Fly". **Duane Verh**

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## JOSH HOYER AND THE SHADOWBOXERS

**Josh Hoyer and the Shadowboxers**  
**SELF-PRODUCED**

Though unfamiliar with Lincoln Nebraska's Josh Hoyer and the Shadowboxers, their eponymous self-produced recording left a definite impression from the first note. Led by vocalist, keyboardist and baritone saxophonist Hoyer, the band includes Benny Kushner on guitar and vocals, Justin G. Jones on drums, Latin percussion and vocals, Brian Morrow on bass and vocals, Tommy Van Der Berg on trombone and Mike Dee on tenor sax with a trio of backing vocalists for a collection of soul and funk with some blues accents.

Hoyer himself is a big voiced soulful singer who might be compared to New Orleans blue-eyed soul blues boss, Luther Kent. He sings powerfully with a similar authority to Kent, although the program here is all his originals. Hoyer and the Shadowboxers are a helluva band evident from the opening "Shadowboxer" with the band hitting a deep groove and coming off like a contemporary New Orleans funk band. The horns (with trumpeter Russell Zimmer on this track) come off as tight and full of punch while the rhythm section gets a deep soulful groove down.

Hoyer has cast a marvelous web with his use of overdubbing allowing him to play some greasy organ and add bottom to the horns with his baritone sax while crafting the vocals (and backing vocals) into driving, stone solid soulful performances. The crisply played "Close Your Eyes" has a more mellow feel to it with its gritty lyrics about people scrambling to try to find what they are looking for. His horn arrangements frame the vocals and he even takes a gusty baritone break before some bluesy guitar runs from Kushner. "Illusion" gets back to the funk with its topical message about many everyday things being an illusion, and things not being what they seem and living in strange times, before Van Der Berg's strong trombone solo.

The remainder of the eight tracks is equally strongly performed. It's a varied set of performances that shows influences from Memphis, Chicago (think Tyrone Davis) and New Orleans, but put together for this very impressive release. Josh Hoyer is a first-rate vocalist and the Shadowboxers are soulful and funky. Based on their terrific release, I can see them performing much more often outside of their Lincoln, Nebraska base. *Ron Weinstock*



## KEEFE JACKSON'S LIKELY SO A Round Goal DELMARK

Keefe Jackson's Likely So is a seven person all-reed group led by the Chicago saxophonist and bass clarinetist.

The international group includes fellow Chicagoans Mars Williams on alto, soprano and sopranino saxophones and Dave Rempis on alto and baritone saxophones; Wacław Zimpel from Poland on clarinet and alto clarinet; and Swiss players Marc Stucki on tenor saxophone, bass clarinet and harmonium; Peter A. Schmid on baritone, bass and sopranino saxophones, bass clarinet and e-flat clarinet and Thomas K.J. Mejer on contrabass and sopranino saxophones.

The seven-piece ensemble performed at Jazzwerk-

statt Festival in Berne, Switzerland on February 20, 2013 and Delmark has issued a recording from that evening "A Round Goal." As Larry Kart remarks in the liner notes that Jackson used the opportunity to explore his compositional voice in an all-reed ensemble and he provides the structure for the players to improvise and interact with each other in this meeting of some participants of today's jazz avant-garde.

The performances include passages of collective improvisation as well tranquil solo interludes, and the structures Jackson has established allow for the fascinating and thoughtful interplay between the seven players along with the development of musical colors.

Jackson, on the first of two bridge solos heard here, displays warmth and a concern for tone and timbre, whereas Stucki on "Wat Ist Kultur?" exhibits a focus on the upper reaches of the tenor (in a 60s Pharaoh Sanders manner) with the ensemble establishing a foundation for his explorations. Mejer's contrabass sax sounds like a bowed bass solo on "My Time Is My Own," before the ensemble cradles the coda of this and leads into "Pastorale," where Mejer helps establish the foundation for this intriguing performance with a rhythmic motif. Williams alto evokes bagpipes opening the title track as he plays over the ensembles repeated riff before he launches into the higher reaches with some fiery, Ayler-esque improvisation before Rempis barrels in on baritone with slurs and screeches in his torrid solo.

This is simply a snippet of some of the music to be heard on "A Round Goal." Keefe Jackson's Likely So was quite lively that evening, resulting in this music that rewards listeners in such a way as to stimulate and fascinate them.

**Ron Weinstock**



## MIKEY JUNIOR

**Traveling South**  
SWINGNATION/VIZZTONE

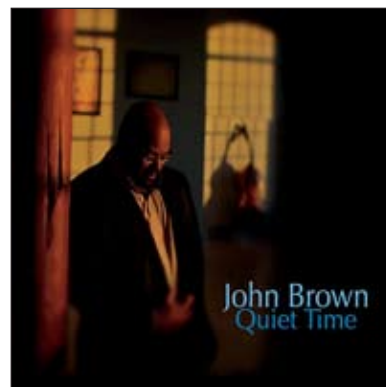
Having established himself over the past decade among blues enthusiasts in the Mid-Atlantic, Mikey Junior has a new recording (his 8th CD) "Traveling South" (Swingnation/VizzTone), that displays a maturation in his artistry.

Mikey is a triple threat as a singer, songwriter and harmonica player, and "Traveling South" has 12 fresh performances that are marvelously produced by Dave

Gross (who plays guitar). The backing also includes Dean Shot on guitar, Jeremy Baum on keyboards, Matt Raymond on bass and Michael Bram on drums.

From the opening title track, Mikey Junior's vocals and harmonica display a presence and authority that Gross' production enhances. Listening to several of the selections, one hears echoes of a Billy Boy Arnold Vee-Jay recording with the grooves and tremolo in the backing of "Morning On My Way," while elsewhere some of the guitar riffs and solos echo Ike Turner's work on Federal. Gross did the recording and handled the mix on the twelve performances here, and, like Mikey Junior on harmonica, displays a concern for detail and tone that is striking throughout.

Harp fans certainly will dig Mikey Junior's fat tone (including some strong chromatic playing). Then there is his strong delivery of the lyrics of excellent originals, mostly about cheating lovers and heartbreak. All is captured in the marvelous engineering of these nuanced performances. While well grounded in the blues tradition, Mikey Junior brings his own voice for a terrific experience on "Traveling South." **Ron Weinstock**



## JOHN BROWN

**Quiet Time**

BROWN BOULEVARD RECORDS

Bassist John Brown has just released a new CD, "Quiet Time" (Brown Boulevard Records), the title of which suggests the mood of many of the performances. He is joined here by Ray Codrington on trumpet and flugelhorn; Brian Miller on saxophone; Gabe Evens on piano and Adonis Rose on drums. The quintet handles standards, lesser-known songs and a few originals.

While the performances attempt to instill a mood, the performances are far cry from smooth jazz. They evoke a mood of a rainy night perhaps or 3 AM in the morning with a definite blues feeling with tasteful, understated backing by the rhythm section. Brown composed the lovely title track, which provides a showcase for Evens spare, deliberate solo matched by Miller's pensive tenor. Miller is quite expressive on Dr. Lonnie Smith's "... and the Willow Weeps," as his tenor has a definite vocal quality here while Codrington's flugelhorn work is lovely on Oscar Peterson's "When Summer Comes." Brown was a member of Elvin Jones' band for a period and the quintet turns in a lovely

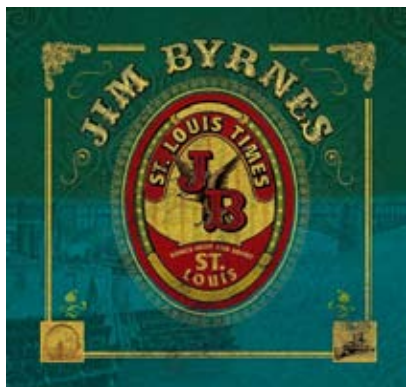


rendition of Jones "A Lullaby of Itsugo Village," with Evens' uncluttered piano standing out.

It is perhaps to the credit of Brown and Rose that one almost doesn't notice them, but they provide the anchor underlying Miller's sublime playing on the indigo ballad "You Don't Know What Love Is." Miller impresses as a wonderful player of blues and ballads in the tradition of a Ben Webster, Dexter Gordon and Houston Person. I imagine how marvelous he might be backing a vocalist. Brown himself takes a strong solo here with Rose employing brushes. Gerald Wilson's "Theme For Monterey" is another showcase for Miller's saxophone with the rhythm section being marvelous again in their light backing.

Brown himself viewed this recording as a chance to take "listeners on a peaceful journey to where he hopes 'to move people to stand still; to stop to find private space to experience quiet time both alone and with someone.'" This listener found the performances on "Quiet Time," thoughtful, and relaxing. Furthermore, there is plenty of musical substance heard on this CD.

*Ron Weinstock*



**JIM BYRNES**  
**St. Louis Times**  
**BLACK HEN**

Though living in Canada for a number of years, Jim Byrnes grew up in St. Louis, Missouri and his new CD, "St. Louis Times" (Black Hen) is a salute to the blues music and artists who influenced him during his youth and adulthood.

Subtitled "Songs From and About St. Louis," this recording provides his take on music from such St. Louis icons as Chuck Berry, Albert King, Little Milton and "Stump" Johnson, as well as the likes of Lonnie Johnson and W.C. Handy, and several originals by Byrnes and producer Steve Dawson. In addition to the vocals and guitar of Byrnes and Dawson's guitar, Dawson brought together a rhythm section of Daryl Havers on keyboards, Jeremy Holmes on bass and Geoff Hicks on drums. John Hammond (a long-time friend of Byrnes) guests on four selections adding harmonica to three selections, slide guitar to one and shares a vocal on one, while Colleen Rennison shares the vocal on one selection.

The material includes songs associated with Al-

bert King, Little Milton, Fontella Bass and Bobby McClure, Chuck Berry, W.C. Handy, Peetie Wheatstraw and Lonnie Johnson along with four Byrnes / Dawson originals with the performances ranging from pretty straight renditions of Albert King's "I Get Evil" and the Bass/McClure "You'll Miss Me (When I'm Gone)," to the traditional jazz inflections added to James 'Stump' Johnson's "The Duck Yas Yas Yas," "St. Louis Blues," and Wheatstraw's recording of "Cake Alley." Dawson's use of pedal steel adds an unusual flavor to the cover of Chuck Berry's "Nadine," while Little Milton's "That Will Never Do" is rendered in a somewhat austere stripped down setting.

Byrnes' grainy vocals appeal with their sincerity and natural, thick molasses delivery helped by the understated backing from the rhythm section. He delivers the lyrics in an unforced matter, often with a bit of humor as on his duet with Hammond on "The Duck Yas Yas Yas," with some nice clarinet from Jim Hoke and trumpet by Steve Herrman.

He displays the most urgency on the duet with Rennison on "You'll Miss Me (When I'm Gone)," while indicating a touch of Peetie Wheatstraw's on "Cake Alley" where he employs the Devil's Son-In-Law's "oh well well" vocal embellishment. Tom Colclough plays the fine the clarinet on Handy's famous number along with Dawson's fine National slide guitar to support Byrnes off-the-beat vocal. The originals are solid tunes with the exception of "The Journey Home" with his recollections of the Mississippi, listening to the Dodgers and the Cardinals over the radio and the Illinois Central trains with Dawson's telling guitar responses.

An affectionate salute to his home town, Jim Byrnes "St. Louis Times" delights with his heartfelt, and fresh renditions of some vintage blues and some originals. The varied settings add to the enjoyment of the congenial performances on this engaging CD.

*Ron Weinstock*



**JON DI FIORE**  
**Yellow Petals**  
**THIRD FREEDOM MUSIC**

Drummer-composer Jon Di Fiore leads his piano trio of bassist Adrian Moring and pianist Billy Test on a new recording, "Yellow Petals" (Third Freedom Music). The three have been playing together for four years

resulting in the cohesiveness and empathy exhibited in playing Di Fiore's compositions, which covers a range of settings and musical inspirations ranging from adaptation of a work by Chopin, to the music of Spain and South Africa.

One can hear a definite influence of Bill Evans in the general tone of Di Fiore's trio with Test being a fluid, lyrical player while bassist Moring provides the axis for the trio's interactions with De Foire himself quite a rhythmic colorist. The opening 'Demise,' adapted from a Chopin prelude, provides no clue to its origins in the performance. The second composition "Live For Tomorrow, Forget Today," is built upon an ostinato bass motif and De Foire's shimmering cymbal work with some free, almost anarchic, piano from Test, along with dynamic drumming from the leader.

The music of Spain is the inspiration of "Orange" that opens with the leader's intricate stick work that helps set the mood for Moring's opening solo over the leader's spare playing before fireworks in Di Fiore's solo and then Test. The spirited "InKleined" is inspired by the Argentinean pianist and composer, Guillermo Klein, a major influence on Di Fiore, and has marvelous interplay between the three. Moring's walking bass drives the spirited "Where Does The Wind Blow" with Test generating plenty of heat as well.

The closing "Yellow Petals", written in memory to Di Fiore's mother, is a moving and evocative performance, which opens with spare solo piano before Di Fiore and Moring join in with their own muted accompaniment and solo. It is a fitting end to this lively and engaging trio recording.

*Ron Weinstock*

## books

### THE EVOLUTION OF MANN: HERBIE MANN AND THE FLUTE IN JAZZ

Cary Ginell

2014: HAL LEONARD BOOKS

Cary Ginell's "The Evolution of Mann: Herbie Mann and the Flute In Jazz" is the latest in the Hal Leonard Jazz Biography series, joining Ginell's previous biographies of Cannonball Adderley and Billy Eckstine in this series. It shares some of the same qualities with Ginell's prior books with its readable and accessible account of the subject's career and music. This is not an academic biography with detailed footnotes and detailed musicological analysis of Herbie Mann's music. There are no footnotes or end notes, but Ginell lists his sources including books, periodicals and his interviews with Mann and associates. A selected discography is also provided.

Ginell here, like his prior jazz biographies, does a clear and concise overview of Mann's life and musical career. I am going to to summarize mann's life, but

Ginell provides the details as well as his musical biography. Herbie Mann was the first jazz artist to specialize on the flute (of course there were jazz flautists before him) and Ginell reconstructs the musical journey from a saxophonist to a flautist, a journey that included an album with Frank Wess.

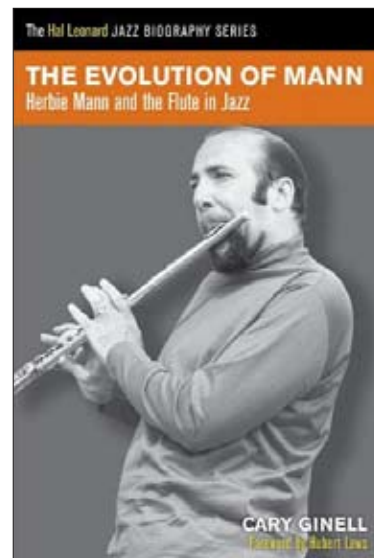
Herbie Mann was a fascinating individual who wanted to be to the flute what Benny Goodman was to the clarinet,

yet later in his life he would observe he was the Kenny G of the Seventies. He was a musician and leader who was an innovator and led groups that included musicians that themselves would become significant and innovative players. He explored currents of what is today known as world music

Mann was the first American jazz artist to go to Brazil and record bossa nova with Brazilian artists, yet his pioneering role is forgotten because the Charlie Byrd-Stan Getz collaboration was issued earlier because his record company help up his release. he would extended works incorporating African and other elements in his music. He exhibited a musical curiosity and after a couple years would follow a new musical path. Some of these led to considerable commercial success while increasingly being scorned by critics. He would be selected numerous times by DownBeat readers on the flute, while receiving far less votes from the DownBeat critic's poll.

Ginell traces Mann's recordings, describes the music and observes both the critical reaction as well as the commercial outcome. He is sympathetic to Mann's body of recordings, but is critical of those that merit it. To this reader, he has provided a nuanced and balanced examination of Herbie Mann's musical legacy, and has had me turn my ear to some of Mann's recorded legacy. This is another welcome addition to the jazz literature.

*Ron Weinstock*



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## BIRD: THE LIFE AND MUSIC OF CHARLIE PARKER

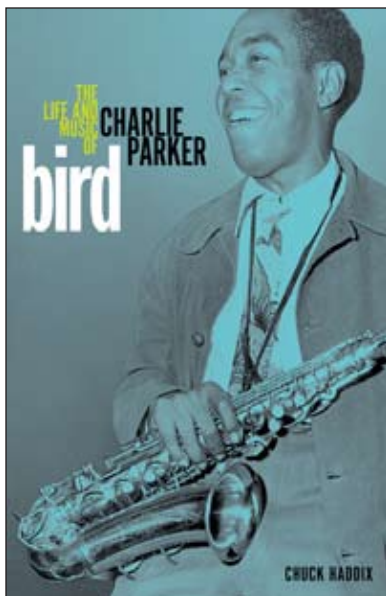
Chuck Haddix  
2013: UNIVERSITY OF ILLINOIS PRESS

Chuck Haddix, co-author of "Kansas City Jazz: From Ragtime to Bebop" has authored a new Charlie Parker biography, "Bird: The Life and Music of Charlie Parker" that is part of the University of Illinois Press Music in American Life. It was published at the same time as Stanley Crouch's "K.C. Lightning," the first of Crouch's two-volume biography of Parker to which it will inevitably be compared.

I was provided a prepublication e-file of the manuscript and have not seen the actual published book, but I have little reason to believe that there were significant changes from what I read. My pre-publication draft had the text but lacked the illustrations as well as the books index, but did include the endnotes and the author's sources. It should be known that Crouch's book is based on a variety of interviews he conducted in contrast to Haddix who has certainly combed through a wide variety of newspapers, published interviews and the like. But while Haddix relies on Anita Dixon's interview with Parker's first wife, Rebecca Ruffin, Crouch interviewed her extensively as well as a number of individuals that were part and parcel of the Kansas City scene Parker was part of such as Jo Jones, the legendary Count Basie drummer and among the sources for uncovering the influence of saxophonist Chu Berry on Parker.

Haddix's biography does a good, concise job of providing much of the essential facts of Parker's life, much of which was new to this reader (I purchased Crouch's book after I had finished this). His family background is presented including his being born in Kansas City, Kansas before moving across state lines, the split-up of his parents, his marriage to Rebecca Ruffins, his apprenticeship into the musical life and his early musical experiences including recounting the legendary jam session when Jo Jones stopped his playing by tossing a cymbal. His apprenticeship included playing in the Ozarks and a wintertime auto accident that led to some very severe injuries. According to Haddix (and based on Anita Dixon's interview), Parker was introduced to heroin after this accident as a painkiller. Crouch differs on this, stating that it was morphine that he was introduced to at this time and heroin was later.

Chronicling Bird's musical life as well as his family situation (including the explosive break-up of his marriage to Rebecca), he does provide a dry, factual biography of his life. And that is the focus which the publicity for this



biography touches on. "This portrait reveals the troubled man behind the music, illustrating how his addictions and struggles with mental health affected his life and career." If other biographies focus on the music, Haddix never makes the music come alive. He may tell us the facts of the "Lover Man" recording for Dial and his subsequent breakdown or how the legendary concerts in Montreal and Toronto took place, and he does go into detail some of the other significant concerts and one-nighters such as the legendary performance at Chicago's Pershing Ballroom with the Freeman Brothers and others.

The strength of this book is its assemblage of a lot of new facts and well known ones to provide the contours of Parker's life. Its failure to more fully deal with Parker's music however qualifies the recommendation I have for this very useful volume.

*Ron Weinstock*

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