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jazz & blues report



Benny Golson

jazz & blues report

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NOTICE!!!

We apologize for this issue being so late. Problems with the computer forced us to have to move everything over to an old laptop to do the layouts, which delayed things and took a lot of getting used to. Hopefully the next issue will go much more smoothly!



Photo by Ron Weinstock

Benny Golson To Play D.C., Atlanta & Jacksonville Jazz Festivals

Three Summer Jazz Festival Previews by Ron Weinstock

39th Atlanta Jazz Festival with Benny Golson, Eliane Elias, Gregory Porter, Jamison Ross & more will heat up Memorial Day Weekend



Gregory Porter

The 39th Atlanta Jazz Festival will take place in the Peach City on Memorial Weekend, May 27–29.

The free festival takes place at Piedmont Park and has a number of jazz legends, international icons and young innovators including the great Benny Golson, the Grammy Award-winning pianist, singer, songwriter Eliane Elias and the incredible young drummer, composer, arrange and vocalist Jamison Ross and a host of others. Presented by the City of Atlanta Mayor's Office of Cultural Affairs, the Festival is partially supported by Atlanta Jazz Festival Inc, a 501(c)(3) cultural, non-profit organization.

With four stages, the Festival presents an amazing range of talent. Saturday's performers include the amazing cellist and a member of Chicago's Association for the Advancement of Creative Musicians, Tomeka Reid, who has performed with many of today's forward thinking musicians in the world of jazz and creative music including Anthony Braxton, George Lewis, Roscoe Mitchell, Jeb Bishop, Myra Melford, Fred Lonberg-Holm, Mary Halvorson, Denis Fournier, Edward Wilkerson and Harrison Bankhead as well as lead her own trio; trumpeter Theo Croker

(grandson of Doc Cheatham) who currently is under the wing of Dee Dee Bridgewater; the remarkable Jamison Ross; the Hypnotic Brass Ensemble, whose sounds has been described by Fader Magazine's Edwin Stats: "a huge brass bridge of hypnotic polyphony connecting the cosmic jazz of Sun Ra's Arkestra with the urgency of hip-hop and the sweeping emotional scale of a Curtis Mayfield blaxploitation opus." Also on Saturday Norwegian saxophonist Mette Henriette and the great Trinidad trumpeter Etienne Charles. The Russell Gunn Quartet, led by the quintessential contemporary musician, trumpeter/flugelhornist/composer, will lead the late night jam at the Park Tavern at Piedmont Park.

Sunday's performers include the Headhunters, who work at the infectious crossroads of funk and jazz. This group that originated with Herbie Hancock has been playing for four decades and is co-led by percussionist and vocalist Bill Summers and drummer Mike Clark. The current incarnation of the Headhunters includes veteran

musicians Donald E. Harrison Jr. on alto sax, Stephen Gordon on piano and keyboards and Chris Severin on electric and acoustic bass making for an all-star band. Others performing on Sunday include the Award-Winning vocalist Gregory Porter, the legendary saxophonist and composer Benny Golson, the fabulous Eliane Elias, South African composer and drummer Tumi Mogorosi and Paris-based Mauritanian singer-songwriter Daby Touré, who comes from a musical family whose father and uncles formed the pioneering Afropop band Toure Kunda but who has always followed his own music path, with influences ranging from African folk melodies and desert blues, to jazz, pop, reggae, funk and soul.

There are more performers, of course, including those on a local stage and the Festival presents 31 Days of Jazz with jazz events for every day of the month. For more information visit <http://atlantafestivals.com>.

Story & Photos by Ron Weinstock

McCoy Tyner, Jon Batiste & Stay Human, Snarky Puppy, Headline Jacksonville Jazz Festival

By Ron Weinstock



McCoy Tyner

The Jacksonville Jazz Festival, one of the largest free Jazz Festivals, returns to the Florida City where it has entertained thousands yearly every Memorial Day Weekend since 1981. This year's music will be heard on four stages in Downtown Jacksonville: Hit the Swingin' Stage on Main Street, groove under the trees at The Groovin' Stage in Hemming Park, soak up the tunes with a waterfront view at The Breezin' Stage at the Jacksonville Landing and hear some expert ivory tickling at the Jacksonville Jazz Piano Competition Stage in the historic Florida Theatre.

New this year is the Jazz Marketplace, intermingling local artists, makers and vendors with existing downtown establishments. After the day's activities there the fun doesn't stop after the sun goes down, get your late night Jazz fix with Jazz Fest After Dark. Three nights of more than 60 acts across 10 stages in local hotspots like The Volstead in Downtown Jacksonville, Raindogs in Five Points and The Parlour at Grape & Grain in San Marco, and Sunday Morning will be The Omni Sacred at the Omni Jacksonville Hotel.

Thursday, May 26 is the Annual Piano Competition at the Florida Theatre. Five finalists representing the very best jazz pianists in the world are chosen by a blind panel of judges to compete for a cash prize and a chance to perform on the Main Stage at this year's festival.

Friday, May 27 the Festival music starts at 5:00PM at three stages with notable acts including New Orleans legend Dr. John; the instrumental fusion band Snarky Puppy; the great Benny Golson and the legendary McCoy Tyner.

Saturday, May 28 the music starts at 2:00PM and

acts include the Aaron Diehl Quartet feat. the great vibraphonist, Warren Wolf; the great trumpeter Christian Scott aTunde Adjuah; Steve Colbert's Late Night Band, Jon Batiste & Stay Human; a couple of terrific vocalists, Charenée Wade and Lizz Wright; and the Yellowjackets. Notable acts on Sunday, May 29 are vocalist Cyrille Aimée; R&B/soul singer, songwriter, and producer Kem; Jamison Ross (winner of the 2012 Thelonious Monk Institute drummers competition as well as a composer, arranger and vocalist); and the Dizzy Gillespie™ Afro-Cuban Experience. Sunday morning, The Noel Freidline Quintet performs at the Omni Sacred Jazz Brunch.

As indicated there is much more music, including the Jazz After Dark shows at a number of venues. For more information visit <http://jacksonvillejazzfest.com>.

Story & photos by Ron Weinstock



Jon Batiste

Kamasi Washington, Revive Big Band and Cecile McLorin Salvant Among DC Jazz Festival Top Attractions

By Ron Weinstock

In his second year as curator of the music for the DC Jazz Festival, Willard Jenkins has put together a line-up that should increase the visibility of the Festival as well as the prestige of this annual festival in the Nation's Capital. The DC Jazz Festival takes place throughout the city and this year the Festival is set for June 10 through June 19, expanding from 6 days to 10 days with events throughout the city including shows at the Kennedy Center, the Hamilton Live club, the Phillips Collection, Twins Jazz, University of the District of Columbia, the National



Steve Turre

Gallery of Art Sculpture Garden, Atlas Performing Arts Center, and a three day DC JazzFest at Yards Park.

Amongst the performers coming to DC are Cécile McLorin Salvant, Eddie Palmieri Latin Jazz Septet, Kamasi Washington, Igmar Thomas & Revive Big Band with Talib Kweli, Bilal, and Ravi Coltrane, Regina Carter, Kurt Elling, Harold Mabern with Eric Alexander, Steve Turre, Sharel Cassity, Ernest Ranglin & Avila, Etienne Charles, Joey DeFrancesco, Maceo Parker, Jimmy Greene, Chelsey Green and The Green Project, Cory Henry and the Funk Apostles, Matthew Shipp, Orrin Evans' Captain Black Big Band, Michelle Rosewoman and New Yoruba, and Marquis Hill. The Festival also features so many of the DC area's own talent including The Chuck Brown Band, the Washington Renaissance Orchestra, drummer-composer Nasar Abadey, singer Lori Williams, trumpeter Michael Thomas, World Music favorites Veronneau, Brad Linde, Chuck Redd, Paul Carr, Afro Blue, pianist-composer and educator Allyn Johnson, and vocalist Lena Seikaly.

While the Festival takes place starting Friday, June 10, the popular Jazz n' Families Fun Days takes place the weekend before at the Phillips Collection Museum June 4 and 5. Performers at this free event include trumpeter Michael Thomas, vocalist Lori Williams, pianist Eric Byrd and Noble Jolley, Jr., amongst those performing. Allyn Johnson & Meet The Artist on the Bandstand featuring the marvelous saxophonist Antonio Parker takes place on June 9 at the University of the District of Columbia.

The signature event for the Festival will be DC JazzFest at Yards Park on the DC Waterfront, Friday evening June 17 and all day Saturday, June 18 and Sunday June 19th. Friday night is a free show, GRRLS RULE with the Brazilian vocalist Cissa Paz, the marvelous saxophonist Sharel Cassity & her new band, Elektra.



Joey DeFrancesco

Saturday, June 18 will have the finals of the DC Jazz Prix, the DC JazzFest's exciting new jazz band competition. The finalists will compete to capture the first-place cash prize and a year-long association with the DC Jazz Festival. Those competing at the DC Jazz Prix on the 18th include New Century Jazz Quintet - New York, NY (featuring Ulysses Owens, Jr., drums; Takeshi Ohbayashi, piano; Tim Green, alto saxophone; Benny Benack III, trumpet; and Yasushi Nakamura, bass); Cowboys and Frenchmen - New York, NY (featuring Owen Broder, alto and baritone saxophones; Ethan Helm, alto saxophone; Chris Ziemba, piano; Ethan O'Reilly, bass; and Matt Honor, drums); and Mark G Meadows and The Movement - Washington, DC (featuring Mark G Meadows, piano, keyboards, vocals; Carroll Dashiell, drums; Romeir Mendez, bass; John Lee, guitar; Isaac "Deacon Izzy" Bell, rap, vocals; and Rochelle Rice, vocals). Other performers on Saturday include the acclaimed Cécile McLorin Salvant, winner of countless awards including a Grammy Award; The Chuck Brown Band, founded by the legendary Godfather of Go-Go who was heavily influenced by jazz (after all it don't mean a thing if it ain't got that go-go swing); and Grammy Award-winning pianist, bandleader, composer and NEA Jazz Master, Eddie Palmieri and his Latin Jazz Septet.

Sunday, June 19, DC sax legend Fred Foss presents a tribute to Jackie McLean; also featured will be

drummer, composer and bandleader E.J. Strickland's Transient Beings ensemble; Igmar Thomas & the Revive Big Band with hip-hop artist Talib Kweli, singer/songwriter Bilal, and saxophonist Ravi Coltrane, son of the legendary John Coltrane who has become one of the most distinctive saxophone voices of his generation. The weekend-long event concludes with the year's most widely discussed jazz saxophonist, composer and bandleader, Kamasi Washington. A central figure in the Los Angeles jazz scene, Washington has toured for over a decade with the likes of Herbie Hancock, Lauryn Hill and Snoop Dogg. He received much recognition for his collaboration on Kendrick Lamar's universally praised, Grammy Award-winning album, *To Pimp A Butterfly*, and released his highly acclaimed debut studio album, *The Epic*, in 2015.

On June 10 drummer Mark Prince's Aqualeo is on the Kennedy Center's Millennium Stage, while Anthony Nelson, a master of several reeds will be at Twins Jazz and The Hamilton Live series opens with the great violinist Regina Carter Quartet as well as DC native bassist Ben Williams & Sound Effect. Williams, a former Thelonious Monk Competition winner also plays with Pat Metheny's Unity Band. Highlights on Saturday, June 11 include Anthony Nelson again at Twins Jazz and the great vocalist Kurt Elling at The Hamilton Live with Nashville's Jody Nardone Trio opening. Capitol Bop will put on the first of three shows at an empty gallery space just steps from Yards Park as two of the hottest young names in jazz come blowing in from Chicago: Makaya McCraven and Marquis Hill (winner of the 2015 Thelonious Monk Institute trumpet competition) will each play with his own quintet, then they'll join forces in a supersized ensemble to finish the night with an improvised, grooving midnight jam. Sunday, June 12 has a marvelous double billing at the Hamilton Live of the stunning Trinidadian jazz trumpeter Etienne Charles Creole Soul and Monday, the superb saxophonist Jimmy Greene Quartet, while the astonishing pianist Matthew Shipp is at Airshow along with the Bill Cole Trio. Also saxophonist-composer-bandleader-conceptualist Steve Coleman and Five Elements will be performing at Sixth & I Historic Synagogue.

On Monday, June 13 the internationally renowned Howard University Jazz program and its illustrious founders of jazz education - Professor Fred Irby III and Dr. Art Dawkins - will be feted in an all-star celebration exploring the rich HU jazz tradition, which has produced great masters as well as leading contemporary, cutting-edge, and emerging artists in the fields of jazz, pop, gospel, R&B, hip hop, and beyond! Performers include NEA Jazz Master Benny Golson, gospel master Richard Smallwood, Greg Osby, Cyrus Chestnut, Tim Warfield, Mark Batson, Afro Blue, Loston Harris, Paul Carr, & others, in tribute to Fred Irby III and Dr. Arthur Dawkins for one of the Festival's signature shows. Tuesday, June 12, one of DC's great drummers Nasar Abadey will lead his Renaissance Trio at the Kennedy

Center's Millennium Stage.

Wednesday, June 15 has JAZZAlive at University of the District of Columbia: Charlie Young with Allyn Johnson and the UDC Jazztet, the Chuck Redd Quartet at the Kennedy Center Millennium Stage, and Cymande, one of the first to merge African rhythms with rock, funk, reggae, and soul, along with the violin and viola of Chelsey Green and The Green Project at The Hamilton Live amongst the music presented that evening. Thursday, June 16 the Tom Teasley Trio will be playing on the Millennium Stage while the Griffith Kazmierczak Quintet will be at Twins Jazz and the legendary Jamaican guitarist Ernest Ranglin & Avila will be at The Hamilton Live with special guest Yotam Silberstein.

Friday, June 17, legendary ex-James Brown saxophonist, Maceo Parker, will be performing at The Hamilton Live while trumpeter Michael Thomas will be at Twins Live. Also, Capitol Bop will be presenting Michele Rosewoman who brings New Yoruba, her legendary Afro-Cuban fusion orchestra with the show starting as the Yards Park show is ending. Saturday, June 18, the great pianist Harold Mabern with special guest Eric Alexander, along with trombonist (and conch shell player) Steve Turre are at The Hamilton Live, while Michael Thomas again will be at Twins Jazz. Capital Bop will be presenting Orrin Evans' Captain Black Big Band with the Washington Renaissance Orchestra (led by Allyn Johnson and Nasar Abadey) opening after the Yards Park show. Finally on June 19, steel pan player extraordinaire, Victor Provost will be at the Kennedy Center's Millen-

nium Stage, a terrific double bill of organ masters, the Joey DeFrancesco Trio and Cory Henry and the Funk Apostles are at the Hamilton Live while the world jazz ensemble Veronneau will be at Twins.

It should be noted that there is plenty of music still to be announced. For more information on the festival, including additional acts in the Jazz in the 'Hood series, and other programs such as Meet the Artists, visit www.dcjazz.org. *Story and photos by Ron Weinstock*

Portland's 29th Annual Waterfront Blues Fest July 1-4

Portland, Ore. – Oregon Food Bank announces the lineup for its 29th annual Safeway Albertsons Waterfront Blues Festival, presented by First Tech Federal Credit Union, on July 1 - 4, 2016. Passes are also now on-sale to the public for the four-day event held at Tom McCall Waterfront Park.

Headliners include:

Tedeschi-Trucks Band | JJ Grey & Mofro | Maceo Parker | ZZ Ward | Curtis Salgado Band | Soul Rebels Brass Band | Femi Kuti | Chubby Carrier & the Bayou Swamp Band

Additional highlights include:

California Honeydrops | Indigenous | The Record Company | Steve Riley & the Mamou Playboys | Liz Vice | Christone "Kingfish" Ingram | Leo Bud Welch | Polyrhythms | Los Straitjackets | Grace Love & the True Loves

"We have a fabulous lineup this year, presenting the younger, cutting edge of the 'blues' genre as well as pioneering legacy acts," said Artistic Director Peter Dammann. "Performers from Africa and Brazil as well as Mississippi, Texas, Chicago and the Pacific Northwest."

"But this festival is about so much more than the headliners," continued Dammann. "It's the spectacular riverfront setting, the righteous cause, the low cost and affordability, the fireworks; the after-hours shows, Blues cruises on the Willamette, workshops and Zydeco dance lessons—all of which makes Waterfront Blues Fest the entertainment deal of the summer. We'll continue to add performances to round out our four-day festival, ensuring another wonderful event experience for music fans of all ages."

These performances will be a part of the 100 blues acts on four stages over the July 4th weekend to benefit Oregon Food Bank's mission of fighting hunger and its root causes. Four-day passes are now available for purchase.

"Proceeds from all festival passes benefit Oregon Food Bank, which has not seen a dip in the demand for food assistance in five years," said Susannah Morgan, CEO at Oregon Food Bank. "Come join us over the July 4 weekend. Enjoy the fantastic music and help support 1 out of 5 people in our community who don't get enough to eat."

The following four-day passes are offered this year:

- Basic 4-Day Pass (\$35 early bird / \$40 regular) --

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This photo of Gary Bartz captured by Ron Weinstock at the 2008 Duke Ellington Jazz Festival is just one of hundreds of Ron's photos you can view online at www.flickr.com/photos/novaron

4-day pass, priority re-entry.

- Blues Buddy Pass (\$70 early bird / \$85 regular) -- 4-day pass, early entry, priority re-entry, commemorative Blues Buddy button and access to After-Hours Concerts at the Marriott.

- Benefactor Pass (\$300) -- Four-day EARLY entry & priority re-entry, access to Brewery Stage shaded seating, access to central stage shaded seating, admission to After-Hours concerts, omelette and mimosa Sunday brunch, four meal and drink vendor coupons, festival T-shirt and poster, parking pass & more.

- Patron Pass (\$1,250) -- Four-day EARLY entry & priority re-entry, priority access to on-stage seating at Brewery Stage and First Tech Stage, access to central stage shaded seating, access to VIP Hospitality Pavilion with catered buffets and VIP restrooms, invitation to Patron-only function, invitation to July 4th BBQ with river's edge viewing of fireworks, admission to After-Hours concerts, parking pass and many other VIP perks.

Also on sale are tickets for DME Blues Cruises for \$29 (day cruises) and \$39 (evening cruises), as well as \$10 tickets for After-Hours Concerts on Saturday, July 2 and Sunday, July 3 at the Marriott Grand Ballroom.

Festival schedule, as well as additional artists to the lineup will be announced soon.

Since 1988, Oregon Food Bank has produced the Waterfront Blues Fest to raise funds and awareness to fight hunger in Oregon and Clark County, Washington. As Oregon Food Bank's largest annual fundraising event, this Portland flagship festival has become a treasured tradition for locals and visitors alike; it is the largest blues festival west of the Mississippi and the second-largest blues festival in the nation. Since its inception, the festival has raised close to \$10 million and over 1,000 tons of food to fight hunger in the region.

Major sponsors: Safeway Albertsons, First Tech Federal Credit Union, Buick GMC of Beaverton, FedEx, iQ Credit Union, KINK.fm, KOIN 6, and The Oregonian.

More information: waterfrontbluesfest.com | oregon-foodbank.org

NEC Jazz Studies Faculty and Alumni Among the 2016 Doris Duke Artist Awards Recipients

2016 Doris Duke Artists include NEC Jazz Studies faculty member Jason Moran plus alums Dave Douglas, Fred Hersch and Matana Roberts

The Doris Duke Charitable Foundation (DDCF) announced today the recipients of the fifth annual Doris Duke Artist Awards.

Appointed in recognition of their creative vitality and ongoing contributions to the fields of dance, jazz and theater, awardees will each receive \$275,000 in flexible, multi-year funding as well as financial and legal counseling, professional development activities and

peer-to-peer learning opportunities provided by Creative Capital, DDCF's primary partner in the awards. With the 2016 class, DDCF will have awarded approximately \$27.7 million to 101 noteworthy artists through the Doris Duke Artist Awards.

Among the recipients are four with strong New England Conservatory (NEC) connections: faculty member and pianist Jason Moran, alumnus and former faculty member pianist Fred Hersch '77 B.M. and two other alums: trumpeter Dave Douglas '83, and saxophonist Matana Roberts '03 M.M. Roberts received the Doris Duke Impact Award in 2013.

"I was extremely pleased to hear that four members of the NEC family were chosen to receive Doris Duke Artist Awards," said Ken Schaphorst, Chair of NEC's Jazz Studies Department. "I can't think of four more deserving musicians."

This will be the final group of Doris Duke Artists to receive these awards under the umbrella of the foundation's Doris Duke Performing Artists Initiative, a larger \$50 million allocation by DDCF above its existing funding to the performing arts. However, having witnessed the tremendous value of the program over the past five years, DDCF is pleased to announce plans to extend the life of the Doris Duke Artist Awards by incorporating the program into its annual grant-making budget at a more sustainable scale for the long term. In the future, the foundation will continue to yearly give

Doris Duke Artist Awards to three artists. These awards will be managed internally by DDCF staff. DDCF expresses deep gratitude to Creative Capital for their successful administration of the first five classes of Doris Duke Artists and for their part in making the awards program a success.

"The Doris Duke Performing Artist Awards has been a truly visionary program, setting a standard for comprehensive artist support," said Ruby Lerner, founding president and executive director at Creative Capital. "We at Creative Capital have been so proud to be a part of the powerful partnership that has supported the 101 artists who have received awards to date."

Each recipient of a Doris Duke Artist Award receives \$275,000-including an unrestricted, multi-year cash grant of \$225,000, plus as much as \$25,000 more in targeted support for audience development and as much as \$25,000 more for personal reserves or creative exploration during what are usually retirement years for most Americans. Artists will be able to access their awards over a period of three years under a schedule set by each recipient. Creative Capital, DDCF's primary partner in the Doris Duke Performing Artist Awards, will also offer the awardees the opportunity to participate in professional development activities, regional gatherings, and financial and legal counseling-all designed to help them personalize and maximize the use of their grants.

To qualify for consideration by the review panels, all the Doris Duke Artists must have won grants, prizes or awards on a national level for at least three different

projects over the past 10 years, with at least one project having received support from a DDCF-funded program. The panel chose the artists based on demonstrated evidence of exceptional creativity, ongoing self-challenge and the continuing potential to make significant contributions to the fields of contemporary dance, jazz and theater in the future.

New England Conservatory's Jazz Studies Department was the first fully accredited jazz studies program at a music conservatory. The brainchild of Gunther Schuller, who moved quickly to incorporate jazz into the curriculum when he became President of the Conservatory in 1967, the Jazz Studies faculty has included six MacArthur "genius" grant recipients (three currently teaching) and four NEA Jazz Masters.

The program has spawned numerous Grammy winning composers and performers and has an alumni list that reads like a who's who of jazz. As Mike West writes in *JazzTimes*: "NEC's jazz studies department is among the most acclaimed and successful in the world; so says the roster of visionary artists that have comprised both its faculty and alumni."

The program currently has 95 students; 48 undergraduate and 47 graduate students from 13 countries.

11th Annual T-Bone Walker Blues Fest Lineup Set For June 3-4

Longview Texas - Headlining the 11th annual Longview, Texas event will be three-time Grammy winner and visionary roots-music storyteller Keb' Mo' whose recent album "BLUESAmericana" was awarded the Blues Music Association's Best Contemporary Blues Album of 2015. Keb' Mo' backed by his three-piece band, will cap the Friday night program.

Opening for Keb' Mo' on Friday night will be Toronto, Ontario blues guitarist, singer, music historian Danny Marks. Marks may be known to local blues fans as the host of acclaimed documentary series "Cities in Blue" that featured stories of numerous blues musicians, including many from Texas.

Fan favorites from the 2015 festival, The Eric Gales Band, will be returning for both Friday and Saturday night performances, as will Christone "Kingfish" Ingram.

Artists new to the festival this year are: Roy Gaines and his Orchestra "Tuxedo Blues," Andrew "Junior Boy" Jones with Kerrie Lepai, Gary "Whitey Johnson" Nicholson, Edwin Holt's Red Clay Roadhouse, Miss Marcy & Her Texas SugarDaddy's, and Robin and the Mystics.

Other artists returning for 2016 are: Mel Davis & the Blues Specialists, Jimmy Wallace and the Stratoblasters, A. J. and the Two Tone Blues Band, Rafael Espinoza Band, Big Gus and Swampadelic, Buddy Flett, Matthew Davidson Band, the Ally Venable Band.

Complete information, including performance schedules, links to artist videos, and ticket prices can be found at <http://www.tbonewalkerbluesfest.com> Longview is about 130 miles East of Dallas on I-20.

Apollo Theater To Honor Prince, Present Spring Gala June 13

HARLEM, NY – The Apollo Theater, a leading not-for-profit performing arts institution and one of the nation's greatest cultural treasures, today announced the star-studded line up for its 11th Annual Spring Gala – its biggest fundraising event of the year – to be held on Monday, June 13 at 7pm. The concert portion of the evening will feature performances by legendary R&B group, The O'Jays, and rising star vocalists Leon Bridges and Andra Day and will be hosted by LL COOL J.

"The Apollo Theater is a launching pad for up-and-coming artists through programs like Amateur Night, Apollo Music Café, and the new Apollo Comedy Club and, at this year's Spring Gala; we're excited not only to showcase the legends that have paved the way, but to also give a platform to the voices and talent of today. In addition to artistic programming and initiatives, our annual Spring Gala helps to support our educational programs that help nurture the creative spirit of music and culture in Harlem and across the world," stated Jonelle Procope, president & CEO of The Apollo Theater.

Each year at the Spring Gala, the Apollo also recognizes a corporation for its outstanding philanthropy and community leadership. This year's recipient of the Corporate Award is Viacom. Philippe Dauman, executive chairman, president and CEO of Viacom, will accept on behalf of the organization. The Award portion of the evening will be hosted by Jonelle Procope with the Corporate Award being presented by Charles Phillips.

Mr. Dauman said, "It is a great honor to accept the corporate award for community leadership from an institution as legendary as the Apollo Theater. Our organizations share a deep commitment to advancing creative voices in American culture and honoring African-American artists, and Viacom applauds their outstanding work."

The Theater also announced that it will induct the one and only Prince into its Walk of Fame in honor of his incomparable contributions to music over the course of 40 years.

Prince joins previous Apollo Walk of Fame inductees – all legendary musicians, artists, and entertainers whose paths to fame included the Apollo, including: Chaka Khan, Stevie Wonder, Michael Jackson, Aretha Franklin, Quincy Jones, Patti LaBelle, Smokey Robinson, James Brown, Gladys Knight and the Pips, Little Richard and Ella Fitzgerald. Inductees are honored with a plaque on the Apollo Walk of Fame, installed under the Theater's iconic marquee on 125th Street.

Procope states, "The Apollo family was of course, devastated to hear about the loss of Prince. He is, hands down, one of the greatest artists of all time – an absolute genius – and his relationship with the Apollo dates back to 1993. Over the years, we've been honored to host him, whether for a seminal New York performance or as a guest in our audience, so we are beyond thrilled

to kick off this year's Spring Gala by inducting him into the Apollo Walk of Fame."

The Apollo Spring Gala will begin with a special ceremony to induct legendary recording artist Prince into the Apollo Walk of Fame to be held that afternoon, and continues with red carpet arrivals followed by an award ceremony and a concert with Musical Director Ray Chew (Dancing with the Stars) at the helm. The evening will also include special tributes to the trailblazing artists that have been lost in 2016. The night culminates with a much buzzed about afterparty held in a stylish tent created by celebrity event planner and Apollo board member Bronson van Wyck. This year's afterparty will feature a special Let's Go Crazy Dance Tribute with DJ D-Nice spinning a dedicated set to the sounds of Prince's diverse and extensive catalogue.

Tickets for the 2016 Spring Gala are now on sale. To purchase Gala tickets or to make a donation to the Apollo Theater, call 212-531-5330. For more information, visit www.apollotheater.org. Proceeds from the Apollo Spring Gala will support the Theater's year-round performing arts programming, innovative education initiatives, and community programs.

The legendary Apollo Theater – the soul of American culture – plays a vital role in cultivating emerging talents and launching legends. Since its founding, the Apollo has served as a center of innovation and a creative catalyst for Harlem, the city of New York, and the world. With music at its core, the Apollo's programming extends to dance, theater, performance art, spoken word initiatives, and more. Since introducing the first Amateur Night contests in 1934, the Apollo Theater has served as a testing ground for new artists working across a variety of art forms, and has ushered in the emergence of many new musical genres – including jazz, swing, bebop, R&B, gospel, blues, soul, and hip-hop. Among the countless legendary performers who launched their careers at the Apollo are D'Angelo, Lauryn Hill, Machine Gun Kelly, Miri Ben Ari, Ella Fitzgerald, Sarah Vaughan, Billie Holiday, James Brown, Michael Jackson, Gladys Knight, Luther Vandross, and Stevie Wonder; and the Apollo's forward-looking artistic vision continues to build on this legacy.

The Apollo Theater is a not-for-profit organization with the mission to extend the institution's role in fostering artistic innovation and in building appreciation of American culture around the world.

Monterey Jazz Festival Summer Jazz Camp June 13-24 Register Now - Deadline Is June 6

Monterey Jazz Festival is pleased to offer a new residency component to our Summer Jazz Camp. Residency campers will enjoy the beauty of Pebble Beach by staying on campus at Stevenson School.

Residency campers will be housed in the Stevenson School dorms, meals will be provided in the cafeteria, and campers will participate in fun and recreational

evening activities.

All students will participate in evening camp performances and daily rehearsals and masterclasses. We are excited to welcome students from across the nation to join us at the 2016 MJF Summer Jazz Camp.

Open to instrumentalists and vocalists of all levels, ages 11-18, a typical day includes:

- Master classes: Focus on instrument-specific technique, theory and jazz language
- Combos: Develop improvisational skills in a group tailored to your level
- Big bands: Learn phrasing, blend, rhythm section techniques in a large ensemble
- Vocal workshops: Explore ensemble blend, interpretation, scat singing and more
- Camp-wide clinics: Featuring 2016 Artist-In-Residence and three-time GRAMMY®-winning drummer, Terri Lyne Carrington
- Jam sessions: Fun and relaxed playtime with students and faculty
- Performances: Share what you've learned with family and friends
- Free time: Enjoy the stunning campus and sports facilities

Visit www.montereyjazzfestival.org

59th Annual Monterey Jazz Festival Package Tickets On Sale Now

Headliners Include a Tribute to Quincy Jones, Wayne Shorter Quartet, Pat Metheny, Branford Marsalis Quartet with Kurt Elling, Gregory Porter, The Bad Plus with Joshua Redman, Terri Lyne Carrington's Mosaic Project, Kamasi Washington, Maceo Parker, Cory Henry, Richard Bona, Cécile McLorin Salvant, Davina and the Vagabonds, and Many Others

Monterey, Calif, May 4, 2016; Three-day Arena and Grounds Ticket Packages for the 59th Annual Monterey Jazz Festival, September 16–18 go on sale Monday, May 9. Tickets can be purchased online at montereyjazzfestival.org or by calling 888.248.6499.

The Festival features 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 75 vendors selling international cuisine and merchandise on the oak-studded 20 acres of the Monterey County Fair & Event Center.

2016's GRAMMY Award-winning Arena lineup on Friday, September 16 includes a Tribute to Quincy Jones: "The A&M Years" with Quincy Jones as an honored guest, with musical director Christian McBride, and conductor John Clayton, with James Carter, Dave Grusin, Paul Jackson, Jr., Sean Jones, Hubert Laws, Gregoire

Maret, Valerie Simpson, and the Monterey Jazz Festival Orchestra. Also performing is Richard Bona Mandekan Cubano, and Cécile McLorin Salvant.

The Saturday afternoon, September 17 Arena lineup includes Maceo Parker featuring the Ray Charles Orchestra and The Raelettes; Cory Henry and The Funk Apostles, and Davina and the Vagabonds. Saturday night features the Branford Marsalis Quartet featuring special guest Kurt Elling; Terri Lyne Carrington's Mosaic Project featuring Valerie Simpson and Lizz Wright; and The Bad Plus Joshua Redman.

The Arena lineup on Sunday afternoon, September 18 includes Gregory Porter, Kamasi Washington; and the Next Generation Jazz Orchestra with Terri Lyne Carrington. Sunday night's Arena lineup includes Pat Metheny with Antonio Sanchez, Linda Oh & Gwilym Simcock; Jacob Collier, and the Wayne Shorter Quartet featuring Danilo Perez, John Patitucci, and Brian Blade, with the Monterey Jazz Festival Wind Ensemble conducted by Nicole Paiement, premiering *The Unfolding*.

Terri Lyne Carrington will act as the 2016 Artist-In-Residence. Joshua Redman will be the 2016 Showcase Artist, performing with *Still Dreamin'*, The Bad Plus, and with his Quartet. Wayne Shorter will act as the 2016 Commission Artist, and will debut his new piece *The Unfolding* in the Arena.

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 Arena Ticket Packages begin at \$315.

Full Weekend Grounds Packages offer access to seven Grounds stages and activities. Full Weekend Grounds Packages are \$137.

Grounds activities include over 80 events, conversations, films, and musical performances, with weekend highlights from Donny McCaslin Quartet, Christian McBride Trio, Bill Frisell; Banda Magda; Joey Alexander Trio; Toshiko Akiyoshi; Lew Tabackin featuring Randy Brecker; Troker; Billy Hart Quartet; Ibrahim Maalouf; Bria Skonberg; Dr. Lonnie Smith; Stanley Cowell Trio; Kris Davis Trio; KING; John Patitucci's Electric Guitar Quartet; Elena Pinderhughes; top bands from the 2016 Next Generation Jazz Festival, and many others.

The 10th Annual Jazz Legends Gala, held at the Inn at Spanish Bay in Pebble Beach, will honor Quincy Jones on Thursday, September 15, 2016. Hosted by Clint Eastwood, special performances at this beautiful location will feature Joey Alexander and the Next Generation Jazz Orchestra. Cost is \$290 per person. Proceeds from this event benefit Monterey Jazz Festival's jazz education programs. Contact 831.233.3715 for more information.

Single Day Arena and Daily Grounds Tickets go on sale May 23.

The full lineup for the 59th Monterey Jazz Festival can be found on montereyjazzfestival.org.



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

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

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



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

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



Royal dukes are square-jawed.
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.

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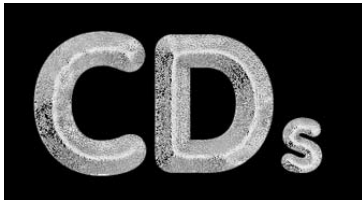
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TWEED FUNK

Come Together

TWEED TONE RECORDS

"Come Together" is the new release from the Milwaukee based blues and soul band Tweed Funk. Since the group's last release, there has been some change in personal; but constants are vocalist Joseph 'Smokey' Holman, guitarist JD Optekar, bassist and keyboardist Eric Madunic with new members including Dave Schoepke on drums, Andrew Spadafora on saxophones and Doug Woolverton on trumpet. The brief liner notes observe that there was more of a focus on songwriting with more members involved in the process here.

There is plenty of strong performances here in a Memphis to Chicago soul. As sung in the somewhat autobiographical, "Sweet Music," Holman's career took him to Memphis where Stax and Hi records beckoned but a later connection with Curtis Mayfield and Curtom Records had an even more significant impact. There are messages in his songs like on "Don't Give Up," with a message of keep striving to one's goals and the title track, not the Beatles' song but about coming together to make things better for us all.

Particular highlights for this listen is the swamp pop-tinged "Embrace," which Holman sings with the feel of a Percy Sledge and on which Spadafora takes a booting solo. The funky instrumental "Who Is This" has some blistering trumpet from Woolverton ("Don't Give Up" is another track with superlative trumpet). "Bullet" opens with atmospheric amplified muted trumpet before Smokey sings about the four horseman and fighting the fear and how a bullet took away his last chance. Woolverton's obligatos and solo set the atmosphere while the spare backing also contributes to this powerful, somber blues.

Tweed Funk has produced another very choice

recording by this group. There may have been some personnel changes, but they keep up the funk. The only down news is that Smokey Holman is currently experiencing serious health issues from which we can only hope he recovers because he is certainly a most wonderful talent.

Ron Weinstock



ANTONIO ADOLFO

Tropical Infinito

AAM MUSIC

This writer was introduced to the Brazilian pianist and composer-arranger Antonio Adolfo on the album "Copa Village," a collaboration between Adolfo, his daughter singer Carol Saboya, and the German born vibraphonist-harmonica player, Hendrik Meurkens. Adolfo, who remains a vital performer and composer, as well as educator, has brought us his latest recording "Tropical Infinito."

He informs us that this is his first with horns in a number of years. Playing with him is a fine group that includes Jessé Sadoc, Trumpet and Flugelhorn; Marcelo Martins, Tenor Sax and Soprano Sax; Serginho Trombone, Trombone; Leo Amuedo, Electric Guitar; Claudio Spievak on Acoustic Guitar; Jorge Helder, Double Bass; Rafael Barata, Drums; and André Siqueira and Rafael Barata, Percussion.

It's a marvelous program of jazz numbers that were part of early sixties jazz and left a deep impression on him when he was becoming a professional musician. With his band, he approaches these from a Brazilian perspective, being sambas for all but one selection. In addition to the five standards, he also has four originals included. This is a recording that strikes the listener from the opening notes of "Killer Joe" to the closing original "Luar Da Bahia," with the vivacious grooves, the sinuous horn solos and the clean, lively arrangements.

Benny Golson's "Killer Joe" is a crackling good performance with focused, concise solos from Serginho, Sadoc, Martins, Amuedo before the leader himself set against the percolating rhythm and followed by a pepped up tempo transforming another Golson classic "Whisper Not," with fire from Martins, and sparkling piano, although despite the originality of this rendition it loses some of the character of the haunting, classic Lee Morgan recordings. The hot groove suits Adolfo's

own "Cascavel" better, with punching horns accenting the driving theme set forth by piano-bass with some boisterous playing from Serginho. A lovely tribute to Adolfo's mother "Yolanda, Yolanda," features some wonderful flugelhorn and lithe soprano sax.

A particular highlight for these ears is the performance Oliver Nelson's "Stolen Moments," whose tempo is pretty close to Nelson's classic with Bill Evans, Eric Dolphy, Freddie Hubbard and Roy Haynes with a slight rhythmic accent in the backing and standout playing from Martins and Amuedo (very nice use of chords in his solo). Trumpeter Sadoc provides plenty of fire on Horace Silver's "Song For My Father," while Serginho's growls and slurs provide smoldering heat. After a delightful samba "Partido Leve," with delightful piano and flugelhorn, Barata takes a spectacular drum solo set against the ensemble. The standard "All the Things Your Are," and again brings together a sonorous arrangement (or reimagining of the harmonies) from Adolfo along with a marvelous solo followed by Amuedo's inventive serpentine single note guitar runs.

"Luar Da Bahia" ("Moon Over Bahia") has an evocative and enticing melody with lyrical playing from the leader along with Martin's soprano before Helder's marvelous bass solo, concluding a thoroughly splendid record of fresh, original takes on jazz classics, superb arrangements and fascinating new compositions that are superbly played.

Ron Weinstock



BIG HARP GEORGE

Wash My Horse In Champagne
BLUES MOUNTAIN RECORDS

A follow-up to his widely acclaimed "Chromaticism," Big Harp George (Bisharat) has another superb album featuring his swinging acoustic chromatic playing and natural unforced vocals full of feeling and humor. Recorded at Kid Andersen's Greaseland Studios, Kid supplies bass or guitar on much of this with Chris Burns on keyboards and Raja Kavar on drums. Little Charlie Baty is on guitar for 7 of the 13 selections while Kedar Roy adds bass to 5 tracks and horns are present on 6 songs.

It is hard to single out any specific song as they are generally wonderfully played and sung. Andersen's guitar runs stick out on the amusing "Road Kill," while the title track has interesting lyrics, and an intriguing

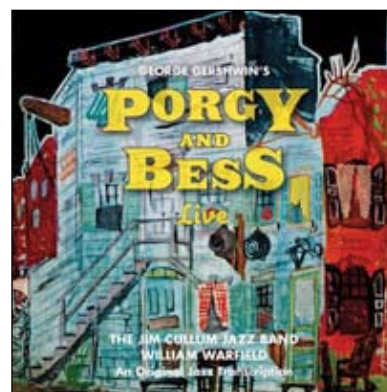
groove along with Baty's flamenco tinged acoustic guitar before some chromatic harp magic. This selection illustrates how some old school, real deal blues players can make something fresh and contemporary without rocking out. Then he evokes some 40's Slim & Slam jive with the peppy "Cool Mistake," "followed by a terrific slow blues "My Bright Future" whose tune is suggestive of the classic moody West Coast Blues, "Black Night."

The first track with horns is the easy swinging "I Ain't the Judge of You," and beside more clever lyrics, there is a terrific sax solo from Michael Pelican and jazz-tinged guitar from Baty. The blues ballad, "I Wasn't Ready," is a delightful musical cousin of "Since I Feel For You," with more fine playing by Pelican and Baty (the interplay of Pelican and Big Harp George at the beginning is noteworthy. Baty's solo is terrific, while the leader's own horn like phrasing and tone is stunning). A terrific jumping blues, "If Only," stands out with more clever word play and some solid piano.

"Mojo Waltz" is a terrific instrumental with Pelican on baritone sax (and overdubbed other saxes and Mike Rinta's trombone) that help frame some more startling harmonica, guitar (this time from Andersen) and a trombone solo. Another instrumental, "Size Matters," swings and there is some judicious use of the chromatic's lower register on this while the closing "Justice is My Time" is a superb track with just Andersen's bass providing the backing.

With "Wash My Horse In Champagne" Big George Harp again has another winner of a recording. The mix of strong songs, a terrific band, solid singing and fabulous harmonica results in the stellar music here.

Ron Weinstock



THE JIM CULLUM JAZZ BAND

Porgy and Bess Live
RIVERWALK RECORDS

For 25 years, the public radio program Riverwalk Jazz examined and featured performances of jazz from the first half of the twentieth century. The Jim Cullum Jazz Band curated and performed the music with numerous musical guests. The program ended at the end of 2015, but now a new release by Cullum has brought us "Porgy and Bess Live," a 1992 performance of the classic Gershwin Jazz Opera from The Landing

in San Antonio, Texas for the program. Cullum's band included the leader on cornet; Allen Vaché on clarinet; Mike Pittsley on trombone; John Sullivan on piano; Ed Torres on drums, Don Mopstick on bass; and Howard Elkins on banjo and guitar with the jazz transcription by John Sheridan with Randy Reinhart, Allen Vaché and Jim Cullum.

This is an all instrumental rendition of this classic work with the late William Warfield, the great concert artist who arguably was the most famous actor to portray Porgy providing narration linking the performances. Cullum leads his classic jazz band (think about traditional New Orleans and Chicago jazz) through such memorable numbers as "Summertime," "My Man's Gone Now," "I Got Plenty of Nuthin'," "Bazzard Song," "Bess, Your My Woman Now," "It Ain't Necessarily So," "I Loves You Porgy," and "Oh Bess, Where's My Bess."

This is a jazz transcription of virtually every song from the opera, not simply the most famous numbers like Miles Davis-Gil Evans' famous collaboration, so there are songs done here that are not on that recording, or say the famous Ella Fitzgerald-Louis Armstrong recording. Vaché's clarinet takes the role of Bess, Clara or the grieving Serena, while the rougher male voices of Porgy and Crown are portrayed by cornet with plunger mute. The other instruments play gentler solos and provide relief and pacing according to Cullum. This is a charming, lively performance that was well received by the live audience and all the horns, and pianist Sheridan get plenty of solo space to exhibit their melodicism, invention and drive .

At the conclusion of the performance there is an interview with William Warfield dealing with the admitted stereotypes as well the Metropolitan Opera's resistance to using an all-black cast (they wanted white performers in black face) which led Gershwin to stage this originally in a theatre. There is plenty of charm and lively classic jazz to be heard on this release that provides a different jazz take on an American classic. **Ron Weinstock**



GOLDEN STATE LONE STAR BLUES REVUE ELECTRO-FI

The eponymously titled Electro-Fi album by the Golden State Lone Star Blues Revue brings together singer and harmonica player Mark Hummel with guitarists Little Charlie Baty and Anson Funderburgh, R.W.

Grisby on bass and Wes Starr on drums. They are friends, although not all have played together prior to this revue. They are joined by Jim Pugh on keyboards, along with saxophonists Eric Spaulding and Jack Sanford for this recording that Chris "Kid" Andersen recorded at his Greaseland Studios.

It's a terrific set of all blues without any lumpy or rocky filler that contains a mix of interpretations of lesser known blues gems along with originals penned by Hummel. Hummel has been, and remains a real good vocalist and this starts with the opening rendition of Gatemouth Brown's "Midnight Hour." In addition to Hummel's vocal there is plenty of slashing guitar by Baty and Funderburgh, both of whom delight with their contrasting styles. Hummel plays harp on Billy Boy Arnold's "Here's My Picture," followed by Hummel's original shuffle "Prove It To Me" with some greasy Farfisa sounding organ and terrific guitar (I suspect from Charlie Baty). Hummel's moody "Cool to Be Your Fool," with backing from just piano and rhythm, borrows the "Sittin' on Top of the World" melody.

Lowell Fulson's "Check Yourself" takes listeners into a jump blues vein with Hummel taking a harp solo followed by some blistering playing (likely from Funderburgh). Baty trades fours with Hummel's harp in the relaxed rendition of Mose Allison's "Stop This World," with Pugh terrific again. An older Jimmy McCracklin tune "Take a Chance," takes us uptown on a rocking number that sounds like it would have if Junior Parker had done it. "Walking With Mr. Lee" is a terrific feature for Hummel's harp, while the Grisby penned "Detroit Blues" is a nice lazy Jimmy Reed-style shuffle. Among the other selections is a solid cover of J.B. Hutto's "Dim Lights," even if Hummel can't match the fervor of Hutto, it still has terrific slide guitar.

This is a terrific revue and reports of their shows seems consistent with the music here. The performances are marvelously performed and backed by an excellent rhythm section. Fans of real deal blues are in for a treat with this gem. **Ron Weinstock**

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NICOLAS BEARDE

Invitation

RIGHT GROOVE RECORDS

San Francisco based vocalist Nicolas Bearde has hit the musical home run with his new recording "Invitation." This was produced by Nat Adderley Jr., who plays piano on most of this with a variety of others present, the most famous being saxophonist Vincent Herring who is heard on 3 of the 9 songs. It's a nice selection of standards that should be familiar to most listeners including "My One and Only Love," "Lush Life," "Nature Boy," "I Want To Talk About You," "Maiden Voyage" and "Save Your Love For Me."

From the first note of the swinging Lerner-Lane standard "Come Back To Me" to the closing moments of "Save Your Love For Me," the warmth of Bearde's voice along with his phrasing impresses. The likes of Billy Eckstine, Al Hibbler, Johnny Hartman, and Freddie Cole are suggested by Bearde who invests plenty of his own stamp on these performances. The delight of his treatment of Jobim's "Dindi," is followed by the romanticism of "My One and Only Love," and while it is inevitable comparisons will be made to the Hartman-Coltrane classic recording, Bearde's first-rate rendition (and Adderley Jr is marvelous in his accompaniment) stands on its own. Herring adds some choice alto to the fresh performance of "Nature Boy."

Bearde also more than capably sings "Lush Life," another performance that will inevitably be compared to Johnny Hartman, but again the manner he delivers the lyrics set against just Adderley Jr.'s piano stands out. I have not heard lyrics to Herbie Hancock's "Maiden Voyage," so Bearde backed by a piano trio (one of two selections Adderley Jr. is not heard on) was a surprise and pleasure to listen to. This performance may be the highlight of these marvelous vocals.

Ron Weinstock

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OTIS SPANN

Sweet Giant of the Blues

ACE/BLUESTIME (UK)

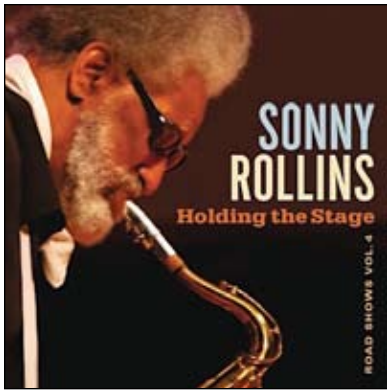
Ace Records in the UK recently reissued a number of recordings that came out on Bob Thiele's Flying Dutchman and related labels. Included in these are albums that came out on the BluesTime subsidiary that included albums by T-Bone Walker, Eddie 'Cleanhead' Vinson and Big Joe Turner, along with Otis Spann.

Thiele had recorded Spann when he was at ABC-Paramount, producing for both Impulse and Bluesway. Both of the Bluesway albums had Spann backed by the Muddy Waters band. For BluesTime, Spann recorded "Sweet Giant of the Blues," which had Spann backed by Max Bennett on bass, Tom Scott on sax, Paul Humphrey on drums and Louie Shelton on guitar.

With this backing group, Thiele took Spann outside the straight Chicago blues setting of his previous recordings and tried to mix in some Latin and funk grooves of the time in an attempt perhaps to reach different audiences. Spann is in fine form, both on piano and singing. Bennett and Humphrey are solid backing him. Scott plays well, although at times his playing comes across as busy. Shelton is a good guitarist and his crisp playing on "Sellin' My Thing," a song in the hokum tradition, stands out but at other places his use of fuzz-tone, (perhaps a production decision) is misplaced and is a distraction on otherwise fine performances like "Moon Blues." This latter title refers to the Moon landing but Spann sings about having all that bread to send folks into space, but the cupboard is bare for us and baby we ain't going anyplace. Scott has a terrific flute solo on this with Spann adding splendid accompaniment under it.

"I Wonder Why" and the instrumental "Bird In a Cage" are other songs on which one wishes Shelton had put the fuzzbox away. Spann is terrific, and if not totally enamored with Scott's sax on the former number, I wish Shelton was absent on both. Thankfully he plays without effects on the slow blues "Hey Baby," and on Spann's gospel number "Make a Way" that closes this album. It is unfortunate that these flaws detract from an otherwise fine recording. Spann would have one other recording on BluesTime, the super-session "Super Black Blues" with T-Bone Walker, Big Joe Turner and a terrific band that included George 'Harmonica Smith that Ace has also reissued and which I unequivocally recommend.

Ron Weinstock



SONNY ROLLINS

Holding The Stage

Road Shows Vol. 4

DOXY/OKEH/SONY MASTERWORKS

Ever since the early days of this magazine in the 70s it has always been a treat to get a new Sonny Rollins album. His latest output has been in the series titled Road Shows, consisting of several songs collected from a number of different concerts. This latest, Vol 4, collects seven performances caught between 1979 and 2012. Seven performances, but there are actually 10 songs, as the last 3 are a medley of a trio of three tunes — a reprise of “Sweet Leilani” from 2000, the improvised “Solo” and his famous Calypso closer “Don’t Stop The Carnival,” (one of this writer’s Rollins favorites). This medley was recorded in Boston on September 15, 2001, at Sonny’s 911 Concert from which a CD was issued on Milestone Records.

In all there are 6 originals from Sonny and 4 covers, such as the fine opening rendition of Ellington’s “In A Sentimental Mood,” from London in 2007, and the Johnny Green/Edward Heyman ballad “You’re Mine You” (Boston 2001.) “Mixed Emotions” is another ballad — a very short duet with guitarist Saul Ruben, but then they are cooking again with one of the album’s highlights recorded in Paris in 1996, “Keep Hold Of Yourself,” which features an excellent extended solo from pianist Stephen Scott before Rollins comes in with a tour de force of his own to take it home. Also on tap is a fun, almost 10-minute tribute to Thelonious recorded in Finland in 1979 titled “Disco Monk;” a swinging extended blues he wrote for the great pianist/composer Horace Silver, “H.S.,” recorded in France in 2006; and another original, “Professor Paul,” a bit of a light funky percussion driven excursion also recorded in France, but at a 2012 concert and written for saxophonist & arranger Paul Jeffery who just passed away in March 2015.

There are obviously many musicians featured over the several concerts this music was culled from, but some of those who appear quite a bit are bassist Bob Cranshaw, who appears on all but 2 songs, and pianist Stephen Scott and trombonist Clifton Anderson who are on a few each. But the main focus is certainly on Sonny Rollins tenor throughout this program, and he is certainly sounding fine indeed. I am aware that people

have complained about some problems here and there with the audio quality, which is almost always the case to some degree with a program of live music covering so many shows over so many years. Many years ago I might have been one of them complaining, but I got out of the phase of listening to my stereo and went back to listening to the music rather quickly. There is over 73 minutes of fine music to enjoy here and any audio irregularities did not really bother me at all. So for those who can rise above that factor — enjoy!

Bill Wahl



CURTIS SALGADO

The Beautiful Lowdown

ALLIGATOR RECORDS

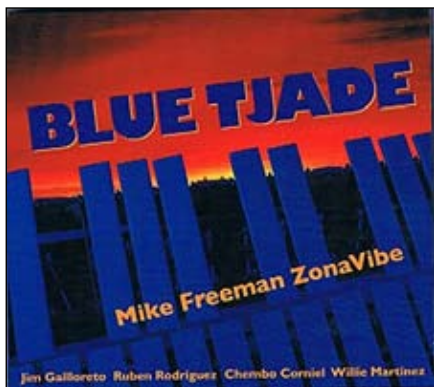
The latest recording from veteran singer-songwriter and harmonica player Curtis Salgado, “The Beautiful Lowdown,” is a solid collection of soul and blues numbers. It was co-produced with Marlon McClain and Tony Braunagel who helps him weave together a range of moods and settings from the driving Memphis Soul feel of the opening “Hard To Feel The Same About Love,” to the North Mississippi Hill Country one-chord groove (and brash slide guitar backing) of “I Know A Good Thing,” and to the reggae groove of “Simple Enough.” Braunagel and some of his fellow Phantom Blues Band members, Johnny Lee Schell, Mike Finnigan and Larry Fulcher are among the players supporting Salgado along with Jim Pugh, and others.

I must confess often being less enamored with lyrics like “Walk A Mile In My Blues,” but his tale of losing a brother to the needle and his girl to his best friend makes it powerful with punching horns and simple hard-edged guitar riffs and runs is a very strong musical statement which contrasts with the folk-soul feel of “Healing Love,” with acoustic guitar and understated organ backing. “I’m Not Made That Way” is a solid blues performance with biting guitar and an insistent quality in his vocal followed by the powerful, and very soulful duet with Danielle Schnebelen, “Is There Something I Should Know.” “Ring Telephone Ring” is a bouncy West Coast styled shuffle with Igor Prado’s guitar and riffing horns. The album closes with Johnny Guitar Watson’s love song “Hook Me Up,” with some nice harp which is not the usual Watson number that is covered by blues acts. Salgado pulls it off.

Salgado explains how the album title came about,

"During a recent show, I turned to my guitarist and said, 'Play something lowdown. But make it beautiful.' Then I thought, 'Keep that.'" he not only kept that but certainly made a recording that lives up to its title "The Beautiful Lowdown."

Ron Weinstock



MIKE FREEMAN ZONAVIBE

Blue Tjade
VOF RECORDINGS

The title track of the new album by Mike Freeman ZonaVibe, "Blue Tjade," is in Freeman's own words a tip of the hat to the legendary Cal Tjader, but is only one of ten originals on the new album of Latin jazz flavored performances. Freeman has certainly evolved since playing drums and vibraphone (starting at 12) and by 15 was a percussionist with Omaha Symphony.

Resident in New York since 1981, he is known for his work with a number acclaimed Latin groups including Lucho Cueto's all-star group Black Sugar, and with Ray Mantilla's Good Vibrations Band and has an upcoming project co-led with salsa singer Julio Salgado. He has six albums (including the present disc) of original music that incorporate jazz, Latin jazz, salsa, Brazilian, fusion, and R&B. This recording has him with several stalwarts of the New York music scene: bassist Ruben Rodriguez, conga master Chembo Corniel, and drummer/percussionist Willie Martinez. Chicago's Jim Gaillorato rounds out this group on tenor saxophone and flute.

There are plenty of lively sounds, opening with the straight ahead "Cascade," as well as "Cool My Curry Down," with its use of Mozambique rhythms and nice breaks for Corniel and Martinez as the leader's nimble and bouncy mallet playing along with both tenor sax and flute from Gaillorato adds to the appeal on this latter track. There is a light, almost Brazilian groove to the title track with lovely flute on a very attractive, irresistible groove that is lightly, but firmly, played with lively flute and mallet solos. "Dance of the Dead" is another spirited composition with Gaillorato's robust tenor playing dealing with this composition that has a thematic section influenced by Milt Jackson's "Name-sake." "Snowflake" is a very pretty ballad performance with lovely flute and crystalline vibes.

The percussion here, like throughout this recording,

adds to the excitement of the performances. Freeman's mallets are consistently fluid, precise and lively making for some very spirited music and the entire group plays at a high level. "Blue Tjade" is wonderfully played music that delights the listener.

Ron Weinstock



IN LAYMAN'S TERMS

Tangled
SELF-PRODUCED

A couple years back, this writer heard the teenagers Logan and Cole Layman at a DC Blues Society fundraiser. With their mother on drums, it was clear that they had considerable talent but were to some extent a novelty because of their youth. Here they are, still in high school and have issued their first recording under the rubric of In Layman's Terms, "Tangled." In a program of 5 originals from them, 2 from Holly Montgomery and covers of Howlin' Wolf and Janis Joplin, this writer was surprised at their musical growth and the considerable promise the performances here indicate. The production of drummer Rob Lowder, Jr., and the different settings he has for the bass and vocals of Logan and the guitar of Cole has made this recording one with something for a variety of musical tastes.

Immediately striking the listener on the opening title track is the strength of Logan's vocals. Her phrasing, intonation as well as the power she invests gets the listener's attention, and while there might be a few spots one might want less heat in her singing, she avoids coming across as shrill or blustery. Whether singing a straight blues like "Heartbroken" or covering Joplin's "Move Over," she sings with (to these ears surprising) authority. Brother Cole is quite a guitarist, moving from biting fills on the opening title track, to more blues-rock pyrotechnics on other ones. One track where I felt the singing was not completely convincing is Howlin' Wolf's "Smokestack Lightnin'," although Cole's playing was very intriguing.

I was impressed by the performances of "Tangled," although I cannot claim the original material stood out as much as Logan and Cole did. They are still young and they are maturing and will continue to develop their musical identity, but they should be congratulated for their accomplishment here.

Ron Weinstock

jazz-blues.com



DANIEL MERON

Sky Begins

RABBIT RABBIT RABBIT RECORDS

Brooklyn-based pianist Daniel Meron serves up a fresh and lively take on the trio-plus-vocalist format, matching up beguiling melodies and engaging original lyric sets with bright, energetic play.

Vocalist Maia Karo provides just the proper push for words carrying their own intimate weight and frequently enigmatic nature. When songs reach the solo chorus section, Maron shows an elegant, fluid touch that meshes well with drummer Jimmy Macbride's reliably potent propulsion. Bassist Noam Wiesenbergs provides the necessary anchor that completes this tight, tasty ensemble work.

Standout tracks include "Sleepless Nights," "Like Water" and "Best Enemy."

Duane Verh



GUY KING

Truth

DELMARK RECORDS

It was at the Montreal Jazz Festival that I first discovered the Israeli-born, Chicago blues guitarist and vocalist Guy King. There on the outdoor blues stage I was struck by King's sophisticated and jazz-inflected blues. I believe it was the following summer when I was in Chicago for some training when Dick Shurman recommended catching Guy at Andy's Jazz Club where he was leading his jazz organ combo on a set that was musically quite different, but equally satisfying. When word came out that Dick was producing an album by Guy for Delmark, I was delighted, and the new CD "Truth" certainly fulfills expectations.

Writer (and songwriter) David Ritz mentioned that it

was Buddy Guy that told Ritz about King and they caught his set and then saw him a number of times and were impressed by his vocals (which Ritz notes the influence of Ray Charles and Percy Mayfield) and his guitar playing (influences include Wes Montgomery), Albert King, B.B. King, Albert Collins, Johnny Guitar Watson and other) lending to his own personal incorporation of music. His music has a jazzy, swinging flavor yet full of grit and funk and backed by his sextet as they produce strong renditions of songs associated with Charles, B.B. King and others along with three King originals co-written with Ritz, and a King instrumental.

The Ray Charles flavor is more felt in the arrangements of several songs and some of King's phrasing, as on the opening rendition of a Charles number "The Same Thing That Can Make You Laugh (Can Make You Cry)," where King's fervent singing is complemented by some Albert King-styled fretwork with brassy riffs accenting his driving solo. The title track is one of the King-Ritz collaborations with an urbane flavor with his jazzy tone matching his smoldering singing. The King-Ritz "My Happiness," is a delightful vocal duet with Sarah Marie Young, with King channeling B.B. in a fashion that also evokes the late gentleman of the blues, Johnnie Bassett. It is followed by a cover of the late Johnny 'Guitar' Watson's "It's About The Dollar Bill," that captures the funky spirit of the Gangster of Love's original, both in the rendition and King's guitar playing here. The last King-Ritz collaboration, "A Day In A Life With The Blues," is a late night blues with a mix of Charles in the vocal and King in the guitar with some outstanding contributions from Christopher Neal on tenor sax and Marques Carroll on trumpet.

Also nice are covers of B.B.'s "Bad Case of Love" and the Doc Pomus-Dr. John penned "There Must Be A Better World Somewhere," and it is fascinating that King's approach to the earlier and latter King recordings is reflected in his differing attack and tone on these recordings from different stages of King's career. King captures so much of the humor in the rendition of Percy Mayfield's "Cookin' in Style," with Amr Marcin Fahmy on Fender Rhodes and Carroll on trumpet spotlighted, while most ably crooning on "I Gotta Right To Sing The Blues," spicing it up with his fleet jazz-inflected playing here (debts to Wes and Grant Green amongst others). "King Thing" is a strong guitar feature set against a relaxed groove (credit must go to bassist Jake Vinsel, and drummer George Fluda, along with organist Fahmy here and throughout). Among the other delights is a cover of an Albert King recording, "If The Washing Didn't Get You (The Rinsing Will)," with the vocal capturing the lyric's ironic humor while King's solo pays homage to Albert King.

If there was one quibble, it might be King's versatility which shows him in several different styles as opposed to having a specific Guy King style (like Ray Charles or Albert King had). Still this is an auspicious label debut for King with credit also going to producer Richard Shurman for a recording that is varied and wonderfully performed.

Ron Weinstock



ERNIE WATTS

Wheel of Time

FLYING DOLPHIN RECORDS

"Wheel of Time" is veteran saxophonist Ernie Watt's latest release on Watts' Flying Dolphin Records label. On this he is backed by his European Quartet consisting of pianist Christof Saenger, bassist Rudi Engel and drummer Heinrich Koebberling. This band has been together for 15 years and each member has contributed to the originals here along with four new ones from Watts. The title track is a dedication to the late Charlie Haden with whom Watts played in Haden's Quartet West for 30 years. Also included is an interpretation of Joe Henderson's "Inner Urge."

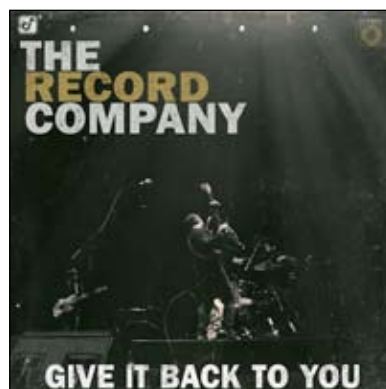
The Quartet is a terrific band supporting the veteran saxophonist whose career spans from the sixties until today. Watts continues to display a vibrant, expressive sound and dynamic attack, although I find his vibrato on the opening "Letter From Home" somewhat harsh which detracts from my enjoyment of the track despite his invention and the energy his playing displays. More satisfying is his energetic rendition of "Inner Urge," while "Andi's Blues" is a nifty blue performance with bassist Engel and pianist Saenger both taking solid solos. Watts' own high energy blues playing is followed by Koebberling nimbly using his brushes.

"L'Agua Azul" is a terrific Brazilian jazz performance on which Watts displays a softer side while the aptly titled "Velocity" is a torrid workout that is influenced by "Giant Steps." It further showcases the leader's virtuosity. The title track opens with Engel's bass, then becoming a lovely duet with Watts before the full quartet enters. Saenger and Koebberling exercise restraint in their accompaniment and Saenger's solo is a marvelous example of taste and restraint before Engel eloquently takes out this moving performance.

Ernie Watts continues to be a formidable saxophonist who brings considerable passion and invention to his music. His European Quartet does a superb job in accompanying him and making their own statements on a fine recording.

Ron Weinstock

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THE RECORD COMPANY

Give It Back To You

CONCORD

This Los Angeles trio has their first Concord release via GIVE IT BACK TO YOU. Using blues as a foundation, the group mixes many variations into the boiling pot of musical gumbo. From listening closely, one can tell drummer Marc Cazorla must have listened to a lot of Bo Diddley in his youth, as the beat throughout is strong, steady and familiar, with "Feels So Good" as the prime representation.

How about a bit of Innovation, like bassist Alex Stiff playing a slide on his bass on the opening of "Off The Ground," first single from GIVE IT BACK TO YOU. In keeping with the familiar theme, I would point to "In The Mood For You," a first cousin to Canned Heat's



“Fried Hockey Boogie.” Another adaptation would be taking Chris Vos off of his guitar, giving him a harmonica to play and then set the rhythm section loose during “On The Move.”

GIVE IT BACK TO ME might not be the cup of tea for the blues purists in the room, but if you like rock and R&B mixed in with your blue stew, this release just might wake up your ears and taste buds.

Peanuts



HENDRIK MEURKENS

Harmonic Rex
HEIGHT ADVANTAGE

The remarkable jazz harmonica wizard, Hendrik Mulens, may be best known for his magic in the realm of Brazilian jazz, but on his latest release, “Harmonic Rex,” his focus is on straight ahead jazz. On this session he is joined by the legendary Jimmy Cobb on drums, along with bassist Marco Panascia and pianist Dado Moroni. Joe Magnarelli on trumpet and Anders Bostrom on alto flute are each heard on four of the eleven tracks (one on which they both are heard). The program on this release is five originals as well as six interpretations of standards.

Meurkens’ “Mundell’s Mood” is a bright, swinging number that opens this with the leader and Magnarelli stating the theme before the trumpeter takes the first solo, before Meurkens takes the first of his solos on his chromatic harmonica with his melodic invention and horn like phrasing (if not tone) at the fore before a break from Moroni with Magnarelli and the leader trading fours prior to the coda. It’s the beginning of a delightful, and wide-ranging, recording with the rhythm section exemplary throughout. The groove of Meurkens’ “Slidin’” has Meurkens sounding a bit more wistful at first before he solos vigorously followed by Bostrom’s lovely flute.

Moroni rumbles a bit to set the mood for a lovely quartet rendition of Dave Brubeck’s “In Your Own Sweet Way.” Then there is a lovely, bluesy original ballad performance, “Afternoon” with Magnarelli on flugelhorn contributing to the mood that Meurkens engenders here. Both Magnarelli and Bostrom are present for the lively rendition of Milt Jackson’s blues, “SKJ,” while Meurkens’ fluidity, melodic playing and invention are showcased on the Rodgers-Hart classic “Falling in Love With Love,” with Moroni and Panascia also showcased. “A Summer in San Francisco” is a lovely, lazy original that features Bostrom

while Magnarelli adds his bright tone to a relaxed, rendition of Freddie Hubbard’s “Up Jumped Spring.”

The album closes with marvelous quartet performances of the standards “Darn That Dream” and “What’s New.” And one cannot emphasize how exceptional the rhythm section is throughout this nearly one hour of delightful, straight-ahead jazz on “Harmonic Rex.”

Ron Weinstock



CARLA BLEY/ ANDY SHEPPARD/STEVE SWALLOW

Andano el Tiempo
ECM

Carla Bley has suggested that her long-standing trio is actually a distillate of her big bands. This notion is of very practical value when listening to this threesome as each player’s contributions are frequently as easy to interpret as a “section” as they are individual play. It’s a short hop to re-imagine saxophonist Andy Sheppard’s minor-keyed ascension on the track “Potacion De Guaya”, for example, as a signature CB chart.

The intimacy of the trio’s interplay is a pleasure all its own, highlighted by the fluid transitions between the players; the passing of that same “Potacion” theme from Sheppard to bass guitarist Steve Swallow being but one of numerous examples here.

Ms. Bley’s trademark quirkiness is on display in the metrically odd scale that begins “Camino Al Volver”, the pianist next swaying angularly behind Swallow’s solo. The two players proceed with similar stances on the follow-up, “Saints Alive”.

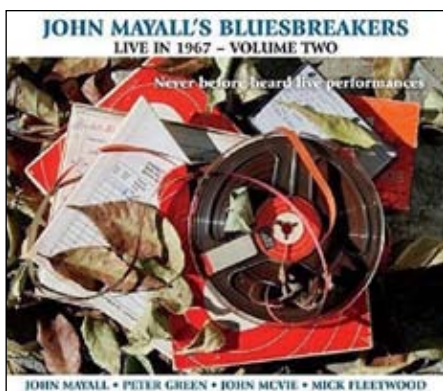
Alongside her many achievements, Ms. Bley, now 80 years young, can also lay claim to one of the most captivating chamber jazz ensembles ever assembled.

Duane Verh

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JOHN MAYALL'S BLUESBREAKERS LIVE IN 1967-VOLUME TWO 2016 FORTY BELOW RECORDS

John Mayall has been part of the blues scene for over 50 years with an ever changing cast of musicians, many of whom went on to be legends in their own right including Eric Clapton, Peter Green, Jack Bruce, John McVie, Mick Fleetwood, Mick Taylor, Don "Sugarcane" Harris, Harvey Mandel, Larry Taylor, Aynsley Dunbar, Hughie Flint, Jon Hiseman, Dick Heckstall-Smith, Andy Fraser, Johnny Almond, Walter Trout, Coco Montoya, Buddy Whittington and too many others to count.

With Mayall on vocals, harmonica and organ, the early iterations of the band typically brewed up a stew of originals and some well chosen covers. This edition of the band, which lasted only three months, featured Mayall and the future core of Fleetwood Mac, Peter Green, John McVie and Mick Fleetwood. Recorded by a fan on a one-track reel-to-reel tape deck at various live gigs, this disc has a raw, unpolished sound that captures the music better than Mayall's vocals. But what music it was! All four played with unbridled enthusiasm for the blues with Green's guitar ripping a razor sharp path through the cuts and Mayall wailing on harmonica like he was auditioning for the legends he was covering such as on Sonny Boy Williamson's "Your Funeral And My Trial."

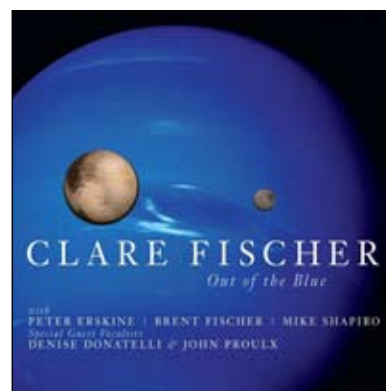
While early in their careers the four had clearly spent time woodshedding the roots of the blues with tough covers of B. B. King's "Sweet Little Angel," J.B. Lenoir's "Talk To Your Daughter," T-Bone Walker's "Stormy Monday" (where Green earns some well deserved applause from the audience for his sinewy solo) and Otis Rush' "Double Trouble." The original cuts also fare well including Green's guitar tour de force Greeny and Mayall's chugging Chicago Line which gives McVie a chance to solo.

Even now all these years later it is easy to understand why the fan felt compelled to capture these tunes as they were laid down live and hot before this version of the band flamed out.

Mark Smith

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CLARE FISCHER Out of the Blue CLAVO RECORDS

Brent Fischer has been busy preserving and perpetuating his father's legacy since the legendary Clare Fischer passed away in 2012. "Out of the Blue" is the latest release of previously unissued old and new recordings by the pianist, composer and arranger with his original keyboards supported by his son and producer Brent who provided arrangements and played Percussion Instruments and Bass; Peter Erskine or Mike Shapiro on drums, and Denise Donatelli & John Proulx -providing vocals for "Out of the Blue."

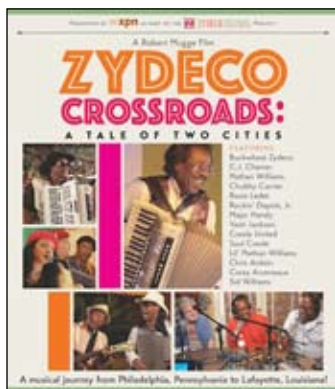
This recording contains several of Fischer's original compositions along with seven jazz and Brazilian standards. Son Brent's notes in the attached booklet provide a context for this posthumous release as well as details each of the selections. Listening to this a number of times one notices a stately elegant quality to Clare Fischer's piano on the opening "Love's Walk," with Peter Erskine and Brent accompanying him. What one also notices are the articulation and the fascinating development of the musical themes. He employed an electric keyboard for "Tema Do Boneco De Palha (Theme Of The Straw Doll)," one of several Brazilian performances here, and he makes use of the instruments tonality in constructing the performance and at the same time retain the relaxed, uncluttered feel of his piano.

"When You Wish Upon A Star / Someday My Prince Will Come" is a marvelous solo piano feature where he finds common threads between the two songs. "Star-bright" is another fascinating performance with his electric keyboard suggesting a vibraphone at times. "Cascade Of The Seven Waterfalls" is another Brazilian delight, while the title track features the vocals of Donatelli and Proulx adding both horn-like lines and scatting against the trio backing. "Millbrae Walk," inspired by the late Cal Tjader, again has the leader evoking vibes on his keyboards on this lively performance, which is followed by a haunting solo rendition of the Jobim-Gilbert-De Moraes, penned "Amor Em Paz." Johnny Hodges' "Squatty Roo" is a delightful, sprightly duet between father and son and is followed by an introspective, poetical reading of Django Re-

inhardt's lovely "Nuages." Again it sounds like vibes being played (along with piano) on a highly energized performance of Fischer's "Novelho," with a bass solo and trading fours with the drummer followed by some lively piano. The closing medley of Brazilian classics "Carnaval / A Felicidade / Samba De Orpheu" further displays his ability to bring out an emotive quality of each note.

In the notes, Brent Fischer hints at more musical delights from his father. Certainly "out of the Blue" will whet the musical appetite for these. *Ron Weinstock*

DVDs



THE KINGDOM OF ZYDECO AND ZYDECO CROSSROADS: A TALE OF TWO CITIES Robert Mugge Films MVD VISUAL

MVD is in the process of making available a number of classic Music documentaries from Robert Mugge. Mugge has produced documentaries on the likes of Sun Ra, Sonny Rollins, and "Deep Blues" on the Mississippi Hill Country music of the likes of Junior Kimbrough and R.L. Burnside. Among those who have been produced for Blu-Ray are "The Kingdom of Zydeco" and "Zydeco Crossroads." The first film was made around the time of the 'controversy' of crowning Boozoo Chavis as the King of Zydeco while the second was a film that Mugge did in connection with Philadelphia Public Radio

Station WXPB which conducted a series of concerts, dancers and more for over a year over a year. Both add to films by Les Blank, Nick Spitzer, and others documenting the Louisiana-Texas music genre. Both Blu-Ray releases contain extra material that should be of considerable interest.

In one of the bonus features to "The Kingdom of Zydeco," Robert Mugge goes into how "The Kingdom of Zydeco" got to be made. At the time, Mugge was making a video on Bluegrass as well as one for Rounder Records that was similar to "Pride and Joy," a documentary he made about Alligator Records. He quickly came to realize that there was much more to Zydeco than a short portion in the Rounder movie would show, and at the time there was a promoted battle between Boozoo Chavis and Beau Jocque to determine who was the King of Zydeco after the deaths of Clifton Chenier and Rockin' Dopsie.

Mugge uses this "Battle" to organize the film, which has a fair amount of superb performances by both artists as well as interviews with them along with comments from club owners, radio dee jays and fellow zydeco artists Nathan Williams and John Delafosse. This gives insight into the history of the genre and the evolution of the music, including Boozoo's early pioneering role and the contribution of Clifton Chenier who was the undisputed King of Zydeco when he lived.

Delafosse and Williams both indicate that they consider this battle for the crown a bit dubious, and are especially dubious of the claim of a woman from the Louisiana Hall of Fame that she is fulfilling the late Rockin' Dopsie's wish to crown Boozoo, but Dopsie's own proclamation as King after Clifton's passing is not embraced by all. What makes the documentary so enjoyable is the weaving together of the driving dance hall performances with interviews with both artists and the others. There is plenty of humor and life throughout and also Nathan Williams and John Delafosse also get to perform briefly. I had not seen this prior to its present release, but the quality of the video and sound complements the excellent music and storytelling of the film. Another bonus feature with this DVD package is a short documentary on The Iguanas, shown recording at their home made studio and discussing their music and how they came together.

"Zydeco Crossroads" is a more recent documentary and as discussed, was produced in conjunction with Philadelphia Public Radio Station WXPB. It provides a broader group of performers as well as uses WXPB staff to help provide an overview of the zydeco scene today. It opens with the staff talking about the project along with performances by C.J. Chenier and Rosie Ledet in the Philadelphia area before they move down to Lafayette, Louisiana, with the station's General Manager and Assistant General manager explaining the purpose of the station's project and why they went down to Lafayette to help more fully develop the understanding of not simply creole music but its culture. To this end, David Dye, host and producer of the station's

World Cafe program, who is seen interviewing C.J. and Rosie, then travels down to interview performers, deejays, club owners and others to link the filmed musical performances and the role of family in zydeco as well as provide a wide range of musical examples from performers like Buckwheat Zydeco, Nathan Williams, Chubby Carrier, Lil' Nathan Williams, Chris Ardoin, Corey Arceneaux, Creole United and others.

Dye is a good interviewer and helps get a sense of the music's history, links to the blues and its present direction. We are introduced to a number of important historical creole musicians going back to Amadee Ardoin, while also learning how contemporary musical trends are being integrated into zydeco to keep the music alive and vibrant. Some of the background material might have been better provided by text overlays over the film than listening to the GM discuss it. Other than that, this is another wonderfully entertaining, and enlightening film.

Accompanying this "Zydeco Crossroads" is a bonus video "Rosie's in the House." A clip from this is in the main documentary, but here we have a full set of Rosie Ledet performing to zydeco dancers in Philadelphia with David Dye's interview segments weaved with the nearly an hour of her lively music. Standing on its own, it is an exceptional documentary of her, and paired with the main documentary, provides added value to the main film.

Thanks to MVD Visual for making these available which fans of zydeco and American roots music certainly should investigate. **Ron Weinstock**

books

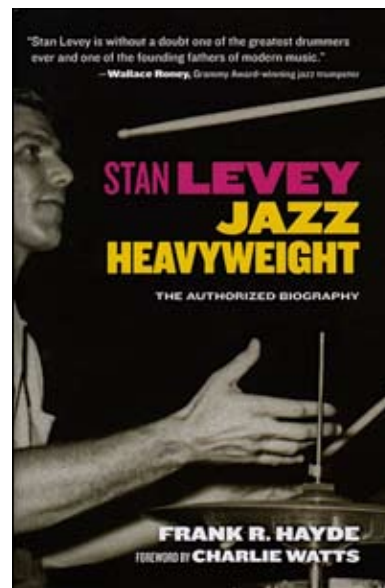
STAN LEVEY JAZZ HEAVYWEIGHT: HE AUTHORIZED BIOGRAPHY

Frank R. Hayde

SANTA MONICA PRESS 2016; 288 PAGES
PLUS 32 PAGE COLOR PHOTO INSERT

Stan Levey was a significant figure during the dawn of bebop who played with the likes of Dizzy Gillespie and Charlie Parker, and befriended and mentored by Max Roach, yet his career has fallen into the shadows of the music's history. "Stan Levey Jazz Heavyweight" is an authorized biography produced with the cooperation and support of his widow Angela Levey and son Bob.

The title has a double meaning as it refers to not simply Levey's stature as a jazz drummer, but also the fact that he was at one time a boxer, being the son of a boxing promoter and manager with ties to the mob. How this North Philadelphia child became drummer with Bird on 52nd Street and at Billy Berg's in California, toured with Woody Herman and became house drummer at the Lighthouse is a fascinating story weaved together by Hayde.



Hayde, whose previous books include involving organized crime, weaves together in the narrative of Levey's life quotes from interviews of Levey with others, taking us from growing up and becoming a boxer as well as musician. Hayde's background in researching organized crime helps the reader understand the fight game of the time, including the throwing of fights when directed to.

At the same time he was becoming a drummer with his self-taught style and engaging in both at the same time for a while. Both Dizzy Gillespie (with whom he plays with in Philadelphia) and Max Roach mentor him as he develops as a musician (and he recounts playing with Benny Goodman for a week) that eventually leads him to move to New York where he is at ground zero of the bebop revolution. Dizzy introduces him to Specs Powell, Ben Webster's drummer, and Oscar Pettiford, who was then needing a drummer and took him to Boston.

Levey recounts the influence of Monk and Coleman Hawkins, but especially Max Roach who was instrumental in developing Stan's concept of music and they even shared an apartment for a period while also working with Art Tatum and Errol Garner. A fair amount of space is given to his relationship with Charlie Parker, who in fact he lived with for a period and how Bird who introduced him to heroin, which led him to getting hooked and into various legal troubles including incarceration. Stan was also in Bird's first band. There is very little recorded evidence of Levey's time with Parker (which included going out to California) because at the time of Parker's early recordings he was touring with Herman. He did record one rehearsal track for Dial with Gillespie and Parker when they went out to Billy Berg's.

The book chronicles his life as he gets married, his first wife gets addicted, they have a son, but eventually they get divorced. Levey's habit leads him to being arrested and incarcerated because Sonny Stitt

sold him to the feds to get lenient treatment for himself, and while separated from Angela in jail, he got off junk. Levey's remaining musical career included a variety of jazz legends. He was on Stan Getz' first record date, toured and recorded with Stan Kenton (he was with Kenton for three years); replaced his good friend Max Roach at the Lighthouse at Hermosa Beach, California where he was the foundation of the Lighthouse All Stars. In addition to recording as part of that group, he had his own recordings for Bethlehem and was on others' recordings including being with Chet Baker and Art Pepper for Pacific Jazz, a Dizzy Gillespie, Sonny Stitt and Stan Getz session (with Ray Brown on bass) for Verve, a Hampton Hawes Contemporary label release "The Sermon," and Ben Webster's "Soulville" album on Verve.

He also started doing session work including working on television, and soundtracks along with other things while taking up photography. He quit music in 1973 while working on the "Rosemary's Baby" soundtrack and his life segued into his photography business doing weddings, bar mitzvahs as well as album covers and musical advertisements. Later he developed cancer and this led to his retirement from the photography business, but he was a cancer survivor as well as a forgotten man of jazz. While his cancer reoccured in 2003, in that year Rolling Stones drummer Charlie Watts came by to visit and had him

come to an event the Stones were playing. Watts was a fan, who in fact contributed the foreword to this volume. Stan Levey's heart gave its last beat in 2005 and Hayde provides a selected listing of recordings and an epilogue discussing some of the people and places in Levey's remarkable life.

There is a generous selection of photographs, both Black and White and color inserted in this well written, and concise, but detailed, look at Stan Levey's fascinating life. The back cover of the book jacket has endorsements for this book and Stan from, amongst others, Wallace Roney, Don Heckman, and Lalo Schiffrin. As Roney says "Jazz Heavyweight is fascinating." I add it was a page turner for me. **Ron Weinstock**

BLUES WATCH BY MARK SMITH

As per tradition, the Blues Foundation hosted a major party in Memphis in early May and awarded the annual Blues Foundation Awards. This year's winners are:

1. Acoustic Album: The Acoustic Blues & Roots of Duke Robillard – Duke Robillard
2. Acoustic Artist: Doug MacLeod
3. Album: Born to Play Guitar – Buddy Guy
4. B.B. King Entertainer: Victor Wainwright
5. Band: Victor Wainwright & the Wild Roots
6. Best New Artist Album: The Mississippi Blues Child – Mr. Sipp
7. Contemporary Blues Album: Born to Play Guitar – Buddy Guy
8. Contemporary Blues Female Artist: Shemekia Copeland
9. Contemporary Blues Male Artist: Joe Louis Walker
10. Historical: Soul & Swagger: Buzzin' the Blues by Slim Harpo (Bear Family Records)
11. Instrumentalist-Bass : Lisa Mann
12. Instrumentalist-Drums: Cedric Burnside
13. Instrumentalist-Guitar: Sonny Landreth
14. Instrumentalist-Harmonica: Kim Wilson
15. Instrumentalist-Horn: Terry Hanck
16. Koko Taylor Award: Ruthie Foster
17. Pinetop Perkins Piano Player: Allen Toussaint
18. Rock Blues Album: Battle Scars – Walter Trout
19. Song: "Gonna Live Again" written and performed by Walter Trout
20. Soul Blues Album: This Time for Real – Billy Price & Otis Clay
21. Soul Blues Female Artist: Bettye LaVette
22. Soul Blues Male Artist: Otis Clay
23. Traditional Blues Album: Descendants of Hill Country – Cedric Burnside Project
24. Traditional Blues Male Artist: John Primer

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