

jazz **& blues** report

July/August 2005

Issue 275

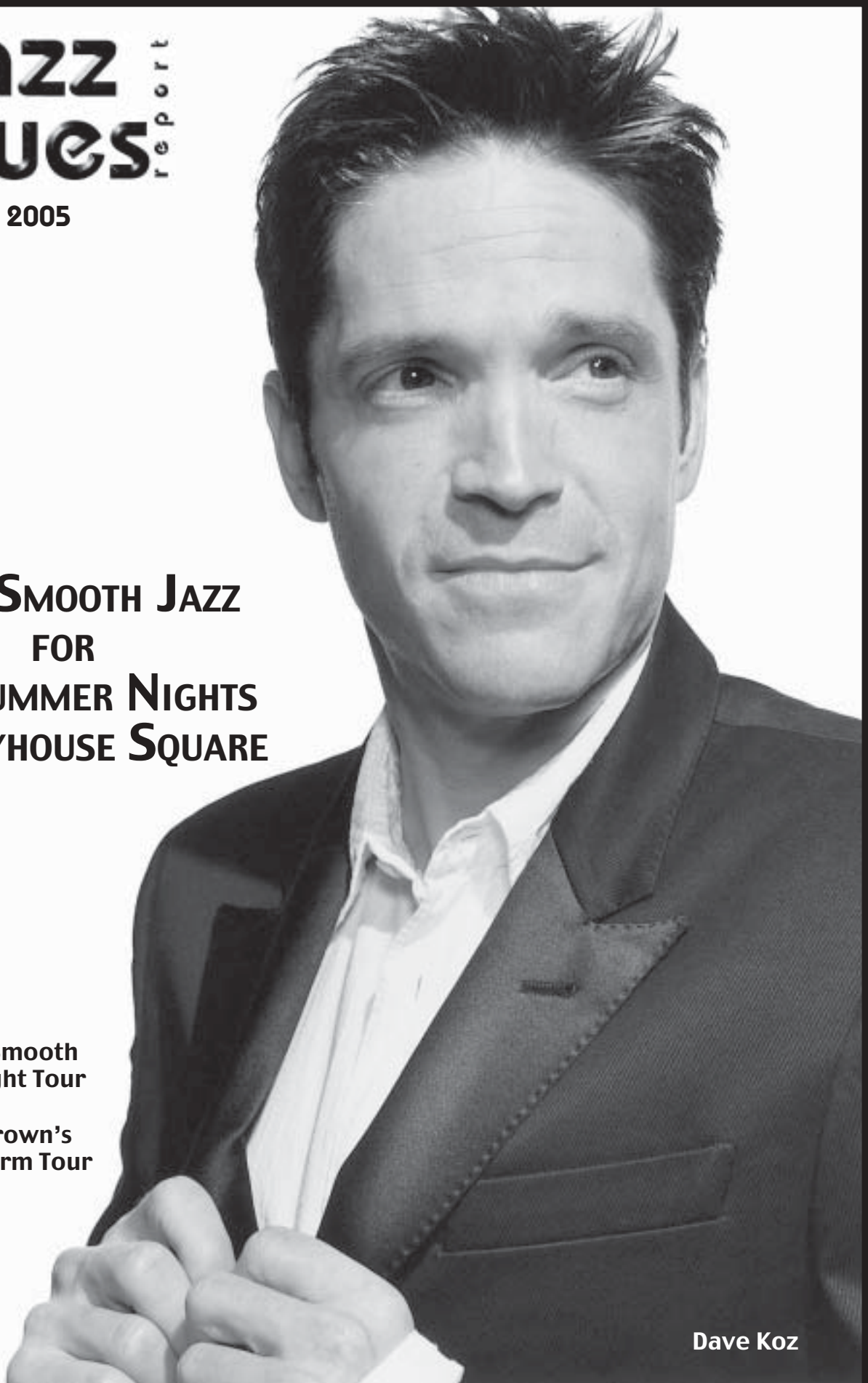
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COOL SMOOTH JAZZ FOR HOT SUMMER NIGHTS AT PLAYHOUSE SQUARE

**Dave Koz' Smooth
Summer Night Tour**

**Norman Brown's
Summer Storm Tour**

Dave Koz



Jazz & Blues Report

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COOL SMOOTH JAZZ FOR HOT SUMMER NIGHTS

**Dave Koz July 20 & Norman Brown August 25
at Playhouse Square**

Dave Koz' Smooth Summer Night Tour at State Theatre

For the fourth straight year Dave Koz is crisscrossing the U.S. with a group of gold standard smooth jazz musicians, taking his "Smooth Summer Night Tour" to more than 25 cities.

The State Theatre at Playhouse Square Center will be one of those stops on Wednesday, July 20. This year's lineup features R&B vocalist Jeffrey Osborne, contemporary jazz guitarist Marc Antoine and multi-instrumentalist Praful.

With the release of his 2003 Capitol Records album **Saxophonic**, Grammy nominated saxophonist and composer Dave Koz continued his reputation as one of the most expressive voices in the contemporary musical pantheon.

It's been over 15 years since Koz exploded onto the Los Angeles music scene as an in-demand touring saxophonist with Richard Marx, Jeff Lorber and Bobby Caldwell.

Since then, Koz has established himself as a world-renowned saxophone player, a multi-million selling solo recording artist, humanitarian, syndicated radio host and instrumental music advocate.

The growing list of artists he has played with bears testament to his talent – a list including such musical luminaries as Burt Bacharach, Ray Charles, Natalie Cole, Celine Dion, Kenny Loggins, U2, Luther Vandross, Vanessa Williams, Be Be Winans and others. He is the recipient of numerous nominations and honors from prestigious organizations such as The Recording Academy (Grammy Awards), the NAACP (Image Awards) and Oasis (Smooth Jazz Awards).

Now Koz has added yet another distinction to his resumé – that of

entrepreneur. Koz recently cofounded Rendezvous Entertainment, an independent record company headquartered in Los Angeles. Additionally, the saxophonist hosts a weekly syndicated radio show, "The Dave Koz Radio Show," that features artist interviews and music (the show currently runs in approximately 120 markets). He also anchors, "Dave Koz in the Morning," a daily morning radio show on KTWV, the 5th ranked station in the Los Angeles market.

Koz serves as Global Ambassador for the Starlight Children's Foundation. He recently completed a four-year term with the Grammy Foundation Artists Committee, a nonprofit arm of the National Academy of Recording Arts & Science dedicated to preserving America's rich cultural legacy and bringing music into schools.

Born and raised in L.A.'s San Fernando Valley, Koz initially picked up the saxophone as a means of gaining entry into his big brother's band. But what began as a ploy became a lifelong obsession. Years later, after earning his major in mass communications from UCLA, Koz decided to make a go of becoming a professional musician.

Within weeks of that decision, he was recruited as a touring member of Bobby Caldwell's band. It was during this time that Koz befriended keyboardist Jeff Lorber, who invited Koz to come play on one of his tours. That stint was followed by a 14 month tour with pop singer Richard Marx.

Signed to Capitol Records on the strength of a Lorber-produced demo recording, Koz released his self-titled solo debut album in 1990 – the first in a continuing body of best-selling works, including *Lucky Man* (1993), *Off The Beaten Path* (1996), two holiday-themed albums, *December Makes Me Feel This Way* (1997) and *Dave Koz & Friends – A Smooth Jazz Christmas* (2001) and a various art-

ist compilation, *Golden Slumbers: A Father's Lullaby* (released on Rendezvous Entertainment 2002). His gold-certified fifth album *The Dance* (1999) spawned no less than five Top 5 contemporary jazz hits.

Now, with Saxophonic, Koz has created the most adventurous and sax-intensive recording of his career – a fusion of R&B, funk, jazz and pop, with detours into hip hop instrumentalism, bebop, electronica and African folk.

With a triumphant performing career, an independent record company, a radio show and the respect of an increasingly jaded and complicated record industry, Dave Koz's artistry, commitment and influence continues to grow.

Touring for the first time as part of the all-star Koz line-up are Marc Antoine and Praful. Contemporary jazz guitarist Marc Antoine blends his classical training with a multi-cultural urban groove.

After studying at the Edouard Paiteron College and the International School of Classical Guitar, he performed with a typically varied cast of artists: pop stars like Sting, Basia and Selena, rappers such as Guru's *Jazzmatazz* project and Queen Latifah, plus acid rock jazz hipsters the Solsonics and DJ Greyboy.

Multi-instrumentalist Praful says he's used to "people screwing up my name." It's pronounced "praw-fool," was given to him by an Indian mystic and translates to "blossoming." The Amsterdam-based Praful is well known in European dance, lounge and crossover circles, and his tracks have been played by many international DJs.

But when his **One Day Deep** album (featuring the single "Sigh") was released on Koz' Rendezvous Records label, he became a household name in North American smooth jazz circles. He continues to cross many musical borders when looking for inspiration, with Brazil and India being tops on his list.

Tickets for the Dave Koz "A Smooth Summer Night" concert with Jeffrey Osborne, Marc Antoine and Praful for July 20 at 8 p.m. at the State Theatre are \$50, \$45 & \$10.73, on sale at the Playhouse Square Ticket Office; by phone at 216-241-6000 or 800-766-6048 or online at www.playhousesquare.com.

Norman Brown's Summer Storm Tour at State Theatre August 25

Guitarist Norman Brown will be playing at Playhouse Square on August 25 as part of his Summer Storm Tour, which also stars Peabo Bryson, Brenda Russell and Everette Harp.

Brown's love affair with music began at the age of eight in Kansas City. It was there that Brown first heard the mind-blowing brilliance of Jimi Hendrix and became determined to make the guitar his life. The obligatory garage rock apprenticeship followed, but it was Brown's steelworker father who eventually introduced his son to the equally life-changing influence of Wes Montgomery and turned his talents toward jazz.

After graduating high school, Brown headed west to study at the renowned Musician's Institute in Los Angeles, eventually landing a teaching job at the school even as he put together his first jazz combo and began playing on the city's thriving club scene. Adding George Benson to his list of seminal influences, Brown had already garnered a small but fanatical following when he landed his first recording contract with Motown Records. Over the course of the next four years he released three critically acclaimed albums, **Just Between Us** (1992), the gold-selling **After The Storm** (1994) and **Better Days Ahead** (1996). The decade drew to a close with a new label, Warner Bros. Records, and one of his most accomplished and assured offerings, **Celebration**, which marked the beginning of his fruitful collaboration with ace producer Paul Brown.

Celebration was followed, two years later, by the Grammy winning **Just Chillin'**, spotlighting an altogether more laid back sound and an A-list of supporting vocalists that included Michael McDonald, Chante Moore, Miki Howard and others.

The album was followed by a further round of extensive touring that included SRO appearances in North America, Japan, Europe and Africa, where Brown played for wildly appreciative audiences. Even with his packed calendar he somehow managed to find time to begin writing new material that built and elaborated on the music heard on his most recent album, **West Coast Coolin'**.

"I knew I wanted to get more into

singing," he reveals, "so most of the songs I wrote had that purpose in mind. At the same time I wanted to move deeper into the R&B grooves that I'd been exploring both on stage and in the studio. I was interested, more than anything, in giving the music the space to evolve." That intent got a powerful boost with a 2002 Grammy for **Just Chillin'** as Best Pop Instrumental. "It was a tremendous affirmation," Brown acknowledges. "I knew I was heading in the right direction."

Tickets for the Norman Brown's Summer Storm Tour concert with Peabo Bryson, Brenda Russell and Everette Harp Thursday, August 25 at 8 p.m. at the State Theatre are \$32.50, \$29.50 & \$19.50 and are on sale at the Playhouse Square Ticket Office; by phone at 216-241-6000 or 800-766-6048 or online at www.playhousesquare.com.

Mohican Blues Festival

On Saturday, August 20th the beautiful hills of the Mohican River Valley will thunder with the power and whisper with the subtlety of Blues Music. Blues is alive, vibrant and dynamic. The best way to experience it is "live" and there is not a better place to enjoy it than at the seventh Mohican Blues Festival in Loudonville, Ohio. Aptly dubbed "Ohio's Blues Invasion" the fest draws fans from all over Ohio and surrounding states to its rustic and relaxed atmosphere that is conducive to legendary performances and a great 'Blues Experience'.

The event features performances by legendary artists as well as emerging artists with styles spanning the range of the musical genre including traditional and contemporary Blues as well as hybrids like Blues fusions with Jazz, Rock or Funk. The audience gets a taste of the incredible versatility of the Blues and a feel for its far reaching influences on nearly all of today's popular music. "Blues Fans know what it's all about but there are people who are not aware of the Blues or who have a preconceived and confined notion of what it is. They may come to the fest out of curiosity or due to a friend's suggestion and by the time they leave they are 'hooked'. They never realized what they had been missing. This is one of the best ways this fest has grown, by creating new fans and making people aware of the many degrees of Blues... from cool to hot and everything in between and always a lot of fun."



Guitarist/vocalist **Ana Popovic**, from Belgrade, Yugoslavia, will front her power trio at this year's Mohican Blues Festival

The seventh edition of the Mohican Blues Festival promises to be one of its most exciting productions with powerful performances by Eric Sardinias, Ana Popovic, Josh Boyd & the VIP Band, Robert Lockwood Jr. & His All-Star Band, Wallace Coleman, The Mike Lenz Band, The Sam Getz Band and the TJ Lewis Blues Revue. Get ready for your Blues Experience and be a part of Ohio's Blues Invasion!

The Mohican Blues Festival will be held on Saturday August 20, 2005 at the Mohican Reservation Campgrounds seven miles south of Loudonville, Ohio on Wally Road off of St. Rt. 3. For complete information and tickets: Online at www.bluesinvasion.com or call toll free 1-877-NEW-FEST.



Slide guitarist **Eric Sardinias** will also be playing at Mohican.

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We only bring you the Cream of the Crop!



LIZZ WRIGHT Dreaming Wide Awake VERVE FORECAST

As good as vocalist Lizz Wright's first album, *Salt* (also on Verve Forecast) was, her second effort is several notches better.

Albums like this don't come around very often. I'll give you an example. As you can imagine, we receive a ton of CDs to review. I take many road trips, and I always take a box of 30 recent releases for the drive. On a recent trip from Cleveland to Buffalo I popped this one in after ejecting five others partway through. It was about halfway into the 4-hour drive. I didn't take it out until I returned home three days later...and my CD player is never off or turned down. It is that good. I'm not sure how many times it played over and over, but I can tell you that it started out sounding really good...and it just got better each time.

Wright's rich, smooth alto voice is a joy all unto itself. Add her choice of material, the arrangements, her majestic delivery and the variety of genres she travels in and out of and the result is an album that transcends all musical barriers and stereotypes. She can not be pigeonholed. Opening with a delta blues version of "Taste Of Honey," she continues on delving into jazz, R&B, gospel, and folk with seamless ease. She even voyages into bluegrass with

a version of Neil Young's "Old Man."

One thing I noticed after a while is that although her band contains keyboards, guitar, bass and drums – and she has several guest musicians including guitarist Bill Frisell – there are no solos on the album. When she is not singing, only comping is heard. Talk about space! Another song she covers is the '60s anthem "Get Together" (you know...come on people now...) recorded by a few bands and made famous by The Youngbloods. She wrote three songs and does others contributed by Marc Anthony Thompson and Jesse Harris (who wrote four songs for Norah Jones' first album - including "Don't Know Why").

There are a dozen songs on *Dreaming Wide Awake* and 12 of them are absolute standouts. If everyone who bought Norah Jones' first album bought this one, Lizz Wright would get just what she deserves. And she certainly deserves some Grammys for this as well.

Unless you are an absolute jazz or blues purist, think about this disc not only for yourself, but also as a gift for close friends as well.

Oh yes...and crank it up...it is even better that way. **Bill Wahl**



TINSLEY ELLIS Highwayman ALLIGATOR

Tinsley Ellis's return to the Alligator imprint marks in addition a return to his prime stock in trade- high-octane blues-rock of the highest order.

Prior releases by the guitarist have been marked by a well-intended attempt to "go pop" *a la* Clapton that ultimately sold Ellis short.

Back where he started, Ellis kicks butt on a "live" set that is varied in tempo and feel but constant in its power and serves up Ellis's taut, fierce guitar choruses in abundance. **Duane Verh**

SOLOMON BURKE

Make Do With What You Got
SHOUT! FACTORY

Solomon Burke has followed up his Grammy-winning 2002 album *Don't Give Up On Me* with another gem. The 65-year-old Burke, who helped define soul music in the '60s with his classic sides for Atlantic, is sounding as good, if not better, than ever today. His robust, often gritty vocals are heard to good advantage here, with a top-notch band including organist Rudy Copeland, guitarist Ray Parker Jr., drummer James Gadson, rhythm guitarist Reggie Young and pianist Eddie Towns – all veterans of recording – plus horns and backup singers on several tracks. Another plus is the production by another veteran, Don Was.

Among the 10 songs heard here are Bob Dylan's "What Good Am I," Robbie Robertson's (The Band) "It Makes No Difference," Van Morrison's "At The Crossroads," the Rolling Stones' "I Got The Blues," Dr. John's "Make Due With What You Got," and Hank Williams' "Wealth Won't Save Your Soul." One of

the definite standouts is the Towns-Burke penned "After All These Years."

The only song here that rally doesn't make the grade is the opener, Coco Montoya's "I Need Your Love In My Life." It still baffles my why so many albums come out with the weakest song first. Why not just leave it off? Easy enough to skip though - just start with cut 2. While some may say that Burke is treading down commercial waters with the choice of songs, I say so what! Let's turn some new people on to this master of deep-soul. A very fine effort from Burke, Was and company.

Also recently release from Shout! Factory are two of Burke's '90s albums originally released on the now defunct Black Top Records. *Soul Of The Blues*, recorded in 1993, finds Burke showing he can also sing the blues covering 12 blues songs including Willie Dixon's "My Babe." *Live At The House of Blues* was recorded live at the H.O.B. in New Orleans and is an electrifying set which won the W.C. Handy Award in '95 for Best Soul Blues Album. It is the better of the two reissues for sure.

Bill Wahl

KEITH JARRETT

Radiance
ECM

Pianist Keith Jarrett, who's been with ECM since 1971, hasn't released a solo improvised concert recording since 1997's *La Scala*. Hence, fans of the 60-year old musician should find this two-disc set an alluring listen that showcases his best chops.

Recorded live in Osaka and Tokyo in October 2002, Jarrett forges a kind of improvised suite comprised of "discrete pieces drawn from each previous piece." He builds drama into each piece, uses recurring motifs and varies pieces with running two-hand lines, chordal passages, light singles lines and more. He sometimes injects tinges of Eastern music.

Disc one contains parts 1 through 13 (recorded in Osaka on October 27, 2002). Jarrett creates moods ranging from joyousness to solemnity, and everything in between. His expressions range from romantic melodiousness to free jazz with rumbling basslines to haunting, solemn and contemplative. His creations are ac-

Dave Koz & Friends
Smooth Summer Night
featuring
Jeffrey Osborne, Marc Antoine, and Praful

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PLAYHOUSE SQUARE CENTER

cessible to the listener and some portions are so pretty they beg for lyrics.

Tracks on Disc two (parts 14 through 17) were recorded in Tokyo, October 30, 2002. Jarrett explains these "tracks were selected to keep the flow and spirit and serve also to fill out the second CD." He includes the intriguing first sequential pieces at the concert (tracks 14 and 15) and catchy track 16 was taken from the second half of the concert. The sonorous track 17 was the final concert piece. A DVD of the complete Tokyo concert is planned.

This 2-CD set is a welcome addition to Jarrett's extensive discography and proves his piano powers and imagination haven't diminished now that he's turned sixty.

Nancy Ann Lee

TAB BENOIT

Fever From The Bayou

TELARC

Familiar without being redundant, **Fever From The Bayou** is the latest from Louisiana guitarist Tad Benoit and it is a mix that would make a bowl of gumbo proud. A cross of what grows in the swamp verses musical styles from the north on the shores of Lake Michigan, the

disc is loaded with many examples, led by Cyril Neville's "Little Girl Blues."

Benoit isn't as flashy as some of his contemporaries, yet has a solid base, led by the rhythm section of bassist Carl Dufrene and drummer Daryl White. Since the music comes from down on the bayou, "Fever For The Bayou" and "Got Love If You Want it" have a bit of two step in them as Jimmy Carpenter's sax intertwines with Benoit's six strings during Elmore James' "I Can't Hold Out." Back on **Standing On The Bank** in 1995, Benoit did a duet with Willie Nelson on the latter's "Rainy Day Blues" and tries that maneuver again with Cyril Neville in the Nelson role during Cyril's "The Blues Is Here To Stay." The guitar leads have so much snap to them, the song could get the alligators in the area nervous about the competition.

Let's say you are on a boat coming north off the Gulf Of Mexico. After coming around the bend, you expect to see the Crescent City of New Orleans. Instead, there sits the city of Big Shoulders, Chicago. It won't make sense until you see Tab Benoit sitting on the dock, waiting for you with **Fever From The Bayou** playing in the background.

Peanuts

top form, delivering imaginative solos while his group generates excitement around him, most notably on his churning solely-written original, "Wandering Wonder." Hodges' melodious "Over There" captures one of Blanchard's best solos and group dynamics.

Each tune is uniquely melody and harmony driven rather than just beat-driven. Although some listeners may find it difficult to become fully "engaged" in such heady stuff, the all-around musicianship, creativity and compositional skills of the band members are pluses that hold your interest.

Nancy Ann Lee

CALVIN NEWBORN

New Born

YELLOW DOG RECORDS

Guitarist Calvin Newborn came from a celebrated Memphis musical family. His father Finas led a celebrated orchestra in the Memphis area, and his older brother Phineas would later become a renowned jazz pianist whose career was often plagued by bouts with mental illness. Calvin himself has bridged the worlds of blues and jazz over the decades. The late Charlie Rich did an absolutely marvelous jazz-blues date before he died which benefited from Calvin Newborn's jazz-inflected blues playing. Newborn self-produced a couple of CDs on his own label but had not recorded for some time when the Yellow Dog label (named after a W.C. Handy song I believe) got him in the studio for **New Born**.

Much of this date has the flavor of a classic Blue Note session from the late sixties – early seventies with some fine horns from Herman Green on sax and flute and Scott Thompson on trumpet with Donald Brown on piano and Charlie Wood on organ. With the exception of

Newborn Blues from his brother's pen and Billy Strayhorn's wonderful *Lush Life*, Calvin Newborn wrote all of the selections. It opens with a nice bluesy organ groove on *When Kingdom Comes/Sho' Nuff* on which Newborn takes the first solo which is followed by some nice tenor from Herman Green. Newborn's fleet single note runs are deftly and imaginatively delivered here and on the modal *The Streetwalker's Stroll*, with Donald Brown's post-bop piano providing the foundation with Mr. Green heard on flute while Thompson plays some fiery trumpet. One cannot forget bassist London Branch and drummer Renardo Ward who keep the pulse moving along as well. On *Newborn Blues*, Calvin's late night, down-in-the-alley guitar is backed by

TERENCE BLANCHARD

Flow

BLUE NOTE

On his second release from Blue Note, a followup to his **Bounce** album two years ago, trumpeter Terence Blanchard (born 1962 in New Orleans) performs 10 originals by the sextet members and spotlights contributions of producer Herbie Hancock, who hasn't produced a project other than his own since 1987.

With the exception of bassist Derrick Hodge and drummer Kendrick Scott, the band is the same as on Blanchard's previous album and includes Aaron Parks (piano), Brice Winston (saxophone, Yamaha WX5), Lionel Loueke (guitar, vocals), and Howard Drossin (synth programming).

Blanchard, a talented, versatile musician-composer who has scored films such as *Mo' Better Blues*, *Malcolm X*, *Barbershop*, and others, serves up some blended numbers, including a beat-driven, 16-plus minute African suite, "Wadagbe," which features synthesizer, congas, plucked guitar, and voices. Hancock significantly enhances Loueke's somber "Benny's Tune" and Scott's jazz waltz, "The Source," that builds to a dramatic climax. Throughout, Blanchard's in

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Woods' greasy organ and the rhythm section as he displays how good a blues player he is, while a Latin flavor is present on *Spirit Trane/Omnifarious*, which features some nice horn voicings.

There is some lovely guitar on *Lush Life* (what a beautiful tone Newborn provides here), while *After Hours Blues*, a marvelous slow instrumental inspired by the classic *After Hours*, features some more strong blues playing. A marvelous return to the recording world by a guitarist whose reputation is far less than the quality of his music. **Ron Weinstock**

CHET BAKER

Chet Baker: Career 1952 – 1988 SHOUT! FACTORY

Cool-toned trumpeter Chet Baker is aptly featured on this two-disc compilation that highlights his career and includes many of his biggest hits.

Disc one features Baker's fine trumpet playing with the Gerry Mulligan Quartet, the NDR Band, with strings backing, and with his own small groups. Ballad highlights include "My Funny Valentine," performed in 1952 with Mulligan (baritone sax), bassist Carson Smith and drummer Chico Hamilton; "Alone Together" (recorded with Paris musicians in 1955) and "Over the Rainbow," recorded in Italy (1962). Baker had been early on inspired by Dizzy Gillespie and the dawn of bebop and tunes such as "Love Nest" (where Baker plays muted trumpet) with L.A. stalwarts and "Well You Needn't" recorded in Rome in 1962, demonstrate his superior chops.

Disc Two focuses on Baker's softly crooned, emotionless vocals and spotlights gems such as "Let's Get Lost," recorded in 1955 with Bud Shank, Russ Freeman and strings; "Everything Happens To Me," captured the same year in Paris; "It Could Happen To You," recorded with Kenny Drew (piano); Sam Jones (bass) and Danny Richmond (drums) in New York in 1958, and more.

Mostly self-taught, Baker began his career at the top and, after a stint in the Army, gigged with Charlie Parker on the West Coast in 1952 and with the Gerry Mulligan Quartet. He helped popularize the West Coast style but his growing drug use began to affect his career. By 1960 he was arrested and jailed in Italy. He made a few worthy recordings during the 1960s but bottomed out in 1966 when his teeth were knocked out in a mysterious assault. The remainder of the decade was capped

with numerous arrests. In the 1970s, Baker began a comeback but was plagued by his same demons and, in his later recordings, his playing and singing seem to diminish in quality.

Included in the attractively packaged box is a 46-page booklet with photos and biographical liner notes by Ernest Hardy, and personnel listings and original sources for each tune. Compilation producer Patrick Milligan has done an admirable job of selecting many Baker favorites.

Nancy Ann Lee

ERNEST RANGLIN

Surfin' TELARC

The legendary Jamaican session guitarist turned leader here brings forth another mellow set fusing jazz and reggae.

Ranglin belongs to the brotherhood of players such as James Blood Ulmer and Sonny Sharrock that have fused a jazz perspective onto root forms. With Blood it may come from Ornette, with Ranglin it's more like Wes.

His uncomplicated lyricism and earthy approach highlight a string of mellow tracks that periodically surprise in their inventive cross-breeding.

The fat "island" production is just the thing to cut through late-summer heat and cool ones mood. **Duane Verh**

WAYNE SHORTER

Beyond The Sound Barrier

VERVE

Taken from live performance recordings made between 2002-2004, **Beyond the Sound Barrier** offers over 60 minutes of energized music from the well-oiled Wayne Shorter Quartet.

Shorter was a member of the incredible Miles Davis Quintet in the '60s, which along with the Coltrane Quartet, Modern Jazz Quartet and several others were among the finest working units in the history of the music. Shorter might just be coming up with another such unit.

After the tragic loss of his wife who as on TWA 800's ill fated New York to Paris flight in 1996, shorter recorded and toured in a duet format with Herbie Hancock. In 2001 he formed this band, consisting of himself on tenor and soprano saxes, pianist Danilo Perez, bassist John Patitucci and drummer Brian Blade. They've been together ever since, and they certainly sound like it.

The eight songs here are mostly Shorter originals, although the opener is

a 1941 movie theme by Arthur Penn, "Smilin' Through," and there are a couple with some classical leanings - a version of Mendelssohn's "On The Wings Of Song" and another penned by the quartet titled "Tinker Bell." There are three new shorter compositions and two acoustic versions of songs that were on his 1988 fusion album *Joy Rider*.

The interplay and improvisation heard here are at such a high level that I'm inclined to think that one day this band just might go down as among the music's best units. That said, note that this music is not for everyone. If you are expecting the lyrical sounds heard on albums such as **Native Dancer**, you won't find it here. Let's just say it is not music for the uninitiated. If you, like I, can remember and miss the days when energized bands played long musical excursions like this in night clubs - this is for you. Now you only find that in New York and overseas, which is why this music was recorded in North America, Europe and Asia - and I would assume mostly the latter two.

I believe the last time Shorter played Cleveland was at JazzFest in 2002 - and it was with this very band. Before that it was Peabody's Downunder in the mid-eighties. I know..because I booked the show. That was when you could still hear top flight, energized jazz in a nightclub setting in Cleveland.

This is powerful stuff here. Makes you wish you were there. **Bill Wahl**

PAUL OSCHER

Down In The Delta

BLUES FIDELITY

The first Caucasian to be a member of Muddy Waters Band as well as playing and recording with such other blues greats as Earl Hooker (and arguably he was the most interesting of the guests on Hubert Sumlin's recent album), Paul Oscher has had a distinguished career in the blues, although not perhaps having the name recognition his talent merits.

His last recording was among the best blues of 2003 and his latest

Down in the Delta will be on many Best Blues of 2005 lists. Oscher is a multiple talent who can play guitar like Muddy Waters or John Lee Hooker, piano like Otis Spann and harmonica like Little Walter while convincingly sing in a natural manner. He doubles on guitar and harp on a number of tracks and one will be astonished by his phenomenal playing. He evokes Muddy's classic

early recordings with bassist Big Crawford on the Charles Brown classic *Driftin' Blues*, with Ronnie James playing bass as Oscher lays down some mean slide. Solo, he handles W.C. Handy's *St. Louis Blues* as an instrumental before turning to piano on the original *Blues and Trouble*. There is a nod to Robert Johnson on *32-20 Blues*, where his mix of guitar and harp lends the song a different flavor, while on Leory Carr's *Blues Before Sunrise* he plays Melodica and is joined by pianist David Maxwell, bassist Calvin Jones and drummer Willie 'Big Eyes' Smith with a vocal suggestive of Pinetop Perkins, and *Deborah's Baby* has a folk-country flavor. His rendition of *Sugar Mama* is a fine rendition of the John Lee 'Sonny Boy 1' Williamson songbook, while he provides a very individualist take on Robert Lockwood's *Take a Little Walk*, then he does a harmonica solo on the Mercer Ellington swing ballad, *Things Ain't What They Used to Be*. Then there are a couple more originals - a personal reading with small band backing of Chuck Willis' *You're Still My Baby* (learned from the late NY blues man Bobby Gaddy) and some Piedmont flavored guitar on a traditional gospel hymn before he closes with some fine harp and guitar on Hoagy Carmichael's immortal *Georgia*.

This is a superb follow-up to *Alone in the Blues* and is highly recommended. **Ron Weinstock**

HANK JONES

For My Father

JUSTIN TIME

One of the most lyrical pianists ever, veteran jazz pianist Hank Jones is joined by bassist George Mraz and drummer Dennis Mackrel on this heartwarming 12 tune studio recording made in New York City in 2004.

Jones is in best form, lightly tickling the ivories, as the trio works through lovely gems such as the Thelonious Monk's, "Bemsha Swing," Ellington-Strayhorn classics, "Sophisticated Lady" and "Prelude To A Kiss," Cole Porter's "Easy To Love," and more. Jones also includes some seldom heard numbers such as Milt Jackson's bluesy "SKJ" with a walking bassline, Tom Harrell's melodious "Because I Love You," and Harold Mabern Jr.'s tune, "Grace of God," which Jones launches with a chordal approach before setting a lightly swinging, single-line tempo. Also appealing is their catchy reading of Strayhorn composition, "Johnny Come Lately."

Throughout, Mraz is an expressive match for Jones' ear-appealing lyricism and Mackrel plays the tidy set with easy tempos. For A-one musicianship and attractive selections, this CD will be one of those benchmark trio sets that you'll want to play over and over. **Nancy Ann Lee**

MEM SHANNON

I'm From Phunkville

NORTHERNBLUES

Cab drivers get the blues? How about ex-cab drivers from New Orleans? I'm sure they get the blues, which leads us to Mem Shannon's latest, *I'm From Phunkville*, his fifth disc since Shannon stopped hacking around in the Big Easy. Ah, but being from New Orleans, it isn't just the blues here as *I'm From Phunkville* is a smorgasbord of sounds and, if you don't like what's going on during the track you are listening to, it won't take long for Mem Shannon to change direction and style.

Few complaint songs have ever been written about bad ser-

vice in fast food restaurants, but "The Reason" qualifies as the first I've heard as "Swing Tiger Swing" is the tip of Mem's hat to a certain golfer with a touch of swing and jazz running through the tune's underbelly. "The Lights Of Caracus (I Didn't Know)" has Shannon on guitar spitting out some Flamenco licks with an assist from Robert "Rhock" Dabon's piano. "No Religion" is some high powered R&B, though Shannon turns The Beatles' "Eleanor Rigby" into a slow funk exercise, with help from Jason Mingledorff's sax.

My favorite has to be the lyrics of the tender love ballad "I'll Kiss A Pitbull," which starts out with a Barry White-styled intro followed by a funky jazz riff that starts out "I'll kiss a pitbull in his mouth for some of your love." Turn the lights down low on this one, ladies, it's snuggling time.

Not sure what Mem Shannon's full first name is, but if it is memory, then *I'm From Phunkville* is a good recollection to have in your music collection. **Peanuts**

Mem Shannon will be performing at **The Savannah** in Westlake on Wednesday, July 20

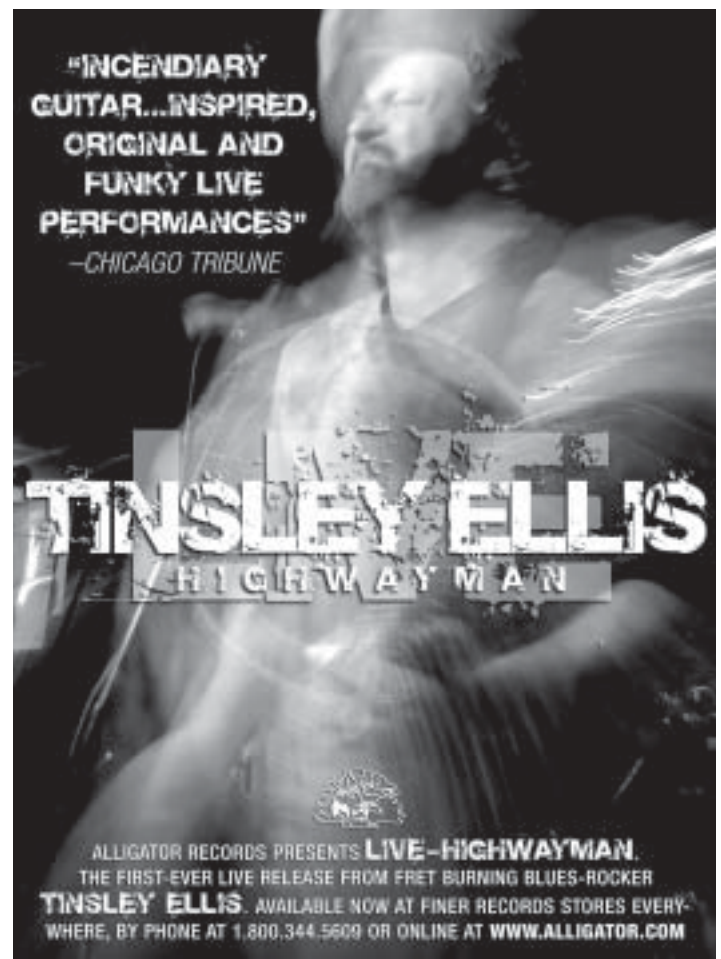
DAVE BRUBECK QUARTET

London Flat, London Sharp

TELARC

At 80, pianist Dave Brubeck has lost none of his innovative edge, as he demonstrates on this 10-tune set with his long-time colleagues, saxophonist Bobby Militello, bassist Michael Moore and drummer Randy Jones. This is a lively set featuring attractive Brubeck originals, accessible melodies and swinging tempos.

Right out of the gate, the quartet sets the tone for the album with their energetic romp on the title tune, named for the time



they stayed in a London flat during their 1998 U.K. concert tour that produced their album, *The 40th Anniversary Tour of the U.K.*

For this outing, Brubeck has selected new songs and some old songs that he's recorded on previous occasions. "The Time of Our Madness," one of three tunes lasting about seven or eight minutes, is a cheerful, melodic highlight with tasty tango beats. Among the selections are "Forty Days" (one of Brubeck's most-recorded tunes), the rhythmically challenging "Cassandra," a re-worked 1963 tune "Unisphere," and a high-spirited, boogie-woogie tinged "Mr. Fats," which features Moore's catchy arco solo and probably Brubeck's best piano solo.

Brubeck, in A-one form, frequently defers to Militello, yielding plenty of space for the alto sax/flute player to embellish tunes with his skillful solos. Moore and Jones provide tidy timekeeping throughout and get their moments in the spotlight, too.

An engaging, upbeat album, *London Flat, London Sharp* should long be considered one of Brubeck's ear-pleasing best.

Nancy Ann Lee

JOHN MAYALL & THE BLUESBREAKERS

Road Dogs

EAGLE RECORDS

Now in his seventies, John Mayall continues to forge ahead as a main force in the realm of blues-rock. As a bandleader for over 40 years, his various incarnations of the Bluesbreakers have spawned a host of successful musicians in their own right. Some of the best-known former Bluesbreakers are Eric Clapton, Jack Bruce, Mick Taylor, Peter Green, John McVie and Mick Fleetwood. And there are dozens of others, including Ansley Dunbar, Larry

Taylor, Harvey Mandel, Jon Mark, Johnny Almond, Coco Montoya and Walter Trout. Sax players Ernie Watts and Red Holloway have also worked with Mayall.

Road Dogs is a worthy follow-up to his **70th Birthday Concert DVD** (2003), which also included Clapton and Mick Taylor. The same band (sans Clapton & Taylor) is on hand here on a set of 13 Mayall originals plus two from guitarist Buddy Whittington, drummer Joe Yuele and bassist Hank Van Sickle - all in the band's current lineup. Whittington is a standout on guitar, as he was on the concert DVD.

Another fine chapter from Mayall and the Bluesbreakers.

Bill Wahl

DIZZY GILLESPIE

Career 1937—1992

SHOUT! FACTORY

This two-disc career retrospective spotlights legendary trumpeter-composer-bandleader Dizzy Gillespie (b. 1917- d. 1993) from early stints with the orchestras of Teddy Hill, Cab Calloway, Billy Eckstine and leading his own small groups and big bands from 1945—1992. The compilation features tracks from a variety of original labels.

Disc one contains 21 numbers, including Gillespie originals such as "Groovin' High," "Oop-Bob-Sh'Bam," "Blue 'N' Boogie," "Dizzy Atmosphere," "Cubana Be/Cubana Bop," "Manteca," "Birk's Works," and "Salt Peanuts."

Disc two features Gillespie performing 11 tracks, including dates with Stan Getz, the Modern Jazz Sextet and his own groups and includes gems such as "Perdido," "It Don't Mean A Thing (If It Ain't Got That Swing)," "I Remember Clifford," "A Night In Tunisia," "Woody 'n' You," "Bebop, and more.

Considering the age of some of these recordings, production quality is fairly good. Only one track, the scratchy version of "I Can't Get Started" extracted from a 1945 Manor single, is particularly annoying. A host of historic top soloists contribute to the enjoyment of this two-disc set. The accompanying 46-page booklet contains historic photos and extensive biographical notes by Neil Tesser, greatly enhancing this enjoyable compilation produced by Patrick Milligan.

Nancy Ann Lee

WILLIE KING

Jukin' At Betty's

FREEDOM CREEK MUSIC

Willie King received acclaim for his raw southern juke joint blues that also manifested a strong political consciousness in some of his lyrics.

Jukin' at Bettie's is King's latest effort, recorded live at Bettie's Place in Prairie Point, Mississippi. Opening with a mesmerizing groove on the title track, King, on *It Takes a Real Woman*, then pays homage to his mother who made him grow up to be man after his dad died, telling him he might not have fine clothes or shoes to wear and he may have to wear cut-off boots, but told him "I wanna you to make a man out of yourself," as the band lays down a simple, propulsive backing.

After recounting how his father taught him *That's What the Blues is All About*, King evokes the late John Lee Hooker on the slow, deep *Troubles to the Wind*, which includes some powerful guitar in a Hooker-ish vein, while the walking tempoed *Don't Blame It on Me* is directed to his former woman who is having a tough time. The closing *Back to the Woods* is a powerful Howlin Wolf-styled number with King's gravelly vocal and some sting-

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ing guitar along with a saucy organ solo from Rick Asherton.

Having seen Willie King, I know how potent his live performances, especially in a club or juke joint setting, can be - and this disc captures the steamy grit of them quite well.

Ron Weinstock

BILL CHARLAP

Bill Charlap Plays George Gershwin: The American Soul
BLUE NOTE

George Gershwin's songs are imbedded in the jazz tradition and, in various musician settings, pianist Bill Charlap and his cohorts deliver 10 tantalizing standards by the composer.

Together for ten years, Charlap's core trio features bassist Peter Washington and drummer Kenny Washington, with the group expanding to as much as a septet for some tracks when the eloquent Nicholas Payton (trumpet), Slide Hamilton (trombone), Phil Woods (alto saxophone) and Frank Wess (tenor saxophone) join in.

In the septet setting, Charlap totally remakes the 6:37-minute gem "Somebody Loves Me," which features fine solos from all and top-notch horns passages. Other tunes include, "How Long Has This Been Going On?," "A Foggy Day," "S Wonderful," "Nice Work If You Can Get It," and other Gershwin favorites.

Charlap's vision works. Listeners should find his versions of these classic tunes are tasty fare from start to finish. Everyone shines in the spotlight and individual and group highlights abound.

Nancy Ann Lee

RORY BLOCK

From The Dust
TELARC

Looking more like a hot soccer mom I just passed in the supermarket yesterday, Rory Block will surprise some people on a couple levels here. Unlike most of her other releases, she's been recording for around 20 years, this disc goes strictly acoustic blues, a mix of her originals and four cover tunes by some blues masters.

While laid back, tunes like "Big As Texas" will relate to any long distance driving you've ever been forced to do and the religious overtones of "Remember" make for an interesting change of pace from the rest of the project. The liner notes explain in detail about Rory Block's love of dogs, which shouldn't make the theme of "Runaway Dog" a surprise, although the lyrics are ambiguous enough to make me wonder if she's talking to her pet or her boy friend. Gives a whole new meaning to the term, "get down on your hands and knees and bark like a dog."

As for the cover songs, they convey the tone and spirit that the authors in-

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tended, especially Robert Johnson's "Stones In My Passway" and Muddy Waters "I Be Bound." There are no pyrotechnic guitar solos here, just crisp playing by Block, armed with only her slide and acoustic Martin guitars.

For those who are only familiar with Block's more electric stuff, like *Ain't I A Woman* from 1992, this one will be a big change of pace. For those who have always liked Bonnie Raitt before she leaned into her pop tendencies, you'll like *From The Dust* even more.

Peanuts

NEAL SCHON

i on u

FAVORED NATIONS

Fans of guitarist Schon should find this outing to their liking. The Santana and Journey alumnus sounds in fine form as he soars, glides and burns through this set

July

FRI 1	TIME WARP BAND (CLASSIC ROCK)
SAT 2	DUKE SHERMAN BAND (ERIE, PA)
FRI 8	SWAMP BOOGIE BAND
SAT 9	MIKE MILLIGAN & STEAM SHOVEL (INDIANAPOLIS)
FRI 15	DAMON FOLWER BAND (TAMPA, FLA)
SAT 16	BECKY BOYD & REAL LIFE
FRI 22	ARMSTRONG BEARCAT BAND
SAT 23	TRAVIS HADDIX BAND
FRI 29	HIPNOTIC DOG (SOUTHERN ROCK)
SAT 30	ACES & EIGHTS

August

FRI 5	BIG DADDY & HODOO MEN
SAT 6	HOT SOUSE (BLUES)
FRI 12	WYNG IT (ROCK-N-ROLL)
SAT 13	MARY BRIDGET DAVIES GROUP
FRI 19	TUMBLIN' DICE (ROCK-N-ROLL)
SAT 20	TRAVIS HADDIX BAND
FRI 26	FORTE' (DANCE & PARTY)
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	19 TIME TRAX (DISCO)	16 TIME TRAX (DISCO, OLDIES)
	26 ERNIE KRIVDDA & THE FAT TUESDAY BAND	23 DUKES OF WAIL (SWING)
		29 ERNIE KRIVDDA & THE FAT TUESDAY BAND
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	6 MY THREE SONS (ROCK-N-ROLL)	3 11TH CUSTOMER APPRECIATION DAY
	13 T & RICH (DUELING PIANOS)	STONE BERMUDEZ (ULTIMATE PARTY BAND)
	20 MEM SHANNON & MEMBERSHIP (NEW ORLEANS)	10 KRACKER BROTHERS (BLUES)
	27 SOUL'D OUT (R&B, SOUL, ROCK)	17 MALKUM GIBSON BAND (CHICAGO)
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of fusion-rock vignettes. The dozen tracks on *i on u* are fairly uniform in length- four to five minutes each. This time factor is not conducive to “jam” environments but serves well for showcases of Schon’s energy and prowess. The backdrops vary in color and mood, thanks in large measure to keyboardist Igor Len and Schon adapts inventively to each change-up. Nice work.

Duane Verh

JOHN SCOFIELD Plays The Music of Ray Charles That’s What I’d Say

VERVE

I approached this tribute CD the same way as always - with a lot of skepticism. Guitarist John Scofield, however, has indeed come up with a fitting tribute to the late, great Ray Charles.

Scofield’s band consists of Larry Goldings on Hammond B3 organ, Willie Weeks on bass and Steve Jordan on drums. They are all on most of the tracks and some are not on a few, such as the opener “Busted” on which Weeks is out and Goldings kicks bass. Some of the guests on various tracks include Mavis Staples, Dr. John, Aaron Neville, John Mayer, David “Fathead” Newman and Howard Johnson.

The thirteen songs here, all associated with Ray, include the title track, “Cryin’ Time,” “Hit The Road Jack,” “The Night Time Is The Right Time” and Georgia On My Mind.” Then, you’ve got to hear Dr. John taking the lead vocal for “Talkin’ About You/I Got A Woman,” and Aaron Neville on mic for “You Don’t Know Me.” And check out John Mayer’s vocal and guitar on “I Don’t Need No Doctor” and all the guest singers on “What I’d Say.”

There is without a doubt some excellent stuff happening here. I can easily imagine Ray’s head bobbing back and forth up there grooving to the soulful, funky music laid down by Scofield and his cohorts. And the B3 is just perfect for the mood. Definitely recommended.

Bill Wahl

THE LOVE DOGS

Live And On Fire

T-RAY RECORDS

Recorded live before an adoring audience in their East Coast stomping grounds, this disc represents the Love Dogs at their howling best.

Fronted by a top notch horn section the band spends the majority of the disc traveling that thin line between blues and jazz. While the lyrics come straight from the “baby’s been cheating/ friend’s been lying/ life is tough” blues verse book, the music has a glorious swing and jazz roots underpinning which finds its way into virtually every cut with the exception of the slow steamy soul blues of *Keep On Lying*. What really makes the Dogs stand out from any number of blues bands with a horn section is that they don’t simply recycle jump and swing classics in order to show off the horns. Instead they play mostly original tunes by head Dog Eddie “Duato” Scheer and add interesting twists with lots of syncopated percussion, scat vocals and heavy doses of secret weapon Alizon Lissance who contributes dead on New Orleans style piano and accordion as well as slinky late night torch vocals on *Only Time Will Tell*.

With a rollicking set list that surely filled the dance floor throughout the evening this disc could easily ignite your blues party as well. This is one pack of hounds that you’ll be glad found their way into your living room.

Mark Smith

CHET BAKER

Love For Sale

JUSTIN TIME

The musicians recording with trumpeter Chet Baker on this five-tune disc worked with him for about four years in the late 1970s and early 1980s. Recorded on March 7, 1978 at the Rising Sun Celebrity Jazz Club in Montreal, Baker is joined by pianist Phil Markowitz, Roger Rosenberg (soprano, tenor and baritone saxes), John Burr (bass) and Jeff Brillinger (drums).

Baker frequently did tunes by one of his inspirators, Miles Davis, and this disc launches with a nearly 18-minute version of “Milestones,” featuring lengthy piano and bari sax solos. Baker sings and plays on a 16-minute version of one of his trademark tunes, “There Will Never Be Another You,” offering a long scat solo after delivering the lyrics. Baker leads off on the almost 19-minute “Snowbound,” a less-familiar tune that first appeared as the title song of a 1962 Sarah Vaughan album. “Love For Sale” and “Oh, You Crazy Moon” are around four minutes each.

Unfortunately, sound re-production is not the best and this was a time in Baker’s career where he was on a downhill slide. The sidemen are amply featured and there are some finer moments, especially where Baker’s muted trumpet harmonizes with Rosenberg’s soprano sax on the churning “Snowbound.”

Nancy Ann Lee

EUGENE ‘HIDEAWAY’ BRIDGES

Coming Home

ARMADILLO MUSIC

It is unfortunate that artists often have to expatriate themselves to receive the recognition of their music that they do not receive at home. The son of a Houston blues artist, Eugene ‘Hideaway’ Bridges has just issued his third CD for the English Armadillo Music label (which has US distribution), *Coming Home*.

Bridges, who participated in the Workshops at the 2003 DC Blues Festival, is a compelling singer-guitarist that mixes soul and blues quite naturally. His vocals often evoke the late Sam Cooke, while his fluid guitar suggests T-Bone Walker and B.B. King. He is backed by a fine band and the DC area’s own Seth Kibel leads the horns that appear on about half of this disc as well as provide the strong horn arrangements. Bridges also penned all twelve songs here.

The opening track *I’m Going Back* illustrates the reasons of his appeal as he sings about finding his true love in Myrtle Beach. Featuring a soulful vocal and a nice guitar break, the track is taken at such a nice tempo, which probably explains Bridges’ growing following among swing dancers and the like. *Giving Up on Love* is a medium tempo soul breakdown with some stinging guitar as he deals with his heart being broken too many times with the horns crisply riffing in the background. *In Your Arms Tonight* is a very engaging love ballad about falling head over heels and wanting to look after his girl ‘til the end of time.

The title track is a gospel-tinged celebration of Bridges playing blues and coming home (“tell all my friends I am on my way, you can meet at the airport but I won’t be there to stay”) - a lyric that hopefully suggests that he will be based back in the USA again. The jubilation of that track is fol-

lowed by the down-in-the-alley feel of *I Wish Someone Would Have Told Me*, a superb slow blues in a late sixties B.B. King vein as he sings about how bad love can hurt and on which he really blasts out a searing solo.

The remainder of the album is equally varied and entertaining. Hideaway Bridges really impressed me the times I have seen him perform and his earlier recordings still sound fresh to me. His latest disc is on that same level and hopefully will enable him finally to receive a level of acclaim enjoyed by lesser artists. Eugene' 'Hideaway' Bridges is appearing at the Pocono Blues Festival where he will be playing in the Tent Stage twice on Sunday, July 31. I think he belongs on the main stage and will likely demonstrate that. He is that good, and his recording is that good as well. **Ron Weinstock**

**CLAYTON-HAMILTON
JAZZ ORCHESTRA
Live at MCG
MCG JAZZ**

Drummer Jeff Hamilton has always been known to swing like mad. He has adeptly driven this big band since 1985 when he joined forces with bassist-conductor John Clayton.

Celebrating its 20th anniversary with this live-recorded, 11-tune disc made during a four-day "residency" at Pittsburgh's Manchester Craftsmen's Guild following their 2004 tour, the band shows what it can do with standards such as "Nature Boy" (featuring Clayton's gorgeous arco solo), "Mood Indigo" (a lush, bluesy arrangement that spotlights pianist Tamir Hendelman, trombonist Ira Nepus, and tenor saxman Charles Owens), and a jumpin' finale remaking Johnny Hodges' "Squatty Roo" (featuring Hendelman, tenorman Rickey Woodward, trombonist George Bohanon, trumpeters Clay Jenkins and Gilbert Castellanos, as well as Hamilton's trapwork), and other toe-tapping tunes.

The Clayton-Hamilton Jazz Orchestra is a polished unit with superb soloists (some of them recording leaders) that served as the in-residence ensemble at the Hollywood Bowl Jazz Series from 1999-2001. This CD adds nicely to their discography for the Capri, Qwest, and Fable/Lightyear labels.

Nancy Ann Lee

**WILLIE WALKER & THE BUTANES
Right Where I Belong
ONE ON ONE RECORDS**

I had been hearing good things about this CD by Willie Walker & the Butanes. When I was down in New Orleans and saw it at the Louisiana Music Factory, I picked it up, not even having heard it. Although later that day when they started playing it over the store's audio system.

I was quite pleased with my purchase. I was familiar with the Butanes; a Minneapolis band that I had seen backing the late Earl King while Willie Walker was a new name to me. Getting back home after JazzFest, I have had a chance to savor it. Walker is himself a soul-blues vocalist based out of Minneapolis with a terrific voice suggestive of Otis Clay with a touch more vibrato in his voice.

The Butanes' guitarist and leader, Curtis Obeda, contributed the fourteen originals as well as the band and horn arrangements on a recording that evokes the feel of so many classic Memphis soul recordings, although occasionally, as

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on the title track, the use of a vocal chorus is perhaps over-used - mostly, like on the blues-tinged

Sometimes Love's Not Enough, or the pleading soul-ballad *I Don't Know If I Can Make It Through*, as Walker delivers the lyrics with quite a punch as Obeda tosses in some nice single-string blues magic or some well-placed riffs ala Steve Cropper as the Horns riff behind almost perfectly.

Still this is a very minor flaw on a superb new recording. Anyone who enjoys the classic sounds of Al Green, Syl Johnson and others will dig this.

I am not sure how well distributed this import is, but you certainly should be able to get it from the better mail order vendors like www.louisianamusicfactory.com, or www.bluebeatmusic.com, or contact The Butanes directly at www.thebutanes.com.

Ron Weinstock

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Mem Shannon Drives Blues from Phunkville to Westlake

Ex-cabbie hits the road in support of new CD

New Orleans bluesman Mem Shannon, praised by Times Picayune as "an unflappable singer and wryly observant lyricist," celebrates the release of *I'm From Phunkville* on NorthernBlues Music. Mem Shannon & The Membership perform an all-ages show at The Savannah on Wednesday, July 20 at 9 pm. There is no cover.

For table reservations and additional information call 440-892-2266 or visit www.thesavannah.com. See the review of his new album in this issue.

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MIKE GULDIN

Roadhouse Rhythm
WAH WAH BOY RECORDS

A two-time finalist at the Blues Foundation's International Blues Challenge, Mike Guldin & Rollin' & Tumblin' hail from nearby Pennsylvania. This new CD release illustrates the range of his style, which is a mix of modern urban blues with Delbert

McClinton-tinged roadhouse rock. Guldin himself wrote a good portion of this including the amusing *Snuggle Man* and *The Cost of Goin' Broke* and shares the credits with guest

EG Knight on the closing *Southern Woman and a Northern Man*. He also has an ear for good songs including the rowdy *Memphis Women and Chicken*, the Motown classic *25 Miles*, Delbert McClinton's *I Wanna Love You*, and the deep soul classic *You Left the Water Running*. Rollin' & Tumblin' is a tight backing group with Allan Howe taking a fair amount of the guitar solos, Karl Frick laying down the B-3, Tim Hooper pounding on the 88s and CJ Clark laying the bottom down on bass. Clark also takes the strong vocals on *25 Miles* and *I Wanna Love You*.

Guldin's raspy vocals have a certain appeal, especially on the humorous *The Cost of Goin' Broke*, where he talks about it killing him with a nice jazzy backing and a tasteful trumpet solo from Terry Towson. Guldin and band are perhaps too restrained on Little Richard's *Lucille*, although the track features a guest solo from Tommy Castro.

Don't take it wrong, as this is a very enjoyable, if not great, recording. I can see that this band can really rock a club or festival live with its funky, bluesy and brassy sound.

You can order this from www.cdbaby.com or contact the label at www.burnsaudio.com. Hopefully Mike and Rollin' & Tumblin' will gig a bit around Baltimore and Washington where their roadhouse roots music would be well received. *Ron Weinstock*

JEREMY BAUM

LOST RIVER JAMS
FLYING YAK RECORDS

With the exception of the B.B. classic *Rock Me Baby* which features Bill Perry on vocals this disc consists entirely of Hammond B3 driven instrumental jams that cover a pretty broad sonic spectrum.

Highlights include *Liberty Street*, which has a Latin/calypso groove and tasty guitar that wouldn't be out of place on a Santana disc, *Oasis Jam* which has a cool, almost icy cold feel to it, *Stoopid*, which dips into light funk, the correctly but goofily named, *Bill Showed Up*, which features the stinging guitar chops that have sold plenty of discs for Bill Perry over the years, *Autumn Leaves* which has a nice contemporary jazz feel to it and *Amazing Grace*, which is given a simple, straight forward reading that drips with feeling.

Other tracks delve into melancholy blues, *Goin' Home*, straight shuffle blues, *JB Shuffle*, which is saved from sliding into oblivion by well placed tenor sax and guitar breaks, and standard issue blues rock, *Rock Me Baby* which features lots of guitar but is otherwise pretty unexceptional when compared to the dozens of covers of this classic.

Overall, a safe play if you're looking for a B3 disc that has no mid-song surprises or forays into space.

Mark Smith



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Verve recording artist **Susan Tedeschi** will be appearing at **House of Blues Cleveland** on **Sunday, August 14**. Jazz & Blues Report photo ©2005 by Ron Weintock on the **Legendary Rhythm & Blues Cruise**

BLUES WATCH

By Mark Smith

New Release Blues.... As the temperature heats up, so does the new release schedule. Here's the scoop on the discs you'll be hearing all summer, many of which are already released: **Marcia Ball- *Live! Down the Road***; **Li'l Ronnie and the Grand Dukes-*do what'cha do***; **Little Charlie and the Nightcats-*Nine Lives***; **John "Juke" Logan- *The Truth Will Rock You***; **Bryan Lee- *Live and Dangerous***; **Chris Beard- *Live Wire***; **Finis Tasby-*What My Blues Are All About***; **Kenny "Blues Boss" Wayne- *Let It Loose***; **Robert Cray- *Twenty***; **Little Milton- *Think of Me***; **Walter Trout- *Deep Trout***; **Jimmy Thackery- *Healin' Ground***; **James "Blood" Ulmer- *Birthright***; **Rod Piazza & the Mighty Flyers- *For the Chosen Few***; **Eugene "Hideaway" Bridges- *Coming Home***; **Miss Angel- *That's The Way I Tumble***; **Larry McCray, Carl Weathersby, Bernard Allison and Lucky Peterson- *Triple Fret***; **Michael Hill- *Black Gold & Goddesses Bold!***; **Deitra Farr- *Let It Go!***; **Terry Robb- *Resting Place***; **Chris Cotton- *I Watched***

the Devil Die; **Calvin Newborn- *New Born***; **Nick Moss & The Flip Tops-*Sadie Mae***; **Easy Bill & The Big Beat- *Stay Tuned!***; **Michelle Shocked- *Mexican Standoff***; **Harper- *Down to the Rhythm***; **Popa Chubby- *Big Man Big Guitar: Popa Chubby Live***; **The Vipers featuring Deb Cleveland- *Tickle My Toes.... Watch 'em blues....*** Just in time to provide an alternative to summer re-runs on that big screen you had to buy there's a whole slew of blues dvds hitting the racks. The Shanachie label has a huge series all with the name "*Masters of the County Blues*" and all featuring two artists including releases by **Big Bill Broonzy and Roosevelt Sykes**, **Elizabeth Cotton and Jesse Fuller**, **Rev. Gary Davis and Sonny Terry**; **John Lee Hooker and Furry Lewis**, **Lightnin' Hopkins and Roosevelt Sykes**, **Mance Lipscomb and Lightnin' Hopkins**, **Fred McDowell and Big Joe Williams**, **Bukka White and Son House**. Also hitting the shelves are dvds by **Muddy Waters- *Got my Mojo Working- Rare Performances 1968-1978*** and **Bonnie Raitt- *Live at Montreux 1977, 1991 and 2003.... Festival Blues....*** If you can tear yourself away from the tube, here's a few great regional blues festivals (other than the **Mohican Blues Festival** which is well covered in this issue): **Kalamazoo Blues Festival- July 7-9** call 269-381-6514 or log onto www.kvba.org for info; **Old Town Blues Fest- Lansing, MI, September 19-20**. Call 517-349-0006 or log onto www.cabsblues.org for info; **Ann Arbor Blues and Jazz Festival- Ann Arbor, MI September 19-21**. Call 734-747-9955 or log onto www.a2blues.jazzfest.org for info; **Chicago Blues Festival- Chicago, IL, June 9-12**. Call 312-744-3315 or log onto www.cityofchicago.org for more info. **Blues on the Fox- Aurora, IL, June 13-14**. Call 630-897-4372 or log onto www.foxvalleyblues.org/bluesonthefox for info. **Award time Blues.**

The 26th annual W.C. Handy Awards ceremony took place in Memphis in May. Big winners included **Mavis Staples** who took home four awards and **Charlie Musselwhite** who took home three with blues harmonica, contemporary blues album and contemporary blues artist for Musselwhite and soul blues album, soul blues artist and album of the year and song of the year for Staples. Also picking up two awards was **Pinetop Perkins** (traditional blues album and artist). On the label front...Alligator was the big winner with 11 awards for artists on its roster..... That's it for this month. See ya!

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