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Free



Irma Thomas in the Poconos
Pocono Blues Fest Reviewed
San Diego's September Festivals Previewed

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Pocono Blues Festival

REVIEWED

By Ron Weinstock



Phillip Walker

For the 14th year, I made it up to Big Boulder Resort in Lake Harmony, Pennsylvania for the 16th Annual Pocono Blues Festival, July 27 through the 29th. This festival has become one of the most highly regarded blues events in the Eastern United States, if not the world, for its no nonsense booking approach that presents real deal blues acts, many that may otherwise not play the Mid-Atlantic region. Most of the significant blues artists of the past two-decades have played this event including Ruth Brown, Johnny Copeland, Denise LaSalle, Bobby Bland, Little Milton, Artie

'Blues Boy' White, Irma Thomas, Koko Taylor, Robert Lockwood, Cephas & Wiggins, Bobby Parker, Otis Rush, Luther Allison, Bob Margolin, Snooky Pryor, Lowell Fulson, Guitar Shorty, Luther Allison, Kenny Neal, Big Jack Johnson, Magic Slim, Anson Funderburgh & the Rockets with Sam Myers, Gatemouth Brown, Roosevelt 'Booba' Barnes, Jimmy Dawkins, Big Time Sarah,

Long John Hunter, and countless others. The Festival has grown and evolved to include twenty performers on the two main stages and the tent stages and its consistent booking policy brings back many year after year like myself.

Before arriving at my Lake Harmony hotel, we drove through some downpours. The whole weekend had a forecast of thunderstorms, although those attending lucked out on Saturday, which was a gloriously beautiful day. Sunday, as would be seen, was another matter. Like the past few years, the Festival this year opened up with a Friday night casual dinner and show in the tent featuring three acts. Willie Pooch opened the festival with his gospel based soulful funk-laced blues that showcased his strong singing. He was followed by Alexis B. Suter, a deep-voiced thrush from Brooklyn that has become a regular of Levon Helm's Midnight Ramble in Woodstock, NY. Backed by a band that included Bruce Katz on organ. She certainly has a powerful voice heard on a mix of bluesy pop and soul in addition to reworking blues like Big Maybelle's *That's a Pretty Good Love*. We called it a night before Mac Arnold came on.

The main festival takes place on the two aforementioned main stages, with acts alternating between the stages. In between the two stages are a variety of vendors and there is a further tent with vendors between stage 1 and the tent stage. There are a variety of crafts available as well as blues related booths selling t-shirts and other merchandise. Dick Waterman was there selling t-shirts using some of his photographs of famous blues and pop artists, and another festival vendor had t-shirts with replicas of labels of classic and rare blues singles. The music on Saturday started on stage 1 with Andrew 'Junior Boy' Jones, who is a strong singer and guitarist. After listening to a good portion of his set, I ambled to the Tent Stage to catch Johnny 'Yard



"Buffaloniou"

Our original mascot from the early Buffalo Jazz Report days – mid '70s He is older now, but Still Cool!

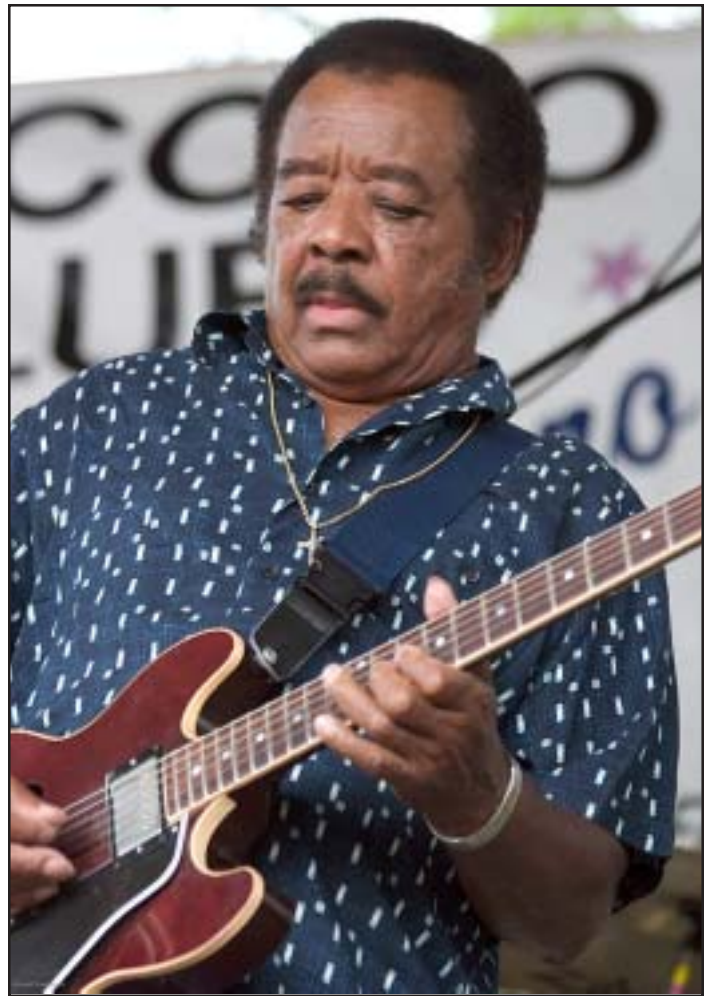
Dog' Jones and Aaron Burton." Canadian vocalist Dianna Braithwaite was originally scheduled but had to be replaced by veteran bassist Aaron Burton and guitarist-harmonica player Jones, who played amiable, low-key renditions of Chicago blues numbers. Across the grounds led me to catch Minnesota's Big George Jackson who certainly is an imposing presence as he played some Chicago styled harmonica blues. Both Jones and Jackson played second sets in the tent.

Back to the Stage 1 for some blues from Dietra Farr, who has established herself as among the finest of Chicago's woman blues vocalists of today. This writer saw her with Mississippi Heat and she has become an even more compelling vocalist with a dry delivery and a big voice. Her excellent band included, I believe, Roosevelt Purifoy on keyboards, Rodney Brown on saxophone and the versatile Billy Flynn on guitar. She recorded an excellent CD for JSP in 1997, **The Search is Over**, which Johnny Rawls produced and was available for sale at the festival. A visit to the tent stage enabled me to see James 'Boo Boo' Davis, a Mississippi native who has lived in St. Louis and played some tough down home styled blues.

It has been several years since I saw Jimmy Johnson in performance and his set did not disappoint. With a band that included Rico MacFarland on second guitar (his playing was perhaps a bit rocked out), Johnson was exceptional with his distinctive tenor vocals and guitar playing. He has the ability to recast overly familiar blues numbers into sounding like he just wrote them. Incidentally, Johnson had three flights canceled from Chicago to Philadelphia, so he ended driving from Chicago so he would not miss his appearance. This is something noteworthy in light of a prominent no-show on Sunday.

Also at the festival was Mark Hummel's marvelous Harmonica Blowout. Hummel is an amiable singer and a terrific harp player who has been putting together tours of harp players as well as issuing recordings from some of these tours. For his Pocono appearance he was joined by Lazy Lester and Billy Boy Arnold, and Billy Flynn augmented Hummel's excellent band. Hummel did several numbers including a Jimmy reed number that for once was taken at its proper tempo. Lester was on the level he was when I saw him twice in New Orleans in early May and delivered standout renditions of *I'm a Lover Not a Fighter*, and *Sugar-Coated Love*. Billy Boy Arnold came up and played guitar as well as harp and sounded wonderful, even going back a half century to rework one of his Vee-Jay recordings. Later Arnold and Hummel jammed, joined by Harmonica Shah who was scheduled to play (and did play) Sunday.

On the basis of his Delta Groove release, **Going Back Home**, Phillip Walker is becoming more prominent again in the blues circuit and it was great to see him again at the Poconos after too many years. With his gritty, touch of sandpaper vocals and his Gulf Coast seasoned guitar style his mix of T-Bone Walker, Guitar Slim and others remains a distinctive voice. With the crack rhythm section and his horns riffing behind his singing and solos, his set was like the first beer after a hard day working in hot 90-ish degree weather. Irma Thomas closed the Saturday schedule. She was first honored by the Pocono Blues Festival with a Lifetime Achievement Award that was presented by Philadelphia blues programmer Johnny Meister (himself an hon-



Jimmy Johnson

oree at the festival). She and her band, the Professionals, took us down to New Orleans as she revisited some of her classic recordings for Instant and Minit as well as the more recent recordings (many for Rounder). And while the forecast had called for thunderstorms, the weather was about as perfect as one might have hoped for and the music overall first rate.

Over the last couple years, the Pocono Festival has shortened slightly the Sunday schedule; realizing folks were traveling back home. Instead of seven acts on the two outdoor stages as on Saturday, they had five acts on the main stages. For the past several years, Sunday has opened with some sacred steel music, this year provided by Florida's The Lee Boys who sounded typical in the idiom, expressing their religious fervor with some pop and R&B seasoning to their music. Guy Davis was one of the tent acts this day and was delightful whether on guitar or banjo (he did a Muddy Waters blues on banjo in fact).

Jody Williams arrived on Saturday and I had briefly chatted with him as he recalled Robert Lockwood Jr. who mentored him, and because of their resemblance was often mistaken for Jody's father. Lockwood also helped Williams resume his musical career when Williams saw him perform in Chicago several years ago and recorded on several tracks with Williams on the second of the two excellent Evidence CDs. Williams was also honored with a Lifetime Achievement Award before starting his set with a lively



Otis Clay

Turner on bass was joined by Vasti Jackson on guitar for a couple numbers as it started raining. As the rain got harder, I took my camera inside as Marva took the stage for a couple of numbers as folks started grabbing for umbrellas and rain ponchos. As this was becoming not simply a downpour but also an electrical storm, the festival was suspended. The rain drenched folks, and even in the tent a shallow stream downhill affected those trying to keep dry. My wife had her sneakers and feet soaked by the rain. Folks tried to keep dry as best they could and many left the festival grounds as the rain continued or even after it stopped. Still a significant group remained despite the conditions.

After a delay of over an hour and a half Rosie Ledet took the Main Stage. Lucky Peterson was a no show at the festival (he apparently also had not shown up for scheduled performances in Ohio on Friday and Saturday). Rosie Ledet had been scheduled to play in the tent but ended up replacing him. She certainly did a good job of getting the hardy fans that had stuck it out to get up and shake their booties to her zydeco. Rosie Ledet was the first zydeco act to play the Festival, although perhaps not the one with the most obvious blues connection. The reaction is likely to lead to zydeco perhaps being a regular part of the Festival in the future. Her band was solid except the guitarist was a bit too rocked out. She herself is a very attractive performer who certainly ably plays the diatonic accordion.

Finally, Otis Clay came on to finish this year's Festival. The Mayor of XM satellite Radio's Bluesville, Bill Wax presented Clay with a Lifetime Achievement Award. After an opening number from his band, Clay came up and delivered a terrific set of deep soul with some blues mixed in. While he did songs I remembered from seeing him several years back and his live CDs such as *OV*

Lucky Lou and including a rendition of "I'll Be There," one of the songs he recorded with Lockwood. Williams, since his rediscovery, sounds fresher and more interesting than many players much younger than he. Detroit's Harmonica Shah was holding forth in the Tent with a responsive supporting band that included the fine drummer R.J. Spangler. Nothing fancy about Shah's gritty blues, which included some nice covers and intriguing originals.

The clouds started getting threatening. Marva Wright's Band, the BMWs took the stage. Long-time bandleader Benny

Wright's *A Nickel and a Nail*, other songs were new to me and reflect his continual development and use of fresh material. He was in terrific voice and his band was excellent.

With his vocals still carrying through the night, we made our way back to the hotel to prepare for our drive back home Monday, and making informal plans in my head to return July 25 to July 27, 2008 for the next Pocono Blues Festival for another diverse line-up of real deal blues music.

The cover photo and the photos included in the review are by Ron Weinstock. You can view these and hundreds of other photos Ron has taken at various festivals over the past few years at www.flickr.com/photos/novaron

September Music Festivals in Sunny San Diego

Third annual Jazz 88 Ocean Beach Jazz Festival offers summer sun, sand, great food, spectacular music Sept. 9

The first of two outstanding outdoor music events this month in San Diego takes place on Sunday, September 9. San Diegans and jazz fans throughout the region will flock to the city's third annual The Jazz 88 Ocean Beach Jazz Festival to indulge in a variety of music styles including Jazz, Latin, Soul and Blues, performed by internationally-acclaimed star bands. The festival, located at the end of Newport Avenue only steps from the soft sand, breaking waves and fresh ocean scent, has an atmosphere unlike any other jazz festival. The event is co-hosted by listener-supported KSDS Jazz 88.3 FM, a broadcast service of San Diego City College and the Ocean Beach Mainstreet Association. In putting on this festival, the two organizations have played an integral part in expanding San Diego's jazz music scene. Tickets start at just \$30 for Jazz 88 members (membership information is available at www.jazz88online.org) and \$35 for non-members. The festival is expected to sell out very quickly and people are encouraged to buy tickets as early as possible.



Poncho Sanchez

This year's line up includes Grammy Award winner Poncho Sanchez, famous for his vivacious sound and smooth motion when playing the congas. His infectious music has gained him international recognition as one of the world's leading Latin-jazz musicians and conga players. Jazz fans will also be treated to the music of Joey DeFrancesco. He is considered one of the greatest B-3 organ players of our time and was instrumental in sparking a renewed interest in the B-3 among the jazz community. Another OB Jazz Fest artist, Duke Robillard, of The Duke Robillard Band, has been playing jazz for over 40 years, recorded over a dozen solo albums and has performed in venues around the world. Festival goers will also enjoy the

Dave Pike Quartet with Mundell Lowe. Pike, a Latin-themed vibraphonist; and Lowe, an inventive jazz guitarist; have teamed up to bring San Diego what promises to be a lively performance. Lastly, San Diego's own Jazz 88 All Stars, a quintet which plays in festivals throughout California, will get the festival crowd roaring for a third straight year.

With a first rate line up of musicians, this event attracts jazz fans along with those who have a general love for music and culture. Over the past two years, attendance by festival goers and participating vendors alike has more than doubled, making for a packed house and a growing cadre of food, beverage and merchandise vendors providing items for patrons to enjoy during the show. Additionally, the sounds of this festival will reach far beyond Southern California and directly to New Orleans. WWOZ 90.7, a New Orleans Jazz and Heritage station, will be broadcasting the festival live. WWOZ became involved in the festival in 2006 as a way to say thanks to KSDS for making a financial contribution to help get WWOZ back on the air after Hurricane Katrina hit. Thanks to the support of KSDS and other jazz radio stations across the country, WWOZ was able to make a rapid return to the airwaves. WWOZ and KSDS now enjoy a close relationship.

San Diego is well-known for its near-perfect weather, pristine beaches and flourishing cultural scene. The downtown Gaslamp District has emerged as one of the newest dynamic urban areas in the United States, with an increasing amount of venues to satisfy all cravings for jazz music. From the brand new Anthology, to Onyx Room, to Croce's, to a variety of coffeehouses, there is no lack of live jazz music downtown. With its expanding cultural scene, growing jazz community and unparalleled climate, San Diego provides the ultimate location for outdoor festivals such as this.

For more information, visit www.objazz.org. But hurry...time is running out.

Charles McPherson, Candye Kane, Wanda Jackson among 70+ bands at Adams Avenue Street Fair Sept. 29 & 30

Just about three weeks later, The Adams Avenue Street Fair, Southern California's largest free two-day music festival, will celebrate its 26th anniversary on Saturday, September 29, 10 am to 9 pm, and Sunday, September 30, 10 am to 6 pm, on Adams Avenue, located in the Normal Heights community of San Diego. The Street Fair is open to all-ages.

During the past 26 years, the Adams Avenue Street Fair has generated critical acclaim for its focus on rising local, regional, national and international talent, as well as established artists who have altered and influenced generations of musicians.

This year's event will include more than 70 musical acts performing on six stages spread out over an eight-block area. Street fair-goers will enjoy a variety of music, including blues, rock, world, roots-rock, jazz and reggae. This year's line-up will include legendary rock-a-billy queen Wanda Jackson, indie rocks Mike Watt & the Missingmen, roots-rockers The Blasters, jazz favorites the Charles McPherson Quintet, blues diva Candye Kane, reggae art-



Candye Kane

ists Boom Shaka, the Funky Swankdaddy's, MEX (the Mario Escovedo Experience), and local '80's garage band the Tell Tale Hearts. Also performing are Grand Canyon Sundown, The California Rangers, The Coyote Problem, The Farmers, Married by Elvis, Sir Splendid, The Drowning Men, The Creepy Creeps, Chet Cannon & The Committee, Bishop John W. Haynes & Change, Buick Wilson Band, Bill Magee Blues Band, The West Coast Boogiemens, The Bankhead Press, Steph Johnson, Tribe of Judah and Billy Lee & The Swamp Critters, Telegraph Canyon Band, Shoestring Strap, Silverbird, The Palominos, Cee Cee James, Blue Largo, Stranger, and Sue Palmer & Her Motel Swing Orchestra.

In addition to the electric and eclectic music, there will be three beer gardens, giant carnival rides, children's activities, and more than 300 food, arts and craft vendors selling their specialties throughout the Street Fair venue.

For further information, please call (619) 282-7329, or visit online at www.AdamsAveOnline.com.

The Adams Avenue Street Fair is presented by the Adams Avenue Business Association, a non-profit organization who's mission is "To promote and increase commercial activity within the Adams Avenue Business District".

Mid-Atlantic Blues and Music Festival Big Blues Names in 2-Day Late-September Blowout



Shemekia Copeland

ATLANTIC CITY, NJ – Bubba Mac, the namesake of South Jersey's most popular blues destination, is celebrating summer's end and building a new tradition by throwing the largest blues party in Jersey Shore history, The Mid-Atlantic Blues and Music Festival, a two-day blues bonanza with over 18 hours of music to benefit the community through United Way.

Shemekia Copeland, the Dirty Dozen Brass Band, Lil' Ed & the Blues Imperials, Kenny Neal, John Lee Hooker Jr., Bernard Allison, Tab Benoit and the Legends of the Chicago Blues are just some of the blues artists gathering at festival, Saturday, Sept. 29 and Sunday, Sept. 30 at Bernie Robbins Stadium, 545 N. Albany Ave., in Atlantic City.

Many styles of blues will be represented at The Mid-Atlantic Blues and Music Festival, from blues style gospel, Cajun rock 'n' blues and New Orleans brass funk to West

Side Chicago Blues and down home blues.

Saturday's lineup is anchored by several of this year's Blues Music Award Winners, among them Tab Benoit, Bobby Rush, Lil' Ed and the Blues Imperials, Eddie Shaw and the Wolfgang, and Hubert Sumlin. Sumlin is just one of the "Legends of the Chicago Blues," a stellar group on Saturday's roster also comprised of "Steady Rollin" Bob Margolin, Willie "Big Eyes" Smith, George "Mojo" Buford and Calvin "Fuzz" Jones. Also appearing Saturday are the Dirty Dozen Brass Band, Rooster and the Chicken Hawks, the Detroit Women and the Bubba Mac Blues Band.

Sunday's lineup is subtitled "Children of Blues Legends... The Next Generation," as all six acts are immensely talented offspring of some of the blues greatest legends: Big Bill Morganfield (Muddy Waters), Johnny Lee Hooker Jr. (John Lee Hooker), Shemekia Copeland (Johnny Copeland), Bernard Allison (Luther Allison), Kenny Neal (Rafal Neal) and Ronnie Baker Brooks (Lonnie Brooks). They'll be joined by locals the Teri Showers Band.

Families are welcome at this two-day blues mega-picnic, featuring all kinds of blues-friendly food and children's activities, too. A special program for kids will be introduced Friday, Sept. 28, during a special "Blues for Good" kickoff event that will be free to the public.

The South Jersey blues community had a new gathering place when Bubba Mac opened the infamous Bubba Mac Shack, an upscale but down home blues club and restaurant in Somers Point with five bars and three stages for live music. For seven years, the Bubba Mac Shack hosted hundreds of nationally known blues recording artists day and night and all year round, spawning a local TV show (Live at the Bubba Mac Shack) that will be revived in September on WMCN-TV/Atlantic City as Live with Bubba Mac on the Road, to celebrate the festival's arrival. These days, Bubba Mac can be found greeting customers at the new Bubba Mack Shack on the Ocean City, N.J. boardwalk.

The Mid-Atlantic Blues and Music Festival is sponsored by Gibson Guitars, with additional support from United Way of Atlantic County, United Way of the Delaware Valley, House of Blues, the Blues Foundation, Blues Revue, Blues Festival Guide, Forman Mills, Budweiser, Local Union 54 and Ocean City Home Bank.

Gates open 9 a.m. and music starts at 11 a.m. Tickets \$30 a day; \$55 for entire weekend and on sale now at www.BubbaMac.com, www.mycommunitymatters.org or charge by phone at (888) 333-3091. Saturday and full weekend ticketholders also gain free admission to an exclusive Saturday night after-party at the House of Blues starring THE RADIATORS and an all-star jam with surprise special guests, led by Rooster & the Chicken Hawks.

CD REVIEWS

Begin on Page 9

The New School for Jazz and Contemporary Music Announces September Programming

NEW YORK –This month, The New School for Jazz and Contemporary Music will be launching its fourth season of Monday Nights at Sweet Rhythm, the school's concert series at New York's premier jazz club, featuring students, alumni, and special guest artists. September concerts will feature some of the school's notable young alumni.

NEW SCHOOL JAZZ AT SWEET RHYTHM

Mondays, September 10, 17, and 24. Sets at 8 p.m. and 10 p.m. at Sweet Rhythm, 88 Seventh Avenue (between Bleecker and Grove Streets). \$10 cover + \$10 food & drink minimum; no cover + \$5 minimum for New School students with ID. For information, contact Sweet Rhythm at 212.255.3626.

September 10: Yellow meets Violet

Alto saxophonists Curtis MacDonald and Masa Yamamoto collaborate with fellow New School Jazz alumni, performing original pieces that marry electronic and acoustic music.

September 17: Evan Schwam Quartet

Tenor saxophonist Evan Schwam, who is also a member of legendary jazz musician Chico Hamilton's band Euphoria, plays a wide spectrum of music in the tradition of jazz masters.

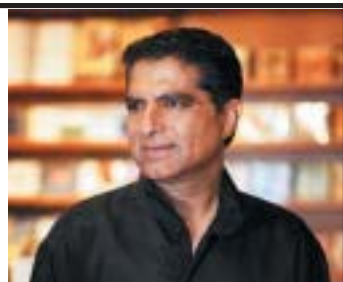
September 24: New Horizons

A night of energetic, original music led by alto saxophonist Matteo Sabattini.

The New School for Jazz and Contemporary Music is the musical manifestation of The New School and its legacy. Steeped in progressive tradition while moving forward into new frontiers of sound and experimentation, New School Jazz is a rarity among conservatory music schools. With instructors who are active, professional musicians and the backing of a major university, the school provides its students with the leeway and encouragement to break through artistic barriers, the counsel of veterans in maneuvering through the terrain of the music world, and a solid academic foundation to sustain and enrich their efforts and evolution. For more information, visit www.jazz.newschooledu.

All events are subject to change. For more information, the public can contact The New School for Jazz and Contemporary Music at 212.229.5896 x4591, jazzevents@newschooledu or you can visit online any time at www.jazz.newschooledu.

An Afternoon With **Deepak Chopra**



Sunday, September 9
In the Cleveland, Ohio area
See Page 16

Camp Jam – The Ultimate Rock and Roll Getaway Heads to the Rock Hall

Legendary Rockers to Give Musicians and Singers of All Skill Levels the Chance to Live Out their Rock Star Dreams at the House That Rock Built

CLEVELAND - For any musician or singer who has ever dreamed of living the life of a rock star, the ultimate chance to make that dream come true is finally here. Camp Jam Co., a leading producer of music experience programs that teach teamwork and enrich lives through rock and roll, announced today that it is teaming up with the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio, to present the Ultimate Rock & Roll Getaway this October 24 - 27.

The first experience of its kind held at "The House That Rock Built," the Ultimate Rock & Roll Getaway will treat rock-loving musicians and singers of all skill levels, ages 18 and up, to four full days of the rock star life, including being whisked away in a limousine the moment they arrive, a four-night stay in a luxury hotel, private cocktail receptions and dinners, exclusive performances, a VIP guided tour of the Rock 'n' Roll Hall of Fame and Museum and three days of learning from and jamming on stage with many of rock and roll's most celebrated musicians.

Among the celebrity musicians who will serve as counselors and bandmates for Ultimate Rock & Roll Getaway participants include: Chuck Leavell (keyboardist for The Rolling Stones), Liberty DeVitto (drummer for Billy Joel, Stevie Nicks), Rick Derringer (lead singer/guitarist for The McCoys), Jeff Carlisi (guitarist/founder of 38 Special), Carmine Appice (drummer for Rod Stewart, Jeff Beck and Vanilla Fudge), Ricky Byrd (guitarist for Joan Jett and the Blackhearts), Derek St. Holmes (vocalist/guitarist for Ted Nugent), Jimmy Hall (lead singer/saxophonist/harpist for Wet Willy, Hank Williams Jr. and Jeff Beck) and Will Turpin (bassist for Collective Soul).

"The Ultimate Rock & Roll Getaway is the chance for anyone who has ever dreamed of being a rock star to get-away and truly experience what it is like to live, breathe and play rock and roll 24 hours a day while also playing a concert in one of rock's most esteemed venues. It's a rock and roll dream come true at the house that rock built - the Rock and Roll Hall of Fame and Museum," said Jeff Carlisi, co-owner of Camp Jam Co. "Our all star rockers are eager to share tricks of the trade, stories from the road and a piece of the stage with musicians regardless of their experience."

For Ultimate Rock & Roll Getaway participants, the experience begins as soon as they land in Cleveland, as a limo awaits their arrival at the airport and drives them to the Rock and Roll Hall of Fame and Museum for a private cocktail reception hosted by Terry Stewart, President of The Rock Hall. Camp Jam's celebrity musicians will then give an intimate, up-close performance and share candid stories of their careers. On the following day, participants will reconvene at the off-site rehearsal facilities to begin working with their bands and the celebrity musicians, who will serve as personal counselors throughout the experience.

On Friday, October 26, participants will receive specialized instrument instruction and insider tips from the celebrity counselors and that afternoon will be guided by Stewart on a rare, behind-the-scenes tour of the Rock and Roll Hall

of Fame and Museum followed by a special dinner. Camp Jam's Ultimate Rock & Roll Getaway culminates on the final day with a full-blown concert held at The Rock Hall featuring attendees performing alongside the celebrity musicians.

"We are excited to partner with Camp Jam and some of rock music's most talented musicians to create a special rock and roll experience for both the serious musician and novice alike," said Terry Stewart, president and CEO of the Rock and Roll Hall of Fame and Museum. "Together, we will provide a once in a lifetime event that participants will never forget."

Founded in 2004, the Camp Jam Ultimate Rock & Roll Getaway was created by Carlisi and business partner Dan Lipson following their success with the rock 'n' roll summer day camp, Camp Jam, which provides young rockers in 15 cities nationwide the opportunity to hone their musical chops over the summer months while also learning the ins and outs of the music business directly from the pros themselves. Camp Jam's programs for kids and adults are just two of the unique music-experiences offered by Camp Jam Co, an Atlanta-based company created by Carlisi and Lipson with the mission of teaching teamwork and enriching lives through rock 'n' roll.

The four-day, getaway experience costs \$5,500 and includes hotel accommodations for four nights, ground transportation, meals, cocktails at Camp Jam receptions, guided tours of the Rock 'n' Roll Hall of Fame, Rocker Membership to the Rock and Roll Hall of Fame and Museum, a DVD of the concert performance, commemorative merchandise and



THE WAY THINGS GO is a fresh take on traditional Blues from the veteran Bluesman. **CLEVELAND FATS** once again shows that he is a master singer, guitarist, and songwriter highlighting his talents on nine originals and three covers. This recording includes the re-teaming with his former boss and mentor **ROBERT LOCKWOOD, JR.** and special guest **BILLY BRANCH** on harmonica.



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more. For more information and to register please call 1.800.513.0930 or visit - www.CampJamGetaway.com.

The Rock and Roll Hall of Fame and Museum is the nonprofit organization that exists to educate visitors, fans and scholars from around the world about the history and continuing significance of rock and roll music. It carries out this mission both through its operation of a world-class museum that collects, preserves, exhibits and interprets this art form and through its library and archives as well as its educational programs.

The Museum is open seven days a week from 10 a.m. to 5:30 p.m. On Wednesdays the Museum is open until 9 p.m. Museum admission is \$20 for adults, \$14 for seniors (60+), \$11 for children (9-12) and children under 8 and Museum members are free. When you become a member of the Rock and Roll Hall of Fame and Museum, the world of rock and roll becomes yours to explore. Call 216.515.1939 for information on becoming a member. For general inquiries, please call 216.781.ROCK.

BLUES WATCH

By Mark Smith

New Release blues.... Where in the devil did the summer go? Here's a few new releases to light up your fall.... **Robben Ford- Truth; Joe Bonamassa- Sloe Gin; Chris Duarte- Blue Velocity; Moment of Truth- Tinsley Ellis; Omar Kent Dykes and Jimmy Vaughan- On the Jimmy Reed Highway; Keely Smith- The Essential Capital Collection; Bob Brozman Orchestra- Lumiere; Rufus Thomas- The Very Best of Rufus Thomas; Bryan Lee- Katrina Was Her Name; Johnnie Taylor- The Very Best of Johnny Taylor; Louis Prima- Jump, Jive an' Wail: the Essential Louis Prima; Various Artists- The Cosimo Matassa Story; Stevie Ray Vaughan- Solos, Sessions and Encores; Eli Cook- Miss Blues' Child; Geno Delafosse- Le Cowboy Creole; Hillstomp- After Two But Before Five; Doyle Bramhall- Is it News; Various Artists- Goin' Home: A Tribute to Fats Domino; Boz Scaggs- Runnin' Blue; John Lee Hooker- Jealous; Larry McCray- Larry McCray; Various Artists- Texas Northside Kings; George Thorogood & The Destroyers- Bad to the Bone; Dawn Tyler Watson- En Duo; Dave Riley and Bob Corritore- Travelin' The Dirt Road; Various Artists- House Rockin' and Blues Soutin' - Celebrating 15 Years of the Rhythm Room; Buddy Flett- Mississippi Sea; Jimmy "Duck" Holmes- Done Got Tired of Tryin'; Terry "Big T" Williams and Wesley "Junebug" Jefferson- Meet Me in the Cotton Fields; James Blood Ulmer- Bad Blood in the City; Warner Williams and Jay Summerour- Down 'n' Dirty; Howard Glazere & the El 34s- Liquor Store Legends; The Dynamites- Kaboom!; Hope Waits- Hope Waits; The In-**

somniacs- Left Coast Blues; Rod Piazza & The Mighty Flyers Blues Quartet- ThrillVille...Marking Mississippi Blues.... The Mississippi Blues Commission is undertaking a new project which will mark significant blues sites in the state with commemorative markers. Current plans call for 11 markers to start out. Each marker will have detailed information about the significance of the site, photographs, audio and the like. GPS coordinates will be created to allow easy location of each site. Watch this space for more details as the project unfolds....**Label Swap blues.... Smokin' Joe Kubek and B'nois King** have taken their high octane act on down the road from Blind Pig Records to Alligator. Plans call for their first release on the label in January of 2008....**Change of Pace at the Blues Foundation....** Breaking from a long tradition of allowing artists to win multiple times in a non-album category such as Blues piano player of the year which has resulted in old favorites locking up some spots in perpetuity, the Blues Foundation has announced that this year a non-album artist will be limited to two nominations in a row unless an album is released in the third year. Here's to some fresh blood carrying home the statues!!! That's it for this month. See ya!

LIKE JAZZ & BLUES PHOTOS?



This photo of Dietra Farr captured by Ron Weinstock at the 2007 Pocono Blues Festival is just one of hundreds of Ron's photos you can view online at www.flickr.com/photos/novaron

caught live

Sonny Landreth Trio Anthology San Diego CA.

9:45 pm...August 10, 2007...San Diego...Sonny Landreth, a drummer and bass player make their casual entrance on to the Anthology stage after a warm introduction by Claudia Russell, Program Director for KSDS 88.3, a local jazz station. No preliminary chords or notes were struck, the magic simply began.

Those in attendance were gathered up and whisked away on the notes of Sonny's slide guitar work that somehow manages to tap into the emotions and touch all five senses. From the first song in the twelve song set through the final encore, there was a rich deliciousness that allowed the audience the opportunity to virtually taste each note as Sonny released it.

The sounds were sweet and wonderfully fragrant – creamy as a frothy cappuccino but with an extra double shot of espresso, hidden by the foam, poised to kick in at the perfect moment.

Sonny Landreth's hands looked graceful as they patted, plucked and fanned the strings of his Stratocaster; captivating sounds were woven into ethereal melodies, sometimes making their way through the Delta to straight out rock 'n' roll. The transitions were so subtle that like the frog in water that is gradually warmed, you weren't aware of the temperature change until it was already hot, hot, and hot!

"How does he do that???" was reflected in every face that became transfixed by close-ups presented on a large overhead screen throughout the evening. The well-conceived set showcased Sonny's unparalleled slide guitar. It included selections from Grant Street, their latest album, and what Sonny described as their [the band's] "...theme, if we have one, *Key to the Highway*." The trio also gave the crowd a tiny taste of what is to come with *When I Still Had You*, and *Stone Worry*, from an album that is currently in the works.

A fabulous, distortion-free sound system framed hot riffs and great songs. Skillfully supported by David Ranson on bass and Mike Burch on drums, this performance was a gift to all of those who were lucky enough to be in the packed house this night. Sonny Landreth is a master and anyone who may have been unclear on that point was certainly convinced of it by the time they left the club.

Wanda Simpson

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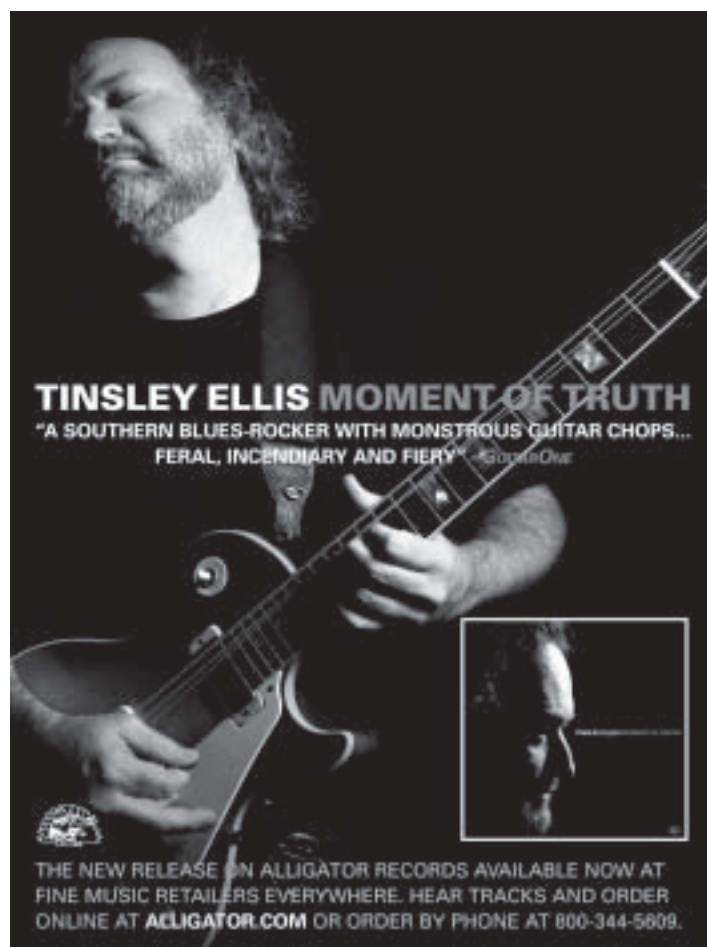
TERENCE BLANCHARD

A Tale of God's Will: A Requiem for Katrina BLUE NOTE

Featuring music from and inspired by the HBO/Spike Lee documentary *When the Levees Broke*, this CD presents a poignant and emotional song cycle that musically captures the devastation New Orleans experienced from Hurricane Katrina.

With backing from a 40-piece string orchestra (The Northwest Sinfonia) and his own band (bassist Derrick Hodge, pianist Aaron Parks, drummer Kendrick Scott and saxophonist Brice Winston), trumpeter Terence Blanchard performs with expressiveness and clarity on the 13 tracks composed by him and his band members, who individually and collectively excel in their performances. Blanchard also conducted the orchestra.

No one tune stands out because they all work together to express anger, rage, compassion and sorrow. Two of the shortest pieces (between 1-2 minutes) are titled "Ghost of Betsy" and "Ghost of 1927" and hint at past hurricanes



affecting New Orleans. The lengthiest work, "Manta" (by Scott) is just under 10 minutes.

This is not a soundtrack album; Blanchard wrote new arrangements for some tracks from Spike Lee's film and his team contributed five tunes. Although the music is mostly sad and melancholy, this is one of the most beautiful, respectful and thought-provoking albums Blanchard has made. Blanchard's highly personal liner notes about each tune will move you close to tears, remembering the images of Katrina's aftermath we all saw on our television screens.

Nancy Ann Lee

FATS DOMINO

I Found My Thrill

JOHNNY RAY

The Atomic Ray

BLUE ORCHID RECORDS (ENGLAND)

These two double disc reissues from Blue Orchid present generous helpings of music by two significant performers in the world of post-war American vernacular music.

Fats Domino's *I Found My Thrill* is part of the Heritage of the Blues series and collects 68 recordings by the Fat Man from his first coupling of *Detroit City Blues b/w The Fat Man* through many of his hits like *Blueberry Hill*, *My Blue Heaven*, *Bo Weevil* and *The Big Beat*. There are his classic blues like *Don't You Lie to Me*, *Goin' Home (Tomorrow)*, *Please Don't Leave Me* and *Going to the River*, along with his distinctive handling of *Mardi Gras in New Orleans*. There is of pounding piano here along with Domino's appealing vocals.

The two-disc collection of Johnny Ray, *The Atomic Ray* is from a different series, *Hits & Highlights*, and contains 59 selections including of course *Cry* and such standards of fifties' juke box including *Walking My Baby Home*, *All of Me*, and *Alexander's Ragtime Band*. Certainly an interesting examination of a significant figure in American music whose fame has dimmed here, but who remained a major star long after in England. He was working at a Detroit R&B nightclub when he was discovered and R&B and gospel was a big influence on a sometimes tad over-dramatic style but enabled him to sound con-

vincing covering *Such a Night*, the Clyde McPhatter & the Drifters hit. Like the Domino, this public domain reissue is bargain priced and has informative notes but lacks complete discographical information.

Ron Weinstock

HOT CLUB SANDWICH

Green Room

MODERN HOT RECORDS

Emerging as one of the best acoustic Hot-Jazz bands on the West Coast, the Seattle-based Hot Club Sandwich evokes sounds reminiscent of the pioneering Django Reinhardt/Stephane Grappelli Gypsy jazz band, Quintette du Hot Club du France, as well as Willie & Lobo. Yet, the band's expanded repertoire into 20th century folk music of Brazil and Mexico, has helped them forge a sound that is uniquely their own. This is their third album.

The group began as a duo a decade ago and matured into a six-piece string ensemble featuring lead guitarist/arranger Greg Ruby, Matt Sircely (mandolin), Tim Wetmiller (violin), Kevin Conner (guitar), James Schneider (bass), and Ray Wood (archtop guitar). Seven other musician or vocalists augment some tracks.

HCS swings tidily and plays Gypsy jazz with practiced finesse. Hard-pressed to pick earmark tunes, I'd select the band's bouncy version of Django Reinhardt's "Heavy Artillery" and their pleasing take on the ballad classic, "I'll Never Be the Same," enhanced by guest vocalist Rich Sikorski. But all their tunes are attractive and listener friendly.

Green Room (named for "great dressing rooms [they've] enjoyed over the years") is one of those albums you'll want to play again and again to absorb the catchy tunes, the fine soloing, the pleasant vocals and the expert musicianship.

For more info, visit www.hotclubsandwich.com or www.myspace.com/HotClubSandwich.

Nancy Ann Lee

ARTHUR ALEXANDER

Lonely Just Like Me: The Final Chapter

HACKTONE

Arthur Alexander was a sixties soul singer whose recordings of *Anna* and *You Better Move On* were covered by the Rolling Stones and the Beatles. However despite his influence he had left the music scene by 1980 and driving a bus and working with disadvantaged kids in Cleveland. In the early 1990s he recorded *Lonely Just Like Me* for Electra/Nonesuch as part of the short-lived American Explorer series. Sessions with some who had accompanied him in the sixties such as Dan Penn, Donnie Fritts and Reggie Young were joined by (among others) Gary Nicholson and Jim Spake for the original album which led to critical acclaim, an appearance on NPR's *Fresh Air* and the a concert appearance in Nashville, which sadly did him in as he was checked into a hospital and a few days later passed on.

HackTone has just issued an augmented reissue of the album that reissues the original LP with his performance from *Fresh Air*, hotel demos of several songs and a live performance of *Anna* at New York's Bottom Line. Even today the subtle country-soul of Alexander appeals with

LIVE BLUES ON THE HIGH SEAS



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his sober, melancholy performances. The studio album had him redo his *Sally Sue Brown*, along with twelve other performances. One thing about the studio performances is how akin to country music his songs and performances were starting with the opening *If It's Really Got to Be This Way*, as well as *Lonely Just This Way* and *Every Day I Have to Cry*. If he had not died so prematurely, one can imagine him on CMT doing duets with the likes of a Marty Stuart. The Fresh Air performance includes some interviews and a bit more stripped down backing for *Go Home Girl*, *You Better Move On*, and *Every Day I Have to Cry*. Demos include an intriguing rendition of Neil Diamond's *Solitary Man*, before his reprising of *Anna*. I would not call him one of the great soul singers in the manner of a Sam Cooke, Otis Redding, Wilson Pickett or James Carr, but his understated delivery does soulfully deliver these performances. Recommended. **Ron Weinstock**

CHARLIE MINGUS

Tijuana Moods
RCA VICTOR/LEGACY

During a turbulent time in his marriage, bassist-composer Charles Mingus took a bacchanalian trip to Tijuana which gave him some new musical ideas and in July 1957 he went into the studio with Clarence [Gene] Shaw (trumpet), Jimmy Knepper (trombone), Shafi Hadi [Curtis Porter] (alto, tenor saxophones), Bill Triglia (piano), Dannie Richmond (drums), Frankie Dunlop (percussion, 1 track), Ysabel Morel (castanets, 1 track), and Lonnie Elder (narration, 1 track) for the first of two sessions under a new contract with a true major label.

Recorded at a time when everyone was playing bebop, the five tunes on this CD reissue ("Dizzy Moods," "Ysabel's Table Dance," "Tijuana Gift Shop," "Los Mariachis," "Flamingo") were innovative stuff. The bonus track, "A Colloquial Dream (Scenes In The City)" was first reissued in 2001 on the 2-CD set version of *Tijuana Moods* that included alternate takes, breakdowns, false starts, etc. of the five originals. This one was of the first sessions Mingus recorded with drummer Richmond with whom Mingus would work for 20 years.

This session (originally released in 1962) ranks among the best of Mingus's discography and it's been splendidly re-

mastered and nicely repackaged, compared to the 1996 CD version titled "New Tijuana Moods" that's now out of print. The updated liner booklet includes original notes by Mingus and Martin Williams, new notes by Nat Henthoff and session photos. **Nancy Ann Lee**

COREY HARRIS

Zion Crossroads
TELARC

Corey Harris has seldom let himself be conscripted to straight blues even while recording for such notable blues labels as Alligator. Instead, he's freely incorporated elements of funk, R & B, reggae and hip-hop into his work. This disc, his first on the Telarc label, finds him leaving the blues completely on the shelf in favor of a percolating mix of reggae and ska.

True to his roots as a teacher, Harris weaves tales about role of the 10 Commandments in Ethiopian culture, *Ark of the Covenant*, the steep price paid by those who supply us with bargains on the clothing we wear, *Sweatshop*, the joy and promise of a new day, *In the Morning*, the wasted death of Guyanese historian *Walter Rodney* and the need for people of color to unite to improve their positions rather than simply lamenting how they got there, *Heathen Rage*. While the subject matter is often serious, Harris avoids taking on the air of mirthless lecturer. Buoyed by the sinuous, horn-powered, reggae grooves the tracks will hook you and keep you on board for the tales that he weaves.

This disc will fit nicely alongside the works of such socially conscious reggae bands as Steel Pulse but with the more accessible feel of Third World or any of the Marley clan. **Mark Smith**

MANTECA BEAT

Manteca-licious!
TKG MUSIC

Austin-based saxophonist Paul Klemperer formed his Manteca Beat band to get back to the musical roots and this album has a 1950's flavor, full of R&B, blues, and swinging soul with a couple of Latin tunes thrown in.

Seven of the 14 tunes are Klemperer originals, including the title track, which is a brassy Latin-funk variation

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on the classic Dizzy Gillespie tune, "Manteca." While he professes to love all music, Klemperer's band sounds most confident when playing the Blues, as evidenced in their chugging renditions of "I-10" and "Take Your Time" (both Klemperer originals), a soul-drenched takes on "I Know You Don't Love Me No More" and the Klemperer tune "Make It All Right." The jump-blues finale is a fun-filled take on the warhorse classic, "Please Don't Talk About Me When I'm Gone."

Born in Boston, Klemperer studied with jazz legends Archie Shepp, Max Roach and Ray Copeland before moving to Austin in 1982. He earned his master's degree in Ethnomusicology at the University of Texas, released two jazz CDs and joined Memphis Train Revue in January 2006.

Klemperer's saxophone playing is definitely the glue that holds the music together as the various band members and configurations play a variety of styles.

Nancy Ann Lee

FRANK MORGAN

A Night in the Light:

Live at the Jazz Standard Vol. 3

HIGHNOTE

One of several saxophonists that was labeled the next Bird, Frank Morgan notes that it was the worst thing to happen to him as it was something no one could live up to. He then had three decades of adversity including addiction and prison. Since he returned to the scene the mid-eighties with a string of excellent recordings for Contemporary, he has certainly established himself as a superior player in the tradition of Parker. HighNote has this new CD with a marvelous band including pianist George Cables, bassist Carmen Lundy and drummer Billy Hart.

No surprises in the repertoire, with four of the songs staples of Charlie Parker's repertoire, *Confirmation*, *Half Nelson*, *Hot House* and *Billie's Bounce*, along with *On Green Dolphin Street* and *It's Only a Paper Moon*. These are songs Morgan has been playing for decades but familiarity does not make these performances sound routine.

There is plenty of full-bodied playing here with a marvelous rhythm section, and while Morgan may take these in a more relaxed fashion than Bird would have 55 years ago, Morgan's playing is quite satisfying. It is certainly nice that he has aged so gracefully and continues to enliven us with discs such as this.

Ron Weinstock

EUGENE HIDEAWAY BRIDGES

Eugene Hideaway Bridges

ARMADILLO MUSIC

It is apt that the cover of this disc features singer/guitarist Eugene Hideaway Bridges holding a microphone instead of a guitar. While his reputation was forged as a first rate guitarist, this disc focuses instead on his rich, soulful vocals in a variety of settings including gospel, *Piece of the Mountain*, folk, *Life Has No Meaning*, and late night blues, *Love Got the Best of Me*. Charles Brown and occasionally Al Green come to mind as his melted butter voice caresses the songs to life.

Breaking the soul vibe is the gritty *Ain't Got Time*, the saucy *Big Legged Woman* and the T-Bone Walker inspired guitar work out, *Man and His Guitar*.

Mark Smith

BILLY TAYLOR & GERRY MULLIGAN

Live at MCG

MANCHESTER CRAFTSMEN'S GUILD

Pianist Billy Taylor and baritone saxophonist Gerry Mulligan are captured in a never-before-released October 1993 performance live-recorded at Pittsburgh's Manchester Craftsmen's Guild with bassist Chip Jackson and drummer Carl Allen.

This stellar team performs 10 standards arranged by Taylor and Mulligan (who died in January 1996). They launch the straight-ahead set with a lightly swinging take on "Stompin' at the Savoy." Other chestnuts include "Just You, Just Me," "Darn That Dream," "All the Things You Are," "Laura," "Indiana (Back Home Again In Indiana)," and "Body and Soul."

Mulligan and Taylor both show fluidity and imagination throughout. They execute friendly exchanges, finishing each other's lines and playfully interacting. Everyone gets moments in the spotlight, with Jackson and Allen rising to the occasion with some fine solos and tasteful support.

An excellent showcase for Taylor's and Mulligan's expressive styles, this CD is a satisfying listen throughout.

Nancy Ann Lee

OMAR KENT DYKES & JIMMY VAUGHAN

On The Jimmy Reed Highway

RUF

Jimmy Reed was one of the most prominent harpists to come out of Mississippi back in the 1950's. Omar Kent Dykes, founder of Omar & The Howlers, has teamed up with Fabulous Thunderbirds co-founder/guitarist Jimmy Vaughan to pay a 12 song salute to a man who not only was an icon of the blues, but also the pop charts in his time ("Honest I Do" was his highest charter on the Pop Chart at #32 in 1957, as "Ain't The Lovin' You Baby," "You Got Me Dizzy" and "Bright Lights Big City" all made #3 on the R&B charts in Reed's heyday).

Dykes actually started this project on his own and got in a couple cuts with Gary Primich on harp, one being "You Made Me Laugh," a Jimmy Reed-influenced tune that was in the memory of Dykes' late wife Lyn.

Once Vaughan got involved, he stuck around and some other familiar names started to appear, for instance Kim Wilson, who has a field day on harp with the "Baby What You Want Me To Do/Bright Lights Big City" medley and Delbert McClinton leading the way on "Hush Hush."

Lou Ann Barton is the co-vocal with Dykes on "Good Lover," while James Cotton makes love to that Mississippi sax during "Caress Me Baby."

Vaughan is in command of his instrument throughout, the peak being his dance through "Bad Boy." A slower turn of the mood is "I'll Change My Style," one of the few non-Reed numbers of the disc.

If you like the blues and you love hearing harp playing, On The Jimmy Reed Highway is the express lane to your soul via your ears.

Peanuts

BENNY GOODMAN

The Essential Benny Goodman COLUMBIA/BLUEBIRD/LEGACY

This 2-CD compilation set features 40 tracks recorded by clarinetist-bandleader Benny Goodman with his big band and small groups, mostly during the 1930s.

The 20 tracks on CD-1 include a Goodman big band version of Jelly Roll Morton's "King Porter Stomp" and a nearly nine-minute take on Louis Prima's "Sing, Sing, Sing," the latter featuring Gene Krupa's exhilarating drumming. The Tin Pan Alley section on CD-1 includes 10 big band tracks with vocalists, including Mildred Bailey singing "This Can't Be Love."

CD-2 contains 20 tracks featuring Goodman's small groups which better capture his clarinet expertise. An array of top-name musicians such as vibraphonist Lionel Hampton, guitarist Charlie Christian, drummer Gene Krupa and others are spotlighted. Highlights include a tidy take of "After You've Gone," a brisk version of "Running Wild," a perky take on "Flyin' Home," and other enjoyable tracks featuring Goodman's fine sidemen.

These tunes were recorded during the heyday of Swing and Goodman's career as bandleader.

Liner notes include historic photos, details/sidemen on each tune, and new notes by journalist/radio host Rob Bamberger. This would make a good introductory set to attract new fans to Swing Jazz and Benny Goodman.

Nancy Ann Lee

BULLET RECORD BLUES

The Rich Records Story THE LAST OF THE JELLY ROLL KINGS BLUE LABEL (GERMANY)

Several new releases should be of interest from the German Blue label. The CDs are compiled by Nashville based guitarist and blues researcher, Fred James. Two of the three are reissues of vintage material while the third contains recent unissued recordings by Frank Frost and Sam Carr.

Bullet Record Blues makes available some exceptional recordings from one of the first independent labels to emerge after World War II; a label that produced a wide variety of music, including pop and country as well as R&B. **Bullet Record Blues** brings together some exceptional recordings by the likes of Walter Davis, St. Louis Jimmy and Roosevelt Sykes. While not including selections by Cecil Gant and Wynonie Harris (their **Bullet Recordings** have made reissues elsewhere), it opens with five tracks by St. Louis Jimmy, including a rendition of his most famous song, *Going Down Slow*, with wonderful piano probably from Roosevelt Sykes and some biting electric guitar, as well as the nice reflective *Sittin' and Thinkin'*, and *Mr Brown Boogie*, a feature for Sykes thunderous piano style. Sykes own tracks were like St. Louis Jimmy's produced in Chicago and are in the jump blues vein with some nice tenor sax on *Candy Man Blues*. Six tracks feature Walter Davis who was, like Sykes, one of the more prolific artists to record prior to World War II. Not as extroverted a pianist as Sykes, Davis also had a low-key vocal style with very interesting songs that often dealt into human relationships more than standard blues, and ac-

companied by Henry Townsend on guitar can be heard on minor key blues like *Move Back to the Woods*, *You've Got to Reap What You Sow* and *So Long Baby*. Smokey Hogg's *Hard Times* is not of the level of his later recordings while Big Joe Williams does not disappoint with his delta blues stylings. Also included are a couple of B.B. King's earliest sides including *Miss Martha King*, and selections by Rudy Green, Little Eddie and J.D. Horton that vary in sophistication. The music ranges from good to exceptional although the terrific stuff by St. Louis Jimmy, Sykes and Davis especially stands out.

The Rich Records Story: Music City, Motor City & the Big Easy collects sides from John R Richbourg's Rich label opening up with six tracks by Bobby Hebb (years before fame with *Sunny*) including a rocking *Night Train to Memphis* and several tracks that show a definite Ray Charles influence including *I Found Somebody* (suggestive musically of *Drown in My Own Tears*) and *Atlanta, GA*. The latter two were recorded in New Orleans with James Booker on piano and Mac Rebennack on guitar. Lattimore Brown's six tracks open with *What Have I Done Wrong?*, which has a frantic vocal in the manner of James Brown's *Please, Please, Please*, and he approaches this with uninhibited delivery on his covers of *Just a Little Bit* and *Night Time is the Right Time*.

This may not be startlingly original material perhaps, but the renditions are passionately delivered with a hint of James Brown on the latter number. Other artists included on this anthology include Jimmy Church with a strong soulful *You Can't Make Me Do It*, John R himself as he

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raps (pre-hiphop) on *Mojo Blues*, and an early recording by J.J. Barnes. A collection of some exceptionally entertaining performances and other interesting ones, making this another reissue to note.

Last up is the new release by Frank Frost & Sam Carr, **The Last of the Jelly Roll Kings**. Fred James in his notes provides an overview of the group from its origins as the Frank Frost & the Nighthawks through the death of Frank Frost. The group was probably best when Big Jack Johnson was on guitar, but after Jack established himself as a solo act, Fred James played a number of gigs with Frost and Carr and produced two albums. This album is some alternates to an album that appeared on Hightone and selections from the 1993 King Biscuit festival. This is some solid southern post-war jook blues with Frost's strong downhome blues harp and vocals with Carr's solid shuffle drumming like on *Keep Things Right*. Fred James may be a bit rockish at times, but does not distract too much from the feel. The recording level is perhaps a bit off on *Owl Head Woman* although Carr delivers the vocal with enthusiasm. *Jelly Roll King*, a Jimmy Reed influenced original that Frost and company recorded for Sam Phillips decades ago for the rare Phillips International album is nicely reprised, while *Rock Me Baby* is given a slightly funky groove with Carr again singing. The last five tracks are live from 1993 and include a Howlin' Wolf cover, *How Many Times*, along with Hop Wilson's *Black Cat Bone*, which uses the melody of Muddy Water's *Just To Be With You*. Admittedly rough edges can be heard here and elsewhere, but the feel is present throughout. One might want to check out for the availability of the Earwig release, **The Jelly Roll Kings** and the similarly titled album by Frost & Carr for Hightone before this, but there is enough here to appeal to general fans of downhome blues. **Ron Weinstock**

DAVE BRUBECK

Indian Summer

TELARC

Recorded in March 2007, this gorgeous solo piano recording from 86-year old Dave Brubeck is his first solo recording since 2004's *Private Brubeck Remembers*.

The 16-tune set launches with a gentle reading of "You'll Never Know." Included are gems such as "I Don't Stand A Ghost of a Chance With You," "Georgia On My Mind," "Sweet Lorraine," "September Song," "Spring Is Here," and other ballad renditions. One of the prettiest numbers is "Memories of You," where Brubeck effectively reinvents this chestnut using blocking chording, syncopation and tempo shifts for variation. Four tunes are Brubeck originals.

The same month that Brubeck recorded this album, he was officially designated as a Living Legend of Jazz in a Kennedy Center ceremony. One of the most popular musicians of the past 50 years, Brubeck has racked up hundreds of jazz and classical recordings and compositions.

A soothing listen (71+ minutes) from start to finish, this disc is almost spiritual in its delivery. It captures the majestic Brubeck at his pensive best, drawing from his early repertoire and reflecting on past life experiences. The 12-page liner booklet contains notes by recording producer Russell Gloyd, session photos, and interview comments on tunes by Brubeck and Gloyd. **Nancy Ann Lee**

BIG AL JANO

Some Of My Best Friends Have The Blues

HOT TRAX RECORDS

Big Al Jano is a bass player and indie producer. This 24 track collection features 23 different lead singers with Jano's bass lines being the only common denominator. With tracks dating back to the late 50's the collection covers a lot of ground.

There's everything from Jano's own 1987 novelty hit, *The Condom Man*, to heavy metal type blues rock, *I Don't Want to See You Cry Anymore*, to southern blues rock, *Through the Rain*, to supper club blues, *We're Only Fooling Ourselves*, to Chicago style blues, *Lucille*, to jump blues, *Give it Everything We've Got* and even hints of New Orleans style funk that recalls Delany and Bonnie, *Oh Linda*. While most of the singers here won't be familiar to the mainstream blues fan (Luther "Houserocker" Johnson being the sole exception) there's plenty of talent evidenced here.

There are a couple of misfires, *I Don't Want to See You Cry Anymore*, the gimmicky *Auld Lang Syne Hip Hop* and *Disco Disaster Blues Strut* and a track that could have come from the Rocky Horror picture soundtrack, *Silver Grill Blues*; but by and large this is far better than the scattered pedigree would lead you to expect. **Mark Smith**

JOEY CALDERAZZO

Amanecer

MARSALIS MUSIC

A follow-up to his 2004 label release and first all-solo collection, pianist Joey Calderazzo performs on **Amanecer** in solo, duo and trio settings with guests vocalist Claudia Acuna and guitarist Romero Lubambo, delivering six originals and three tunes by others.

Calderazzo delivers his languid "So Many Moons" as a duo with Acuna and his bossa nova original "The Lonely Swan" (my favorite on the album) with Lubambo. All three join on the title tune and Calderazzo's finale composition, "Lara." Calderazzo is at his unrestrained best in solo sittings such as the mysterious "Midnight Voyage," which opens the set and the lively, sonorous "Toonay," both originals.

On this outing, the pianist's playing seems greatly influenced by Classical music without a lot of jazz feeling, except for his solo interpretations of Bill Evans' "Waltz For Debby" ("the one tune that had a built-in arrangement") and the Frank Loesser gem, "I've Never Been In Love Before." Calderazzo makes some pretty music here and should consider pairing up again with Lubambo on a future album. **Nancy Ann Lee**



From the Editor:

Some of you have noticed that a number of the reviews from the past year are not in our searchable database. We were undergoing some problems, but have been in the process of replacing reviews that "disappeared".
—Bill Wahl

DEBBIE DAVIES

Blues Blast
TELARC

The well-seasoned character long evident in Debbie Davies' axe work has, over time, made its way to her voice and this new disc is a timely showcase for the convergence of these skills along with some respectable song crafting.

On *Blues Blast*, Davies also sounds settled in with a persona on the bluesy side of Bonnie Raitt's present-day adult-contemporary stance. It's blues from a grown woman's perspective and not afraid to lyrically enter the "feel good" zone when she's so inclined. There's good guitar galore here as well with pals Coco Montoya and Tab Benoit joining Davies much of the way. *Duane Verh*

CHARLIE HUNTER TRIO

Mistico
FANTASY

Charlie Hunter starts with a relatively conventional jazz group format and then fills it in with some highly eclectic and unconventional content. Like any good jazz tune, there a "head" and then solos and back to the head, but what's inside your typical Hunter number can be garage rock, Eastern-flavored, classically-tinged, bluesy, funky, whatever. Rest assured it's frequently quirky and always grounded in the sheer fun of improvisation. Ultimately it's this sense that invention is such a flat-out blast that's the guitarist/composer's primary gift to his audience.

His new disc is no exception to this rule. Hunter, keyboardist Eric Deutsch and drummer Simon Lott move through multiple motifs and moods, sometimes creating grooves from unexpected sources and always keeping it interesting. Hunter fans should not be disappointed. *Duane Verh*

DVDs

LES PAUL

American Masters: Chasing Sound!
KOCH VISION (DVD)

This documentary DVD by filmmakers John Paulson and James Arntz tracks the career of legendary guitarist Les Paul, born Lester Polfuss, June 9, 1915. Paul is considered to be the father of the solid-body electric guitar and designed and built one of the first-solid-body electric guitars in the 1940s. Gibson Guitar Corporation designed a guitar incorporating Paul's suggestions and Paul ultimately signed a contract for what became the "Les Paul" model. He also was a pioneer in the use of overdubbing and multi-track recording.

This film tracks his career from his hometown of Waukesha, Wisconsin, through his inventions, through hit-making in the 1950s and up to the present. Although he was initially influenced by Django Reinhardt, Paul went on to forge new sounds with the guitar and has had a major

influence over the sound of American popular music.

By age 13, Paul was performing semi-professionally as a country music guitarist. In the 1930s, he headed to Chicago where he eventually switched from playing country music to jazz. Along with many other Chicago musicians, Paul headed to New York City around 1938, formed a trio, and soon got a job playing on Fred Waring's Pennsylvanians nationwide Saturday night radio program. He moved to California, was drafted in 1943 but ended up playing down the street on the Armed Forces Radio Service. After the War, Paul's popularity burgeoned, especially after appearing on Bing Crosby's radio show. They recorded several times, including the 1945 #1 hit, "It's Been A Long, Long Time."

In the early 1950s, Paul teamed up with Mary Ford (born Iris Colleen Summers) who became his wife and performing partner until December 1964 when they divorced. She died in 1977. Their revolutionary recordings made substantial use of overdubbing, technically impossible before Paul's invention of multi-track recording which is explained in detail in this documentary.

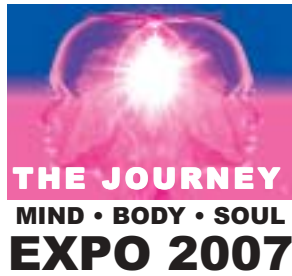
This very informative and entertaining film runs about 90 minutes (16X9 Anamorphic screen, 5.1 Surround sound, SDH subtitles) and is nicely integrated with period film clips, photos and interviews with Jeff Beck, Tony Bennett, B.B. King, Steve Miller, Bucky Pizzarelli, Johnny Frigo, Ahmet Ertegun and others. Extras include: "Live from the Iridium: Les Paul and his Trio" and "Vintage Duets: From the Vault," vintage television clips, conversations with Les Paul and a photo gallery. So far, considering all aspects of filmmaking, it's the best jazz biographical film I've seen. *Nancy Ann Lee*

SIERRA LEONE'S REFUGEE ALL-STARS DOCUMENTARY DVD

The 1991-2002 civil war in Sierra Leone begat unthinkable atrocities from both sides of the conflict which, in turn, begat waves of refugees. This splendidly-shot, award-winning documentary tells the tale of a group of irrepressible Sierra Leonean musicians formed in a refugee camp in neighboring Guinea. Their avowed mission is to provide a brief musical escape for their displaced brothers and sisters and, ultimately, to survive as artists. Each of the six band members has his and her own tragic tale to tell and their ability to connect with audiences at the camps they visit is immediate and genuine.

Their odyssey is a testament to the transcendental power of music even in the most tragic of circumstances. Speaking of the music, the All Stars' is an infectious cross-breed of traditional West African with reggae, r&b and a touch of blues that's common to the region. One would be hard pressed to catch a film more inspirational and of special interest to musicians everywhere. *Duane Verh*



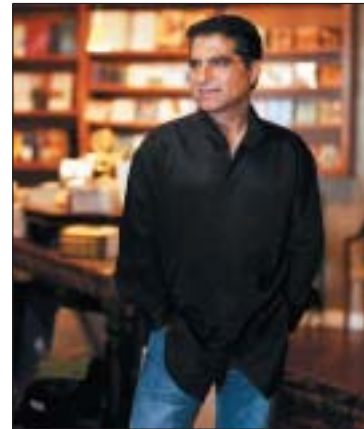


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