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Peter White

A Christmas Concert at Playhouse Square



Mindi Abair



Rick Braun



PLUS:
2006 Holiday Gift Guide – Part III

Jazz & Blues Report

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

Created by
Christine Engla Eber

Peter White Christmas with Mindi Abair & Rick Braun

Monday, December 11 at Playhouse Square



It 's becoming a yearly tradition at Playhouse Square... smooth jazz guitarist Peter White will returning with trumpeter Rick Braun and saxophonist Mindi Abair for their annual Christmas concert on Monday, December 11.

The three musicians will be in the midst of a 25-city U.S. concert journey, which kicks off in Mesa, Arizona November 18. White, Braun and Abair will deck the halls with jazzy versions of seasonal classics, a few original holiday songs and some of their best known hits. A Peter White Christmas is a holiday treat loaded with only the finest ingredients - fun, funk, jazz and pop - and they guarantee it will enchant even the meanest of Scrooges.

All three artists have previously released holiday CDs, which is one of the things that inspired White to launch the tour, now in its fourth year. "My earliest memories of Christmas were probably not much different from many other people: snowflakes, tinsel, Santa Claus, reindeer and the opening of presents surrounded by family. As a child, my father taught me to play Christmas music on my first instrument, the recorder, and my

love for holiday music has endured throughout the years. I hope this tour will be an opportunity for fans to enjoy their favorite Christmas songs in a family setting. Perhaps I'll even bring my recorder."

Over the past decade, White's intimate way with acoustic guitar melodies has scored a slew of #1 singles that have helped define the smooth jazz radio format. His latest album, **Playin' Favorites**, was recently released on Columbia/Legacy Records. His guitar sound has become his signature, a sensitive and emotive voice of melody, which sings eloquently over R&B, jazz, pop and Latin rhythms. White, who first made his mark as a teenager while playing with singer-songwriter Al Stewart, with whom he wrote the hit "Time Passages," has recorded and/or toured with Abair, Basia, Dave Koz, Richard Elliot, Boney James, David Benoit, Gato Barbieri, Euge Groove, Craig Chaquico, and Braun.

Braun is also regarded as one of the top artists in smooth jazz, a format that he fell into after a stint in the pop world, where he co-penned the hit, "Here With Me," while playing with REO Speedwagon. He went on to play in Sade's band, which helped him hone his own sound as a solo artist. The trumpeter consistently delivers #1 hit singles and his albums often stay at the top of the national charts for months on end. Twice named "Smooth Jazz Artist of the Year" by the Gavin Report, Braun is also recognized as an ace in the studio, where he has produced records for White, Benoit, Marc Antoine, Jeff Golub, Eric Marienthal, Willie & Lobo, amongst others. On the concert stage and on record, Braun is a soulful and dynamic funkster, who has recorded and toured behind collaborative duo and trio album projects with Boney James and Kirk Whalum and Norman

Brown (BWB). His latest album is **Sessions, Volume 1**, released in August on ARTizen Music Group.



Mindi Abair was 2003's breakthrough new artist of the year in smooth jazz. She shared the stage on White's inaugural Christmas concert tour that year and she's back for another round, this time in support of her recently released third album, **Life Less Ordinary** on GRP Records. Abair is an instrumentalist and a vocalist who incorporates rock and pop into her soul-jazz selections and she has already started her own collection of #1s. Before emerging as a solo artist, Abair toured with The Backstreet Boys, Mandy Moore, Duran Duran and Jonathan Butler.

Last year there were two Christmas concerts at Playhouse Square. This one, and Dave Koz & Friends' show. For 2006, this is the only one, so you might want to get your tickets early...especially you guys out there who want to be close enough to gawk at Mindi Abair!

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**THE 2ND ANNUAL
JAZZFEST PICANTE**

**A Full Weekend of
Dancing and Music
Featuring Legends of Latin Music**

CLEVELAND – Tri-C JazzFest presents the 2nd Annual JazzFest Picante, one of the most exciting events to hit Cleveland. Sizzling hot Latin jazz is on tap from November 17-18, with a lineup that includes The Conga Kings, Grupo Fuego and Johnny Pacheco Y Su Tumbao Anejo.

The weekend kicks off with The Conga Kings at 8 p.m. on Friday, November 17 at the Tri-C Metro Campus Auditorium. The 11 piece Rumba group features three of the master congrueros of Afro Cuban music: Candido Camero, Carlos, "Patato" Valdes and Giovanni Hidalgo. Tickets are \$25.

Dinner starts the evening off on Saturday, November 18 at the Holiday Inn Independence, 6001 Rockside Road. Grupo Fuego sets the musical tone with contemporary Latin jazz, starting a 9:30 p.m. The internationally renowned Johnny Pacheco Y Su Tumbao Anejo takes the stage at 11 p.m. to rev the weekend into high gear. With nine Grammy nominations and ten gold records, Johnny Pacheco's salsa renditions are sure to please and prove why he is a true legend of tropical music. Tickets are \$50 for dinner, concerts and dancing; and \$25 for concerts and dancing only.

Other Events: Tri-C's Showtime at High Noon Series will feature Sammy DeLeon Y Su Orquesta during a one hour concert lecture/demonstration on Latin Jazz at the Allen Theatre on Friday, November 17 from noon to 1 p.m. This event is free and open to the public. For more information or to make reservations for groups, call 216-987-4940.

A Late Night Latin Jam featuring Sammy DeLeon will be held at the View Niteclub, 618 Prospect Avenue on Friday, November 17 following The Conga Kings performance. This event is co-presented by Tri-C JazzFest and Tropical Rhythms.

A series of dance workshops will be held on Saturday, November 18 from 12-4 p.m. at Viva Dance Studio, 12381 Pearl Road, Strongsville. Dance lessons in salsa, mambo, cha cha, merengue and bachata are featured at a cost of \$15 per class or \$50 for 4 classes. To register, call 216-987-4400 or visit www.tricpresents.com.

For more information go online to www.tricpresents.com. For single tickets, call 1-800-766-6048; visit www.tricpresents.com; or purchase tickets at the following retail outlets: Isla Music, 3070 West 25th Street, Cleveland, 216-687-1997; and Joyeria Viejo San Juan, 2705 Clark Avenue, Cleveland, 216-961-1347.

The JazzFest Picante Weekend is presented by Tri-C JazzFest Cleveland, Tropical Rhythms, National City Bank and MQ Productions. Major Tri-C Division of Performing Arts season funders include Arts Midwest, National Dance Project of the New England Foundation for the Arts, National Endowment for the Arts, Ohio Arts Council, Ohio Humanities Council and Pennsylvania Performing Arts on Tour.

Cuyahoga Community College Division of Performing Arts presents significant contemporary artistic programming of the highest quality for our diverse multicultural regional audiences. These arts and cultural experiences are designed to stimulate, enlighten, educate and mutually enrich both the artists and our community.

At the Rock Hall...

**The Color of Rock:
The Art of Philip Burke Exhibit
to Open at the Rock and Roll
Hall of Fame and Museum**

CLEVELAND – On November 14 the Rock and Roll Hall of Fame and Museum will open The Color of Rock: The Art of Philip Burke. The exhibit, which will be located on the Museum's 6th floor, will feature 33 portraits of musicians by the famed painter Philip Burke. The exhibit will be open through April 15, 2007.

You may not know Burke by name, but you probably know his art. Philip Burke's unique and vivid portraits of celebrities from politics, business, sports and the arts have been featured in more than 200 magazines and newspapers, including Time, Newsweek, Vanity Fair, The New Yorker, GQ, and Vogue. Many of his subjects over the past 25 years have been rock stars and Burke was the featured artist at Rolling Stone for seven years. "When I was a teen in Buffalo, I wanted to be a rock star, but I couldn't play any instruments and I was too shy to sing. So, I put my dream into painting and drawing rock stars," Burke says. The exhibit includes paintings of the Beatles, Jimi Hendrix, Annie Lennox, Bonnie Raitt, Korn, Ramones, Bono, Little Richard and Prince among others. Burke's painting of Aerosmith's Steven Tyler is

part of Gap's 2006 fall advertising campaign.

Other exhibits currently at the Rock and Roll Hall of Fame and Museum:

- Revolution Rock!: The Story of the Clash – on exhibit until April 15, 2007
- Tom Petty and the Heartbreakers: 30 Years of Rock and Roll – on exhibit until May 2007
- Haunting and Yearning: The Life and Music of Roy Orbison – on exhibit until December 31, 2006
- George Harrison and the Concert for Bangladesh – on exhibit until December 31, 2006
- Rick Nelson: From Idol to Icon
- 2006 Inductees – on exhibit until March 2007

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.

BLUES WATCH

By Mark Smith

New Release blues.... Here's the next to last batch of new blues releases for the year. Stay tuned next month for the releases that hope to make it under the Christmas tree: **Ray Charles/Count Basie- *Ray Sings, Basie Swings***; **Jonny Lang- *Turn Around***; **Tony Joe White- *Uncovered***; **Jason Moran- *Artist in Residence***; **George Winston- *Gulf Coast Blues: A Hurricane Relief Benefit***; **Hazmat Modine- *Bahamut***; **Grayson Capps- *Wail & Ride***; **Chris Whitley- *Dislocation Blues***; **Stevie Ray Vaughan- *Live in Tokyo***; **Ike Turner- *Risin' with the Blues***; **Smokey Wilson- *Round Like an Apple: Bit Town Sessions 1977-1978***; **Dr. John- *The Definitive Pop Collection***; **Joe Louis Walker- *Playin' Dirty***; **Dr. Duke Tomatloe- *You've Got the Problem!***; **Sandy Carroll- *Memphis Rain***; **Eat to**
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the Beat- *The Dirtiest of them Dirty Blues*; **Mitch Kashmar- *Wake up & Worry***; **Jr. Wells- *Live at Theresa's 1975***; **Sir Charles Jones- *Thank You for Holding On***; **Terrance Simien- *Across the Parish Line***; **Mills Blue Rhythm Band- *Harlem Heat***; **George "Harmonica" Smith & Bacon Fat- *The Complete Blue Horizon Sessions***; **Willie Clayton- *Gifted***; **The Kelly Richey Band- *Speechless***; **Peter Green Splinter Group- *Best of Peter Green: Splinter Group***; **Denny Freeman- *Twang Bang***; **Jackie Payne/ Steve Edmonson Band- *Master of the Game***; **Sr. Otis Jackson- *The Art of Love***; **The Nighthawks- *Blue Moon in your Eye***; **Jon Cleary- *Alligator Lips & Dirty Rice***; **Maria Muldaur- *Songs for the Young at Heart***; **Lil Dave Thompson- *Got to Get Over You***; **John Mayall- *Plays John Mayall: Live at Klooks Kleek***; **Taj Mahal- *Songs for the Young at Heart***; **Etta James- *Best of Etta James....Hats off blues....*** **Tommy Castro** was honored by his home town of San Francisco with October 14th being declared "Tommy Castro Day" in recognition of his unselfish efforts in support of various community projects as well as his musical achievements. Castro proclaimed "This is a huge honor. San Francisco is the greatest city in the country. There's no place else I'd rather live." Castro also is being featured on a building-wide mural at the intersection of Broadway and Columbus Streets which depicts the cultural icons and heroes from that storied neighborhood's illustrious history and is a fitting tribute to his long history of grinding out the blues in the North Beach neighborhood bars....**Liver blues....** No, this isn't a reference to the infamous truck stop meal that you either love or hate; it's a real life tale of the kinship of the blues. West Coast blues man **Curtis Salgado** has been suffering from liver cancer and is in tough shape. Fortunately, a friend tested positive as a donor match and it looks like she will be able to donate a portion of her liver to save Curtis' life. Curtis, like too many bluesmen, is uninsured so there is sure to be the need for contributions to pay the freight of the surgery. Stay tuned here for more information as it becomes available..... **End of the year blues....** Look here next month for Smitty's 2006 picks and annual blues Christmas gift guide.



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Cleveland Pops performs The Music of Led Zeppelin: A Rock Symphony

CLEVELAND – Bridging the gulf between rock 'n' roll and classical music, The renowned Cleveland Pops performs The Music of Led Zeppelin at the beautiful State Theatre at Playhouse Square on Saturday, November 18 at 7:30 p.m. Amplified by a full rock band and accompanied by singer Randy Jackson's screaming vocals, creator Brent Havens guest conducts the ensemble as they capture Led Zeppelin's "sheer blast and power," riff for riff while churning out new musical colors.

A portion of the proceeds from this concert will benefit the A.J. Schroeder Memorial Fund compliments of Live Nation, The Bud Light Series and Cleveland's Classic Rock, 98.5 WNCX.

Tickets are available at The Playhouse Square Center Ticket Office, www.livenation.com, all tickets.com locations, www.playhousesquare.org or via charge by phone at (216) 241-6000.

"We are delighted to bring to our audience the pairing of Cleveland Pops and the music of rock icon Led Zeppelin," remarked Carl Topilow, Music Director of The Cleveland Pops. "Having Cleveland Pops joined with the Music of Led Zeppelin will offer a unique and powerful musical experience for both fans of Cleveland Pops, as well as Led Zeppelin. No one should miss this groundbreaking concert!"

"My concept for The Music of Led Zeppelin was to take the music as close to the originals as we could and then add some colors to enhance what Zep had done," says Havens. "The wonderful thing with an orchestra is that you have an entire palette to call upon. The band is reproducing what Led Zeppelin did on the albums, verbatim, and then having an orchestra behind the band gives the music a richness, a whole different feel, a whole different sense of power."

The symphonic rock hybrid has met with approval on both sides of the podium. "When we first came on stage, the audience gave us polite, almost classical applause," says Havens. "Then we hit the first note and they realized it was a rock show." Classical musicians also enjoy the change of pace; "In one concert, during Stairway to Heaven, the entire string section pulled out Bic lighters!" laughs Havens.

JAZZ & BLUES



We only bring you
the Cream of the Crop!

**The 2006 Holiday Gift Guide
begins on page 11**

CHRIS THOMAS KING

Rise

21ST CENTURY BLUES RECORDINGS

Chris Thomas King, the Baton Rouge born son of Tabby Thomas, has issued a most impressive recording reflecting on the aftermath of Hurricane

Katrina that was recorded at several locations. From the opening *What Would Jesus Do?* to the closing *What a Wonderful World*, Thomas interprets some classic songs associated with New Orleans along with originals that cover a wide range of musical styles, although not the incorporation of hip hop that he has utilized on other recent recordings. Thomas is in an almost traditionalist mode here. The CD was recorded at a number of locations and tracks include several on which Thomas plays all the instruments along with several musicians including Mike Finnigan and Tony Braunagel of the Phantom Blues Band on several selections, and drummer Jason Marsalis on the closing *What a Wonderful World*.

There is some country flavor to the opening *What Would Jesus Do?* as he sings "Tell Me America, What Would Jesus Do (2x) If he had to walk a mile in my shoe" with its haunting lyrics. There is a bit of modern gospel-soul flavor in the backing for *Faith* told from the standpoint of someone on a rooftop waiting to be saved as a neighbor floats on back and how we need to have some faith in one another. *Baptized in Dirty Water* is a modern electric guitar blues as he powerfully shouts in the manner of a young Buddy Guy or Otis Rush (and the song suggests Rush's *I Can't Quit You Baby*).

On the wistful *Flow Mississippi Roll* he sings about having no place to go and wanting to drown on my own tears as a businessman is making plans for his land. *St. James Infirmary* is handled as a modern blues with more fine guitar as King updates the lyric with his asking when he dies for six gamblers to carry his coffin, six chorus girls to sing his song and put a good jazzband on my tailgate to raise hell as we roll along.

Joni Mitchell's *Big Yellow Taxi*, I believe was recorded a few days before Katrina in New Orleans, and Thomas' performance makes the lyric "Don't You Know What You Got 'Til Its Gone, they paved paradise and put up a parking lot," prescient in terms of the destruction of wetlands that helped contribute to Katrina's devastation. Its not the only tune that is so in place even if not directly alluding to Katrina, as does the gospel number *Deepest Ocean*. His rendition of the Irish ballad, *'Tis Last Rose of Summer*, a tribute to his mother, is full of warmth and tenderness as is the rendition of the closing chestnut, *What a Wonderful World*.

Rise is a remarkable recording that transcends any limi-

tation of genre. Heartfully sung and played with an eye to the losses he and so many others have suffered yet he also has an eye for that part of the human spirit that enables people to work together to overcome such traumatic and devastating natural disasters. This album will undoubtedly be on many Best Recordings of 2006 lists.

Ron Weinstock

TANIA MARIA

Intimidade

BLUE NOTE

A veteran recording artist, Brazilian pianist, vocalist and composer Tania Maria excels on this pleasant array of 10 songs sensitively accompanied by various side musicians, including bassist Eddie Gomez and master percussionist Mestre Carneiro.

Tania's sultry alto voice is pleasing to the ears. Her style is relaxed and she conveys a sense of frothy fun on some tunes. The disc I reviewed had no English translations of titles or lyrics, so I couldn't tell you what she's singing about. But her appealing melodies and heartfelt delivery on this mix of standards and originals is satisfying. Included among the tunes are Antonio Carlos Jobim's "Agua De Beber" and the romantic ballad "Besame Mucho," a classic by Mexican bolero composer Consuelo Velasquez.

Born in the historic port city of Sao Luis, Tania Maria Correa Reis began formal piano studies at a young age. After establishing herself as an interpreter in the bossa nova style,

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"John has a deep understanding of the blues tradition that comes from hanging with the classic Chicago bluesmen, but he's created his own sound and style from these roots."
-- Bruce Iglauer, Alligator Records

"Self-Made Man is terrific...A+"
-- WMHB Waterville, ME

she set out for Europe where she made a name for herself in the 1970s. Her talents caught the attention of guitarist Charlie Byrd who recommended her to the Concord label, where she subsequently made nine albums.

If you haven't checked out recordings by Tania Maria, her enjoyable 26th album is an agreeable place to start.

Nancy Ann Lee

DEANNA BOGART

Real Time

BLIND PIG

Returning to Blind Pig after a number of years, Deanna Bogart has produced a new CD that shows how she has matured as a performer. While known as a blues and boogie woogie artist, I would suggest this disc transcends categorization, although her musical roots are never far from the surface.

The disc opens with the title track, an intriguing lyric about not being there when the musical greats of the forties and fifties sprouted their musical innovations, wondering what it would have been like to discover them in *Real Time*, not years later from books and recordings. It's followed by *Everybody has a Story*, a nice rocker with a bit of country and folk in its lyric and melody that is nicely developed, followed by a lovely ballad, *Blue By Night*. There are two covers here, *Are You Lonely For Me Baby* and *Baby You Got What It Takes*, that Bogart reworks and transforms almost into completely new songs with some fine singing and playing (nice, earthy sax on the latter number). More gritty sax can be heard on the very fine instrumental *Blues in the Bine*. *Tender Days* is a lovely ballad, soulfully sung, whereas *Bite the Bullet* is a solid boogie woogie, with some unusual twists. The remainder is equally entertaining and captivating.

This album will be welcome by any of her fans, or anyone who loves strong blues and blues-rooted songs and terrific singing and musicianship. Highly recommended.

Ron Weinstock

ERNIE KRIVDA QUINTET

Live In New York City

CADENCE

This recording initially came as a surprise to Cleveland-based tenor saxophonist Ernie Krivda. His long-time colleague, guitarist Bob Fraser, had placed a "little digital recorder" on one of the tables at the intimate New York jazz club, Sweet Rhythms, to capture the January 13, 2005 gig—something he'd been doing all along.

Old friends of Krivda's, artists, and followers of trumpeter Dominick Farinacci had gathered for the engagement which was supposed to be a warm-up for a Cadence Jazz Records studio date. Without any amplification except for Fraser's guitar and considering the excellent sound quality of the room, the recording apparently needed only some equalization and mastering by a pro. The result is an exhilarating performance captured basically as it happened.

Containing four lengthy tunes (around 60 minutes, total), the CD features Krivda, Fraser, Farinacci, bassist Yasushi Nakamura, and dramatic drummer Carmen Intorre performing Krivda originals at their inspired and collective best. The lively set launches with the high-energy "Panhandle Hook," appropriately named after a force of nature in weather. Written in 2004, "Alcara Li Fusi," honors the Sicilian village of Krivda's maternal grandparents and is probably the most lyrical and moody, capturing Farinacci in one of his best solos. "Adagio," written in 1988, is a lovely 15-plus minute jazz ballad reworked for quintet. Krivda first recorded the oldest (and lengthiest at 21:40) piece, "Song of the Moor," on Inner City Records. Written in 1973 before Krivda began working with Fraser, it's refreshed here to benefit from Fraser's tremendous talent.

Judging by this live-recorded date, the quintet seems to be Krivda's best format. This is one of his most exciting and creative small band projects.

Nancy Ann Lee

JACKIE PAYNE /STEVE

EDMONSON BAND

Master of the Game

DELTA GROOVE

Jackie Payne is an old school soul singer in the tradition of Otis Redding and Al Green with a heavyweight resume that includes stints with T-Bone Walker, Freddie King and, most recently, the Johnny Otis Revue.

Steve Edmonson is a soul/R & B guitarist with an equally impressive resume including time with Syl Johnson, Luther Tucker, The Dynatones, James Cotton and even Van Morrison. This disc is the fruit of putting the two together with the Sweet Meet Horns (Carl Green on tenor and alto sax and John Middleton on Trumpet), some keyboards and a couple of back up singers.

Sticking to their roots, the band lays down a classic Memphis soul groove augmented by a bit of funk. With a sound so fat that Weight Watchers is on alert, the band gives Payne a solid base from which to weave his tales about the "Sweet Landlady" who takes the rent in trade, the disappointment of losing a lover, "A Fool Named Me," the need to move on because a "Black Cat Roun' My Do'" and the joy of having a "Woman in Kansas City" who will do whatever it takes to keep him happy. Like all good soul singers Payne delivers his vocals with an urgency that pulls you into the moment and makes you feel the emotion that drives every word.

A new Soul Blues classic: Miss this one at your own risk. *Mark Smith*

MARIO ADNET WINDS OF BRAZIL

VITTOR SANTOS

BRAZILIAN JAZZ FROM ADVENTURE MUSIC

Guitarist Mario Adnet leads an all-star cast of Brazilian jazz instrumentalists cast in different configurations on *From the Heart*, a 12-tune CD of lively, modern originals. Adnet shows abundant talents as composer, arranger, producer and performer. Pretty melodies, interesting arrangements, tidy tempos and unique instrumentation make each tune a listening adventure. Everything about this album is first-rate.

Winds of Brazil (um sopro de brasil) contains lush Brazilian classical and jazz performances by 11 individual musicians and their groups (each expanded

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From 1953 to 1967, Alfred Lion produced a body of work that ranks as the most innovative series of recordings in modern jazz. Almost all of these masterpieces were documented by the extraordinary Rudy Van Gelder; a self-taught engineer who more than set a new standard. Devoid of caution or timidity, he captured the full power and rich sound of jazz ensembles with dazzling clarity. His contribution to the focused approach that Blue Note took at every stage of any album was immeasurable. Decades later, Rudy agreed to take a second look at the original recordings, bringing them into the digital domain with the same skill and focus. More RVG Editions have just been released. If you think you've heard these gems before, listen again.



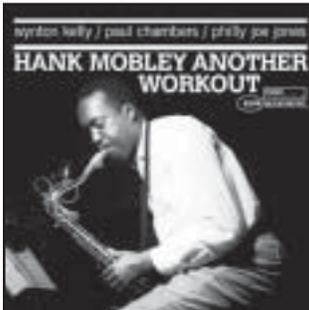
Royal Flush, Donald Byrd



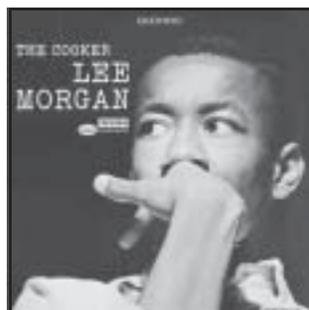
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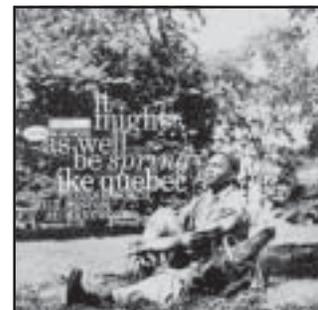
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Another Workout, Hank Mobley



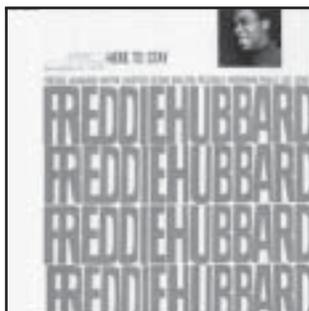
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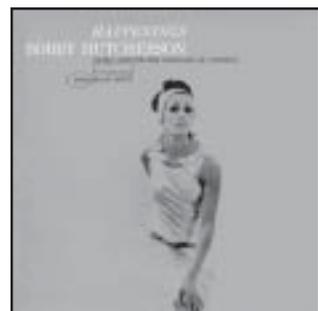
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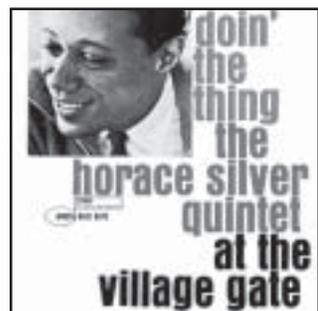
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Doin' the Thing at the Village Gate, Horace Silver

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with a string quartet). Recorded live in November 2004 at SESC Pinheiros Theater, Sao Paulo as part of the seventh musical series put on by the Brazilian Memory Project, the concert features Maruicio Einhorn (Harmonica), Mauro Rodrigues (flute), Joatan Nascimento (trumpet), Paulo Moura (clarinet on 2 tunes), Lea Freire (flute), Mané Silveira (alto, soprano sax), Altamiro Carrilho (flute), Vittor Santos (trombone), Teco Cardoso (bamboo flutes, soprano sax, urua), and Vinicius Dorin (tenor sax). Two-hundred and fifty musicians showed up for this event and this disc (the first of three) features mostly soothing, graceful arrangements never heard before. Highlights include Santos' novel arrangement of the familiar "Manhã de Carnaval," which features his trombone solos, and Moura's percolating but all-too-brief arrangement of "Mulatas, etc. And All."

Trombone fans will love the eight tunes on **Renewed Impressions** spotlighting **Vittor Santos** in a (mostly) quintet setting of alternating members. Flowing and expressive, Santos' warm-toned solos are ear-candy. He contributes only one original to the fare ("The Moving Water"), but it's his skillful playing, phrasing and improvisations as well as sympathetic accompaniment (and solos) from his side musicians that make this a successful album. One of the most enticing pieces his perky reading of "London Samba," by the Brazilian vocalist, Joyce. For its melody and time-shift, his original tune is one of the most intriguing on the CD. Santos also plays piano on a couple of tracks. Nine years elapsed between this and his previous recording, *Sem Compromisso*. Hopefully, Santos won't wait so long to release another. His talents are surely deserving of the widest audience.

Nancy Ann Lee

WILLIAM LEE ELLIS

God's Tattoos YELLOW DOG

If the eclectic musicians of the world ever held a convention somewhere, no doubt guitarist William Lee Ellis would be the poster boy for opening night. Influenced by both secular and spiritual sources, **God's Tattoos** is Ellis' third release for the label and runs a twelve cut stylistic gauntlet.

Using acoustic guitar, augmented at times by slide, Ellis wanders through a wonderland of tones and starts with a

little juice via "Snakes In My Garden," before jumping into the title cut, a rhumba that was probably being played at Rick's when piano player Sam went on break in the movie "Casablanca." Being inspired by the late Reverend Gary Davis, Ellis shows that facet during "Search My Heart" and "Four Horses," the latter number being gospel music for the end of the world.

Drummer Paul Taylor gives "Cold And Weary" a nice shuffle as a Mississippi John Hurt tune, "Here Am I, Lord Send Me" returns for an Ellis' acoustic reading. As I said, we're all over the map here on **God's Tattoos**, with the aforementioned "Search My Heart," being a prime example, gospel with a channeled Led Zeppelin guitar in the middle of it.

Now you won't really be surprised if I mention Ellis' states his influences are Leadbelly, Mississippi John Hurt, the Reverend Gary Davis and Carl Jung. It's blues, it's roots, it's gospel, it's slide, it's audio potpourri coming out of Memphis, thanks to the guitar of William Lee Ellis.

Some people wake up in the morning with a tattoo and start to think how to get it taken off. If you rise in the morning and **God's Tattoos** is playing in your stereo, you'll be thinking up ways on how to keep it in there. *Peanuts*

DAVE STERNER QUINTET

What's What

DAVE STERNER MUSIC

Oftentimes my method of operation in listening to CDs for possible coverage in the mag is to simply grab a pile and stick them in the player at random without really looking at them. Admittedly, most don't last more than a song or two before hitting 'eject.' But this day I heard one open with a head somewhat reminiscent of Eddie Harris' "Freedom Jazz Dance" and quickly break into an all out swing bringing to mind the quintets of both Cannonball Adderley and Phil Woods. Yes...I think i am going to like this one. Rich melodies, smooth tight ensemble work and fine all around playing. As the music went on, disappointment did not seem to be on the horizon. Who was this? To my surprise, it was a band practically from my own backyard right here in Cleveland.

Alto saxophonist Dave Sterner and tenor man Chris Burge are the ones providing these well crafted solos and ensemble work throughout the 12 song set of eight Sterner originals and four cov-

ers. In the company of Roger Friedman/piano and Fender Rhodes, Kurt Felgemaker/bass, Ray Porello/drums and Beau Lisy/percussion they deliver a fantastic set of straight ahead jazz...with swingers, ballads, and some Latin & funk. Sterner's writing deserves special mention as it obviously has a lot to do with the overall success of the project. Unlike too many originals, these songs are all very accessible...in other words, universally listenable. While the horn players are the spotlight, the band is super with their support. Friedman does a fine job in his solo spots. He's mostly on acoustic piano, but the Fender Rhodes (a popular instrument in 70s jazz) used on a few tunes is a nice twist. Felgemaker and Porello are both very good players and work well together propelling the proceedings. The covers heard are "That's All," "Don't Get Around Much Anymore," "But Not For Me" and Horace Silver's "Split Kick." Whether Sterner and company meant it, or even knew it, the music of the two above-mentioned great alto saxophonists, Phil Woods and the late Cannonball Adderley, didn't just come to mind in the opener...it permeates the whole set. And that, my friends, is a good thing. The only thing that doesn't add up is there are six musicians in the quintet. I'm guessing percussionist Lisy is a guest.

Those in the Cleveland area may have seen Sterner performing with Ernie Krivda's Fat Tuesday Big Band, which he joined in 1993. He's been on some of Krivda's CDs, but this is his first...and it's first class all the way. Available at CDBaby.com and some Borders and Barnes & Noble stores in the Cleveland area. *Bill Wahl*

THE KINGBEES

Beware Of The Dog KINGBEES RECORDS

The KingBees, have been working the clubs in the Northeast Ohio area for almost 15 years now and their latest CD reflects those years stacked up under their belt. Formed in '93 by Mike Binder/guitar & vocals and Brantt Hamilton/harp & vocals, the six-piece unit includes Scott Wilson on organ and piano, Reggie Redd/tenor & alto sax, John McComb/bass and Jon Darling drums. This disc features a few guests - Norm Tischler/tenor & alto sax, Mike Rubin/trumpet and Wil Jones/drums - heard on vari-

ous tracks.

This band does a commendable job of bridging the gap between blues and jazz, while always maintaining a party atmosphere. The program is well-balanced between six originals and five covers. While their own material holds up very well, it is their choice of covers that makes the project a success. Instead of choosing "the same old stuff," they have included interesting takes on songs such as Fleece Moore's jump blues "Caldonia," Eddie Harris' funk classic "Cold Duck Time," Floyd Dixon's "Hey Bartender," and Rufus Thomas' "Walking The Dog."

A nice, well varied and enjoyable set from the KingBees, who obviously know that you can't conduct a really good party by falling into a rut. Many of the other bands out there still need to learn that lesson. This is available at their gigs and through their website www.thekingbees.com. **Bill Wahl**

SMOOTH JAZZ ROUNDUP

Peter White
George Benson/Al Jarreau
Boney James
Lee Ritenour
Joyce Cooling

With so many CDs coming out this time of the year, I have been asked to capsulize some of the contemporary, or smooth, jazz releases. So here we go.

Guitarist **Peter White**, who will be presenting his annual Christmas Concert at Cleveland's Playhouse Square December 11, has released a new CD titled **Playin' Favorites** on **Columbia/Legacy** Records. He's decided to cover eleven of his favorite pop tunes from some decades gone by. The first song, "What Does It Take (To Win Your Love)" is already getting smooth jazz airplay and more will probably follow. Some of the musicians on

the album include Boney James, Rick Braun, Richard Elliot, Bob James, Jonathan Butler and Jeffrey Osborne; and just a few of the other songs include Van Morrison's "Crazy Love," Bobby Hebb's "Sunny," "Ray Charles "Hit The Road Jack," Grover Washington's "Mr. Magic" and Burt Bacharach's "The Look Of Love." White's pretty guitar melodies are everywhere and background voices are on a several tracks. I'd have to rate this one much better than his previous **Confidential**.

George Benson and **Al Jarreau** have teamed up for the first time on disc for **Givin' It Up**, just released on **Concord** Records. Benson's guitar and Jarreau's vocals spice up 13 songs, some very familiar, such as "Breezin'," "God Bless The Child" (with guest vocalist Jill Scott), "Every Time You Go Away," "Bring It On Home To Me" (with guest Paul McCartney) and the old Seals & Crofts hit "Summer Breeze." They also give a nod to Miles Davis with "Four" and "Long Come Tutu." A newly-written song, "Let It Rain," is also included featuring Patti Austin. Very nice.

Saxman **Boney James** is on a new label with a new direction. **Shine** finds him on **Concord** Records with a slick production featuring a host of guests, like George Benson, George Duke, Faith Evans and R&B singers Dwele & Phillip Bailey. Along with some the very smooth type of instrumentals we've come to expect from Boney (like "Let It Go" and "Breathe," some of the other cuts go off in more of a R&B vein - that's where the guest vocalists are enlisted. No doubt James will get a few WAVE radio hits extracted off of this one.

Guitar man **Lee Ritenour** has a new one, also on **Concord**, titled **Smoke N' Mirrors**. With almost 40 albums under his belt, Ritenour has been around...and he gets around a bit on this one with world music textures abound everywhere. He's got musicians from South Africa, Cameroon-West Africa, India, Brazil and Columbia helping him out on the 14 tracks, along with some American buddies like Dave Grusin, Patrice Rushen and John Patitucci. While ten out of the 14 are instrumentals, three of the

November

FRI 3 **ROB "C" AND THE HIPNOTIKS**
SAT 4 **SWAMP BOOGIE BAND**
FRI 10 **SLANT ZERO**
SAT 11 **MIKE MILLIGAN & STEAMSHOVEL**
FRI 17 **TIME WARP**
SAT 18 **TRAVIS HADDIX BAND**
FRI 24 **KRAKER BROTHERS**
SAT 25 **COLIN DUSSAULT'S BLUES PROJECT**

December

FRI 1 **BAD HABIT**
SAT 2 **COLIN DUSSAULT'S BLUES PROJECT**
FRI 8 **DAVE 'C' & THE SHARPTONES**
SAT 9 **ACES & EIGHTS**
FRI 15 **K.G. BLUES**
SAT 16 **SWAMP BOOGIE BAND**
FRI 22 **CITY HEAT**
SAT 23 **THE CHOSEN FEW**
FRI 29 **DENZON AND THE ROADDOGGZ**
SAT 30 **COLIN DUSSAULT & THE BLUES PROJECT**

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MONDAYS

EDDIE & THE EDSLS

TUESDAYS

NOVEMBER	DECEMBER
7 THE GEEZECATS	5 THE GEEZECATS
14 BRENT HOPPER & BRITTANY REILLY	12 BRENT HOPPER & BRITTANY REILLY
21 TBA	19 TIM LAKE TRIO
28 ERNIE KRIVDA BIG BAND	26 STONE BERMUDEZ

WEDNESDAYS

NOVEMBER	DECEMBER
1 READY OR NOT	6 ACOUSTIC JOYRIDE
8 KENTUCKY THUNDER	13 KENTUCKY THUNDER
15 LAWLESS	20 LAWLESS
22 BFD FEATURING MONICA ROBBINS	27 ALEX BEVAN HOLIDAY
29 THE BOTTOM LINE	HOOTENANNY

THURSDAYS **THE SAVANNAH JAM WITH BAD BOYS OF BLUES**
CLOSED FOR THANKSGIVING

four vocals feature the beautiful South African singer Zamajobe. They are among the standouts on the disc (one is Patrice Rushen's "Forget Me Not), and might make you want to search out more of Zamajobe's recordings (try www.zamajobe.co.za/). Another standout is Gabor Szabo's "Spellbinder."

While on the subject of beautiful women, Joyce Cooling has a brand new one on the streets titled **Revolving Door** on **Narada Jazz** (which I am told is now a division of Blue Note - or something like that). Joyce is a fine player on electric and acoustic guitars, and her piano player, Jay Wagner, deserves recognition as well. The pair also wrote all ten of the songs here. Cooling's albums are more natural sounding than many of the slick, overly produced recordings in the genre, which is kind of a breath of fresh air, so to speak. Her real forte is on guitar, but she also sings on three songs...and she has improved quite a bit in that department. Though just released, this CD is already getting airplay.

Michael Braxton

MANHATTAN TRANSFER

The Symphony Sessions

RHINO

An Acapella Christmas

RHINO

Recorded in 2006, the jazz/pop vocal group Manhattan Transfer re-interprets 12 classics from past albums with backing from a studio strings orchestra on **The Symphony Sessions**. Nostalgic tunes such as "Route 66," "Candy," "Embraceable You," "Birdland," and other lush, dreamy gems are given the MT treatment. The City of Prague Symphony Orchestra,

directed by Corey Allen, provides sweet backing and is prominently featured as Cheryl Bentyne, Tim Hauser, Alan Paul and Janis Siegel remain true to lyrics and melodies as they were written. There's not a lot of energy and improvisation on this outing but, nonetheless, it's a pleasing listen, although some fans might find it a bit too conventional.

An Acapella Christmas finds The Manhattan Transfer in an unaccompanied, improvised delivery of 10 holiday favorites, including a perky version of "Jingle Bells," an upbeat take on Irving Berlin's "White Christmas," a heartwarming version of Vince Guaraldi's "Christmas Time Is Here," a unique and sweet reading of "Toyland," a bluesy take on "Merry Christmas Baby," and more. Released in Japan in 2004, this is Manhattan Transfer's first Christmas album since 1992. It's a gem that makes you wish for more acapella sessions from them. Vocal arrangements are sublime and their crisp, clear voices blend and melt like butter. Even if you own a lot of Christmas albums, this first-rate recording is a must-add for your collection. A jazz lover's dream, the lively fare truly warrants year-round play.

Nancy Ann Lee

STUDEBAKER JOHN & THE HAWKS

Self Made Man

AVANTI RECORDS

Studebaker John Grimaldi and the Hawks have been laying down some house-rocking blues for nearly 3 decades. His band name referenced the Studebaker Hawk as well as served as a tribute to the late J.B. Hutto, whose backing band was known as the Hawks. Playing both slide guitar & harp, he has been adept in a traditionally oriented approach to the blues (reflecting especially the driving approaches of Hutto and Hound Dog Taylor), but not afraid to mix in a bit of rock and roll and bring his own voice. He has toured and recorded behind a number of blues legends as well as developed his own music. He had several fine recordings on Blind Pig in the 1990s and has just released this new disc on the Avanti label.

He is backed by his trio that includes bassist Bob Halaj and drummer Willie Hayes for a collection of straight-ahead rocking blues. Perhaps no finer example of Studebaker John's hard rocking approach is the hot boogie, *Back in Your Town*, with its stop time boogie break suggestive of Magic Sam. The title track has the rhythm laying down a churning groove with some fine guitar from John. He picks up the harp and displays a nice fat tone on *Fast in the Slow Lane*, singing about wanting to get home to his woman as the three get a real nice shuffle groove going. Hayes kicks off a boogaloo groove as John plays some very atmospheric tremolo for *The Hard Way*, singing about being knocked down and getting back up and taking no easy shortcuts. Some nice playing as he effectively mixes in slide with his single note runs.

All Aboard (The Streamliner) is a hot harmonica instrumental where we get taken for quite a ride while *Hoo Doo You* is a funk blues about having more than a little spell placed on him. *Where Are You?* is another harmonica blues with a swampy feel, and *Hey Little Mama* is a slide guitar boogie where John evokes Hound Dog Taylor.

By the time the set closes with another harp rocker, *Ride With me Baby*, one has been taken through an 80-minute roller coaster of blues with more than a few rock and roll accents. Studebaker John has left us another helping of original music that is deeply rooted in the traditional Chicago blues, but full of his own personal stamp on the music.

Ron Weinstock



Jazz & Blues Report

32nd Annual Holiday Gift Guide – Part 3

As is the case every year at this time, this section will give you some ideas on holiday gifts to pick up for a friend...or to drop hints on for yourself!

As usual, most of these are boxed or 2-CD sets and DVD concert or documentary videos, although we have chosen some single CDs as well. Most are very new, some a bit older titles that we have just recently latched on to. None have been previously reviewed. As has been our custom, we have included several items in other genres for those folks with diverse tastes, or those who are not into jazz or blues as such. This year we started the Gift Guide in the September and October issues...so this is Part 3. Around the middle of November you can download the standalone Gift Guide from jazz-blues.com to get each installment all together, plus the entire Gift Guide from 2005 to give you even more ideas. Happy shopping!

MILES DAVIS QUINTET

The Legendary Prestige Quintet Sessions PRESTIGE/CONCORD BOXED SET

More years ago than I'd care to count at this point, back when I was first building a jazz LP collection, I stumbled upon two Miles Davis records at a garage sale. They were the original Prestige pressings of the albums "Relaxin' With The Miles Davis Quintet" and "Cookin' With The Miles Davis Quintet." What great stuff...had to pick up the other two in the series, "Workin'..." and "Steamin'..." asap. The albums caused me to get heavily into both Miles and Coltrane at the very same time...and then go on to spend a lot of money as a result.

This 4 CD set brings together all the music from those four albums, plus "The New Miles Davis Quintet" all in one package. All five albums were recorded in three long, coffee-filled sessions in late '55 and '56 – just before Miles moved over to Columbia Records. This was Miles' great quintet (well, one of them) which included Coltrane on tenor sax with the majestic rhythm section of Red Garland/piano, Paul Chambers/bass and Philly Joe Jones/drums. They more or less merged bop with cool jazz and came up with cool bop (I don't think that is a legal term, but let's use it anyway—just don't call the cops).

Only a handful of the songs were penned by Miles...three versions of "The Theme" plus "Four," "Half Nelson" and "Tune Up." Coltrane wrote one, "Trane's Slow Blues." Other than that, the rest are covers, such as "My Funny Valentine," "Oleo," "If I Were a Bell," "Round Midnight," "Salt Peanuts," "There Is No Greater Love," "Woody'N You," "Well You Needn't" and more...much more. All 32 songs from those sessions were recorded by Rudy Van Gelder at his New Jersey studio and are sounding better than ever in this latest CD incarnation. In fact, they might just be as good as pristine vinyl versions, though I'm sure some serious audiophiles will probably disagree. I've not heard gold versions, if they exist.

Disc 4 contains four tracks recorded live on the Tonight Show with Steve Allen in '55; two more recorded live at the Blue Note in Philly in '56; and three more recorded live at the Café Bohemia in New York in '58, with Bill Evans replacing Garland at the piano. All ten cuts are previously unreleased and actually sound decent considering the sources. The enhanced portion of Disc 4 contains transcriptions of four of Miles' trumpet solos.

The longbox holding the CDs also contains a 42 page book loaded with photos, plus an essay from Bob Blumenthal and all the recording info you should need. All the music here is presented as it was recorded, session by session, rather than the way it appeared on the five albums as previously released.

This set would be a fantastic treat for any Miles Davis fan...anywhere...anytime.

Bill Wahl

BUDDY GUY

Can't Quit The Blues

SILVERTONE/LEGACY BOXED SET

Buddy Guy's 3-disc-plus-DVD retrospective will almost surely not square with *purists'* notions of an anthology. Perhaps unsurprisingly, *Can't Quit The Blues* is heavily stacked in favor of Guy's contemporary work. Few blues players, even the most widely celebrated, have netted the commercial success Guy has over such an extended period of time. His 90's smash *Damn Right I've Got The Blues* rates as a bona-fide rock sensation in terms of sales. He brought in the new millennium with the critically praised retro hit *Sweet Tea*. The primary message of this collection remains Guy's enduring energy and still very serious chops.

Buddy Guy always had more than great guitar and vocal talent. The man had "star power". During Chicago blues' 50's-60's glory days the commercially-savvy Chess label specialized in focusing on blues talents that were also strong, marketable personalities. Tracks from those times present on this set make the case that Guy had that special edge. A couple of tracks from Junior Wells' classic *Hoodoo Man Blues*, on which the harp man's good friend Buddy backed him up, were a nice inclusion on this collection.

Buddy tells his own story on an excellent bio-documentary DVD that completes the set. The photos included in the piece are choice and selected stage performances showcase Guy both with band and solo. There are also 11 full length live performances (2 with Wells) spanning 30 years, mostly from the Montreux Jazz Festival. Inside there is a 40-page book with black & white and color photos along with recording information on all the tracks.

Hopefully the older stuff on Disc One will encourage Guy's latter-day fans to do some exploring. The remaining tracks show how much he's got left in the tank.

Duane Verh
PAGE ELEVEN

WEATHER REPORT

Forecast: Tomorrow
COLUMBIA/LEGACY

Fusion was the spawn of Miles Davis' electric bands of the late 60's and early 70's and no alumni of those outfits fared better than keyboardist Joe Zawinul and saxophonist Wayne Shorter. While other first-wave fusionists seemed to eventually paint themselves into a creative corner, the co-leaders of Weather Report kept it fresh for years drawing on diverse influences, while maintaining the group's core identity. This three-disc retrospective does a first-rate job in showcasing the band's success at mastering both of these feats.

Serving as a marker for WR's evolution (and also as a possible cause for the band's constant rejuvenation) is the periodic changes in the rhythm section. As the excellent debut lineup of bassist Miroslav Vitous, drummer Alphonse Mouzon and percussionist Airto Moriera would be replenished by the likes of Dom Um Romao, Eric Gravatt, superstar/tragic figure Jaco Pastorius and others, the band's early instincts expanded. Textures get more complex and colorful and a growing "world music" influence makes its presence felt. Catch the development on Zawinul's compositions from "Unknown Soldier" to "125th Street Congress" on the first disc to the next one's leadoff track, an exciting "live" take of "Mysterious Traveller." It's a timeline that remains reliable through this entire box.

Unlike some of its early 70's brethren, Weather Report never abandoned the jazz dimension of this new "fusion" in the name of high-energy rock. Sampling these tracks makes

a strong case for crediting the lower-keyed co-leader Shorter for much of this. Then again, Zawinul learned how to simultaneously swing and funk it up back in his Cannonball Adderly days.

One of the set's best features is the handful of opening tracks that set the stage for the birth of Weather Report. Zawinul's "In A Silent Way" from Miles' album of the same name, the title track from Shorter's *Super Nova* and an excerpt from a Zawinul suite performed by the Adderly group plus orchestra, "Experience In E" all speak to WR's future values. Of course, signature tracks like "Birdland" are here, too. Credit goes to Zawinul and Shorter, who prepared this release, for avoiding gratuitous "unreleased" fare and providing instead a quality overview of one of the most substantial (and still fresh-sounding) fusion bands.

The bonus DVD features a two-hour concert set from Germany in 1979. The band was a compact foursome with rhythm courtesy of Pastorius and drummer Peter Erskine and this was a time when WR was arguably at their peak, "blowing"-wise.

In addition to solid run-throughs of well-known numbers, Shorter and Jaco, in particular, steal the show during inspired-sounding solo stints. Are you ready for Jaco doing Hendrix??

Duane Verh

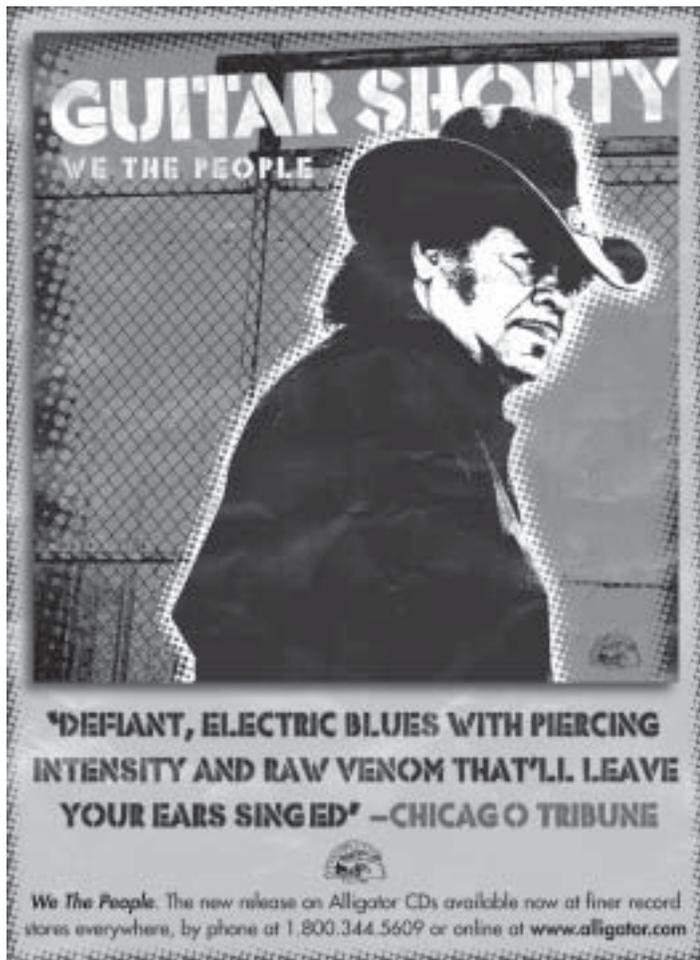
CANNED HEAT

Live at Montreux 1973
EAGLE VISION DVD

Eagle just keeps these Montreux DVDs flowing right along, and most of them are real gems. This Canned Heat concert from 33 years ago is no exception. This being their first and only Montreux appearance, the Heat had quickly risen to stardom with their Monterey Pop Festival appearance six years earlier. Formed in 1965, Canned Heat was led by high-voiced, introvert Alan "Blind Owl" Wilson and low, gravelly-voiced extrovert Bob "The Bear" Hite. These qualities made for quite the contrast both on record and on stage. Make no mistake...Canned Heat was an authentic blues band, and their recordings with John Lee Hooker remain treasures today.

By the time of the Montreux appearance the band had already played Woodstock two years after Monterey. But sadly Alan Wilson died in 1970 and Hite had to take over the band on his own. By the time Montreux rolled around he was in the groove and the band did a memorable performance. The jazz audience was sedate when they began with "On The Road Again" (with Hite doing Wilson's vocal), but by the time they finished up with a 14 minute boogie, "Shake 'N Boogie," the crowd was nuts.

The affinity that many black blues masters had for the Heat is no secret. For this show they were joined by the late-great Clarence "Gatemouth" Brown on the second through fifth songs, including "Worried Life Blues" and "Please Mr. Nixon," where he sings "Please Mr. Nixon, don't cut off that welfare line...I want you to give up a whole lot more money so we can live good in this country all the time." Gatemouth, who sang and played guitar, fiddle and harp, was actually responsible for waking that crowd up. After Gatemouth left the stage, the Heat were back on their own for five more songs, including an acoustic slide feature for James Shane on "Lookin' For My Rainbow" and closing with the above-mentioned extended boogie, where drummer Fito De La Parra, guitarist Henry Vestine, pianist Ed



Beyer and bassist Richard Hite (The Bear's brother) all got room to do their stuff.

As with most of the Montreux series on Eagle, the sound and video is first rate. It is quite the treat to hear Canned Heat with a choice of clean stereo, DTS or Dolby 5.1 surround sound. Mix that with the inspired performances and you get a winner. Ready to boogie? *Bill Wahl*

THELONIOUS MONK WITH JOHN COLTRANE The Complete Riverside Recordings RIVERSIDE/CONCORD 2CD SET

The pairing of Thelonious Monk and John Coltrane one of the most notorious unions in jazz history. Oddly enough, their actual quartet lasted less than six months back in 1957 – until Coltrane began recording as a leader for Prestige Records.

Monk and Trane recorded some tracks for Riverside Records in April as a trio with bassist Wilbur Ware, and in June with a septet including Ware, Ray Copeland, Gig Gryce, Coleman Hawkins and Art Blakey. Then, as a working band, the Monk-Coltrane Quartet spent July through December playing its now famous gig at New York's Five Spot, as well as making a trip to the studio to record three songs for Riverside in July. The entire body of work recorded at all these sessions is now available all together in this 2-CD set.

Orrin Keepnews, who produced the recordings, also produced this release and wrote quite an interesting essay included in the booklet. All of the songs here are Monk compositions, except for 1800's composer William Henry Monk's wonderful hymn "Abide With Me," played by the septet horns only. The first song, "Monk's Mood," is played as a false start and a full version by Monk, Coltrane and Ware. The next 15 are done by the septet and include some short versions, break-downs and re-takes; and the last three, "Ruby My Dear," "Nutty," and "Trinkle Tinkle" are performed by the original Five Spot quartet with Monk, Trane, Ware and drummer Shadow Wilson. Great stuff...all of it!

This historically important collection of recordings would make a most welcome addition to any serious jazz listener's CD collection. *Bill Wahl*

FRANK SINATRA Sinatra: Vegas RHINO ENTERTAINMENT

Frank Sinatra helped put Las Vegas on the entertainment map and this four-CD, one-DVD set captures the essence of the late singer's performances there. The set contains previously unreleased American Songbook favorites (from Reprise Records) live-recorded in 1961, 1966, 1982 and 1987. The engrossing DVD captures Sinatra onstage and backstage at Caesars Palace in May 1978.

Disc One was recorded at The Sands in November 1961 and features 17 familiar gems such as "Moonlight In Vermont," "Don't Cry Joe," "Here's That Rainy Day," "You Make Me Feel So Young," "The Lady Is A Tramp," "Young At Heart," and more. Sinatra swings and croons in his indelible style, with stellar strings backing by Antonio Morelli & His Orchestra.

Recorded in January-February 1966, Disc Two finds Sinatra performing 14 songs with Count Basie & His Orchestra, conducted by Quincy Jones. Gems such as "Come Fly With Me," "I've Got You Under My Skin," "Fly Me to the Moon,"

"It Was A Very Good Year," "My Kind of Town," and others.

Sixteen years later (1982), Sinatra is captured at Caesar's Palace during a two-week gig at the Circus Maximus. Nancy Sinatra joins her father on Disc Three, singing "Somethin' Stupid." Included are "I Can't Get Started," "All Or Nothing At All," and nine more tunes.

Disc Four features Sinatra in a late-period (April 1987) performance at The Golden Nugget. The change in his voice over the 25 years is noticeable in his swoops from high to low notes and there's just a little more gravel in his voice. Yet, his performance of such classics as "Witchcraft," "For Once In My Life," "I Get Along Without You Very Well," "Pennies From Heaven," and nine other tunes will satisfy listeners.

Seeing Sinatra onstage is a real treat and the DVD captures the essence of his dynamic and fun live performances as he segues from monologues and announcements into some of his best tunes. Ol' Blue Eyes oozes charm and passion as he delivers songs such as "All Of Me," "Someone to Watch Over Me," "My Way," and more.

Sinatra's monologues add atmosphere and reveal the consummate entertainer he was. Bonus tracks on the CDs include "Sinatra Speaks on Segregation in Nevada" and "Sinatra Speaks on Working With Count Basie," as well as his kidding around with the audience on both CDs and DVD. Packaged in a metallic foil clamshell box, the set includes a 64-page book containing celebrity commentary, essays by notable Sinatraphiles, rare photos, and reproductions of Vegas memorabilia. This sterling set should satisfy Sinatra fans with hours of repeat enjoyment. *Nancy Ann Lee*

A Peter White Christmas

FEATURING

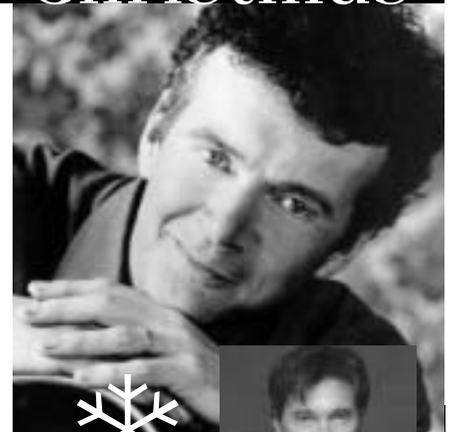
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ROCKIN' BONES 1950's Punk & Rockabilly RHINO

Rockabilly may not be held in high regard by some "serious" blues fans, but a roots music it is. And if one takes the time to check out this primal rock-and-rhythm strain, its claim on partial blues parentage is undeniable, and this exquisitely appointed mega-dose of rockabilly gems is one great place to jump in and get wet.

The one hundred-plus-one tracks on four "45" lookalike discs are comprised of dozens of chart-toppers, obscure gems,

and curiosities usually cast in the classic mold of bare-bones guitar, string bass and drums that defines the sound. Hit tracks by "names" such as Gene Vincent and Carl Perkins bump up against rarities by other stars- Buddy Holly's earthier pre-Crickets "Down The Line" or Elvis's too-sexy-for-'50's-America predecessor to "One Night With You" ("One Night Of Sin"). The number of one-hit wonders present on *Rockin' Bones* is too great to elaborate here but the excellent 65-page guide included provides the facts and completes this world-class survey course on the music that served as the soundtrack to the nation's first rock rebellion. Hip (pulp novel styled) packaging by Rhino is a foregone conclusion and the audio trailers from teenage exploitation flicks that show up periodically between tracks make this set a fun proposition. That said, this is still real roots music.

Duane Verh

the dave sterner quintet

Introducing **The Dave Sterner Quintet's** Debut CD *What's What*, that features "Don't Get Around Much Anymore," "But Not For Me," "That's All," "Split Kick" and 8 original compositions that showcase talented writing with stellar playing.



"Dave and his band speak to an audience young and hip, but a foundation drawn from a deep well of tradition gives the music a substance that takes it beyond the trendy." - Ernie Krivda

Available at: Borders and Barnes & Noble (Mentor, Westlake, Cleveland Hts.), Academy Music (Noble Rd.), Skyline Music (Center Ridge Rd.) & online at www.CDbaby.com

PAT METHENY GROUP

The Way Up - Live
EAGLE VISION DVD

Guitarist Pat Metheny has been releasing albums for just about the same number of years as this magazine has been publishing issues. Over the course of those three decades, I've seen more Metheny concerts than probably any one single artist. There is an uplifting quality about his music which is just plain good for the spirit. In short...it makes you feel great! On top of that, there can be no question that the musicianship in his band is always top shelf, and the production, mix and overall sound is about as good as it gets.

That said, this brand new DVD was shot at a concert in Seoul, South Korea in 2005 as the group was touring in support of its latest album, *The Way Up*. Metheny won his 17th Grammy award for that 2005 release on Nonesuch Records. As with the CD, the concert featured what was actually one long song. Though split into four parts, there are no breaks in the music...making it more like a suite as things constantly change over the 68 minutes. The band consists of Metheny on (many) guitars, Lyle Mays/keyboards, Steve Rodby/bass, Antonio Sanchez/drums, Cong Vu/trumpet, percussion & vocals, Gregoire Maret/harmonica, guitar, percussion & vocals and Nando Lauria/guitar, vocals & percussion. Together, these seven guys create some great music, loaded with gifted soloing, uplifting melodies and brilliant dynamics. This is best experienced with no outside interruptions, like phones, people talking...or worse...asking stupid questions, or whatever to best enjoy the intricacies of the music and the quiet passages, subtle nuances and the many changes.

The music was written by the longtime team of Metheny and Mays, who have been writing and performing together for thirty years. It shows.

On top of the music, the filming is among the best I've seen for a concert DVD, and the sound, available in DTS, Dolby 5.1 and digital stereo is on the same level as well. A 22 minute interview with Pat is the single bonus feature...as if we really need a bonus.

This one is a no-brainer for any Metheny fan out there.

Bill Wahl



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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CLEVELAND FATS INTERVIEW
Coming in our December Online Issue
www.jazz-blues.com

NEW ORLEANS OWN DUKES OF DIXIELAND

Timeless: The Classic Collection LEISURE JAZZ

As the oldest, continuing traditional/Dixieland jazz band, The Dukes of Dixieland celebrate three decades music with this four-disc box set beginning that includes tunes from 1975's version of "At Duke's Place" and to 2006's "Go To The Mardi Gras." An informative 16-page liner booklet tells about the band, the original records and the assembled tunes.

Compiling previously recorded, remastered tunes from 16 of the band's albums, the four discs convey plenty of New Orleans jazz expressions that will have you tapping your feet. Band personnel changes over the years but their music remains solid and lively. Disc 1 contains 17 tracks, including "Darktown Strutters Ball," "Muskrat Ramble," "Big Butter and Egg Man," "Up A Lazy River," and more. Disc 2 features 12 more classics such as "When the Saints Go Marching In," "When It's Sleepy Time Down South," "Tiger Rag," and others. The 14 tunes on Disc 3 include "Me and My Shadow," "Struttin' With Some

Barbeque," "Candy," "I Found A New Baby," and other gems. The 15-tune fare on Disc 4 launches with "Royal Garden Blues," and includes stalwarts such as "Amazing Grace," "Swing Low, Sweet Chariot," "Sweet Georgia Brown, and "Black Bottom Stomp." A number of singers make guest appearances on the discs.

The band now consists of drums, bass, piano, trumpet, trombone and clarinet and frequently features an array of guests. Initially led by Conrad Jones and now led by drummer Richard Taylor, the band began in the summer of 1974 with an appearance at Chicago's Grant Park and by December, the band began a nightclub engagement at Duke's Place atop New Orleans' Monteleone Hotel that last nearly ten years. They delivered another decade of music at Lulu White's Mahogany Hall and, since the early 1990s, they've been aboard Steamboat Natchez, traveling up and down the Mississippi River. When Hurricane Katrina hit New Orleans, the boat sailed to Baton Rouge for safety but the six band members scattered around the country. They've gotten together since for tours and fundraisers and continue to tour globally.

To learn more about their itinerary, activities and products, check their website at www.dukesofdixieland.com.

Featuring stomps, rags, barnburners and more, this set is a treasure. Brassy, bold and full of rousing beats, their music begs for a New Orleans style party.

Just cook up some jambalaya, black beans and rice, invite in some buddies, and crank up your CD player. What fun!

Nancy Ann Lee

NINA SIMONE

Remixed & Reimagined RCA/LEGACY

Too cool! Many of these 21st Century dance remixes of jazz artists coming out fall short of the mark, which is why you don't read about them in this publication. However, this brand new remix of Nina Simone is right on the money...and then some.

Nina had a knack for igniting her audience, touching their souls and setting them in motion, so what better a subject for a dance remix set. Though not as much as Grace Jones – whose voice was of a similar timbre – Nina's music was no stranger to the disco and post-disco dance scene, especially in Europe, some 20-30 years ago, and this set will bring

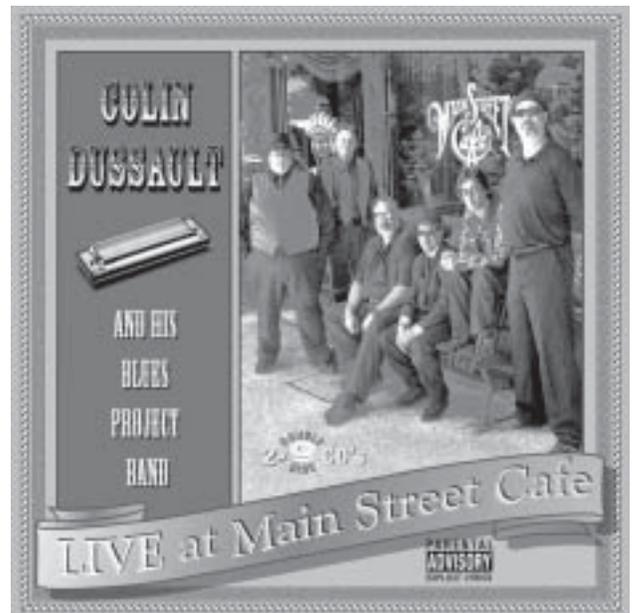
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her back to today's action. Several top DJs were on hand for this project, making the results constantly changing and always intriguing.

It may start off rather ordinary, but picks up with the second track, and then, after the horn-laden version of "Ain't Got No/I Got Life" (from Hair), things get *very* interesting and stay that way until the end. The Crosscut remix of "Save Me" backs Nina's deep vocals with vocal samplings and programmed drums, percussion and piano. Then, "Turn Me On" continues with the percussion and sampled synth goodies, slowly building...adding repetitive bass lines, guitar, more percussion and cymbal crashes. It, like many of the tracks, has a trancelike quality that makes you want to move and groove. Get it? Good, because rather than describe all of the music tune by tune, I'll quit here and simply recommend this to anyone who wants to hear something *really* modern and different.

Some of the other songs here, all from Nina's RCA period ('67-'74) are "Go To Hell," "O-o-oh Child," "Obeah Woman," "The Look Of Love," George Harrison's "Here Comes The Sun" and The Bee Gees' "To Love Somebody." I'm glad to say these guys didn't mess with her lead vocal track on these songs...they just had their fun everywhere else — a big plus. I think Nina would have loved this!

It is too bad winter is coming, as I am looking forward to sliding this into that horizontal slot in the dashboard, cranking it up and taking a long drive.

Bill Wahl

THE JEFF HEALEY BAND

Live At Montreux 1999

EAGLE EYE MEDIA DVD/CD SET

Blues-rock guitar phenom Jeff Healey leads another musical life, which this publication will deal with in the near future. But in the meantime this live set from the 1999 Montreux Jazz Festival will be good news for the many fans of this Toronto-based axe-meister. Packed with solid on-stage renditions of Healey favorites, including his debut smash "Angel Eyes," *Live At Montreux* is the sort of straightforward no-frills performance set this label has consistently turned out. For those who've never eyeballed this blind guitarist's unique "lap" style, the close-ups provide a perspective on Healey's remarkable technique that's bound to impress. Then there's his unex-

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pected active stage presence that pushes aside preconceptions of what some folks can do.

Healey's singing and playing are in fine form and his band delivers solid support. Bonus tracks from 1997 reveal a longer-haired Healey and some equally strong performances. *Live In Montreux* is an excellent package and a must-have for Healey fans.

We reviewed this DVD before, but it has been re-released in an expanded version. Now, for five bucks more than the DVD-only version, you can get the double disc package with a CD containing 12 of the 14 songs from the DVD — 10 from 1999 and two from 1997. You get it all for \$19.95 list. What a deal.

Duane Verh

ERIC CLAPTON

Live at Montreux 1986

EAGLE VISION DVD

Eric Clapton's 1986 Montreux concert featured the guitarist backed by drummer Phil Collins (of Genesis) and session musicians Nathan East on bass and Greg Phillinganes on keyboards.

His longtime fans will certainly enjoy the Cream songs, such as the opening "Crossroads," played here in a slower, funkier style. The following song, "White Room," does stay a bit closer to Cream's version, then they slip into a rock-reggae groove for Bob Marley's "I Shot The Sheriff."

The rest of the set includes several songs from his then upcoming "August" album, plus "Miss You," "Let It Rain," "Badge (Cream)," and "In The Air Tonight," a Genesis song sung by Collins. Then they return to some more Clapton classics with J.J. Cale's "Cocaine," "Layla," another Cream song "Sunshine Of Your Love" and the closing extended slow blues "Further On Up The Road."

Clapton delivers several blistering solos throughout the concert, which clocks in at just under two hours. The sound quality is very good, with Eagle's usual DTS, Dolby 5.1 Surround and digital stereo offerings; and the video side of things is certainly very respectable, especially given the timeframe.

Died-in-the-wool Eric Clapton fans will love owning a copy of this DVD. Those more into his earlier Cream years and blues-rock offerings will especially enjoy the live versions of those songs, though by contrast the "August" material is understandably less interesting.

Bill Wahl

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SANTANA

Santana III

Legacy Edition

COLUMBIA/LEGACY 2CD SET

This double disc set released by Columbia/Legacy earlier this year would certainly make a great gift for any Santana fans out there.

Recorded in 1971, *Santana III* was the last to feature the original lineup, which was heard on their debut *Santana* and the follow up *Abraxas*, with the addition of Neal Schon/guitar and Coke Escovedo/percussion & background vocals. The big radio hits were "Everybody's Everything" and "No One To Depend On," but the real treats come with instrumental songs such as "Toussaint L'Overture," "Batuka," their unique version of Gene Ammons' "Jungle Strut," and one with Spanish lyrics, "Guajira." The Legacy Edition bonus tracks consist of three previously unreleased studio tracks from the album's sessions, two of which are extended instrumental jams, "Folsom Street-One" and "Banbeye," running over 7 and 10 minutes respectively. The fourth bonus track is the single version of "No One To Depend On," clocking in over two minutes shorter than the album version. But the treats have just begun...

Disc 2 contains 11 tracks recorded live at the Fillmore West in July of '71. Three of these were previously released on the Expanded Edition of this album's CD release in 1998, and two others were issued on the album *Fillmore-The Last Days* - a 1972 boxed LP set. The remaining six, include six minute-plus versions of "Toussaint L'Overture" and "Black Magic Woman/Gypsy Queen." The two from the *Last Days* set are a version of Joe Zawinul's "In A Silent Way," originally recorded by Miles on his album of the same name, and another very jazzy instrumental "Incident At Neshabur" — quite a blowout in fact. The remaining Fillmore tracks are "Batuka," "No One To Depend On," "Taboo," "Jungle Strut," "Savor," "Gumbo" and Tito Puente's "Para Los Rumberos."

The sound on these Fillmore cuts is excellent—to add even more icing on this well-stacked cake. At \$24.98 list, this Legacy Edition is just about twice the price of the regular single-CD expanded edition — but the added songs, especially the 11 Fillmore cuts — are so good that it is more than worth the price.

Bill Wahl

Jazz
Blues

J. J. CALE & ERIC CLAPTON

The Road To Escondido

REPRISE RECORDS

It has been two years now since J. J. Cale's last album, *To Tulsa And Back*. Now, the the reclusive, very prolific songwriter who performs and records when he feels like it has teamed up with Eric Clapton for this collection of 14 songs set for release November 7. Clapton cites Cale, who wrote the songs "After Midnight" and "Cocaine," as a strong influence and decided he'd like J.J. to produce his next album to get that "Cale sound." Well, it worked, and then the *Clapton album* mushroomed into a full-blown Cale/Clapton collaboration with the two co-producing and both playing guitar and singing on the tunes. The result? Every bit as good as I anticipated...and then some.

Right off the bat that medium tempo J.J. groove comes at you with "Danger," one of 11 Cale originals in the set. The proceedings mostly stay in that groove that makes you want to bob your head or drive on the highway; some a bit faster, some a bit slower...but all with that classic, wonderful J.J. Cale trademark sound. One that slows way down is a version of Sonny Terry & Brownie McGhee's "Sporting Life Blues," and the next one speeds way, way up as they run through a Cale bluegrass song titled "Dead End Road." The other two non-Cale songs are Clapton's ballad "Three Little Girls" and John Mayer's slow blues "Hard To Thrill."

One song J.J.'s fans will recognize is the freshly updated version here of "Don't Cry Sister," which was on his classic 1979 album titled *5*. The disc closes back in that same above-mentioned groove, at a bit quicker clip this time to take it all home. That instantly recognizable J.J. blend of blues, rock, country and jazz is always a certified treat.

In true J.J. Cale tradition, the music here comes off sounding very sparse...nothing coming even close to over-production. Yet, the listing of musicians is definitely not a short one. You have Cale & Clapton on guitars and vocals, four drummers, four bass players, the late Billy Preston on Hammond organ and electric piano, J.J. on keyboards, a small battery of guitar players consisting of Doyle Bramhall II, Derek Trucks, John Mayer and Albert Lee; Cale's long-time bandmate Christine Lakeland on acoustic guitar and background vocals, Taj Mahal on harmonica, Dennis Caplinger on fiddle, three percussionists and four horn players. Obviously they are not all playing at once!

Pick this one up and get yourself or a deserving friend into that groove!

Bill Wahl

Good Stuff In Different Genres

We always love to cover interesting CDs and DVDs in other genres year-round, and it is especially helpful at the holiday season...so here are several more gift ideas!

THE BYRDS

There Is A Season

COLUMBIA/LEGACY BOXED SET

This new 4-CD/1-DVD set is definitely one of our baby boomer gift choices for this year's guide. The handsomely packaged set serves up 99 songs in all, presented in near perfect chronological order by recording date.

The Byrds emerged on the scene in the mid sixties with a folk-rock blend highlighted by Jim (Roger) McGuinn's 12-string Rickenbacker guitar and the rich harmonies coming from the vocals of McGuinn, David Crosby, and Gene Clark. While born of both The Beatles and Bob Dylan, The Byrds took their influences in, and then put out a sound of their own. They would, in fact, record many of Dylan's songs, including their first big hit "Mr. Tambourine Man."

This set contains most of the Byrds recordings made for Columbia Records from their 1965 debut through 1971's *Farther Along*. You also get some early recordings, their Jet Set demo, Beefeaters singles and three *Preflyte* recordings on disc one before the songs from their first two albums, *Mr. Tambourine Man* and *Turn! Turn! Turn!*. Most of the band's best-known songs are on this disc, such as the title tracks for both albums, plus "I Feel A Whole Lot Better," "The Bells Of Rhymney," "All I Really Want To Do," and three more Dylan covers "Chimes Of Freedom," "It's All Over Now Baby Blue" and "The Times They Are A-Changin'."

Disc 2 opens with another hit, "Eight Miles High," plus "5D (Fifth Dimension)," "Wild Mountain Thyme" and "Mr. Spaceman," along with many of the songs from the *Fifth Dimension* album of 1966 and their following two releases.

Over the next two discs their remaining albums are represented. Mixed in throughout the set are five previously unissued live recordings and a total of 30 which had been unissued prior to Legacy's Byrds restoration project of the 1990s. Disc 4 also includes the band's final recordings, done for Asylum Records in 1973.

The DVD included in the set contains 10 videos taken from television appearances in the U.S and Britain during the 60s as they run through nearly all of their most popular songs.

The 100-page book is loaded with photos, essays and all the track and recording information anyone would ever need. Another nice touch is the fact that the song titles and track numbers are printed beneath each of the clear disc trays so you don't have to keep paging through the book.

If you have a Byrds fan on your shopping list, now or any time of the year, *There Is A Season* will be right on time.

Bill Wahl

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LIVE BLUES ON THE HIGH SEAS



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MARVIN GAYE
The Real Thing
In Performance 1964-1981
MOTOWN/UNIVERSAL DVD

Video footage of Marvin Gaye is rare, and this DVD offering 16 performances should tickle the fancy of the late singer's many fans. With over 70 minutes of full-length performances (rather than clips seen on some other DVDs), you can see his transition from a fresh new talent in 1964 to being self-assured and on top of his game in 1981.

Many of the earlier songs are from black & white TV shows, such as American Bandstand and Hollywood A-GoGo; and some of those are actually a bit corny – which, looking back – those shows really were. By video 6 we get full color and things start to get much better. “Ain't No Mountain High Enough” with Tammi Terrell is a fine treat. Then it gets even better with performances from '69 and '72 of “I Heard It Through The Grapevine,” “What's Going On” and “What's Happening Brother.” Some of the others seen are “Let's Get It On” and “Distant Lover” before “Heavy Love Affair” in 1981 brings it all to an end.

Interspersed between some of the performances are interview clips from shows such as Dinah And Friends giving you a bit of an insight into Marvin from a personal standpoint. The sound is quite good throughout and has been made available in stereo, Dolby Digital and 5.1 Surround. In short...very nice!

Bill Wahl

LUTHER VANDROSS
ROY ORBISON
SARAH MCLACHLAN
LEGACY CDS

Legacy Records has just released three CDs - two singles and and 2-CD set - which would make fitting gifts anytime.

The late **Luther Vandross** has quite a few compilations available. The most up-to-date is **The Ultimate Luther Vandross** (Epic/Legacy) which opens with two previously unissued songs, “Shine” and “Got You Home.” After that comes a program of 16 Luther favorites, which bounce all over the map chronologically, but offer a tidy single-disc collection of Luther including his 2003 hit “Dance With My Father,” taken from the album of the same name which was his first to reach #1 on Billboard's Album Chart. Some of the other songs here are “Never Too Much,” “Here And Now,” “A House Is Not A Home,” “Give Me The Reason,” “Any Love,” “Power Of Love/Love Power,” “Your Secret Love” and two beautiful duets – “The Closer I Get To You” with Beyoncé and “Endless Love” with Mariah Carey. I'm glad to see they left his cover of Stephen Stills' “Love The One You're With” off of this one, which makes this sweet set an even more desirable, nicely updated compilation for the much-missed Luther Vandross.

Roy Orbison, who was just featured in the Rock & Roll Hall of Fame's American Music Masters Series is another singer who left us way too early. **Black & White Night** (Orbison Records/Legacy) has just been re-released featuring Roy's performance at the Coconut Grove nightclub in Los Angeles in late 1987 just a year before he passed away. The comeback concert was aired on TV in January, 1988 and included 17 Orbison favorites, like “Only The Lonely,” “Blue Bayou,”

“Crying,” “Candyman,” “It's Over,” “Oh, Pretty Woman” and too many more to list here. He had quite a cast of guest singers on stage for the event (some of whom also played guitar), including Tom Waits, Elvis Costello, Jackson Browne, Bonnie Raitt, K.D. Lang, Jennifer Warnes, Bruce Springsteen and T Bone Burnett. The recording sound is fantastic, Orbison is in great form and his backing singers are all stars in their own right. A great choice for getting most of Orbison's hits all on one disc with the best sound available.

Legacy has just released a deluxe 2-CD version of a **Sarah McLachlan** live album titled **Mirrorball - The Complete Concert** (Arista/Legacy). The original Mirrorball CD, released in 1999, contained 14 songs recorded on her 1998 concert tour. The Mirrorball DVD release of the concert contained 23 songs in all. The concert was recorded and filmed on the last night of the tour in Portland, Oregon with first rate audio quality, at a time when her versatile band was as well rehearsed as possible, and the resulting CD was a terrific success for McLachlan. Now this set contains all 23 songs in the order performed, with the those from the original CD plus “Plenty,” “Witness,” “Wait,” “Ice,” “I Will Not Forget You,” “Mary,” “Elsewhere,” “Vox,” and “Into The Fire.” A great gift choice for any fan of Sarah's music, regardless of whether or not they may have the original CD release.

Bill Wahl

BOB MARLEY & THE WAILERS
Africa Unite: The Singles Collection
ISLAND/UNIVERSAL

Want reggae? You can't go wrong with **Africa Unite**, a collection of 20 gems delivering the best-known songs from the late reggae master, plus a few extras. A great choice for anyone who wants to get into Marley's music, or those on a budget looking to get a lot of bang for the buck, you'll find such classics as “Get Up, Stand Up,” “Jamming,” “I Shot The Sheriff,” “Buffalo Soldier,” “Waiting In Vain,” “No Woman, No Cry,” “Exodus,” “One Love/People Get Ready” and lots more.

Also included are some of his early work and two 2005 remixes – “Africa Unite” and “Standup Jamrock,” plus the only ‘new’ Marley song, “Slogans,” which existed only as Marley's vocal and acoustic guitar tracks on tape with recent music tracks added by a slew of musicians, including Eric Clapton on guitar and Marcia Ball on background vocals.

Everybody should own a copy!

Bill Wahl

LOS LOBOS
The Town And The City
HOLLYWOOD RECORDS

Los Lobos is certainly not a band I am unfamiliar with. In my old concert promotion days I brought them to Cleveland twice. Since that time I have kept up with their recordings...always interested in seeing what new stuff they came up with. Known for their Tex-Mex rock, roots and Mexican music with tinges of jazz, blues and more, they began to branch off into a fresh and different direction on the CD **Kiko**. Now they have really expanded more on that with this brand new album, resulting in their finest, deepest, most creative offering to date.

The music here is comprised of dark moods and strange grooves – done mostly at medium or slow tempos and loaded with emotion. The concept is a look at life in America

today...working harder and harder just trying to survive, not to mention so many other problems in today's society, those of immigrants and in the world in general. Each song carries a different message and very different music to convey it, sometimes with some eerie things going on with the guitars, keyboards or percussion.

Los Lobos actually began in 1973 in L.A., but became well-known with their mid eighties album **How Will The Wolf Survive?** This is their 13th album with the same bandmembers; and the long road they've travelled, and experience they've garnered together certainly shows here. This is a keeper to be played again and again. Viva Los Lobos! Crank it up. *Bill Wahl*

SUZANNE VEGA

Live at Montreux 2004

EAGLE VISION DVD/CD

Anyone who enjoys the music of singer/songwriter Suzanne Vega should love this DVD/CD set. Vega first emerged on the scene in the mid-eighties and has had a successful career ever since. She just recently signed with Blue Note Records.

This DVD was first released by Eagle in 2005, but has just been issued in a collector's edition packaged with a full length CD containing 12 of the 21 songs from the DVD. This is an extra seen more and more lately. For around an extra five bucks or so you can take the music with you - in the car or whatever.

The first 18 songs on the DVD are from the 2004 Montreux Festival with Vega's voice and guitar backed by her band consisting of guitar, bass and drums. She delivers an array of her big and lesser-known "hits" and appears to be having a good time while she's at it. Some of the song's she's included are "99.9° F", "Marlene On The Wall", "Luka", "Tom's Diner", "When Heroes Go Down", "Left Of Center", "Solitude Standing", "Gypsy", "The Queen And The Soldier," "Blood Makes Noise" and "Caramel"...her song featured in the movie *Closer* (Julia Roberts et al). There are also three bonus songs from her first Montreux appearance in 2004, where she was in a duo format with a bassist. Both the sound and video quality on the DVD is superb, as is the CD audio. Vega mixes it up between folk, folk/rock and even more rocked out offerings, plus a version of the jazz standard "Have You Met Miss Jones." You'll find that pretty much all her most popular songs are included on the CD as well, and are listed on the back of the case for your inspection.

A wonderful live set from Suzanne Vega. *Bill Wahl*

GINGER BAKER IN AFRICA

Eagle Vision DVD

Fans of Cream drummer Ginger Baker *might* be interested in this new DVD tracking Baker's 1971 trek through Africa, with a final destination of Nigeria, with the intention of setting up a recording studio. Baker, who was into African music, is seen jamming with African musicians throughout the journey - he on his regular drum set surrounded by locals of the regions playing a host of drums, including talking drums, plus guitars, horns, singers and dancers. The filming and sound is rather prehistoric, and there is not much rewarding about Baker's drumwork at all. But there are some interesting moments in the African music performed and the

people encountered along the way, not to mention the scenery. Perhaps most notable is the footage of Fela Kuti with his band Africa 70 in his earlier years, before he gained worldwide attention for his Afrobeat (a mix of jazz, funk, soul and African music) recordings and concert performances. Then there is The Sweet Things, a group of very wild female dancers who make a few appearances.

Watching Baker and his buddies drive the desert in their Range Rover, smoking something they rolled themselves and taking leaks along the way are rather forgettable. I am curious as to why the police searched their belongings and "found nothing" after they were arrested for not filling out some forms. Baker's narration is rather annoying as well. But, in reality the real entertainment here has nothing to do with Ginger Baker and his entourage at all, but rather with the musicians, singers and dancers who lived there. So, in the end it would be those into African music, and especially fans of Fela Kuti (for historical reasons), who would most enjoy this DVD... and for that reason they might be able to forgive the audio and video limitations. *Bill Wahl*

books

By Ron Weinstock

RAMPART STREET

By David Fulmer
HARCOURT 2006

About a year ago I picked up a paperback by Atlanta based David Fulmer, **Chasing the Devil's Tail**. It was a mystery set in New Orleans of the early part of the century and featured a Creole of color, Valentin St. Cyr as its main character. St. Cyr was a one-time New Orleans policeman who left the force and began working for Tom Anderson, the King of Storyville, who owned a legendary cafe in "The District." In a novel populated with Jelly Roll Morton and Buddy Bolden, at a time right after the Supreme Court's infamous opinion in Plessy v. Ferguson, St. Cyr solves the Black Rose murders of some of the District's working ladies. By the time of the second volume, **Jass**, Buddy Bolden has been institutionalized and the members of a jazz band are being murdered. Everyone seems to want him not to solve the case except the musicians and after the case is solved St. Cyr leaves New Orleans.

Rampart Street takes place a year and a half after the events in **Jass**, and has somehow gotten back in the good graces of Tom Anderson, working Anderson's, bar but somehow someone disinterested in handling the pickpockets, card sharks and other predators as he had a few years before. A prominent New Orleans businessman is found murdered on Rampart Street, at the time the back end of the city where such a man would not have been found and an alderman goes to Anderson to have St. Cyr try to find the killer on behalf of the businessman's daughter. Not that they want him to actually solve the case. Its better that the death quickly get forgotten, so no one but the daughter or St. Cyr want him to really solve the case. A street criminal is picked up and charged with the murder, but the evidence of the bullet wound and the lack of the powder burn does not support this being a case of a street robbery. St. Cyr seems to have everybody

working against him and more people get killed around him including the person at the Picuyane's morgue who had been helping St. Cyr in trying to unravel the series of murders. Unlike the earlier novels, Jelly Roll Morton is now in Chicago and jazz has a lower profile than in the earlier novels. Yet, the Sicilian grocery and saloon owner, whose place St. Cyr has a room at, features a jazz band in the saloon and Beansoup, the street kid who had been assisting St. Cyr and had been in the waif's home at the same time as Louis Armstrong, is now playing harmonica in Jackson Square behind Charlie Jackson, a blues singer and guitarist who performs *Duncan and Brady*, a ballad about an altercation between a saloon keeper and a sheriff in East St. Louis.

Fulmer continues to develop his characters and weaves the story together in a compelling fashion.

I could not put this down after starting it or the two earlier novels. He really brings this long gone period to life in all three of these excellent books. If you like mysteries, you certainly might read **Chasing the Devil's Tail** first (it and **Jass** are currently available in paperback) and if you enjoy it (as I suspect you will), you will dig into the sequels including **Rampart Street**. I am not sure if this is the last Valentin St. Cyr novel, as Fulmer's next novel, **The Dying Crapshooter's Blues** (scheduled for publication in January) is set in Atlanta, Georgia and amazon.com suggests that Fulmer will be bringing "another absorbing mystery in a new setting raucous with music and rich history." The Valentin St. Cyr mysteries certainly are absorbing.

Ron Weinstock

TEXAS ZYDECO

By Roger Wood & James Fraher (photographer)
UNIVERSITY OF TEXAS 2006

Zydeco music is usually associated with Louisiana, but, historically Texas, and especially the city of Houston, has been central to the growth and development of the idiom from the more traditional la la music of the Creole population that is concentrated in southwestern Louisiana and neighboring portions that include Texas. The place of Texas in the rise and evolution of zydeco is the subject of *Texas Zydeco*, the latest collaboration between writer Roger Wood and photographer James Fraher, who previously collaborated in *Down in Houston Blues in Bayou City*, the superb book on Houston's blues scene.

Like the previous volume, Wood does more than simply provide sketches of the history of the music. He takes us into the world of the zydeco as his first chapter introduces us to the various venues for zydeco and the audience and musicians there ranging from the clubs and church dances to the all day festivals at a rodeo arena. The history of the music as it was transformed from la la to zydeco and some of the pioneering figures and recordings are presented, and the fact that some of the recordings were made in Houston, including a rare Lightnin' Hopkins recording on organ, *Zologo*. Folklorist Mack McCormick was responsible for the spelling of zydeco, but it was not until a Clifton Chenier recording used that spelling that this spelling received the credibility until it became the established way to spell the term.

A chapter is devoted to Chenier and his influence. Chenier's mix of traditional Creole music with rhythm and blues, as well as his use of the piano accordion, led to the emergence of zydeco as a musical genre. Through interviews

with some of Clifton's contemporaries, as well as some of the musicians who played with him including his son C.J. and guitarists Philip Walker and Sherman Washing, they recall their experiences with Clifton and how he was a mentor to them, and they recognize even today the value of his lessons for them. Clifton was a remarkable person. Chenier invented the frottoir (rubboard) which replaced the washboards that had been used previously, having the first frottoirs fabricated and Wood spends some pages with the individuals that crafted these instruments for use.

Another chapter discusses some of the post-Chenier performers in the world of Texas zydeco, noting that many, but not all, have adopted the button accordion as opposed to the chromatic piano accordion, and provides an overview of these new breed performers including Corey Ledet, Dora and the Zydeco Bad Boyz, J. Paul and Skip Riteau, and in showing their individual maturation as artists how Texas remains a fertile ground for zydeco to continue to evolve.

James Fraher, certainly one of the most outstanding blues photographers alive, contributes some stunning photography. It is unfortunate that Wood and Fraher did not include some actual photographs of Chenier and other masters that Fraher never was able to document, as a photograph of a old Zodico poster for Chenier is not quite the same thing. But this is only a quibble as this book brings out the world of zydeco, not simply reciting the lives of major figures, and joins *Down in Houston* as an important and engrossing book on African-American vernacular music traditions.

Ron Weinstock

THE END

...of part 3 of the 2006 Holiday Gift Guide. Check out our next special issue in December for Part 4, and look for the stand-alone gift guide with all the entries for 2006 plus the 2005 entries as well. The stand-alone guide will be coming to our website only... sometime in mid-November.

MORE CD REVIEWS

VON FREEMAN

Good Love

PREMONITION RECORDS

One of the unsung masters of the tenor saxophone, Von Freeman shows little sign of slowing down after all these years. A contemporary of Sonny Rollins, Gene Ammons and Sonny Stitt, Freeman would have become a household name if he had left Chicago decades ago. Instead he eschewed fame to stay home mentoring musicians and playing primarily for his hometown fans. Freeman has been a most versatile musician who could play free jazz with the same authority as he could romp through hard bop or get down into the nitty gritty on a blues (The legendary bluesman Sunnyland Slim was one of his earliest employers). His latest CD on Premonition,

Good Love, showcases Freeman on a set of ballads and blues as he performs songs that in their time were his every day repertoire. He is accompanied by a wonderfully sympathetic trio of Richard Wyands on piano, John Webber on bass and Jimmy Cobb on drums. From the opening moments of

Why Try to Change Me Now to the closing breaths of *Didn't We*, Freeman brings his warm and full tone to these songs, breathing the unsung lyrics to life with his playing. The tenderness with he embraces *Smile* is especially enchanting and this certainly would make a wonderful background for a romantic evening. Lester Young's influence on Freeman can be heard, especially in Freeman's attention to the lyrics in his playing here. Like his contemporaries Dexter Gordon, Sonny Rollins and John Coltrane, Freeman developed his own style and sound that is so evident here on another wonderful recording by one of the great tenor saxophonists of modern jazz. **Ron Weinstock**

THE SONET BLUES STORY - PART 2

MORE SONET REISSUES FROM VERVE RECORDS

Universal Music has released the second batch of CDs on the Verve label in its series, **The Sonet Blues Story**. These sides make available albums from the 1970s that were issued in Europe on the Sonet label although some were imported in the United States and some were even issued in the US, as GNP-Crescendo issued **The Legacy of the Blues** recordings stateside. This latest batch includes more from that series along with other albums that Samuel Charters had produced for Sonet.

Otis Rush's volume, subtitled **Troubles, Troubles**, is being released for the first time in its original form. Alligator had leased it, but Bruce Iglauer edited the solos and added "noisy keyboard" (quoting Sam Charters in his notes here), was retitled as **Lost in the Blues**, but there was a very critical. This 1977 Swedish session was with Rush's band at the time with Bob Levis on second guitar, Bob Strokes on bass and Jesse Green on drums tackling a diverse repertoire including Jimmy Reed's *Baby What You Want Me to Do*, *You've Been an Angel*, and *You Don't Have to Go*; Willie Dixon's *Little Red Rooster*; B.B. King's *Whole Lotta Lovin'* (actually *Please Love Me*) and *Troubles, Troubles*; Albert King's *Got to Be Some Changes Made*; and Little Milton's *Same Old Blues* (on which drummer sings). Alternate takes of *You Been an Angel* and *Same Old Blues* are included. The song selection is mostly covers of some well-known songs with Rush sounding relaxed and soulful (*Little Red Rooster* suggests more of Sam Cooke's influence than Howlin' Wolf) with plenty of solid guitar. Rush's admiration for Albert King is evident from the opening notes of a strong rendition of King's *Got to Be Some Changes Made*, and he throws quite a bit of passion into *Hold That Train*. This may not be an essential Rush album, but it is a very good one and its release in this untampered-with form is most welcome.

Snooks Eaglin was represented by a prior volume in this series playing solo. The 1977 recordings represented on this latest album is **With His New Orleans Friends** who include the great Clarence Ford on tenor sax, George French on bass and background vocals, Bob French on drums and Ellis Marsalis on piano. It is a set of New Orleans R&B in the mode of Eaglin's Imperial recordings over a group of songs that includes *Down Yonder*, a Smiley Lewis number that Eaglin would keep in his repertoire decades later, Roscoe Gordon's *No More Doggin'*, J.B. Lenoir's *Talk to Your Daughter*, *Fats Domino's Going to the River and Let the Four*, James Wayne's *Traveling Mood* (which Eaglin recorded for Imperial), *Fat's Domino's Going to the River*, and even Sir Mack Rice's *Mus-*

tang Sally (which comes off as tolerable in Eaglin's hands. The band plays solidly behind Eaglin here, although not quite as inspired as the bands Snooks would have on his Black Top recordings. Charters notes how Eaglin insisted on his fuzzy tone for his guitar and there is plenty of his unique guitar playing with the band playing solidly behind him. These extremely enjoyable sides foreshadow his spectacular Black Top recordings that started a decade later.

Eddie Boyd, the Chicago pianist-vocalist who is most known for the classic *Five Long Years*, had become an expatriate in 1965 to escape racism and married a Finnish woman in 1970 prior to recording his album for **The Legacy of the Blues** series with some Swedish musicians and drummer Ed Thigpen for a solid session. The opening notes of *Lovesick Soul* evoke Boyd's classic before he launches in a nice Chicago blues ably backed with Peps Persson on harp as Christer Eklund adds tenor sax riffs and the rest of the set is a varied set of solid performances. Eklund sounds fine on tenor on *I'm a Fool*, while Boyd's skill as a songwriter is present on *Kindness For Weakness* with Persson on guitar embellishing the vocal with some nice playing. *Black, Brown and White* has Boyd confronting the issue of discrimination in a song that updates Big Bill Broonzy's similar song. Boyd's years in Europe kept him out of the spotlight in the US, except for a brief 1986 visit associated with an appearance at the Chicago Blues Festival, but were musically fertile. In addition to this welcome reissue (with two alternate takes added), Boyd's Complete Blue Horizon Recordings, including those with Fleetwood Mac, has been issued and available at specialty outlets.

Memphis Slim, real name Peter Chapman, was another Chicago blues giant who became an expatriate, moving to Paris in 1962. Clyde Otis recorded him in New York in 1967 during a US tour with a band that included the great Billy Butler on guitar and Eddie Chamblee on tenor saxophone for a session that would not have been out of place on the Prestige-Bluesville catalog and was in **The Legacy of the Blues** series. The set opens with a nice reworking of *Everyday I Have the Blues* and closes with *Sassy Mae*, completely reworked from his original, which was built upon the *Dust My Broom* riff. Highlights include the peppy *A Long Time Gone*, where he sings about it being a long time since his baby called with Chamblee soaring with his solo as Slim plays his rock solid piano under him. *I Feel Like Ballin' the Jack* is a retitled version of Big Bill's *Feel So Good*, confidently sung. Slim's considerable prowess on the piano is evident on *Broadway Boogie*, a storming instrumental with Chamblee and Butler taking crisp solos, while *Gambler's Blues* has him lament that "Last night I lost the best friend I ever had; I lost all my money, too bad, people how sad." *Sassy Mae*, which sports a larger (uncredited) horn section, completes this welcome reissue.

Albert Luandrew, the legendary Chicago pianist known as **Sunnyland Slim**, is represented by some 1974 solo recordings recorded in Stockholm for **The Legacy of the Blues**. With his unique touch and his vibrato-laden vocals, Slim is heard hear on ten solid performances that includes such staples of his repertoire as *She's Got a Thing Goin' On*, *Bessie Mae* and *She Used to Love Me*. Slim's strong two-fisted piano and singing is displayed on the rocking *Gonna Be My Baby* while he gets down in the alley on *Couldn't Find a Mule* singing about "Oh Captain," and his own recasting of "Woman I Ain't Gonna Drink No More Whiskey," singing about how

his woman and whiskey take advantage of him, laying down firmly played but spare bass while pounding out some strong right hand lines. The longest track, *Days of Old*, recalls his early days where he experienced the harsh conditions of a southern black laborer in the dark segregation days. Slim remained a foundation of the Chicago blues scene until he died in 1995 at the age of 88, and these recordings are a welcome reminder of his well-documented legacy.

Robert Pete Williams was discovered by folklorist Harry Oster while recording prisoners at Louisiana's infamous Angola State Penitentiary. These recordings, that originally were issued on the Folk-Lyric label (later acquired by Arhoolie on whom they have been reissued), certainly made some aware of Williams' stark, somber style on performances. These performances drew on Williams' harsh life experiences and were played in a manner reflecting Blind Lemon Jefferson's influence as channeled into the one-chord droning approach similar to that found in the early recordings of John Lee Hooker and the recordings of Junior Kimbrough. His recordings led to his eventual freedom, although not until a probationary period where he was almost an indentured servant farmer. Subsequently Williams recorded for Prestige-Bluesville and this album, originally part of **The Legacy of the Blues** series. The ten performances here are representative of Williams' unique art with his deeply personal lyrics, created out of the hard life he and others shared but distilled through his own experiences as in his re-recording of *Angola Penitentiary Blues* where he recalls "Locked me down, they tried me for my life; April the 6th, 1956, they sent me to Angola; Not to lie, not to lie, they tried me for my life; Cried, let's keep the poor boy." *Come Here, Sit on My Knee* features his bottleneck style that he learned from his friend, Mississippi Fred McDowell, and the performance sounds derived from *Shake 'Em On Down* and other McDowell numbers, while *Late Night Boogie*, has him in his understated vocal singing about late at night blowing his horn with his unique guitar accompaniment. Williams music requires the listener's attention, although this disc sounds like it is among his most accessible recordings. Give Robert Pete Williams music some time and its virtues will hopefully become evident to you.

Ron Weinstock

DIZZY GILLESPIE ALL-STAR BIG BAND

Dizzy's Business

MANCHESTER CRAFTSMEN'S GUILD

Trombonist Slide Hampton directs the stellar Dizzy Gillespie All-Star Big Band on their second release, bringing to life the late Dizzy Gillespie's classic big band repertoire (with some new arrangements) from a live-recorded, four-night engagement at Pittsburgh's Manchester Craftsmen's Guild in October 2005. Performing 11 tunes, the band spotlights veterans such as James Moody (tenor sax, flute, vocals), Jimmy Heath (tenor sax), Frank Wess (alto sax, flute), Mulgrew Miller (piano), Claudio Roditi (trumpet), John Lee (bass/Executive Director), Hampton, and others.

Soloists are suburb throughout. Section work is tight and nicely layered and the rhythm section sparkles. Highlights abound. Featured are vocalist Roberta Gambarini with Moody in a mirthful scat trade on "Blue 'N Boogie," the most energetic of three arrangements by Hampton. Drummer Dennis Mackrel wrote arrangements for Tadd Dameron's "Hot House"

and Thelonious Monk's "I Mean You" and "Off Minor." Hampton also arranged Hoagy Carmichael's "Stardust" and Luiz Bonfá's Brazilian jazz number, "Morning of the Carnival."

Bold, brassy and daring, the 18-member band was formed in 1998 and has played at global festivals and concerts. Following up their 2004 MCG disc, **Things To Come**, this project is a satisfying spree that continues the Gillespie legacy.

Nancy Ann Lee

VARIOUS ARTISTS

Time Brings About a Change...

A Floyd Dixon Celebration

HIGH JOHN RECORDS

Recorded live at the Rhythm Room in Phoenix just 55 days before his death at the age of 77, this disc serves as a fitting send off to a giant of R & B piano.

Dixon, who penned such hits at "Call Operator 210" and the oft-covered "Hey Bartender" labored in relative commercial obscurity for a good share of his career but was widely admired by other pianists and bluesmen. That admiration is present here in the form of guest appearances by fellow pianists Henry Gray and Pinetop Perkins who warm up the stage with their takes on blues classics such as "Sweet Home Chicago," "Dust My Broom," "Down in Mississippi" and "Come Back Baby." Also showing the love is the top notch back up band featuring Kid Ramos on Guitar, Kim Wilson on harmonica and a swinging horn section.

The band put in a full day's work before Dixon finally joined the fun more than half way through the disc on the jumping "Hole in the Wall." With an elastic vocal style that recalls Wyonnie Harris one moment and Charles Brown the next, Dixon adeptly works his way through nine cuts that showcase his versatility on the piano including late night cocktail jazz, "Time Brings about a Change," low down blues, "Cold, Cold Feeling," jump blues, "Caledonia," and a drastically reworked "Glory of Love."

While it was Dixon's day to shine there is no showboating at the expense of the assembled talent. This is truly a terrific release from beginning to end.

Mark Smith

KANSAS CITY

FRANK MELROSE

Bluesiana

DELMARK

Frank Melrose was a younger brother of music publishers Walter and Lester Melrose, and, as Delmark's Bob Koester notes in the with this CD, was virtually the only Caucasian artist to record for "race" (blues records) in the late '20s and early '30s, where he recorded with such bands as King Mutt's (that also included trumpeter Punch Miller), the Windy Rhythm Kings with Junie and Oliver Cobb, and the Beale Street Washboard Band with Johnny Dodds, along with his own sides with the Kansas City Stompers.

An impressive two-fisted pianist, an early jazz discography listed two piano solos he recorded as if by Jelly Roll Morton, and he continued performing until found brutally murdered in 1941. These recordings were made in 1940 and originally intended for Bob Thiele's Signature label but Thiele was drafted. They were acquired by stockbroker and jazz fan Frank Lyons who supplied Delmark the recordings for issue.

This is a straight-ahead 'Chicago style' jazz date with a band that included cornet player Pete Daly, a regular associate of Melrose's from the early '30s, and saxophonist Boyce Brown, with vocalist June Davis on three tracks. There are pop tunes of the era like *Sugarfoot Strut* (that Louis Armstrong recorded) as well as some New Orleans classics (Jelly Roll Morton's *New Orleans Blues*) and Melrose's own originals (the hot *Corrine Romp*), Bluesiana, with June Davis who comes off as a decent Billie Holiday imitator, and *Rosetta*, which itself became a jazz standard).

There is plenty of hot jazz here and Morton's influence can be heard in Melrose's composition *Original Stomp*, with a nice Daly solo, some tailgate trombone from Bill Helgart and a rolling piano break from Melrose, in addition to the spirited rendition of Morton's *New Orleans Blues*, with Melrose taking the lead at the beginning. *The World is Waiting For the Sunrise* is a showcase for his rollicking piano backed by just the rhythm, while his introspective version of *Body and Soul* is one of two piano solos here.

Bluesiana is a delightful example of mainstream small group jazz of the pre-bebop era that certainly will be of interest to those who appreciate earlier styles of jazz. **Ron Weinstock**

ALBERT CUMMINGS

Working Man BLIND PIG

Go to most any blues club from coast to coast and chance are you will see a three piece blues band grinding its way through yet another gig. The standard line-up of guitar, bass and drums is the meat and potatoes of the blues world: nothing fancy but it'll fill you up. What keeps you coming back is the fact that once in a while the meat isn't burger and the potatoes aren't fries.

In the right hands the standard combo turns things into steak and baked. That's the case here. Guitarist Albert Cummings, drummer Steve Potts and bass man Dave Smith have combined efforts on this release to produce one fine blues meal spiced with early 70's era rock. Kicking things off with Merle Haggard's "Working Man Blues" which serves as a biographical reference to Cummings's long term day gig as a construction contractor, the band

rips through 13 hard hitting cuts with generally pleasing results. While there isn't much in the way of straight blues here, there is plenty to like.

Fans of the power chord will dig "I'm On My Way" and "Rumors" which sounds like an outtake from Robin Trower's "Bridge of Sighs" while the chugging riff of "I Feel Good" flirts ever so lightly with the T. Rex classic "Bang a Gong."

Other highlights include the funky "Girls to Shame," the atmospheric "keep your chin up" sentiment of "First Day" and the rocking "Feeling End" which starts like a Bad Company ballad and then rocks its way home.

Fueled by Cummings's inventive guitar licks and solid voice this disc never suffers from the absence of horns, keys, harmonicas or another guitarist to keep the band company. Overall, a fine release. **Mark Smith**

CLEVELAND FATS INTERVIEWED



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