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New Orleans in St. Croix



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"BuffaloniouS"

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

Top New Orleans Jazz Musicians To Play Blue Bay Jazz Fest On St. Croix



Four Day Festival in Virgin Islands November 15-18

ST. Croix, U.S. Virgin Islands – In case you might be thinking the festival season is over for 2007, think again! Sultry sounds from trumpets, trombones, saxophones and pianos will waft through the evening air when the highly anticipated Blue Bay Jazz Fest makes its mark on St. Croix November 15-18, featuring an impressive lineup of talented local performers and celebrated musicians from the city where jazz was born: New Orleans.

On a main stage and several secondary stages located around St. Croix, the Jazz Fest will present afternoon and evening concerts with stellar acts, including alto saxophonist Donald Harrison Jr., trumpeter Christian Scott, vocalist Stephanie Jordan and the Jordan Family, pianist Henry Butler, Troy "Trombone Shorty" Andrews, and The New Orleans Trumpet Summit featuring Kermit Ruffins, James Andrews, Marlon Jordan, Christian Scott and Troy Andrews. A festival sponsor, WWOZ 90.7 FM, New Orleans' Jazz and Heritage radio station, will broad-

cast live from the multi-day event.

In conjunction with the Jazz Fest, The Buccaneer, Divi Carina Bay, The Palms at Pelican Cove, Club St. Croix, Kings Alley Hotel and Carambola Hotel will offer a special four-night minimum stay package that includes a 25% discount on double-occupancy accommodations, a Taste & Treat Coupon Booklet valued at \$1,600, and a \$50 dinner coupon.

The Jazz Fest package booking window is open through to November 8 with travel valid from November 10 to 18, and is available through Cheap Caribbean at (800) 880-2177 or cheapcaribbean.com.

In addition to amazing live shows by jazz masters, the Jazz Fest will feature local foods, arts and crafts, dance troupes, Quelbe musical groups, stilt-dancing mocko jumbies and street entertainers all weekend long, as well as fundraising events, including a "Hugo to Katrina" benefit cocktail party.

"St. Croix is honored to host the Blue Bay Jazz Fest, which is truly a remarkable event celebrating music, culture and history," said Beverly

Nicholson Doty, Commissioner of Tourism. "This extraordinary gathering not only features jazz legends from New Orleans, but also highlights local jazz talents from *America's Caribbean*. And the fundraising aspect of this occasion makes it even more meaningful to participants and spectators alike."

Throughout the weekend, unique daytime events will complement the Jazz Fest schedule. Several St. Croix restaurants will serve up New Orleans cuisine, and many shops will offer Jazz Fest discounts. Music-, wine- and art-lovers can enjoy an art walk showcasing works by Caribbean artists along Frederiksted Strand (and sample wine and cheese in nearby jazz clubs), and later attend a Jazz Beach Party on Cane Bay. In addition, several bars, nightclubs and beach clubs will invite dancing on the beach or around the pool during their live jazz jam sessions.

For information about the United States Virgin Islands, visit usvitourism.vi. When traveling to the U.S. Virgin Islands, U.S. citizens enjoy all the conveniences of domestic travel, including online and curbside check-in—making travel to the U.S. Virgin Islands easier than ever.† As a United States Territory, travel to the U.S. Virgin Islands does not require a passport from U.S. citizens arriving from Puerto Rico or the U.S. mainland. Entry requirements for non-U.S. citizens are the same as for entering the United States from any foreign destination. Upon departure, a passport is required for all but U.S. citizens. We will be reviewing the St. Croix/Blue Bay Jazz Fest experience for our December issue

Cover photo of Stephanie Jordan taken by Ron Weinstock at the 2007 New Orleans Jazz & Heritage Festival.

2nd National Women in Blues Festival in Wilmington NC November 2 & 3

Wilmington NC – Celebrate the Arts presents, the 2nd National Women in Blues Festival in Wilmington, North Carolina, November 2nd & 3rd on the lower level of the Water Street Parking Deck, over looking the Cape Fear River. The Festival not only brings in women blues artists from all over the country, its ticket profits benefit many women's charities including; Domestic Violence, Rape Crisis, CARE of UNCW, and the Full Belly Project.

This year's headliners are well-known to blue's lovers worldwide. Friday night, November 2nd sees none other than the Georgia Songbird and six time Blues Music Award nominee, EG Kight. Her music has been on the Billboard charts and she has shared the stage with notables like; Taj Mahal, Delbert McClinton, Phoebe Snow, and Merle Haggard.

Saturday night, November 3rd headliner is Deanna Bogart, who will be coming fresh from the Legendary Rhythm & Blues Revue, sharing the stage with Tommy Castro Band, Ronnie Baker Brooks, and Magic Dick. Deanna also was nominated as Best Instrumentalist for the 2007 Blues Music Awards. She will be appearing at the National Women in Blues Festival with The Deanna Bogart Band.

Blues women from around the country will appear on this Festival's stage, including artists from the West Coast like Lara Price and Laura Chavez, Suzanne & the Blues Church and the Queen of Steam, Michele Lundeen. New York hails solo artist Sarah Lemieux. Back from Arkansas, Big Red & the Soul Benders. Southeast artists include; Robin Rogers (finalist in the 2004 International Blues Challenge), Patty Benson, The Grit Pixies, Sandy Atkinson and the regions Grandmother of Blues, Rose Lucas. Hailing from Chicago is Juke Joint Judy. A surprise this year is an international artist, Sophie Kay from France. We have a few other artists confirming so check the web site line up!

Event founder and coordinator, Michele Seidman (of Michele & The Midnight Blues) is pleased to announce the addition of a compilation CD, in conjunction with JoMar Records. The artists chosen are as far away as Australia and Paris and as near as your own backyard. They include Sandy Atkinson, Julie Black, Kelly Dees, Nicole Hart Band, Michele Lundeen, Pat Hunter, Sophie Kay, Patty Benson, Andrea Marr, Octavia, Laura Price Band, Michele & The Midnight Blues, Peggy Ratusz, Suzanne & the Blues Church, Gina Sicilia, and Sarah Lemieux. This CD will be on sale at the festival and on line through JoMar Record and their distributors!

Tickets will be available through the web site (\$20 each night or \$30 for the weekend pass in advance). For blues lovers and music fans of every age, this is an event not to miss. Compilation CDs will be available at the Festival and soon online.

For more information, visit online at www.NationalWomenInBlues.com, where you will find more on the line-up and direct contact information, or you can email Wilmywoodmayor@aol.com. To sample the artists music check at www.myspace.com/nationalwomeninblues

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

Third Duke Ellington Jazz Festival

REVIEWED BY RON WEINSTOCK



The crowd dancing by the Washington Monument

Washington DC was the place for jazz lovers to be for the 3rd Annual Duke Ellington Jazz Festival between September 9 and 17. This year's festival was organized around the theme "Celebrating Dizzy Gillespie's 90th Birthday Year" and featured a number of today's greatest Jazz Artists, many of whom had a direct link to the late Jazz Giant.

The Festival was celebrated with events throughout the Nation's Capital. From Sunday, September 9 through September 16, the Kennedy Center's Millennium Stage hosted an International Jazz Showcase with artists from Japan, Brazil, Columbia, and elsewhere, while artists such as Nnenna Freelon, Soul con Timba, Danilo Perez and Michael Phillip Mossman gave free public school concerts and master classes for high school and college students. Additionally, twenty venues in Washington, including such internationally renown clubs like Blues Alley, Bohemian Caverns and Twins, presented a wide range of performers including the Thad Wilson Big Band, Soul con Timba (a CD release party), Antonio Hart, Anat Cohen, Alex Brown, George Botts, Kirt Rosenwinkel, and Kenny Garrett. Additionally on Saturday August 15, several free concerts were held as part of Jazz 'n' Families Fun Day Concerts. The major concerts included the opening Gala Concert at the Inter-American Development Bank, Hank Jones and Roberta Gambarini at the National Museum of Women in the Arts, In the Footsteps of Dizzy and the NEA Jazz Masters Concert, both at the Historic Lincoln Theater and Jazz on the National Mall: To Diz With Love.

On Monday September 17, there was a panel discussion, Duke, Dizzy and Diplomacy, was held at George Washington University, and a final concert, Jazz : Voices of Freedom: A Tribute to Willis Conover was held at the Voice of



Nnenna Freelon

America's Cohen Auditorium featuring Paquito D'Rivera, Milcho Leviev, George Mraz, Horatio "El Negro" Hernandez and Valery Ponomarev. Obviously there was much happening and it was impossible to catch every single show. I went to four of the shows and was impressed by the both the high quality and the presentation of the music. The sound was absolutely marvelous.

The opening gala concert was held at an auditorium at the Inter-American Development Bank. Hosted by Leon Harris, news anchor of the Washington DC ABC affiliate, he first introduced Charles Fishman, the late Dizzy Gillespie's manager and the Festival's executive producer who introduced the festival and this year's theme, the music of Dizzy Gillespie. The night of music opened with Davey Yarborough and the New Washingtonians. Saxophonist Yarborough has been a fixture in the DC music scene for a lengthy period and is a noted educator, composer and arranger, as well as bandleader. His quintet, named after the Duke's first New York City Band gave fresh interpretations of several Ellington classics, including *In a Sentimental Mood* and *Cottontail*, with strong solo work and tight en-



Flora Purim



David Sanchez

semble playing.

Pacquito D’Rivera, the Festival’s Musical Advisor, followed with an intriguing chamber trio, playing clarinet and alto, joined by pianist Alex Brown and cellist-trombonist Dana Leong which included a variety of moods and settings among the several numbers played including a duet by Brown and D’Rivera on a composition that the Smithsonian has commissioned by him. Introducing the performances and his musical partners, D’Rivera was eloquent and witty and the music was captivating including an intriguing *Night in Tunisia*. The wonderful Nnenna Freelon concluded the evening backed by a marvelous trio that included a wonderful drummer Nasar Abadey and bassist Michael Bowie, with Paquito D’Rivera joining her for one of her numbers that displayed why she is among the most highly regarded jazz singers today. She capped a marvelous evening of music.

Three nights later, the National Museum of Women in the Arts was the site for an intimate concert by pianist Hank Jones and vocalist Roberta Gambarini. Jones, a National Endowment of the Arts Jazz Master is one of the great modern jazz pianists, while the Italian native Gambarini, finished third in the Thelonious Monk Institute’s vocal competition in 1998 (two weeks after arriving in the United States), and the two have recorded as well as performed together. Their performance included wonderful interpretations from the American songbook (including Duke Ellington’s *Come Sunday*, Billy Strayhorn’s *Lush Life* and others). One highpoint was her performance of *Sunny Side of the Street* based on Dizzy Gillespie’s recording (I believe the album *Sunny Side Up* with Sonny Stitt and Sonny Rollins). She scats like Ella, does some vocalese and has

such a pure voice, which becomes an instrument like it was for Ella. The most sterling moment was Irving Berlin’s *Supper Time*, written for a thirties review. Written for Ethel Waters, it is a song about a woman waiting for her husband who won’t be home for supper because he’s been lynched. Hank Jones was marvelous as an accompanist. After the performance they answered some questions from the audience and one of members of the audience sang with Hank in the 1940s in Buffalo at the Anchor Bar (better known today as the bar where the city’s famous chicken wings were born), before he came to New York City). Roberta talked about growing up in Turin, Italy and grew up in a family that loved jazz, and how she in initially thought she would be a clarinetist before she started singing in clubs. Hank Jones has way too many albums to list, but I do recommend **Easy to Love** by Roberta Gambarini, and hopefully the duet album by the two will be issued in the not too distant future.

As noted I did not attend either of the two Lincoln Theater concerts. I understand the music at these events was absolutely stunning. Saturday afternoon was devoted to Fun Day Concerts. Sean Jones, lead trumpet of the Lincoln Center Jazz Orchestra, led his sextet which had guest appearances by trumpeters Thad Wilson, Tom Williams and De’Andre Schafer at the National Gallery of Art’s Sculpture Garden. It was a lovely setting for the music and the diverse crowd was treated to the lively performances, including some strong contemporary jazz with Jones’ excellent band. Vocalist Carolyn Perteete was brought up and sang in each of the two sets, and bringing up the three guest trumpeters also helped to display the influence that Dizzy Gillespie still exerts in the friendly trumpet battles on Gillespie classics, in which the winner was those listening



Jimmy Heath



Anat Cohen

to the marvelous music. During the intermission, Wilson, who leads a weekly big band at DC's Bohemian Gardens, gave a brief introduction to jazz especially directed to the many younger listeners enjoying the day.

Sunday, September 16 brought out an all day concert at the Sylvan Theater near the Washington Monument. The festival had been held in October but rains last year affected the outdoor show which was cited as a reason to move the Festival to September, hoping for better weather. One could not have asked for a more perfect day as bright blue skies with some feathery clouds greeted what seemed to be tens of thousands who enjoyed the weather and wonderful afternoon of music.

The afternoon started a few minutes late, but as Festival Executive Producer Charles Fishman reminded us they wanted the sound to be right so the musicians would be happy and we would be happy. Opening was Sharon Clark, one of the DC area's leading vocalists with a fine band that

included bassist Michael Bowie and saxophonist Paul Carr handling a range of material from a blues to songs associated with Dinah Washington and others. Next up was the great Eddie Palmieri whose band included trumpeter Brian Lynch (who paired with Palmieri on a Grammy-winning CD), saxophonist Ivan Renta, and Jose Claudell on timbales for some Latin jazz that got some up and dancing with Palmieri's enthusiastic encouragement. A special treat was David Sanchez who played tenor on a couple numbers. Flora Purim and Airtó Moriera were up next with some Brazilian flavored jazz including Purim reprising *Light as a Feather* from her days in Return to Forever, and Airtó was spotlighted on a lengthy solo performance where he stepped out of the trap drums with a tambourine and his voice to mesmerize the crowd.

South African bassist and composer Sibusiso Victor Masondo was on next. Serving as Miriam Makeba's musical director he fell under the spell of Papa Dizzy when her band toured with Gillespie's in 1991 and had been commissioned by the Festival in 2006 to create a South African tribute to Ellington (Papa Duke). This year he celebrated the music of both with his band that included Rasheed Lanie on piano and the United Nation Orchestra horns (including Michael Phillip Mossman on trumpet and Dana Leong on trombone) as he presented stunning reworkings of songs associated with Gillespie and Ellington before concluding a set with an original that morphed into Gillespie's *Manteca*. One treat was Steve Turre joining this ensemble on trombone during this set.

The United Nation Orchestra was founded by Gillespie and his manager Charles Fishman in 1988 with Paquito D'Rivera assuming the leadership and mentor's role for this group of cross-cultural ambassadors that included Alex Brown on Oscar Feldman, Xavier Perez and Anat Cohen on saxophone, along with Michael Phillip Mossman and Dana Leong. Their exhilarating performance was enlivened

CD REVIEWS

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Steve Turre

by guest appearances by celebrated alumni of the orchestra, Danilo Perez, Claudio Roditi, David Sanchez, Flora Purim, Airto Moriera and Steve Turre who treated everyone to his playing of the conch shells. D’Rivera was as gracious and witty as host and soloist on clarinet. Plenty of strong soloing with Anat Cohen impressing when she soloed on clarinet and Michael Phillip Mossman was also a standout. Dana Leong doubled on cello as well as trombone again and Alex Brown’s piano also was outstanding.

As evening approached, the Dizzy Gillespie All-Star Big Band under the direction of Slide Hampton, and including such Gillespie collaborators as Jimmy Heath and James Moody, and other notables such as Antonio Hart on saxophone, Roy Hargrove and Claudio Roditi on trumpet and Roberta Gambarini on vocals. Drummer David Mackrel contributed arrangements of compositions including Tadd Dameron’s *Hot House* and a Thelonious Monk composition that this band excelled on. Moody, Heath, Hargrove and Roditi were featured soloists along with Hampton. Heath



Clark Terry, Roberta Gambarini & James Moody

introduced his *Without You, No Me*, which he recounted Dizzy commissioning, and then after Roberta Gambarini sang a song with the band, Clark Terry was wheeled out and she, Terry and James Moody had some fun with *Blues ‘n Boogie*. The crowd was thinning out as the sun had set and I started walking over to a Metro stop with the sounds of Dizzy’s *Things to Come* in the air.

I do not recall a day with as much consistently excellent musical performances as was heard on a program of **To Diz With Love**. It was for me a cap of a week of excellent performances programmed around the music of John ‘Burks’ Gillespie, illustrating not simply the depth of his influence, but his ability to bring so many different musicians from around the world together. Charles Fishman and his entire staff deserve so much credit and thanks for this well organized, thoughtfully conceived world-class festival.

For more information including information on how to purchase the excellent CD by ‘Soul con Timba and get on the Festival’s email list to receive information on the 2008 Duke Ellington Jazz Festival and upcoming events, visit www.dejazzfest.org.

All photos by Ron Weinstock.

Coltrane Home in Dix Hills, NY Receives National Designation

Suburban Long Island Home of John & Alice Coltrane Receives Rare Designation: Coltrane Home Seeks Continued Preservation and Creation of Museum and Education Center

Huntington, NY - The Dix Hills, Long Island home of jazz musical greats, John Coltrane and Alice Coltrane, has just been added to both the New York State and the National Register of Historic Places. The home was the residence of the Coltrane family from 1964 to 1973 John Coltrane, a renowned saxophonist and composer, composed “A Love Supreme” - one of the largest-selling jazz albums of all time - at the home. John Coltrane passed away in 1967.

According to Robert C. Hughes, Huntington Town Historian, “It’s relatively unusual for a mid-fifties’ home to receive historic landmark designations. This attests to the significance of this site as the location from which the music of the Coltranes tremendously impacted the music world. This also confirms the Town of Huntington’s belief that this is a significant landmark.”

The attainment of these designations is seen as a key step in the complete preservation of the home; as well as its planned future conversion to a museum and archive of important jazz and music material, and educational center — as envisioned by the Coltrane family and the participants of The Coltrane Home, a not-for-profit organization devoted to the preservation of the home. According to musician Ravi Coltrane, son of John and Alice Coltrane, who lived in the home as a child, “It was my Mom, Alice’s express vision to help use this home to provide inspiration about music as an incredibly positive force, and explore the joys of making music for people of all ages. This is a great step towards that vision.” Alice Coltrane, harpist and pianist, passed away

in January 2007.

The home of the Coltrane family was spared the wrecking ball in 2004, after Dix Hills historian Steve Fulgoni discovered that it had been sold to a developer, whose intended to clear the land and build luxury home on the site. Fulgoni, a longtime fan of John Coltrane, brought the situation to the attention of the Town of Huntington and succeeded in convincing them of the historical significance of the home. In 2005, with the support of musicians and jazz aficionados around the world, including Carlos Santana and Herbie Hancock, the Town agreed to purchase the site.

When learning the news of the Coltrane Home's historic designation, Mr. Fulgoni's said, "This has been a long, arduous effort to save the Home. We truly appreciate the State and Federal recognition of the legacy of the Coltranes, and this can help unlock some of the funding we will need to restore this home. This is a great, great step."

The Coltrane Home is a 501(c)3 not for profit organization.

Rock Hall Announces Artist Lineup for Annual American Music Masters Series

Whole Lotta Shakin': The Life and Music of Jerry Lee Lewis"

Cleveland, OH – The Rock and Roll Hall of Fame and Museum and Case Western Reserve University are pleased to make their first announcement of artists to join the 12th Annual American Music Masters series honoring Jerry Lee Lewis.

Artists added to the November 10 Tribute Concert include George Thorogood, Shelby Lynne; Kris Kristofferson; Terry Adams from NRBQ; Wanda Jackson; Narvel Felts; Billy Lee Riley; Cowboy Jack Clement; and Jason D. Williams. The program will also feature appearances by Jerry Lee Lewis's cousin the Reverend Jimmy Swaggart and sister Linda Gail Lewis.

The 2007 American Music Masters series will mark the first time that the Rock and Roll Hall of Fame honors a living master. Jerry Lee Lewis will be a special guest, present at the November 10 event.

The weeklong series of American Music Masters events will begin on Monday, November 5, 2007 and culminate with the tribute concert on Saturday, November 10 at 8 p.m. at Playhouse Square's State Theater. Tickets for the tribute concert go on sale to the public on Wednesday, September 19, 2007. Tickets are \$30, \$40 and \$50 and can be purchased through tickets.com and at the Playhouse Square box office or by calling (216)241-6000.

Few artists represent the energy, spirit and passion of rock and roll music as well as Jerry Lee Lewis. Long considered one of the leading popular music stylists, he ranks among such figures as Louis Armstrong, Ray Charles, Billie Holiday and Jimmie Rodgers. Lewis helped to create the archetype of the rock and roll rebel artist with his mix of musical acumen and unbridled energy.

Lewis was in the first group of artists ever inducted into the Rock and Roll Hall of Fame in 1986. In 2004, he was named as one of *Rolling Stone* magazine's 100 Greatest

Artists of All Time. Whether performing an energy-filled rock and roll tune or a melancholy country song, Lewis is master of a wide musical territory. His voice projects an urgent yet polished rhythm and his live-in-the-moment, piano-pounding, bench-kicking stage presence has forever left its mark on rock and roll history.

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

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

LA Music Academy Celebrates 10th Anniversary

More Than 1,000 Students Have Benefited From Intense Music Education

Pasadena, CA – LA Music Academy (visit online at www.lamusicacademy.edu), which offers traditional music instruction for adults over 18 in vocal, bass, guitar and drums, is celebrating the 10th anniversary of its first graduating class this October. As the Fall semester kicks off October 1st, the Academy, which is fully accredited by the National Association of Schools of Music, is observing a decade of music education by offering a second year program to students who want additional in-depth studies. In addition, M-Audio, the leading provider of innovative tools for today's computer musicians and audio professionals, is pleased to work with the Academy and offer qualified current students and alumni paid internships.

According to LA Music Academy President Tom Aylesbury, "LA Music Academy's exceptional course completion rate, recent accreditation and revamped programs make us one of the most effective and desired music education facilities worldwide." Aylesbury says that about half the students have come from foreign countries, which provides a diverse learning experience for U.S. born students, not only in music but also in various cultures. Highlights of LA Music Academy's many accomplishments over the last 10 years include: maintaining an admirable ratio of 150 students to 35 instructors per year; preparing numerous alumni who have gone on to perform with artists such as Chick Corea, Jeff Beck, Paul Anka, Lifehouse, Ricky Martin, Steps Ahead, Hilary Duff, Kenny Wayne Shepherd, The Calling, Sepultura and Airtio; significant community outreach and involvement; teaming with M-Audio, Remo, Yamaha, Zildjian Cymbals, Tech 21 NYC and Gallien-Kruger and bringing them into the educational setting; and designing and building a brand

new recording studio.

Speaking on why high-schoolers, college grads and aspiring or professional musicians should attend LA Music Academy, Aylesbury says, "Our school is known not only for its seasoned, professional instructors, successful alumni and intimate class sizes, but for providing daily real life situations and ensemble performances in which students largely play with professional musicians as opposed to peers." He adds, "What sets us apart from other schools in the country is our ability to provide the students with a significant amount of playing opportunity with seasoned professional musicians hired from the Los Angeles music scene, the heart of the music industry."

A typical day for an LA Music Academy student is structured around lectures, ensemble workshops (playing your instrument with professional musicians and receiving performance critique from them and your instructor) and intense practice. On average, students spend eight to 12 hours per day on their craft; the school is open 24 hours a day, seven days a week. This intense and focused approach rapidly improves playing skills. Moreover, students experience a very personal relationship with instructors, thanks to the approximate four to one student/teacher ratio.

This month, LA Music Academy inaugurates new programs for drummers, bassists, guitarists and vocalists. Now spanning two years, and offering a wider array of courses, as well as deepening each subject, the entire curriculum has been optimized to maximize the efficiency and time one spends at the school. "This is always our goal," says Tom. "We are constantly looking for ways to improve the efficiency of our teaching approach." For example, the ensembles with pro-musicians will be upgraded with increased frequency and length, giving every student more time to play in a real-world context." Aylesbury adds, "We are already incredibly strong at developing instrumental competency, but we wanted to take our special approach further for those desiring more education."

Elaborating on the benefits of the second year program, "We really want to increase our focus on challenging each student according to his or her needs and skill level," says Aylesbury. "Students can customize their experiences with a wide range of new electives including Music Marketing Essentials, Producing and Recording, Conducting, Vocals for Instrumentalists, Computer Based Notation and much more."

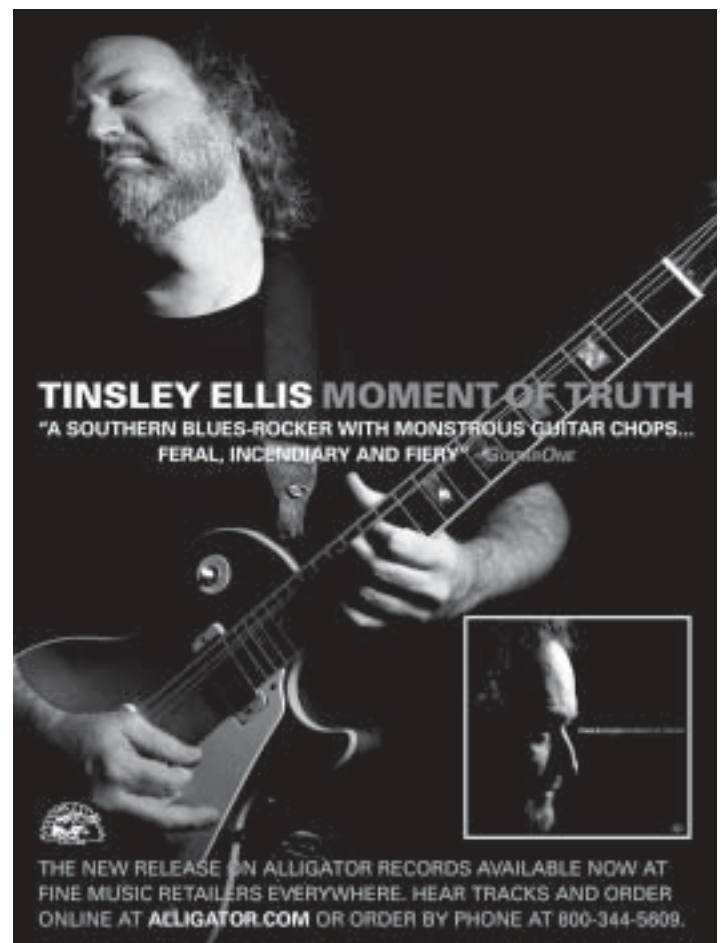
LA Music Academy and its instructors focus intensely on performance but also provide students with great opportunities to develop other relevant skills, like production, composing, arranging and orchestration. "Music's a tough career, and we think you should have the opportunity to

build skills that go beyond just your instrument," Aylesbury says.

In addition to gig referrals, teaching opportunities and creating relationships with professional musicians, the Academy's commitment to leading students to a career in music was recently highlighted by its agreement with M-Audio to provide qualified students and alumni with paid internships. "We are very pleased to begin this relationship with M-Audio, which joins an impressive list of our partners, sponsors and corporate friends," says Aylesbury, "including Remo, Yamaha, Zildjian Cymbals, Tech 21 NYC and Gallien-Kruger." Students can apply online and compensation is based on experience, potential and internship level.

For more information, contact Tom at LA Music Academy by calling 800-960-4715.

LA Music Academy in Pasadena, a suburb of Los Angeles, CA, offers an intimate and friendly, yet serious and rigorous contemporary music education to male and female students 18 and over through its vocal, drum, bass and guitar programs. Founded in 1996, the Academy is accredited by the National Association of Schools of Music and has provided a solid musical foundation for more than 1,000 international and domestic students. LA Music Academy's 35 instructors immerse students in practical courses. The Academy offers a significant number of real world playing situations with professional musicians, not just peers, setting the school apart from other prestigious music institutions. LA Music Academy gives its students the skills necessary to apply their learning in a wide variety of professional situations in the music industry.



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Music, Palm Trees & The Pacific

A Quick Look Back at September in San Diego

BY WANDA SIMPSON



Duke Robillard

Palm trees, blue skies, white sand, rolling waves, perfect weather in the absolute and jazz.

It would be difficult to name a better way to have spent Sunday, September 9, 2007 in San Diego, California. This was the Third Annual Ocean Beach (aka OB) Jazz Fest sponsored by Jazz 88.3 FM and was simulcast in New Orleans by WWOZ.

The venue was in perfect symbiosis with the music and throughout the day, band after band made mention of it. All was jussst right.



Ron Blake



Poncho Sanchez

Doing a fine job as the opening act, the Jazz 88 All-Stars set the crowd to toe-tapping and head bobbing. This crowd was ready, willing, able and receptive and throughout the day, the music delivered.

The Joey DeFrancesco Quartet took the stage and proceeded to cook as well as any food vendor at the Festival. Ron Blake's tenor sax whipped the crowd into a minor frenzy. Joey's Hammond B-3 maintaining that fever pitch for their entire set. The sultry vocals of Colleen McNabb were introduced at just the right place in the performance to effectively produce a complete package.

Next was The Dave Pike Quartet. The vibes rolled with the incoming surf and the subtly delicious guitar of veteran Mundell Lowe provided the listener with a softer place to rest before a whirlwind of sound that had some folks dancing in the aisles revisited the scene.

Jazz-bluesiness and Duke Robillard followed. Great guitar and vocals, superior musicianship across the board they had the crowd rockin and rollin and dancing and cheerin...all was right the world.

San Diego's mayor, Jerry Sanders took the stage for a moment and declared the week of September 2, 2007 as Jazz Week in San Diego.

And for desert? Conga player and Grammy award winner Poncho Sanchez closed the show with a sizzling set fronting his Latin jazz band – talk about the cherry on top!

The ocean at your back, the temperature perfect and a walk on the beach literally steps from the entrance gate. This event was truly a feast for the spirit on all fronts.

San Diego...continued on page 19

BLUES WATCH

BY MARK SMITH

New Release blues... The weather is getting cold but the release schedule is still hot!!!

Various Artists (Paul McCartney, Tom Petty, Neil Young, Elton John, Norah Jones and others)- *Goin' Home: A Tribute to Fats Domino*; John Mayall & The Blues Breakers- *Crusade*; Fat Domino- *Greatest Hits*; Debbie Davies (wsg Tab Benoit, Coco Montoya, Charlie Musselwhite)- *Blues Blast*; Toni Price- *Talk Memphis*; Mason Casey- *Sofa King Badass*; Doyle Bramhall- *Is It News*; Eric Bibb- *An Evening with Eric Bibb*; Sam Lay Blues Band- *Feelin' Good*; Larry McCray- *Larry McCray*; James Booker- *Manchester '77*; Boz Scaggs- *Runnin' Blue*; Nick Moss & the Flip Tops- *Play It 'Til Tomorrow*; Gerry Hundt- *Since Way Back*; The Kilborn Alley Blues Band- *Tear Chicago Down*; Bill Lupkin- *Hard Pill to Swallow*; Dawn Tyler Watson & Paul Seslauriers- *En Duo*; Bettye Lavette- *The Scene of the Crime*; Sharon Joes & the Dap Kings- *100 Days, 100 Nights*; Anders Osborne- *Coming Down*; Mac Arnold & Plate Full o' Blues- *Backbone & Gristle*; The Soul of John Black- *The Good Girl Blues*; Liz Mandeville- *Liz Mandeville*; David Honeyboy Edwards- *Roamin' and Ramblin'*; Nappy Brown- *Long Time Coming*; Magic Slim- *The Essential Magic Slim*.

Gotta grab some sunshine while it lasts. See ya next month. – Mark

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CHARLES MINGUS SEXTET WITH ERIC DOLPHY

Cornell 1964
BLUE NOTE

This two-CD set contains a never-before-released performance by composer-bassist Charles Mingus (1922-1979) and his sextet live-recorded at a concert at Cornell University in Ithaca, New York on March 18, 1964. During a prior two-month engagement at the Five Spot, Mingus formed the band and worked out the repertoire for this appearance and an April 4 Town Hall concert which launched an historic European tour.

Mingus's group included reedman/flautist Eric Dolphy (who'd worked with Mingus in 1949 and early-1960s), tenor saxophonist Clifford Jordan (a substitute so good that Mingus expanded the group to a sextet) and Johnny Coles (one of Mingus' favorite trumpet players). The rhythm section included pianist Jaki Byard (who'd been with Mingus since 1962) and drummer Dannie Richmond (joined Mingus in 1956).

The ensemble performs some of Mingus' most famous compositions. Disc One contains a marvelous 30-minute workout of "Fables of Faubus," a stinging, scornful indictment of Orval Faubus, the infamous six-term segregationist governor of Arkansas. Other Disc One tunes include Byard's "ATFW You" (to demonstrate the pianist's trademark "history of jazz" piano technique, as in Art Tatum, Fats Waller); Mingus' "Orange Was the Color of Her Dress, Then Blue Silk"; Ellington's "Sophisticated Lady," and Strayhorn's "Take the 'A' Train."

On Disc Two "Meditations" is another major Mingus masterpiece lasting a half hour. (Note: On their European

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tour, the renamed piece became "Meditations on Integration," as referenced on the Jazz Icons Series 2 DVD, **Charles Mingus Live in '64**, reviewed elsewhere in this issue.) The CD also features "So Long Eric," a Mingus tribute to Dolphy who would be leaving the band after the European tour. It became a much more poignant farewell when the great jazzman died in Germany only three months later at age 36. "A playful, waltzing version of "When Irish Eyes Are Smiling" and a perky, bubbling "Jitterbug Waltz" round out the second set.

This short-lived, illustrious ensemble appears on other recordings (legitimate and bootleg) but the Cornell concert recording, preserved by Mingus' widow, Sue Graham Mingus, ranks high among their best recorded performances for the all-around musicianship, the material and the production quality. **Nancy Ann Lee**

ROD PIAZZA & THE MFBQ

Thrillville

DELTA GROOVE MUSIC

Frequent winners of the Blues Foundation's Blues Music Award for "Band of the Year" Rod Piazza and crew have the live performance thing down cold. They regularly get the crowd on its feet and on the dance floor. So do a lot of other bands. What sets this band apart from countless others on the blues highway is that the sheer energy and musical prowess that sounds so great when your head is full of beer and the groove is moving you around the floor regularly finds its way to the band's recorded work.

This disc is no exception and, in fact, the energy level and looseness of the session feels so right that if the band had added some crowd chatter and applause you'd be hard put to deny that it's a live disc. While many bands seemingly freeze up and play it safe when the recorder is on, Piazza and crew play to the various knobs and dials as if they were another audience to be won over. With Rod on vocals and harmonica, Honey Piazza on piano and bass (compliments of her left hand), Henry Carvajal on guitar and Dave Kida on drums, the band mixes its own tunes with live wire takes on classics by the likes of Little Walter, *Hate to See You Go* and *Sad Hours*, Junior Wells, *Hoodoo Man Blues*, Willie Dixon, *I Don't Play* and Elmore James, *Stranger Blues*. As a testament to the band's writing and performance skills the originals stand just as tall as the well-traveled classics.

Stand out tracks include the harmonica showcase, *Snap Crackle Hop*, the massively funky, *MFGQ*, the jumping blues of *Get Wise*, which unleashes Honey's fleet fingered piano work, *Honey Bee*, where Rod lays down harmonica tones so fat that you'll need a visit to weight watchers and the quasi doo-wop number, *Sugar*, featuring a big band sound compliments of guest saxophonists Johnny Viau and Allen Oritz. Those that lament the loss of former guitarists Alex Schultz and Rick Holmstrom from the band need only check out the instrumental showcase *The Civilian* to know that the guitar slot is in good hands with Henry Carvajal who lays down inventive riffs that surely have the likes of Hollywood Fats smiling down on the band.

Overall, a great effort by a band that continues to be at the top of not only its own game but at the top of the blues game. **Mark Smith**

RICHARD GALLIANO QUARTET

FEATURING GARY BURTON

If you Love Me (L'Hymne a L' Amour)

CAMJAZZ

French-born accordion virtuoso Richard Galliano teams up with bassist George Mraz, drummer Clarence Penn and vibraphonist Gary Burton to record a warm-hearted tribute to Astor Piazzolla, who blended the tango with classical and jazz influences.

Galliano (born 12/20/1950 in Le Cannet, France) has been a master on his instrument for over 40 years and Burton (born 1/23/1943 in Anderson, Indiana) has been a major innovator, especially pioneering his four-mallet method. This project came about following a 2003 London performance by Galliano's "Piazzolla Forever" Septet when Burton's agent spoke with the accordionist about the possibility of a joint project.

Burton was a logical choice not only for his tuneful style similar to Galliano's, but because he had recorded with Piazzolla in 1984 at the Montreux Jazz Festival and at least twice previously recorded Piazzolla's music (Concord's *Astor Piazzolla Reunion* [1998] and *Libertango* [2000]). Classically trained Mraz's melodiousness and Penn's restrained support add much to the fare.

Five of the 10 tunes on the disc are Piazzolla originals and the remaining tunes are a mixture of standards and originals. Recorded in New York City in August 2006, some of their music has a European flavor and a calming, peaceful approach. Other tunes are upbeat and lively. The rare instrumental configuration and the selected tunes serve to effectively showcase these musicians at their collaborative and individually inventive best. **Nancy Ann Lee**

ROBERT LIGHTHOUSE

Deep Down in the Mud

RIGHT ON RHYTHM

Robert Lighthouse is a Swedish native (real name Palinic) who settled in the Washington DC area about two decades ago and has established himself as an important part of the blues scene in the Mid-Atlantic. He has busked on the streets and played a variety of clubs. His regular weekday gig at the late club City Blues was a local institution. Today he plays a solo gig weekly at a club, Chief Ike's Mambo Room, and plays band gigs with his trio at various bars and clubs. Wayne Kahn, a champion of D.C.'s music scene recorded Robert and issued Lighthouse's first album, **Drive-Thru Love**, which received considerable local and international acclaim. Now he has issued on his Right on Rhythm label, the follow-up album of location recordings, **Deep Down in the Mud**, which includes solo selections recorded at Chief Ike's and band cuts recorded at D.C.'s Zoo Bar

Robert has developed a distinctive style from a variety of influences including Muddy waters, Dr. Ross and several others so that when he does Robert Johnson's *Last Fair Deal Gone Down* and *Preachin' the Blues*, his attack lacks the more percussive approach of Johnson and most imitators, and has a more flowing approach that is evocative of Furry Lewis.

His original *Stuck in the Mud* and Dr. Ross' *Turkey*

Leg Woman are fine performances in a style suggestive of Dr. Ross, although his rendition of *Cat's Squirrel*, Dr. Ross' treatment of the *Catfish Blues* theme also shows a bit of Muddy Waters influence. The title track is not a blues, but a protest social commentary song about Katrina and the government's inadequate response. The trio cuts include Lighthouse's laconic rendition of Elmore James' *Red Hot Mama*, totally reworking the melody, a nice cover of Magic Sam's *All Your Love*, an understated treatment of Wolf's *Meet me in the Bottom* and an unusual piece of funk, a rendition of George Clinton's *Red Hot Mama*. Lighthouse also has an attraction to Jimi Hendrix' music and included is a take on *Spanish Castle Magic*, but this somewhat lengthy rock performance I found a bit less compelling than some of his prior Hendrix covers.

Still, overall this album is an impressive follow-up release and illustrates why he maintains a loyal following in the DC area. This disc can be purchased online at www.rightonrhythm.com or cdbaby.com **Ron Weinstock**

ZOOT SIMS

Zoot Suite HIGHNOTE

A new Zoot Sims disc, *Zoot Suite*, captures the late tenor saxophonist in the company of Jimmy Rowles on piano, George Mraz on bass and Mousey Alexander on drums from a 1973 Caribbean location recording.

This was apparently Sims' favorite band, and is the group heard on the stunning Pablo studio recording, *Zoot Sims meets Jimmy Rowles, If I'm Lucky*. There was some magic in the recording studio for that date with Sim's Lester Young-honed tenor sounding so appealing. The tone on this live recording is a bit more strident and the balance is not quite there. The recording quality perhaps has Alexander's cymbals a tad bit too prominent. Sims and the band seem a bit more fired up from the opening moments of Fats Waller's *Jitterbug Waltz* through Young's immortal *Tickle Toe* and *Honeysuckle Rose*. Sims is heard on soprano on *Rockin' in Rhythm*. His ballad style is displayed on *I Got It Bad* and *That Ain't Good*, along with *My Old Flame* and are nice performances even if the recording makes the tenor's tone sound a little bit muffled.

If one can get past the slightly tinny recording quality, there is some very fine playing here. **Ron Weinstock**

TONI PRICE

Talk Memphis ANTONE'S

On her first release in four years and seventh since her 1993 debut, *Swim Away*, Toni Price takes the listener on a rollicking ride through American roots music.

Joined by an all star cast of backing musicians including guitarists David Grissom, Derek O'Brien, and Johnny Moeller, drummers George Rains and Frosty Smith, and The Texas Horns- John Mills on baritone sax, Kaz Kazanoff on sax and Al Gomez on trumpet, Price has all the support she needs for her stylistic trip through funk, soul, R & B and, of course, the blues. Kicking things off with the funk/soul amalgamation of the Jesse Winchester penned title track, Price quickly shifts gears with the rock-

ing *What I'm Puttin' Down* where Grissom's smoking fret work pushes the song into territory that would comfortably fit on any number of blues rock discs by the likes of Foghat or Savoy Brown.

Like an I Pod on random play the disc next ventures into Allen Toussaint's horn driven New Orleans groove fest, *Mean Man*, and then into the funky *Am I Groovin' Up*, which features rich background vocals compliments of Anthony Ferrell, Leeann Atherton and Rich Brotherton. While all of the material makes good use of Price's expressive voice she really gets a chance to shine on slow burners such as Isaac Haye's *Leftover Love* and on the simmering *Gravy* where she looks at the odd order of priorities found in modern society all the while evoking thoughts of Bonnie Bramlett with a playful lilt to her voice. The blues enter the room on *Right Where I Belong* and *Poor Little Fool* which simmer at a low boil until she turns up the heat on the brassy *Runnin' Out* which, in turn, gives way to the charging southern soul groove of Booker T. Jones' *Sorry About That* where the call and response chorus and the stop action groove should get the booty's bumpin' at your next rent party.

While blues purists will look in vain for shuffles and boogies, this is a well done disc featuring the soul, R & B and funk that are the first cousins of the blues. Price sums up the release best on the Don Bryant penned *Ninety Nine Pounds* where she proclaims herself to be "ninety nine pounds of natural goodness and ninety nine pounds of soul."
Mark Smith



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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JOHN SCOFIELD

This Meets That SCO-BIZ/UMG

The “This” in the title of John Scofield’s new disc likely refers to the guitarist’s solid trio (bassist Steve Swallow and drummer Bill Stewart). And “That” would be the intriguingly charted horn section layered through most every tune that works like an extension of the leader’s axe. From beneath each of Scofield’s chordal constructs, the horns reach outward like harmonic vines, emphasizing the angular nature of his schemes. The product of this trioplus is a sound simultaneously cerebral and cookin’.

This works out just fine for the leader who favors an intensity range from slow simmer to just beneath a boil. The man cooks but never truly loses his cool as attested to on relatively straight-ahead fare such as the leadoff track “The Low Road” and “Strangeness In The Night”. Scofield typically sides up to a groove rather than taking it head on and never plays “above” when covering. As a result he extracts surprising bounty out of the country classic “Behind Closed Doors” and the rock/folk ballad classic “House Of The Rising Sun”.

Swallow’s use of a pick on electric bass makes for unanticipated underpinnings that reinforce the “groove with a brain” character of this set. The variation and consistent invention contained on

This Meets That should keep it near the top of one’s “play” stack for a good long while.

Duane Verh

DOYLE BRAMHALL

Is It News YEP ROC

Texas drummer/singer Bramhall’s new disc is an all-original affair mixing blues, rock and soul in fairly equal parts. The tuneful result evokes moods not unlike that of another veteran of similar genre-blending, Steve Miller, and, combined with an exquisitely garage-raw production, *Is It News* makes for a nifty piece of work.

While Bramhall strives for fresh takes on classic forms, the sounds here draw often enough on the classic Lone Star blues-rock mode he helped invent to remind one from whence he came. The lead track, “Lost In The Congo”, is catchy enough to snag some well-deserved airplay. Bramhall’s hotshot son, Doyle II, shares guitar chores with Jimmie Vaughan and Indigenous ace Moto Nanji among others. Worthy of your attention.

Duane Verh

The logo for Jazz & Blues, featuring the word "JAZZ" in a bold, sans-serif font above the word "blues" in a lowercase, serif font. To the right of the text are three vertical lines of varying lengths, resembling a musical staff or a stylized graphic element.

From the Editor:

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

—Bill Wahl

DIANA KRALL

The Very Best Of Diana Krall VERVE

This just-released fifteen song “best of” album for Diana Krall – her first such collection – is perfectly timed for the 2007 holiday season. While it does not cover any of her first two Canadian JustinTime releases, it offers ample doses of the music from her years as a Verve Group artist (GRP, Impulse, Verve), which is the period during which she garnered massive worldwide attention at warp speed.

Being a retrospective, the backing varies according to each release sampled – from the piano/guitar/bass trio of “Peel Me A Grape” and “Frim Fram Sauce” to quartets with drummer Jeff Hamilton and on up to lush arrangements with the London Symphony Orchestra; and most are studio recordings with two live tracks from her Paris concert.

While many of Krall’s fans may have all or most of her CDs, she threw a fast ball here by including three previously unreleased tracks: “You Go To My Head” and “Only The Lonely,” from the *The Look Of Love Sessions*; and Tom Waits’ “The Heart Of Saturday Night” from *The Girl In The Other Room* sessions.

Regardless of the fact that the tracks bounce around chronologically, they are all very well recorded and fit together in the program sequence very nicely.

This would make a fine introduction to Diana Krall for anyone in need of one.

Bill Wahl

THE TWISTERS

After The Storm NORTHERN BLUES

This disc marks The Twister’s return to the studio after a three year period that saw their original drummer leave with a disabling case of tendonitis and the rest of the band getting involved in a horrific traffic accident that killed their bass player. Now re-tooled and reformed the band is ready to take on the world on their Northern Blues debut. While billed as a Jump and Swing band, that isn’t the primary focus of this disc.

I’m Your Man lays down a slow, classic Chicago blues sound as does the instrumental number, *Second Wind*, which showcases Dave Hoerl’s tasteful harmonica licks and Brandon Isaak’s upbeat guitar work.

Thick or Thin falls more squarely into the jump blues camp (compliments of a kick in the rear by guest pianist Kenny “Blues Boss” Wayne) while *She’s Crazy* is more folk than blues with ample doses of dobro pushing the groove. On the low key, late night side are *When Your Memory Goes Away* and *Honest To Goodness*.

While *Harp Player* name checks numerous harmonica legends such as James Cotton and Little Walter, Hoerl doesn’t really do much on the track to merit sharing their spotlight. Shifting gears again, the band also takes on a bit of early Atlantic Records soul with ballad, *Where’s the Woman*.

While this disc has its bright moments, overall it is a bit too low key to fit with the high energy imagery that the band’s name evokes.

Mark Smith

SWEET HONEY IN THE ROCK

Experience...101
APPLESEED RECORDINGS

For their Appleseed label debut, the world-renowned, award-winning vocal ensemble, Sweet Honey In the Rock, delivers an 18-tune studio session with an educational theme. The African American folk/gospel sextet, founded in 1973, has released 20 previous CDs. Their sound draws upon many styles, call-and-response, scatting, percolating percussive effects, sheets of harmonies and counterpoints, spoken word segments and other vocal methods.

Original lyrics aim at teaching kids some of life's lessons. Adding music turns them into a bit of magic. "All I Have to Do" is a catchy little ditty. Drawing from gospel, "Do What the Spirit Say Do" is a dramatically building homage to the voice deep inside. "In the Middle of the Night" conveys the experience of a child waking afraid in the middle of the night and being comforted by mama. The hip-hop inspired "Member of the World Community," backed by hand drum beats, should catch on with young people.

The cleverly designed 16-page liner booklet looks like a black-and-white composition book and contains lyrics, a little background on each song and Adinkra Symbols and Meanings from Ghana, West Africa. Founder Dr. Bernice Johnson Reagon retired in 2004 and the group has experienced other changes in personnel. It's really unclear how many are in the group now. They were a sextet. The press materials say they recently downsized to a quintet but the list and photos on the package show seven women. Still, their blended and individual voices make this a satisfying, instructional lesson...uh, I mean listen.

Nancy Ann Lee

HOUSE ROCKIN' AND BLUES SHOUTIN'!

Celebrating 15 Years of The Rhythm Room
BLUE WITCH

It stands to reason that the better music venues around would be run by musicians and from the vibes given off by this collection, harmonica player Bob Corritore runs one of the Southwest's best blues rooms.

House Rockin' and Blues Shoutin'! features in-person performance from Phoenix's Rhythm Room. The acts include the late Robert Lockwood Jr., Floyd Dixon, Billy Boy Arnold, Louisiana Red, the Fabulous Thunderbirds and Long John Hunter. The moods range from laid-back solo sets to bust out band romps and the crowd responses suggest that this is a joint a blues fan should not pass by when in Phoenix.

Standout work includes that from Mannish Boys lead singer Finis Tasby and the Southwest's best-kept secret, vocal powerhouse Big Pete Pearson. Further info can be found at www.bluewitchrecords.com. *Duane Verh*



TONY BENNETT

Sings The Ultimate American Songbook Vol. 1
LEGACY

Snowfall: The Christmas Album - Deluxe Edition
LEGACY CD + DVD

Tony Bennett's 80th birthday celebration began just over a year ago and his new album of duets on Columbia Records had a field day at the Grammy Awards in February of this year. Columbia/Legacy has just released **Ultimate American Songbook Vol. 1**, which is a brand new compilation featuring 15 songs Bennett picked himself from his Columbia catalogue. The album covers the fifties and sixties, which were Tony's early Columbia years, and the nineties with some songs he recorded after his return to Columbia in the late eighties. It includes one song from his Grammy winning 1994 **MTV Unplugged** album, a duet with k.d. Lang on "Moonglow."

Legacy has also just rereleased Bennett's 1968 Christmas album **Snowfall**. The original LP had 10 songs, and it was expanded to 11 when released on CD 13 years ago. Since then the CD was digitally remastered and has been freshly reissued here along with a five song DVD featuring Bennett singing in a living room by the Christmas tree with his family and some relatives. He's accompanied by an acoustic trio for the set, which runs about 20 minutes.

These new releases would make a nice gift for any Tony Bennett fans you might know out there...either one or both would do the trick.

Bill Wahl

On The Smooth Front

MARC ANTOINE

Hi-Lo Split
PEAK RECORDS

There is a lot to be said about the argument that much of what comes out these days in the smooth jazz genre all sounds the same. But there are definitely some exceptions, and French guitarist Marc Antoine is generally one of them. He has just moved over to Peak Records, a division of Concord Music Group.

Antoine, who now lives in Spain, is a classically trained musician who chose the smooth jazz route and has developed a very successful career. He plays acoustic nylon and steel string guitars and writes most of his own songs. On this disc his only cover is the 4-decade old Classics IV hit "Spooky." He recorded this set in his home studio using mostly Spanish musicians, and the Mediterranean flavor permeates most of the music. This is what sets Antoine apart from most of the others in the genre, who generally go more the slick R&B route. It is refreshing to *not* hear saxes all over the place, and the horns, used sparingly here, are tasteful and understated. And, the few songs with the horns don't stand out much, making them the least interesting of the 11-song set. The tunes with Spanish flair and focusing on Antoine's guitar, like "For A Smile," "Forever," "Cancun Blue," "Voodoo Doll," and most certainly his Jobim-esque bossa "Bossalectro" are the more interesting and unique tracks in the set.

Direct from Madrid, this is another enjoyable listen—courtesy of Marc Antoine.

Michael Braxton

DVDs



JAZZ ICONS SERIES

Part 2

NAXOS/REELIN' IN THE YEARS DVDS

The second installment in the Jazz Icons DVD series has been released by Reelin' In The Years Productions and Naxos America. The seven new releases feature John Coltrane, Wes Montgomery, Dexter Gordon, Charles Mingus, Duke Ellington, Dave Brubeck and Sarah Vaughan. Each of the

DVDs features one or more concerts filmed live in television studios and other venues in Europe between 1958 and 1966. The accompanying press information notes that all seven DVDs feature performances that have never been officially released, with some of the material being newly discovered and has never been broadcast. It also notes that the performances have been transferred and remastered from the best quality original masters. This would account for the exceptional video and sound quality on some of these, that is of course considering that these performances are over 4 decades old. And, each release in the series comes with a 24-page booklet with essays from jazz historians or musicians, personnel listings for each of the chapters, photos and images with reproductions of memorabilia – unlike many DVDs which have little no information at all.

Wes Montgomery is featured with three performances from 1965 on **Live in '65**. I don't believe I have ever seen Wes on film (and there is very little out there) and I must say it is a real treat watching him pick with this thumb – something one might know but can easily forget when simply listening to audio. The first set offers 4 songs recorded in a studio in Holland. Working with a Dutch rhythm section we see and hear them play the songs, but also included here is the quite interesting banter between songs as Wes explains how he wants them done. The next performance is a studio concert (music only) recorded in Belgium. This is the best of the three as Wes is accompanied by Harold Mabern/piano, Arthur Harper/bass and Jimmy Lovelace/drums. The song selection includes "Impressions" and "Here's That Rainy Day" among the five. This may be the same footage seen on the VHS Wes Montgomery in Belgium, but I can't be sure. If so, I'm sure it has been cleaned up and much improved. The third performance was recorded in England, again in a TV studio and, as with the first set, with unfamiliar rhythm section.

Wes delivers six more songs here, including three of his notable originals, "Four On Six," "Full House" and "West Coast Blues." It must be noted that although the Belgium show with Mabern stands out the most, both the other rhythm sections do very fine jobs. In short, this DVD, all in black & white, is a real gem. The booklet's liner notes were written by Pat Metheny, with an afterword by Carlos Santana.

Bill Wahl

It is always wonderful to see footage of **John Coltrane**, making his Jazz Icons release a special event of sorts. **Live in '60, '61 & '65** presents Trane in three European broadcasts, all shot in black & white but quite clean considering the age in the video end and good sounding audio. The first is from Germany in 1960 with "On Green Dolphin Street" leading off a five song set featuring what was actually the Miles Davis Quintet without Miles. Coltrane is joined by fellow bandmembers Wynton Kelly, Paul Chambers and Jimmy Cobb, with some special guests joining in. Stan Getz sits in on tenor for the last two songs, "Moonlight In Vermont" (the third of a three song medley comprising chapter 4) and "Hackensack," and Oscar Peterson takes the piano chair for the latter. The last two concerts feature Coltrane with his famous quartet, including McCoy Tyner and Elvin Jones. The first, filmed in Germany in 1961, features Reggie Workman on bass plus Eric Dolphy on alto sax and flute. "My Favorite Things" and "Impressions" highlight the three song set. The next performance is almost four years later, shot in Belgium in 1965, and the straight quartet now features Jimmy Garrison on bass. The intensity level is ratcheted way up by now and the look on some of the audience members' faces is quite interesting to see. Three songs are heard, "Vigil," "Naima" and "My Favorite Things," with the first being a Trane and Elvin Duet for quite a while before Tyner and Garrison join in. Check out the steam that appears to be smoke emanating from Elvin's body as he gets into his workout. Smokin' indeed...great stuff!

Bill Wahl

Having seen **Dexter Gordon** many times, it was especially nice to see **Live in '63 & '64** in this batch of Jazz Icons releases. The first of three broadcasts here was filmed in Holland in 1964 in a nightclub setting. It opens like a movie with Dexter walking down the street and into a club where a jazz trio is playing. He goes by the bar, takes off his overcoat and walks on stage. He's accompanied by George Gruntz/piano, Guy Pedersen/bass and Daniel Humair/drums, a rhythm section he played with often at the time. Gordon and band are in fine form as they serve up "A Night In Tunisia," "What's New" and "Blues Walk," and the nightclub atmosphere is a nice touch on this set. Dexter's wonderful personality always came through as he introduced each song, often saying the title twice. The second set, recorded in Switzerland in 1963, finds Gordon with in a TV studio with Kenny Drew, Gilbert "Bibi" Rovere and Art Taylor playing "Second Balcony Jump" and "You've Changed" with quite a large audience. The third set is in '64 again with the same trio as the first set (Gruntz et al), but this time in a TV studio in Belgium. This time they cover "Lady Bird" and "Body & Soul." This DVD offers top shelf Dexter Gordon throughout with exceptionally good black and white footage. Dexter was living in Copenhagen during these years, where he often played at that city's Montmartre Jazz Club, which is where I first saw

him in 1972. The enclosed book has a wealth of information about Dexter and his years living in Europe, written by his widow Maxine Gordon.

Bill Wahl

What a treat to see the Dave Brubeck Quartet (**Dave Brubeck: Live in '64 and '66**) with pianist Brubeck, alto saxophonist Paul Desmond, bassist Gene Wright and drummer Joe Morello. The 1964 studio session in Belgium and a live-documented 1966 performance in Germany capture the best of Brubeck and his team. The four-some, then at peak fame, delivers 10 tunes, repeating Brubeck's "Koto Song" and Desmond's benchmark classic, "Take Five," at both sittings, but with variations. A Brubeck Quartet LP recording initially turned me on to jazz while I was in college in 1957 and the real pleasure for me was to see Desmond actually performing the benchmark tune, "Take Five," after years of hearing it only on recordings. Desmond's cool physical demeanor matches his alto playing that helped define an era. The crisp, clear sound reproduction of these Black-and-white videos makes the viewing all that more enjoyable. Total time is 67 minutes.

Nancy Ann Lee

Documented live in Amsterdam, the 16-piece Duke Ellington Orchestra performs 25 tunes, including medleys, on **Duke Ellington: Live in '58**. The band launches the concert with "Black And Tan Fantasy/Creole Love Call/The Mooch" and goes on to play some of their most familiar tunes in this 80-minute concert. The 1958 orchestra spotlights fine soloists and section teams, including reeds players Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney; trumpet players William "Cat" Anderson, Harold "Shorty" Baker, Ray Nance, and Clark Terry; trombonists Quentin "Butter" Jackson, John Sanders, and Britt Woodman. Ellington leads the rhythm section with bassist Jimmy Woode (bass) and Sam Woodyard (drums). Highlights include Carney's lush solo on "Sophisticated Lady," Hodges soloing on "All of Me" and "Things Ain't What They Used To Be" and a drum solo by Woodyard on "Hi-Fi-Fo Fum." The band was at its peak for this performance and after the credits roll, you see a brief clip of the smiling musicians packing up and leaving the stage — a perfect ending to a perfect performance.

Nancy Ann Lee

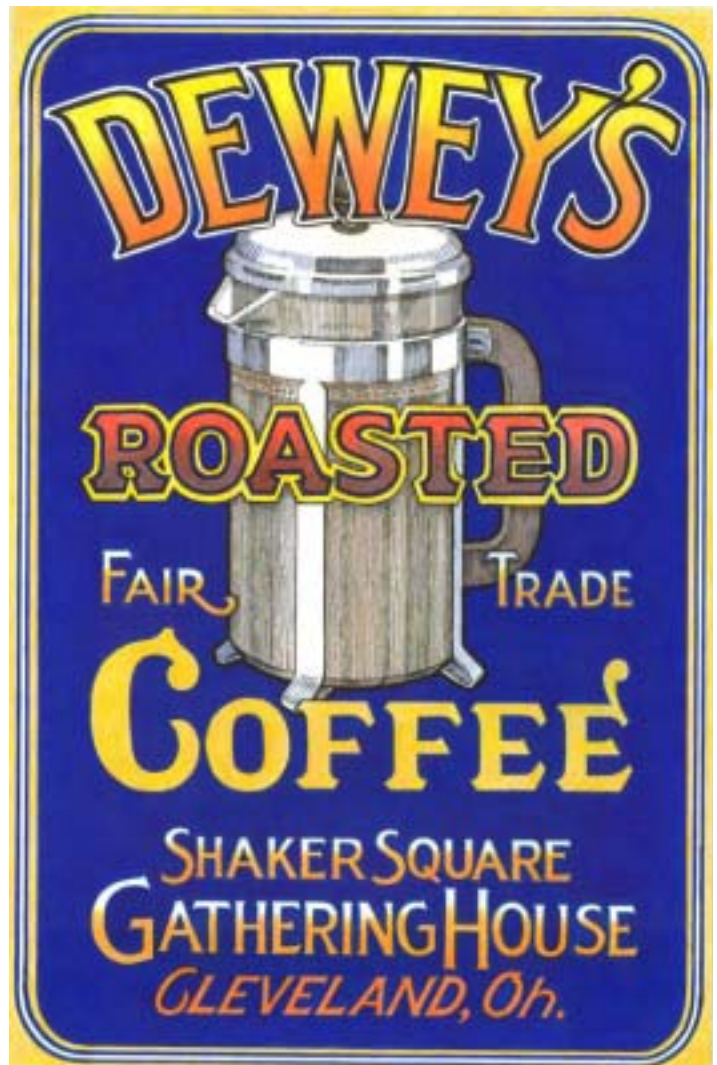
Sarah Vaughan, "The Divine One," or "Sassy" as she was nicknamed, is captured on **Sarah Vaughan: Live in '58 & '64** in three separate European studio performances (19 songs), two before live audiences. The two made-for-TV 1958 performances (when Vaughan was age 34) feature the vocalist backed sensitively by pianist Ronnell Bright, bassist Richard Davis and British drummer Art Morgan. The 1964 performance finds pianist Kirk Stuart, bassist Buster Williams and drummer George Hughes backing the singer. I saw a mature Sarah perform late in her career when she'd gained abundant stage confidence (and a reputation for being difficult). But I'd had never seen her perform on film or stage as a timid young woman. On this DVD, Vaughan appears uncomfortably shy as she announces songs for all three performances in a little-girl voice. She self-consciously says in the 1964 performance that she is nervous and has a cold. The sweetness of her voice and the subtleties of her vocalizing for dramatic effect, illuminate what an extraordinary singer she was, right from the beginning. These made-for-TV films are riveting.

Highlights include two versions of "Lover Man" and one of her trademark songs, "Misty."

Nancy Ann Lee

Fans of composer-bassist Charles Mingus should be ecstatic to view and hear the 120-minute DVD, **Charles Mingus Live in '64**, which features the composer-bassist with Jaki Bayard (piano), Dannie Richmond (Drums), Clifford Jordan (tenor sax), Eric Dolphy (alto sax, flute, bass clarinet) and Johnny Coles (trumpet). Coles appears in two of the film but became ill on tour before the Belgium concert, where the tunes had to be rearranged. All of these musicians have passed on but left their indelible marks on the jazz world. Filmed for television in Belgium, Norway and Sweden during an eight-day span in 1964 (three months before Dolphy's death), these concerts display Mingus's creativity and vision as well as his leadership abilities. The combined concerts/rehearsals feature three different versions of Mingus's "Meditations on Integration" and four distinct versions of "So Long Eric." Other Mingus originals performed are "Orange Was the Color of Her Dress, Then Blue Silk" (my personal favorite), "Parkeriana," and "Peggy's Blue Skylight." The band also delivers a kicking version of Strayhorn's "Take the 'A' Train" that features an extraordinary bass clarinet solo from Dolphy. You'll want to view this DVD over and over to catch all the subtleties in the music and in the interactions among the musicians.

Nancy Ann Lee



SUPER GUITAR TRIO

LARRY CORYELL/AL DI MEOLA/BIRELI LAGRENE

Live At Montreux

EAGLE EYE MEDIA

Eagle Eye Media's Live At Montreux DVD catalog has fashioned its identity around straightforward, unpretentious presentation with video direction that's meaningful to the music, avoiding any would-be-hip craftiness. This set from the 1989 festival is no exception. Coryell, DiMeola and Lagrene make for a most interesting and well-integrated unit- no casual jamming or thoughtless solo stretches here- and this production serves them well. *Super Guitar Trio* is a varied and well laid-out feast of improvisational acoustic fare.

From the first selection, the unit works out on precisely, if sparsely, arranged terrain, gracefully tossing lead and backup chores back and forth. Their individual identities vary just enough to grace the ensemble sound; Coryell, the closest to a conventional jazz voice, DiMeola, delivering the most pound-per-pound intensity and Lagrene the most harmonically daring. Strong moments emerge soon enough, such as on the Coryell/DiMeola duet on Argentinean master Astor Piazzola's "Tango Suite".

The best is indeed saved for last as two Return To Forever classics, "No Mystery" and "Spain", are transformed into virtual suites providing ample mood changes and some solid groove opportunities. This is a show likely to stand up to more than one view and listen.

Duane Verh

NORMAN GRANZ PRESENTS: IMPROVISATION

EAGLE EYE MEDIA DVD

This two-disc set is chock full of satisfying performances and interviews with some of the senior statesmen of jazz.

Disc 1 opens with Nat Henhoff reading his written history of Norman Granz (1918-2001) who presented historic jazz concerts in the 1940s and 1950s and twice collaborated with filmmaker Gjon Mili. The first brief film follows. Made in Mili's photography studio, it features Coleman Hawkins and Charlie Parker, playing together for the first time, supported by Hank Jones (piano), Ray Brown (bass) and Buddy Rich (drums). Also featured in the 15-minute clip are Bill Harris, Lester Young, Flip Philips, Ella Fitzgerald, and Harry Edison. Because of logistics, the music was pre-recorded and the musicians had to sync actions on their instruments with the pre-recorded material. Unfortunately, Parker plays on only two of the five tunes. Granz himself narrates between film clips. In the second clip, pianist/leader Duke Ellington performs in 1966 at the Fondation Maeght Museum in St. Paul de Vence, France, with Sam Woodyard on drums and John Lamb on bass, swinging through "Blues for Joan Miro," the famed artist whom Ellington had earlier met that day. Clip three documents pianist/leader Count Basie with Benny Carter (alto sax), Roy Eldridge (trumpet), Vic Dickinson (trombone), Al Grey (trombone), Zoot Sims (tenor sax), Ray Brown (bass), and Jimmie Smith (drums) at the 1977 Montreux Jazz Festival performing three tunes: "Nob's Blues," "Kidney Stew," and "These Fool-

ish Things."

Disc 2 bonus features include extra rushes (no sound) of the Mili session; Interviews about the Mili session with Hank Jones, Harry Edison and Clark Terry; Interviews about Charlie Parker (with Jay McShann, Phil Woods, Ira Gitler, James Moody, Slide Hampton, Roy Haynes, Jimmy Heath); a photo gallery of 54 previously unseen photos of the Mili session by Paul Hodler and the Oscar-nominated 1944 film short, "Jammin' the Blues," which, alone, is worth the \$19.98 retail price.

Jazz history fans should love this attractively packaged two-disc set for its production quality (including 16X9 aspect ratio) and subtitles in English, Spanish and French. Total running time is approximately 182 minutes.

Nancy Ann Lee

Other Good Stuff!

Baby Boomer Gift Ideas

DICK CLARK'S AMERICAN BANDSTAND

50th Anniversary

TIME LIFE 12-CD SET

FLOWER POWER

The Music Of The Love Generation

TIME LIFE 10 CD SET

Time Life has recently released two large boxed sets of music aimed at the baby boomer market. Most of us boomers are at that age where we are beginning to reminisce and recall the all music we grew up on, and these 22 discs certainly can help to accomplish that feat.

Certainly everyone remembers **Dick Clark's American Bandstand**, the TV show which began in 1957 as a local dance show and quickly mushroomed into an American phenomena. In celebration of the show's 50th anniversary, this set highlights the music heard during its 25 years on the air, from the late '50s to the early '80s. The set features 200 of the most popular songs from the era, with diverse artists such as Sam Cooke, Frankie Avalon, The Platters, Chuck Berry, The Supremes, Chubby Checker, Leslie Gore, Bill Haley and his Comets, The Animals, Lou Elgart & His Orchestra, The Everly Brothers, The Drifters, Bee Gees, The Young Rascals, Aretha, Carly Simon, Chicago, Otis Redding, The Kingsmen, The Turtles, Blondie, Al Green, Fats Domino, Elvis, Paul Revere & The Raiders, The Byrds, The Guess Who, Blood, Sweat & Tears, Bill Withers, The O'Jays, The Beach Boys, Santana and many, many more. There will be quite a few names folks probably have not heard in years, but definitely ring a bell.

While each CD and its songs are listed in the enclosed collector's booklet, Time Life does even better in the booklets inside each jewel case by listing the song composer, year, label, catalogue number and the song's highest Billboard chart position. Since the performances on the show, at least as I remember, were lip-synched - these songs are the actual studio recordings released and played on the radio, rather than live recordings. This makes the nostalgia trip even better for sure. The CDs are packaged in six double disc jewel cases, and each of these has a different title...such as "Good

Vibrations,” “Bandstand Beats” or “Dance, Dance, Dance.” The first one I opened was “Best Of The Spotlight Dances” and I noticed the chronological order was all over the map with song #1 being from 1971 and song #7 from 1958, and the like. However, while none of the others are in strict chronological order, most are at least close enough to flow well...most of the time anyway. Also included is a DVD titled “Bandstand Moments,” which features short interviews with Sam Cooke, Bobby Darin, The Doors, Creedence Clearwater Revival, Stevie Wonder, Donna Summer, Madonna and others.

And then there was the counter-culture. **Flower Power** is another recent boxed set release from Time Life, this one taking us back to the sixties and seventies with 175 songs spread over 10 CDs. This one contains artists such as Bob Dylan, Janis Joplin, Peter, Paul & Mary, The Mamas and the Papas, The Band, Judy Collins, Arlo Guthrie, Richie Havens, The Electric Prunes, The Kinks, The Byrds, Jefferson Airplane, The Lovin’ Spoonful, Santana, The Chambers Brothers, Donovan, Albert Hammond, Blood, Sweat & Tears, Chicago, Melanie, Cat Stevens, Blue Cheer, Elton John, Joe Cocker, Steppenwolf, Jim Croce, Marvin Gaye, The Moody Blues, Joan Baez, Canned Heat, Jethro Tull and, again, many, many more. These discs are also packaged two to a jewel case, each of which is titled. One of these is “The Hits of 1967,” which such names from that time as The Turtles, The Association, The Box Tops, The Grass Roots, The Hollies, Procol Harum, The Youngbloods, The Yardbirds, Vanilla Fudge, The Blues Project, Van Morrison, Spencer Davis Group and more. The other four 2-disc sets are titled “Age Of Aquarius,” “Born To Be Wild” (yes, both discs start off with Steppenwolf, but I never thought of Cat Stevens or The Cowsills as being ‘wild’), “Groovin” and “Time Of The Season.” All of these songs were recorded between 1965 and 1972, with most from ’67-71.

In closing, my only real complaint is that, with the exception of the “Hits of 1967” set in **Flower Power**, the songs again were not in chronological order. But credit must be given to the fact that they do include the recording dates and information in the first place. If you can afford them, either of these sets would make a good, if not extravagant, gift idea for any baby boomers you might know. The only way you can get these is online at www.timelife.com, where you can also see the listings of all the songs on each of the CDs included in these sets.

Bill Wahl

Looking Back at San Diego’s September Festivals

Continued From Page 10

Adams Avenue Street Fair



Charles McPherson

And the band played on...in San Diego. On September 29 and 30 the Adams Avenue Business Association presented its 26th Annual Street Fair. The two-day celebration in music can trace its roots back to more modest events that began as early as 1967 and carries added distinction as the largest free music festival in Southern California.

Large...a modest adjective for a substantial event...seven city blocks of the main artery through Normal Heights, a hip central San Diego neighborhood, are shut down for two days.

There are seven performance stages: circus (actual circus acts), roots rock, rock, alternative, acoustic, blues and jazz.

San Diego weather cooperated in marvelous fashion as it often does. Numbers uncounted, vendors of all descriptions provided fair goers with feasts for the body, the mind and the spirit of all descriptions.



Guitarist and Washboard player with the Bayou Brothers and an unidentified man with sunglasses and hat

And, oh yes, and there’s the music... the vast range of musical offerings provided something for everyone, no matter what the preference and exposed listeners to music somethings that invited them to step outside their personal listening space.

80 acts were on the roster that included rockabilly artist Wanda Jackson, the Charles McPherson Quintet and

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Candy Kane, the big girl with the big, big blues vocals. Jackson had everyone rockin' and stompin', McPherson's sax took the crowd to another place with originals and cover tunes, and Kane heated up the festivities with hard-hitting heavy duty blues.

Variety ruled both days. Particular standout performances came from gospel group Bishop John Haynes & Change, a family affair with tight harmonies and high charged spirituality; and the multi-cultural reggae band Stranger, who had the crowd in the palm of their hand and left them clamoring for more. The Bayou Brothers, brought more fun to the party with their brand of zydeco blues music complete with body-fitted washboard. There was dancing in the street and dancing in the street and more dancing in the street.

The Adams Avenue Street Festival, shoulder to shoulder with happy faces as far as the eye could see and the sold-out Ocean Beach Jazz Fest attest to the fact that San Diego is indeed a music town offering both quality and variety. Mark your calendars, next year's festivals are less than a year away.

Wanda Simpson

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