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Ernie Krivda & The Fat Tuesday Big Band Swinging Hard at the Savannah

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Ernie Krivda & The Fat Tuesday Big Band Swinging Hard at the Savannah

By Bill Wahl

Ernie Krivda's Fat Tuesday Big Band has been holding down the fort at The Savannah in Westlake every Tuesday night for the past 7 years, and has become quite the tradition at the blues & jazz nightclub/restaurant. Such a tradition that many folks come in just about every week to soak up the sound of the 19-piece big band, many of them dancing throughout the night; others simply sitting at their perches and grooving. Whatever their choice of physical activity...or participation...it is obvious that they are thoroughly involved in the music and are definitely enjoying themselves. "They are all giving back energy." Krivda states.

Krivda grew up listening to the music of swing bands and a good portion of the music FTBB (Fat Tuesday Big Band) performs is from that era. Ernie is not looking to give a dose of nostalgia, but rather delivers swinging jazz big band music with energy, passion and other qualities associated with newer forms of the music. In other words, it is not a pop big band, but rather a more straight jazz oriented swing band. An important element for Krivda is to "always keep the energy up."

Ernie mentioned that "Rather than become complacent with the ongoing gig, we constantly try to spice things up. We have recently added a vocalist, Erin Kuffel, who fits the big band thing to perfection. Just 21, she is in the vocal jazz program at Tri-C. She just has that 'thing' happening and fits right in."

The band started in 1991 as a rehearsal band and grew into a performance unit. Two of the members, trumpeter Steve Enos and tenor saxophonist Tommy First have been in the band since its inception. The FTBB has two CDs out and is currently working on a third. Prior to their 7 year stint at The Savannah, they played at the old Mr. Z's for 3 years until the successful eating and drinking spot was sold

and razed for yet another drug store with an empty parking lot. No matter though, as The Savannah was ready and willing to sign them right up like a red hot free agent in sports, and it is a much, much better venue for the music to boot.

In addition to the Savannah gig, they have played festivals in Pennsylvania, West Virginia and elsewhere. "It is hard to take the band on the road though, with all the costs involved today," Krivda interjects.

While most of the members of the FTBB live in the Cleveland area, some travel weekly from such yonder locales as Akron, Youngstown, and even Columbus. The current edition of the band, in addition to Krivda, Kuffel, Enos and First, includes: Ernie on tenor sax, Erin

Kuffel on vocals, Steve Sterner/lead alto sax, Don Turso/alto sax/clarinet/flute and is one of the band's arrangers, Chris Burge/tenor sax, Don Ingersoll/baritone sax, Garey Hicks/lead trombone and is another arranger, George Carr/trombone, Andy Hunter/trombone and featured jazz trombonist, B.J. Bishop/bass trombone, Wess Orr/lead trumpet, Steve Enos and Dave Banks/featured jazz trumpet soloists, Dave Pericco/trumpet and jazz specialist, Joe Hunter/piano, Lee Bush/rhythm guitar, Kurt Kothiemer/bass and Ray Porrello/drums. Krivda points out that they are one of the very few big bands to use a rhythm guitar, which was pretty much a mainstay in the format in its heyday.

Ernie has been well-known not only in the Cleveland area, but nationwide and beyond for the past 25 years or so dating back to his now out-of-print albums on the Inner City label out of New York. He was always known for a very high energy brand of straight ahead modern jazz with a very unique tenor saxophone style. "People have been confused as to why the jazz guy is doing this big band thing," Krivda relates. "I always loved big bands, and wanted to finally do the big band thing because I always had this feeling of how a big band



should sound." He wanted a band with top flight arrangements, strong rhythmic and blues sensibilities - and it had to swing! As he puts it..."If you can't fundamentally swing; if you can't make people dance with your groove...then you've got a real problem." The FTBB does not have that problem at all...on any given Tuesday night, you'll see people of all ages dancing, and that is certainly a part of the fun!

The band has performed elsewhere as well. In addition to the above-mentioned festivals, they've played at the Gray's Armory for the Lindy Exchange, which draws swing dancers from all over. They have also been involved with bringing back the old marketing concept of the "Battle of the Bands," a good example of which was their performance opposite the Count Basie Orchestra at a recent Tri-C JazzFest. They've also played at the Bohemian Hall Ballroom on Broadway in Cleveland, and have done some weddings. For that, the person has to call Ernie...he certainly isn't going to look for them. But if the situation is just right - it can be arranged for future I-DOers looking for a superb swing big band playing the Great American Songbook.

In addition to the arrangers within the band mentioned above, the FTBB also utilizes arrangements by Thad Jones, Quincy Jones, Bill Holman, Fletcher Henderson, Marty Paitch and Bob Florence. As Krivda points out "These (arrangers) are diverse personalities, but the band plays them with a singular style, and that's been a big reason for our success. They don't simply sound like recreations."

But the Fat Tuesday Big Band is not the only project Krivda is involved with these days. He's also putting out a whole new series of solo CDs on the Cadence/CIMP label. The first of those, a quartet album titled *The Music of Ernie Krivda*, was reviewed in our July/August issue where Nancy Ann Lee wrote "might just be Krivda's best yet." He's not released an album such as this comprised solely of his own compositions in quite a long time. There is another as yet untitled CD of his own compositions coming out on CIMP in December, and another in the Spring. In the coming months there will also be a live recording released of a 1998 Severance Hall concert "Focus on Stan Getz," which includes the famous Eddie Sauter composition "Focus." His CDs are available not only in record stores, but at his gigs as well. Pick one up at The Savannah. Cadence will also be reissuing an older Krivda LP on CD for the first time titled *Tough Tenor Red Hot*. As far as the old Inner City albums....who knows if they'll ever be reissued, or who even owns them

Jazz & Blues Report

at the moment.

Ernie also does some traveling to cities such as Columbus, Cincinnati, Chicago, Buffalo and other nearby cities where he plays gigs with local rhythm sections.

But for Clevelanders who want to swing hard and have a great time...the place to be is at The Savannah at 30676 Detroit Road in Westlake at the corner of Bradley-just west of Crocker every Tuesday night. For those not familiar with the area, take I-90 West from Cleveland to the Crocker exit, hang a left on Crocker and a right on Detroit. Of course, those coming from the west, reverse those directions until you get to Detroit. Then turn right like everyone else. Hats off to Jim DePaul at the Savannah for 7 years of the Fat Tuesday Big Band, and of course to the band members and Ernie the K as well. See you there one of these Tuesday nights.

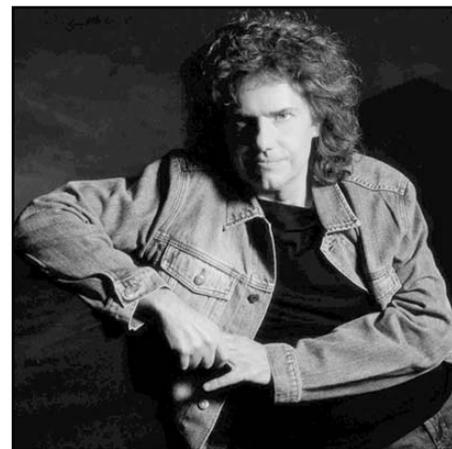
Janet Makoska Photo Exhibit at Rock & Roll Hall of Fame & Museum

The Rock and Roll Hall of Fame and Museum has announced a new photo exhibit, "It's Always Rock and Roll," which will feature the work of Cleveland photojournalist, Janet Macoska. The exhibit will open to the public on Wednesday, November 19 on the Museum's Fourth Floor and run through April 2004.

For more than 25 years, Macoska has captured priceless shots of rock stars from Aretha Franklin to Led Zeppelin. Her work has been featured in publications from Rolling Stone and People Magazine to the New York Times and the London Times. American Photo featured the photojournalist's pictures - alongside work from Annie Liebovitz, Mark Seliger and noted rock photographers - in a special issue devoted entirely to rock and roll. Macoska's images have also been displayed in the National Portrait Gallery in London.

The exhibit at the Rock and Roll Hall of Fame and Museum will include more than 50 prints from Michael Hutchence of INXS, David Bowie, Paul McCartney and Aretha Franklin to the Ramones, Annie Lennox, Roxy Music and more.

"Cleveland was a test market for many record companies in the seventies and eighties and the major bands made it a stop on their tours," Macoska said. The fact that the city was relatively free of the photographic competition that defined larger markets such as New York and Los Angeles gave Macoska access to some of rock's biggest icons. "Sometimes magical



The **Pat Metheny Trio**, with Christian McBride and Antonio Sanchez will be appearing at Severance Hall on Sunday, November 9 at 7:30 PM. Tickets are on sale at the Severance Hall box office, or can be charged by phone by calling 216/231-1111 (toll free 800-686-1141)

things happen," she said.

"Working out of Cleveland, Janet has had unique access to many of the great performers of the last 30 years," said Jim Henke, Chief Curator of the Museum. "We're pleased to be able to showcase the work of a Cleveland artist who has had such a successful career."

"These are some of my favorite photographs...Zeppelin, David Bowie, Bruce Springsteen at the top of their game, the way we, as fans, want to remember them," Macoska said. "I'm a rock fan. I succeed as an artist when my photos capture the energy and spirit of rock and roll in a sixtieth of a second moment," she added.

One of Macoska's proudest accomplishments is a photo of Paul McCartney that hangs in the National Portrait Gallery in London. You can also find her work on books and record sleeves. Some examples include the Led Zeppelin box set, David Bowie's Stage CD and a series of reissued CDs from the Kinks.

Janet is currently working as the marketing director for Tri-C JazzFest.

To mark the opening of this exhibit, visitors can see local musicians performing for free on the Museum's Main Stage from 6-9 p.m. on Wednesday, November 19.

The Rock and Roll Hall of Fame and Museum exists to educate its visitors, fans and scholars from around the world about the history and significance of rock and roll music. The Museum carries out this mission through its efforts to collect, preserve, exhibit and interpret this art form.

The Museum is open seven days a week from 10 a.m. to 5:30 p.m. On Wednesdays only, the Museum is open until 9 p.m.

Jazz Superstars Headline Tri-C JazzFest Cleveland 25th Anniversary Celebration

Tri-C JazzFest Cleveland is throwing an unparalleled swingin' 25th anniversary party, April 14-24, 2004, for jazz lovers in Northeast Ohio and beyond. Opening weekend, April 16 & 17, will feature a parade of jazz superstars performing together onstage at the Allen Theatre in tribute to jazz legends Horace Silver and Tommy LiPuma, with proceeds benefiting the Tri-C JazzFest endowment fund.

"Silver On Silver" - a tribute to Horace Silver, salutes this legendary jazz composer with an evening of Mr. Silver's compositions played by some of his fans, jazz giants David Sanborn, Al Jarreau, Joe Sample (and more TBA) backed by The Clayton-Hamilton Jazz Orchestra with the trio of Christian McBride, Geoff Keezer and Lewis Nash.

"The Art of LiPuma" - a tribute to Tommy LiPuma, allows Tri-C JazzFest Cleveland to salute a friend and a native son of Cleveland, who is currently Chairman of The Verve Music Group. This evening will feature many of the artists whose careers Mr. LiPuma has so significantly influenced as a Grammy award-winning producer. Onstage together for this evening: Diana Krall, George Benson, Dr. John (and more TBA) backed by The Clayton-Hamilton Jazz Orchestra with the trio of Christian McBride, Geoff Keezer and Lewis Nash.

Opening March 28 and running through July, The Cleveland Museum of Art will be presenting an exhibition of Tommy LiPuma's world-renowned collection of 20th century American art. Verve artist, Regina Carter, will perform with her quintet in concert at The Cleveland Art Museum on Thursday, April 22, at 8 p.m.

Beginning as a two-day festival in 1980, Tri-C JazzFest Cleveland has proudly grown into a world-class festival, celebrating jazz, enlarging, educating and entertaining audiences, and developing the next-generation of jazz musicians. DownBeat has named Tri-C JazzFest "America's premiere jazz education festival."

Tickets for the above events are on sale now.

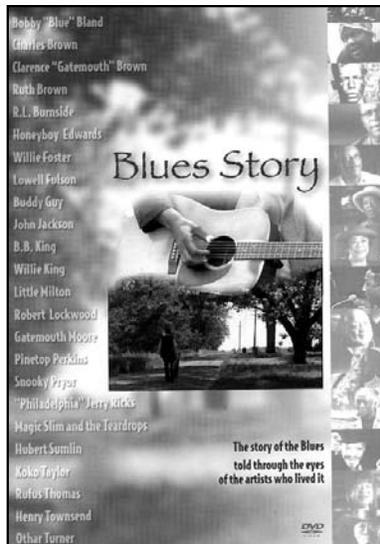
For tickets and the latest news on Tri-C JazzFest Cleveland, visit www.triczjazzfest.com or call 216/987-4400.

DVD VIDEO

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BLUES STORY

SHOUT! FACTORY CD/DVD

Subtitled "The story of the blues told through the eyes of the artists who lived it," Blues Story is quite simply the definitive one volume DVD story of the blues-period. With 120 minutes of interview clips from just about all the great living blues artists, mixed with performance clips from some of the greats long gone, this film gives the most accurate insight into the blues I have seen.

Originally aired on PBS earlier this year (and not to be confused with the recent Martin Scorsese blues series), this video is now available for general sale without being a pledge drive premium. It is broken down into eleven sections as follows: Origins, Early Artists, The Women, Down In The Delta, King Biscuit Time, Juke, St. Louis, Texas and West Coast Blues, Jump Blues, Memphis, Chicago, and closing with Blues Revival and the Birth of Rock. Within these sections are interview clips, or stories, from Bobby "Blue" Bland, Charles Brown, Clarence "Gatemouth" Brown, Ruth Brown, R.L. Burnside, Honeyboy Edwards, Willie Foster, Lowell Fulson, Buddy Guy, John Jackson, B.B. King, Willie King, Robert

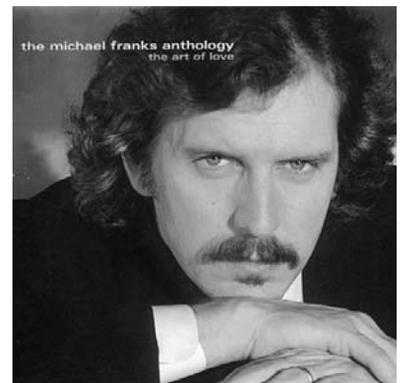
Lockwood, Little Milton, Pinetop Perkins, Snooky Prior, Philadelphia Jimmy Ricks, Magic Slim, Hubert Sumlin, Koko Taylor, Rufus Thomas, Henry Townsend and Othar Turner. As they tell their stories, you'll see short clips and performance footage of many departed greats, including Muddy Waters, John Lee Hooker, Bessie Smith, Ma Rainey and many others. The in-your-face camera shots of the artists telling their stories make it look like they are sitting across the table from you, and many of them play short solo dittys as well. Already, some of these artists have passed away, including Charles Brown, Willie Foster, Lowell Fulson, John Jackson, Rufus Thomas and Othar Turner.

The bonus tracks after the 1-1/2 hour documentary include complete performances from R. L. Burnside, Honey Boy Edwards, Willie Foster, John Jackson, Robert Lockwood, Pinetop Perkins, Snooky Prior, Philadelphia Jerry Ricks, Koko Taylor and Othar Turner & The Rising Star Fire & Drum Band.

In a nutshell - you can't go wrong buying this DVD as a gift for ANY blues fan. and chances are they won't have it since it was just released around October 1. Hey-get one for yourself too.

In addition, Shout! Factory has released a 2-CD companion, also titled **Blues Story**, which contains 40 tracks by all the above artists (including Rainey, Bessie, Wolf, etc.) and many, many more - many of whom have been long gone.

Bill Wahl



MICHAEL FRANKS Anthology: The Art Of Love RHINO 2-CD SET

From his debut album in 1975, The Art Of Tea, Michael Franks has been a singer that women simply LOVE. This is due to his incredibly sensitive and open lyrics, beautiful melodies and airy, lyrical, dreamy vocals. Then throw in the pop-jazz style and Brazilian rhythms. Heck...how can a guy go wrong with all of that going for him?

This 31 song retrospective reissues completely remastered tracks sampling his biggest hits from all 13 of his Warner Bros. albums and his 1999 release on Windham Hill Jazz. You'll get "Popsicle Toes," "Eggplant," "The Lady Wants To Know," "Antonio's Song (The Rainbow)," "Meet Me In The Deerpark," "Tiger In The Rain," "When It's Over," "Lotus Blossom," "Tahitian Moon," and many others. Also included are his hit with Brenda Russell, "When I Give My Love To You," and live tracks with Crossfire (from an import-only album) and tracks from the live album Franks did with the Yellowjackets.

He's always used top notch musicians such as David Sanborn, Bob Mintzer, Steve Gadd, Joe Sample, Larry Carlton, Earl Klugh, Kenny Barron and Mike Manieri—to name a few. The 44 page booklet is loaded with an essay on Franks, photos and discographical information.

Hey Guys...got a woman who likes light jazz...listens to The Wave? Buy her this for a stocking stuffer and see what happens. You're gonna owe me...big time.

Bill Wahl

BOX OF THE BLUES

Sixty Performances on Four CDs
 ROUNDER/ZOE RECORDS BOXED SET

Box of the Blues – the recently released Rounder retrospective - is the perfect musical remedy for blues aficionados everywhere.

Disc One, entitled *61 Highway*, collects acoustic blues by first-generation players, while Disc Two, called *One More Mile* features the fuller band sound of "city-style" blues. Disc Three, *Change in my Pocket*, introduces some of the best younger generation interpreters of the blues, and Disc Four, *A Good Day for The Blues*, offers listeners the best of Rounder's soul and gospel blues recordings.

Perfectly packaged, **Box of the Blues** features glossy liner notes that includes a well-written essay by Scott Billington, Rounders' vice-president, A&R, chronicling the evolution of Rounder's relationship with the blues. Each song is accompanied by a paragraph that explains its genesis. Candid black and white photographs of some of the performers that appear throughout also complement these liner notes.

The highlights of Disc One are the opener "61 Highway" performed by Mississippi Fred McDowell and Blind Willie McTell's "Dying Crapshooter's Blues."

Disc Two opens with Rounder's first Grammy-Award winner Clarence Gatemouth Brown, and his "One More Mile." A hopping horn section of trumpet and trombone combines with alto, tenor, and bass saxophones to crank out this big band blues number.

Another highlight of Disc Two is Carey Bell's version of the Muddy Waters classic "My Eyes Keep Me In Trouble." The Chicago-style blues-harmonica legend wails away, as Bob Reidy and his Chicago Blues Band tries to keep pace with Bell's harp.

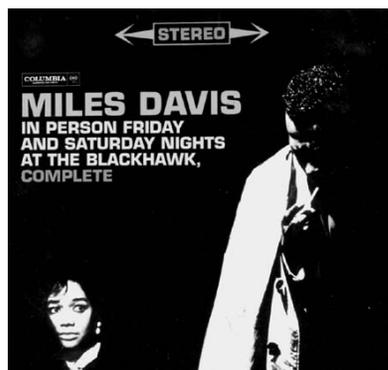
Marcia Ball's soulful voice and piano-playing prowess on "Blue House" is one of Disc Three's gems. The rest of this disc offers a new generation of blues artists, many of whom rework traditional blues. Boston's Tarbox Ramblers' "Down South Blues" is an example of this. With fighting fiddles, drums, and guitar, they give this timeless song a modern hillbilly blues treatment.

Ruth Brown and her soulful "Good Day for The Blues" opens Disc Four. Wilson Pickett's "Outskirts of Town" shows his powerful pipes still can deliver.

Otis Clay's Mississippi gospel roots rings out on "I Can Take You to Heaven Tonight," backed by The Legendary Hi Rhythm Section and The Memphis Horns.

From the depths of the Delta, to Chicago, New Orleans and Memphis, this 60-song, four-disc set captures all the classic artists that Rounder has recorded in the last couple of decades.

David McPherson



MILES DAVIS Complete In Person Friday and Saturday Nights at the Blackhawk COLUMBIA/LEGACY BOXED 2-CD SET

In terms of remote recording, jazz more than any other type of music is most naturally found in its creative element.

Musicians are most apt to improvise freely without thought to time limits when on the bandstand and the nonverbal communication with the audience can certainly boost adrenalin levels, which in turn increases the intensity of the performance. Of the many jazz legends who have recorded in the modern era, Miles Davis was documented in more live settings than probably any other of his peers, thanks in part to the healthy coffers of Columbia Records. As a result, we have a much better picture of Davis' many classic ensembles over the years as heard "on the job."

Back in the spring of 1961, Davis was in a period of transition. Tenor saxophone master John Coltrane had left the trumpeter's employ to lead his own band and Hank Mobley had come on board to take his place. While the new tenor man had his own style, it was less radical than Coltrane's histrionics and Davis was not always pleased with the end results. Still, the trio of Wynton Kelly, Paul Chambers, and Jimmy Cobb had been together for some time and the chemistry that they shared was undeniably strong. It is this band that appeared at San

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Francisco's Blackhawk where all of the music performed on the weekend of April 21st and 22nd was recorded for prosperity.

Initially released in truncated form and with edited performances in some cases, for the first time we get to hear every recorded note amounting to nearly four hours of music on four discs and with the best possible sound quality. Seven sets were recorded with a total of 29 performances being the net result. Thirteen of these have never before been heard, adding considerably to this cache of Davis memorabilia. There are several takes on familiar tunes such as "If I Were a Bell," "I Thought About You," and "Green Dolphin Street," however each one speaks with an individual sense of creativity, a testament to the resourcefulness of each one of these talented musicians. Miles himself is in solid form, often playing with a mute and stretching out at length. Mobley spins some wonderful yarns despite some reed problems, although his melodic style is similar to Davis' and as such there's much less of a contrast between the two lead voices.

Packaging for this boxed set consists of two slim double jewel boxes housed in a hard cover outer box. Notes inside the CD booklet are nothing all that revelatory, with a reprint of the original liners and a brief remembrance by Eddie Henderson. While more exciting changes were to come for Davis and his ensembles, these two nights in San Francisco solidified Davis' mainstream manifesto and are a valuable addition to the trumpeter's legacy.

Chris Hovan

DEEP BLUES

A Musical Pilgrimage To The Crossroads SHOUT! FACTORY DVD

Deep Blues is a wonderful documentary conceived by guitarist Dave Stewart of the Eurythmics (who is also the executive producer) to pay tribute to the great unknown blues artists living in Mississippi. He hired noted music writer Robert Palmer (who wrote the book *Deep Blues* and was the music writer for the *New York Times* and *Rolling Stone*) and director Robert Mugge (*Hellhounds On My Trail* and *The Gospel According To Al Green*) to locate, film and record some of the best blues musicians in the region. That they did. It was 1990, and they searched out many artists who were unknown at the time, but have since been "discovered" and recorded—some to great extent.

After an introduction narrated by Palmer (who narrates throughout) the music starts right in with Benjamin Perry

doing "I'm So Glad Trouble Don't Last Always" and continues through a total of 16 songs featuring solo, duo and band performances not only in Juke Joints, but in living rooms, front porches and fields. The other musicians you'll hear from are: Booker T. Laury, R. L. Burnside, Jessie Mae Hemphill (both solo guitar/vocals and with her wife and drum band), Junior Kimbrough, Roosevelt "Booba" Barnes, Big Jack Johnson, Jack Owens & Bud Spires and Lonnie Pitchford, who closes the film with three songs. On the first of these, "Johnny Stole An Apple," Lonnie picks a single metal string fastened to a wood beam on the outside of a house using a ratchet socket (a big one) as a slide.

The bonus tracks here are Lonnie Pitchford playing "My Babe," again playing the single string with socket, R. L. Burnside and Dave Stewart with a juke joint band and 2 more solo piano songs from Booker T. Laury. Then there is a bonus audio chapter with 7 more audio-only tracks from Kimbrough, Jelly Roll Kings (Frank Frost, Sam Carr & Big Jack Johnson), Burnside, Barnes and Pitchford.

The only bad note here is the fact that since this film was made, Laury, Kimbrough, Barnes, Frost, Pitchford and Robert Palmer have all passed away. And Hemphill suffered a stroke, which prevents her from playing the guitar. But this film will live on for many years to come as a testament to the blues of Mississippi, presented in a first class manner in both the audio and video categories as well as showing a deep respect for the artists it presents. Very nicely done! **Bill Wahl**

MODERN JAZZ QUARTET MJQ-The Complete Prestige & Pablo Recordings

PRESTIGE/PABLO 4-CD BOXED SET

Some of the MJQ fans out there might have the boxed set of the quartet's Atlantic recordings, released several years ago. I don't have it, and don't remember how complete it was, but this newly released box of four CDs contains every recording the band made for the Prestige and Pablo labels. Since both monikers are now owned by Fantasy Records, putting this set together was not only a natural...but also quite an easy task, no doubt.

MJQ made their debut as a unit with the 1952 Prestige release simply titled **MJQ**. Subsequently, they released three others for Prestige, including one with Sonny Rollins joining in for the session. They then went with Atlantic after which



they took some time off before they surfaced again, this time on Pablo Records for the 1981 release **Reunion at Budokan**, a live recording of a concert in Tokyo. They went on to record another live album for Pablo in 1982, and did two studio albums for the label in '84 and '85.

Milt Jackson, John Lewis, Percy Heath and Connie Kaye (the original drummer was Kenny Clarke) are a jazz institution, with a huge following of listeners of both the jazz and classical genres. As Eugene Holley states in the liner notes "Their syncopated science, telepathic interplay, and monastic commitment to swing beautifully blended African-American jazz and blues with European classical compositional forms."

This set offers dozens of gems from a band who worked together for almost 50 years. Enjoy! **Bill Wahl**

RAY CHARLES In Concert RHINO 2-CD SET

This set, available only online, is a compilation of live concert recordings by the great Ray Charles recorded over a span of 19 years from 1956 to 1975. Ray is always at his finest in a live context (a trait that also rings true for the best of all musicians), and this set comprised of some the songs he's known for is sure to delight Ray's many fans.

The albums sampled for this set are Ray Charles Live at Newport (Atlantic, recorded 1958), Ray Charles In Person (Atlantic, 1959), Ray Charles • Berlin (Pablo, 1962), Ray Charles Live in Concert (ABC-Paramount 1964) and Ray Charles Live in Japan (Crossover/London, 1975-Japanese Import). You'll get 29 nuggets from Ray and his band, including "(Night Time Is) The Right Time," "Talkin' 'Bout You," "Yes Indeed," "What'd I Say," "Georgia On My Mind," "Unchain My Heart," "Hallelujah I Love Her So," "I've Got A Woman," and a slew of others.

A fine set of Ray Charles captured live, this two CD set is available only at www.Rhinohandmade.com for \$39.98.

Bill Wahl

CARMELL JONES

Mosaic Select

MOSAIC MAIL ORDER BOXED SET

I have to claim a special affinity for the music of trumpeter Carmell Jones as documented on this three-disc set. Going back to an interview I conducted with Mosaic's Michael Cuscuna a few years back, I commented on how much of the Pacific Jazz material that had been reissued up to that point consisted largely of albums from the '50s, ignoring the following decade's trinkets. Cuscuna shared my feelings and expressed his desire to find some way to package items from the Pacific Jazz catalog that might not be as commercially viable as those classic Chet Baker, Gerry Mulligan, and Bud Shank sides. Now we have the Jones set at hand and things seem to be looking up.

Although the misconception exists that the prevailing jazz climate on the West Coast was much cooler than its East Coast counterpart, a quick listen to "I'm Gonna Go Fishin'" from 1961's *The Remarkable Carmell Jones* should put that myth to rest. Jones is fluid and fiery throughout, as is tenor saxophonist Harold Land, who contributes some of his most incendiary improvisations. A rare item that fetches high prices on vinyl, this set has been long overdue for reissue, yet

even more remarkable is the availability here of two additional Pacific Jazz rarities, *Business Meetin'* and *Brass Bag*. These sets sport large ensemble charts arranged by Gerald Wilson and not only add much to our knowledge of Jones' work, but also speak to the arranging prowess of Wilson. Little need exists for singling out specific performances as every moment deserves to be savored and the anonymity of these performances simply defies explanation.

Completing this package are two sessions that were not recorded under Jones' leadership, but prominently feature his contributions. The first of these is a previously unissued 1963 Pacific Jazz date led by Frank Strazzeri. Consisting largely of the pianist's originals, nothing all that revolutionary occurs, but Jones and tenor man Hadley Caliman form a potent front line and the solo spots are uniformly fine. Harold Land's *Jazz Impressions of Folk Music* is entirely something else, an extensive hard bop reworking of public domain 'oldies' such as "Hava Na Gila," "Tom Dooley," and "On Top of Old Smokey." To say that Jones and Land whip things into a vibrant froth is an understatement and the album's inclusion here is an unmitigated bonus.

As an introduction to Mosaic's new line of reissues, this title succeeds bril-

liantly. As for the individual artist involved, the recorded work is of substantial merit, especially considering that it has long been unavailable.

Issued in limited editions of 5000, this recording is available solely through Mosaic Records; 35 Melrose Place; Stamford, CT. 06902; (203) 327-7111.

Check out the Mosaic website at www.mosaicrecords.com for more information.

Chris Hovan

ALBERT COLLINS

The Iceman at Mount Fuji FUEL 2000 DVD

Few blues guitarists enjoyed the "second life" of rock-era adulation to the extent that the late Albert Collins did. A strong draw at concerts and clubs from the 70's until his demise, no one ever shook as much blues out of half a fretboard, and the edge and intensity of the Iceman's play clicked in a big way with rock listeners. This disc sets Collins on the stage of the 1992 Mount Fuji Jazz Festival with a solid Icebreakers line-up and a songlist of favorites including "If You Love Me Like You Say," "Lights Are On But Nobody's Home" and the Collins classic "Frosty".

Originally a production for Nippon Television, the style is predictably (for the Japanese) straightforward and thankfully

THE LEGEND continues

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FEATURING

Dominick Farinacci
TRUMPET

Bob Fraser
GUITAR

Kurt Kothiemer
BASS

Carmen Intorre
DRUMS

non-“conceptual”. Collins is strong throughout and quite congenial to an (also predictably) reserved but appreciative Japanese jazz audience. Sound quality is excellent and fans of the Iceman should not be without this. Those who didn't get to catch his act would also be well served to check it out.

Duane Verh

MILES DAVIS

The Complete Jack Johnson Sessions

COLUMBIA/LEGACY BOXED SET

The Complete Jack Johnson Sessions is exactly as advertised, the operative being complete. With warts and all, this is a 5-CD, 42 track collection of jams and grooves, sometimes organized, other times rough and experimental but always inspired.

The original Jack Johnson Sessions was a pinnacle record in many musicians' musical development and introduced many of us to fusion music. So with 34 previously unreleased tracks and the remaining 8 including the two from the original 1970 release “Right Off” and “Yesternow”, this compilation offers us up a real peek behind the Miles Davis magical musical curtain and creative process.

The program is organized in such a way that you get 3 to 4 versions of each tune next to each other, allowing you to hear the many wide variations on each theme. Then, you put it into the context of the time period and figure that most of these guys were in their early to mid 20's—Chick Corea was 28, John McLaughlin 27 and the youthful Billy Cobham at 24. So from an historical music perspective, years before Return To Forever, Mahavishnu Orchestra etc., you can clearly hear the genesis of the whole genre, plus, in some musical interludes you get a glimpse of future tunes. Then there's the selection of musical talent...though many of them were already established and notable, but were far from the heights they would eventually reach...again illustrating the genius and insight of Miles.

The only thing I would have liked to hear, if it had it been available, is some of the between track banter between the musicians to get the feel of the sessions, how they were setting up the tunes, and some of the working atmosphere.

In addition to the original lineup of Billy Cobham, Steve Grossman, Herbie Hancock, Michael Henderson and John McLaughlin, also on hand is Ron Carter, Chick Corea, Jack DeJohnette, Dave Holland, Keith Jarrett, Bennie Maupin, Airtio Moreira, Hermeto Pascoal, Gene Perla, Sonny Sharrock, Wayne Shorter, and Lenny White . And, oh yes, Miles...not a lot else really needs to be said.

Jim Martin

PAGE EIGHT

ALAN LOMAX

Alan Lomax: Blues Songbook ROUNDER RECORDS 2-CD SET

This double cd is a jewel! The performers include Mississippi Fred McDonald with Fanny David and Miles Pratcher; Roselle Hill; Jack Owens & Bud Spirals; Howlin' Wolf, Hubert Sumlin, and Eddie Shaw; Boy Blue, Joe Lee, and Darnel Williams; Lucious Curtis & Willie Ford; Cecil Augusta; David "Honeyboy" Edwards; Son House; Walter "Tangle Eye" Jackson; Vera Ward Hall & Dock Reed; Sonny Terry; Bessie Jones; Gabriel Brown; Dock Boggs; Skip James; Jelly Roll Morton; Pete Johnson; The Memphis Jug Band, and Memphis Slim, Sonny Boy Williamson, and Big Bill Broonzy. The second disc performers are some of the same, plus Blind Willie McTell; Elinor Boyer; Canray Fontenot & Bois Sec Ardoin; Ozella Jones; Muddy Waters; R.L. Burnside; Lead Belly; Albert Ammons; Sam Chatmon; Smith Casey; Hattie Ellis & Cowboy Jack Ramsey; Ed Young & Hobart Smith; Bob Pratcher; and Brownie McGhee. These discs frame blues men and women who normally would not get a spin. Juke joints and front porches kept the blues alive, still do.

Kudos for Rounders and the family of Alan Lomax.

Mark A. Cole

THE MARSALIS FAMILY A Jazz Celebration

MARSALIS MUSIC/ROUNDER DVD

Filmed at the University of New Orleans on August 4, 2001, the Marsalis family comes together in concert for the first time ever on the occasion of the retirement of faculty member Ellis Marsalis.

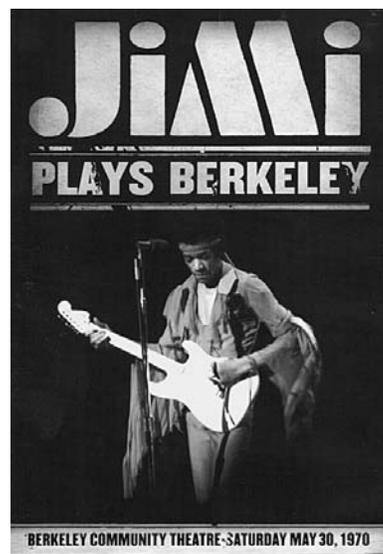
Before an audience of a couple thousand fans, pianist Ellis, sons Branford (tenor & soprano saxes), Wynton (trumpet), Delfeayo (trombone) and Jason (drums) show what's made them such a prominent family of jazz. Bassist Roland Guerin rounds out the core band and pianist Harry Connick Jr (who studied with Ellis Marsalis) and Lucien Barbarin (trombone) make guest appearances. In formations from trio to sextet, these musicians deliver around 80 minutes of solid music, 12 tunes that give everyone peak moments in the spotlight. Branford and Wynton front a pianoless quartet on the Blakeyish-sounding Branford composition, “Cain and Abel.” A two-piano performance (7:33) of Duke Ellington's “Caravan” finds Harry and Ellis at their best. Connick sings and plays a sultry duet with Barbarin on the New Orleans classic, “St. James Infirmary.” In sextet formation, the band pays tribute to Louie Armstrong with a 10-

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minute version of the crowd favorite, “Struttin' With Some Barbeque.” Ellis Marsalis contributes three originals “Swinging at the Haven” featuring a three-man front line, the ballad “Nostalgic Impressions” capturing Branford on soprano sax, and a lively sextet version of “Twelve's It,” with Connick taking over briefly at the piano near the end. Apparently an encore, Ellis plays solo on “The Party's Over.”

Representing a history of jazz from the 1930s to the present, the concert (originally broadcast as a PBS special) is a rare treat with many highlights. Camera work is first-rate. The DVD adds bonus tracks over the CD release in February 2003 and includes excerpts from post-concert interviews with the Marsalis family members and Connick that shed light on how the Marsalis boys were raised, their musical strengths and more.

Nancy Ann Lee



JIMI HENDRIX

Jimi Plays Berkeley

EXPERIENCE HENDRIX/UNIVERSAL MCA DVD & 2-CD SET

This live video recording comes from two concerts at the Berkeley Community Theatre in Berkeley, California on May 30, 1970. The documentary film, previously available on VHS and now on DVD for the first time, shows the political unrest of that time, with footage of protesters being tear gassed by police and National Guard troops interspersed with the Hendrix band's concert at the theatre.

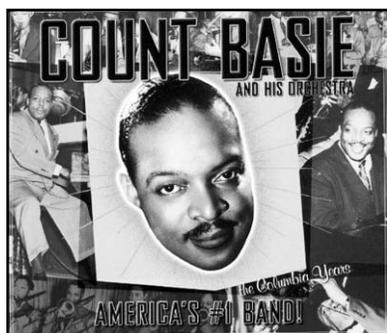
Hendrix, drummer Mitch Mitchell and bassist Billy Cox were filmed performing (in order) “Johnny B. Good,” “Hear My Train A Comin’,” “Star Spangled Banner,” “Purple Haze,” “I Don't Live Today,” “Hey Baby (New Rising Sun),” “Lover Man,” “Machine Gun,” and closes with a 10-minute version of “Voodoo Child (Slight

Jazz & Blues Report

Return),” during which Hendrix wows the girls in the front row playing the guitar with his teeth.

A bonus included on the disc are the audio-only tunes from the two concerts which were not included in the film documentary. In other words, pretty much versions of the same songs, different show. There are some that were not in the video at all though, like “Hey Joe” and “Stone Free.” Another bonus is a 12-page booklet with an essay by John McDermott - a touch that is missing from so many music DVDs.

There are some exceptional moments here from Hendrix for sure. Although there are some minor flaws (after all-it was 1970), his fans will not want to miss out on this one, complete with the digital picture transfer and the newly remixed sound in stereo and Dolby 5.1 surround sound. There is also a companion double CD which was released at the same time for those who would rather listen in their car, or whatever. Great gift ideas. **Bill Wahl**



COUNT BASIE ORCHESTRA

America's #1 Band

COLUMBIA/LEGACY BOXED SET

World War II, two recording bans imposed by the musicians' unions, and the rapid growth of radio impacted upon the recording careers of many jazz musicians and William “Count” Basie (1904-1984) was no exception. Thus, this four-disc, 90-tune compilation—the first collection to include 1936-1951 Vocalion, Columbia and Okeh recordings by the Count Basie Orchestra and small groups—has some gaps which certainly don't detract from fetching tunes that capture William Basie (1904–1984) and his swinging bands during their rise to inter-

national prominence.

Original producer John Hammond heard Basie's nine piece band broadcasting on radio from Kansas City's Reno Club in 1936 and promptly traveled there to sign Basie to Columbia. Unfortunately, Hammond's raves in an article alerted rival label, Decca, whose scouts beat Hammond to it. But Basie switched in 1939 to Columbia.

When we think today of Count Basie, we tend to focus on his role as big band leader and sometimes forget that he was an accomplished swing pianist. This fact is instantly evident when you hear the Disc 1 small group recordings made in Chicago on November 9, 1936 by Jones-Smith, Inc., a Basie-led group featuring Carl “Tatti” Smith on trumpet, tenor saxophonist Lester Young, Walter Page, bass, and Jo Jones, drums. Jimmy Rushing sings on two of the four tracks by this band. Vintage recordings by Basie's Bad Boys, Count Basie's Kansas City Seven, Count Basie and His All-American Rhythm Section, and Count Basie Octet are included in Disc One's 22 tracks and feature ace soloists who later enjoyed solo recording careers. Among the tracks are Basie originals such as “Boogie Woogie (I May Be Wrong),” “Goin' To Chicago Blues,” “Bugle Blues,” “Café Society Blues,” and more.

Disc 2 continues with Count Basie Octet recordings and introduces Basie Orchestra tracks from 1939. Included on this disc are classics such as “One O'Clock Jump,” “Tootie,” head arrangements of “Miss Thing” (Parts 1 and 2), and more, featuring star soloists such as Clark Terry, Buddy DeFranco, Wardell Gray, Buck Clayton, Harry “Sweets” Edison, Buddy Tate, and others.

Recordings made in New York City between 1940–1951 by Count Basie and His Orchestra are featured on Disc 3. Except for two tracks issued on a 1964 Columbia album, the 22 tunes on Disc Four, which originated from 1939 and 1941 radio broadcasts, have had no previous authorized release and will surely invite older fans to reminisce.

This reissue compilation, meticulously produced by Orrin Keepnews, is a Basie Band lover's treasure and provides hours of pleasurable listening to classic tunes, spectacular arrangements, pulsing (danceable) swing and celebrated soloists. Along with the four-discs is a 90-page booklet containing photos, band histories and extensive annotation about each track written by Loren Schoenberg, a former saxophonist and now executive director of The Jazz Museum in Harlem.

Nancy Ann Lee

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JONI MITCHELL

Shadows And Light SHOUT! FACTORY DVD

Back around '79 or '80 I attended my first Joni Mitchell concert. It was at Blossom Music Center on a beautiful summer evening. I had never seen Mitchell, and although I enjoyed her recordings-the real reason I went to the show was because ECM Records, not Asylum which was Joni's label, had given me tickets because one of their artists was in her band. You see, her band was not exactly just some good musicians she had picked up for the tour. Her sidemen here consisted of Michael Brecker/tenor sax, Pat Metheny/guitar, Lyle Mays/piano, Jaco Pastorius/bass and Don Alias/drums. This particular tour was in support of her **Mingus** album, but the concert at Blossom, like the one on this DVD shot at the Santa Barbara County Bowl (also an outdoor venue), contained many of her finest songs.

The 75-minute set contains pretty much the same material heard on her **Shadows & Light** 2-LP and now 2 CD live concert recording from the same evening, with a few exceptions where the DVD has songs the LP/CD does not, and visa versa. Some of her famous pieces you'll hear are "Edith and the King Pin," "Coyote," "Free Man In Paris," "Amelia," "Hejira," "Black Crow," and "Furry Songs The Blues." From the **Mingus** album is "Goodbye Pork Pie Hat." The DVD also includes an incredible

solo bass performance from Pastorius, doing "The High and the Mighty" and "Third Stone from the Sun," which was not on the CD version. The only bonus material here is a tour photo diary of 48 pictures by tour photographer Joel Bernstein hand picked by Mitchell.

While she always surrounded herself with top flight musicians, I don't have to tell anyone familiar with Metheny, Brecker, Pastorius, Mays and Alias that the music here kicks ass. Mitchell is in top form as well. Throw the acappella group The Persuasions into the mix singing with her on "Why Do Fools Fall In Love" and "Shadows And Light," and you have a concert video that you can enjoy over and over, and play for most of your friends as well. Another great gift idea for Joni Mitchell or Pat Metheny fans...or Jaco as well for that matter...or...just people.

Bill Wahl

LED ZEPPELIN DVD

ATLANTIC/WSM DVD

There is no doubt that for many boomer folks, their first introduction to the blues was through Led Zeppelin. I know a lot of them. In fact, I too declared Zeppelin to be "heavy" back in '69 when their first album came out. This DVD will serve as a nostalgia trip for those who were into them back then, as well as serve up an enjoyable meal for young folks today who listen to Zeppelin. There has also got to

be a large group of people who may have seen a Zeppelin concert 30 years ago but, for some strange reason, can't remember it. Actually, I say that because I saw them somewhere down south in '70 or '71, but don't recall much except that I am quite sure I was there. This is because I took pictures and they remind me of the show. They are bad pictures, but it is definitely Zeppelin, and no one could take pictures that bad unless their vision was temporarily impaired, or something. Oh well, enough of that.

DVD One contains 12 songs from a concert at the Royal Albert Hall in London on 1970. Among them are "I Can't Quit You Baby," "Dazed And Confused," and "Whole Lotta Love." DVD Two has footage from concerts ranging from 1972 through 1979 and includes "Immigrant Song," "Since I've Been Loving You," "Stairway To Heaven," "Kashmir," and another version of "Whole Lotta Love." Both DVDs contain bonus extras, including interviews, promos and performances, including "Traveling Riverside Blues."

The video and sound quality get better as the years pass, due to advances in technology. That's to be expected. It gets pretty good with the later material.

A final note: after doing some searching I found out that the memory problem I mentioned above is today called F.H.M.L.S. (Former Hippie Memory Loss Syndrome.) Back then they called it something else.

Bill Wahl

November

SAT 1	COLIN DUSSAULT'S BLUES PROJECT
FRI 7	BLUESCASTERS
SAT 8	JAMES SOLBERG BAND (FROM WISCONSIN)
FRI 14	ARMSTRONG BEARCAT BAND
SAT 15	CRUISIN
FRI 21	TEXAS SLIM & THE BLUES POSSE BAND
SAT 22	TRAVIS HADDIX BAND
FRI 28	MR STRESS
SAT 29	COLIN DUSSAULT'S BLUES PROJECT

December

FRI 5	BECKY BOYD & REAL LIFE
SAT 6	COLIN DUSSAULT'S BLUES PROJECT
FRI 12	JOE BELL & THE SOUL PATROL
SAT 13	TONY KUSSA JR. BAND
FRI 19	HEART & SOUL
SAT 20	BLUES ON PURPOSE
FRI 26	THE RHYTHM SYNDICATE
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A&E-Live By Request

RHINO DVD

If you are one of those folks who eased into jazz via Chicago (many too came via Blood, Sweat & Tears), then you might be interested in this brand new 5 CD and 1 DVD boxed set retrospective of their long career. Over 100 tracks are included here, beginning with their 1969 debut album **Chicago Transit Authority** through **Chicago 22**. While only what was deemed as their best tracks were picked from many of the albums, **Chicago Transit Authority** and **Chicago**, their best complete albums, are presented here in their entirety—a good move.

While many positions in the bands have seen different players occupying the spots, the most important ingredients still remain today from the beginning. They are Robert Lamm/vocals and keyboards, and the entire horn section which give the band its sound—Lee Loughnane/trumpet & flugelhorn, James Pankow/trombone, and Walter Parazaider/saxophones & flute. Perhaps this is why the band has enjoyed such longevity. Those who go to a Chicago concert are able to hear the old tunes by the main musicians who created them. Let's face it—all the other positions in this band are easily replaced. The package also contains a 62-page book loaded with color photos, poster minis and all the discographical information you, or whoever you might want to give this to, should need. Also included is a DVD with live performances from 1972 and a promo film made for **Chicago 13**.

Jazz & Blues Report

Rhino has also released a DVD of Chicago performing at the A&E Network's **Live By Request**. Broadcast live on A&E in 2002, they run through 14 songs requested by fans either by phone or email. Some of those are "Beginnings," "Does Anybody Really Know What Time It Is?," "Color My World" and "Make Me Smile." Also included are two bonus performances from the same evening. Nicely filmed and good sound.

Bill Wahl

MARTIN SCORSESE PRESENTS The Blues

A Musical Journey

COLUMBIA/LEGACY BOXED 7-DVD SET

Just released on October 28, this set arrived literally as we went to press. Hence, I have very limited space. Here it is in a nutshell.

This release covers the blues series which just ran on PBS, all brought together together in a 7-DVD boxed set with a 12-page booklet. The Blues is a collection of 7 feature length films by 7 of today's filmmakers—Scorsese, Charles Burnett, Clint Eastwood, Mike Figgis, Marc Levin, Richard Pearce and Wim Wenders. Each of these contains newly filmed performances along with color and black & white archival footage of blues greats (many long passed on), live action scenes, documentary footage and artist's remarks and thoughts.

Six of the DVDs contain between 1 and 7 bonus performances not seen in the PBS broadcast. The list of artists seen and heard here is far too long for the space I have to fit this in to. But anyone who really enjoyed this series on PBS would no doubt be thrilled to get this set as a gift. And, it is for that reason that it was imperative that I somehow squeeze this into this issue. Quite a set. You should be able to get more info by logging on to www.sonymusicstore.com

Bill Wahl

TALKING HEADS

Once In A Lifetime

WARNER ARCHIVES/WSM BOXED SET

No, I'm not going to mention that many folks got into jazz or blues via Talking Heads. That's absurd. Instead, I'll tell you that Talking Heads remains on my list of favorite rock bands due to their creative approach and exceptionally unique sound. I also like to dance, and T.H. can get that happening anytime, anywhere.

David Byrne, Chris Frantz, Tina Weymouth and Jerry Harrison (the first three met at Rhode Island School of Design) took the New York punk scene by storm in the mid seventies, and rose to

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NOVEMBER

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DECEMBER

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Fri. 5 The Sauce Boss

Sat. 6

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Thurs. 11

Anthony Gomes

Fri. 12

Sugar Ray & the Bluetones

Fri. 19

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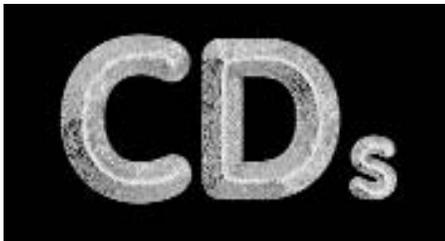
PAGE ELEVEN

the top of this country's popular bands. In 11 years they recorded 10 albums, two of which went gold, one platinum, and two double-platinum. These albums contained a mass quantity of hits, such as "Burning Down The House," "Psycho Killer," "Take Me To The River," "Life During Wartime," and "Once In A Lifetime." These songs and many others are neatly contained in this 3-CD and 1-DVD set. Included are 5 previously unreleased alternate tracks and another not heard since their live double LP from '82.

The included DVD disc is an expansion of the '88 VHS video **Storytelling Giant**, adding three more videos which makes this the first complete collection of Talking Heads' videos.

The release date on this one is November 18. A great gift for a Talking Heads fan.

Bill Wahl



We Only Bring You The Cream of the Crop

GENUINE HOUSE- ROCKIN' CHRISTMAS ALLIGATOR

Trimming the tree, wrapping presents, a few friends over for some cheer, a full-blown Yuletide bash- what could enhance a blues lover's holiday scene more than tracks from a tough roster of artists? Originals, for one thing. With a couple of exceptions, the fare on *Genuine Houserockin' Christmas* is self-penned by the respective artists and reflects the character of each. It lays out like this- deep double-entendre from Little Ed & The Blues Imperials, innocently titled "Christmas Time", sassy seduction from Shemekia Copeland, "Stay A Little Longer, Santa", rocking harp courtesy of Carey Bell's "Christmas Train", bayou variations courtesy of C.J. Chenier and Marcia Ball, moody swing by way of Roomful Of Blues. If you know the artists, you get the idea. The originality and the strength of the tunes make this a disc that can take over a Christmas playlist. Any Alligator artists not mentioned so far are most likely here too. Blues people, this is holiday cash well spent.

Duane Verh

PONCHO SANCHEZ

Out of Sight! CONCORD PICANTE

When conga drummer Poncho Sanchez was coming up in the 1960s, he experimented with blending Afro-Cuban rhythms and R&B tunes in the developing boogaloo style and that's become an increasingly important part of his repertoire. On this outing, he uses mostly a son montuno rhythm—a cross between a cha-cha and a son—and gives his danceable music a funky twist tinged with R&B and soul. There's not a dull tune in the bunch.

Crowned last year by *JazzTimes* magazine as the "The New King of Latin Jazz," Sanchez gets deeper into his R&B roots on this ten-tune disc, which features Hammond B-3 embellishments from David Torres or guest organist Billy Preston. Sanchez's regular band is hot but it's his illustrious guests who add fetchingly to this top-notch session. Ray Charles sings on two tracks, Sam Moore on one. Pee Wee Ellis enhances five tracks with his tenor saxisms and Dale Spalding graces "Mary Ann" with his bluesy harmonica improvs. In his early career, Sanchez was a singer and he trades off with Moore on the catchy "Hitch It To the Horse," an upbeat funky number spiked with Scott Martin's bari sax riffs and Ellis' tenorisms. The minor-key melody of "El Tambor Del Mongo" spotlights guest artist Francisco Aguabella on bata drums in 6/8 time.

Sanchez has recorded 21 albums as leader, 19 of them for Concord Picante. This disc ranks among his best. There are sufficient Afro-Cuban roots rhythms to thrill Latin jazz lovers and enough boogalo beats to entice soul-jazz fans.

Nancy Ann Lee

BIG DAVE MCLEAN

Blues from the Middle STONY PLAIN RECORDS

Blues from the Middle is a mélange of prairie blues anthems and swampy songs. More road warrior than recording artist, after 30 years travelling the road and only three previous albums under his musical belt, Big Dave McLean is a Canadian blues legend. This country's answer to Muddy Waters.

Based in Winnipeg, Manitoba, McLean is the granddaddy of the Western prairie blues, having influenced the likes of Colin James and Wide Mouth Mason.

Armed with an electric guitar, mandolin, a smoky deep-set voice, and a killer harmonica, McLean blazes through nine original offerings and several more covers

that could easily have been born down at the Crossroads following lessons from Robert Johnson. Guest musicians include Sue Foley, Graham Guest, and Duke Robillard.

The disc opens with the blistering "Ooh Wee" featuring some hard-core honky-tonk piano and Big Dave's deep baritone growl. "B Meets Po" is a sizzling, smoky blues instrumental where Robillard's rocking guitar battles with McLean's grinding guitar.

"Johnny Tornado" is a country-blues duet with Juno-Award winner Foley that shows Big Dave's versatility, and Foley's phenomenal vocal range.

McLean pays homage to his chief influence, Muddy Waters, in the 11-minute-plus blues jam, "Muddy Waters for President," – a song Waters had intended to record just before he passed away. Here, McLean slows things down.

From up-tempo honky-tonk blues songs like "Lowdown Dirty Rotten Blues" to the mellower stripped-down cover of early blues pioneer Bukka White's "Fix'n to Die," Blues from the Middle offers a wide-range of first-class compositions for blues aficionados of all types.

David McPherson

PEE WEE RUSSELL

Ask Me Now!

IMPULSE RECORDS

By the mid-60's, the Impulse label had muscled its way to the foreground of the jazz scene, thanks to the mercurial presence of John Coltrane and the young lions – Shepp, Sanders, Ayler – who followed in his footsteps. During these turbulent years, however, some of the most compelling music to bear the black and orange imprint came from an unexpected source: 57-year old clarinetist Pee Wee Russell.

In his liner notes to 1963's **Ask Me Now!**, Nat Hentoff mentions the exasperation Russell felt over the Dixieland tag he seemed unable to shed. From its exclamatory title to its bold musical program, the album is as close as he would come to drafting a modernist manifesto.

Artistically, **Ask Me Now!** is a triumph, showcasing the clarinetist's uncanny rapport with the works of Monk, Coltrane and even Ornette Coleman. In spite of his unorthodox phrasing and note selection, Russell was also a supremely lyrical player, and his take on Ellington's *Prelude To A Kiss* yields a performance on par with anything Johnny Hodges recorded.

But the album's true revelation is Pee

Wee's interaction with trombonist Marshall Brown, whose arrangements and sympathetic accompaniment more than make up for the absence of piano. On *Angel Eyes*, Brown gets his reward, with a solo evoking the desperate beauty of the more famous Sinatra-Riddle rendition.

In the realm of pianoless quartets, *Ask Me Now!* owes as much to the early Ornette-Don Cherry telepathy as to the contrapuntal elegance of the Mulligan-Baker combo. By making the most of this palette, Russell created a seductive form of chamber jazz, which has aged better than many of the era's oft-debated "third stream" experiments. *Dominique Denis*

CHUCHO VALDES

New Conceptions

BLUE NOTE

One of the most imaginative pianists on the scene, Cuban pianist and composer Chucho Valdes adeptly merges Afro-Cuban rhythms with jazz. Returning to his roots music after his 2002 fall release which explored his Classical chops, Valdes kicks off this seven-track session with one of his favorites, a lively danzon interpretation of Ernesto Lecuona's "La Comparsa" featuring flutist Joaquin Olivero.

Supported by six percussionists and four guest soloists, Valdes mixes it up between Afro-Cuban flavored originals and standards by Miles Davis ("Solar") and Duke Ellington (a medley that features "Satin Doll," "In A Sentimental Mood," and "Caravan"). He also gives the Gene DePaul/Don Raye tune "You Don't Know What Love Is" tempo-switching flair and grandiose chordal touches as he generates power-packed excitement.

On his original, "Los Guiros," Valdes mixes swinging piano-bass statements with Yoruban clave. Other originals include the romantic ballad "Nanu" and the bop-blues-bolero number, "Sin Clave Pero Con Swing," which literally translated means "without clave but with swing."

Valdes intertwines jazz, blues, funk, pop, classical and Afro-Cuban rituals. As performer AND composer, his creativity and virtuosity shine through on every track. *Nancy Ann Lee*

TONI LYNN WASHINGTON

Been So Long

NORTHERNBLUES MUSIC

Although she's been a gypsy of sorts over the years, Toni Lynn Washington moved to Boston around 20 years ago and finally found a place to put down roots. Her latest release, *Been So Long*, is like that too, as it explores the sources of R&B, blues and jazz, recalling singers like Bessie Smith, Etta James and Dinah Washington.

Produced by Bruce Bears and Duke Robillard, the latter's guitar appears on a number of cuts including the remake of Bessie Smith's "Back Water Blues" and R&B soaked gem "It's Love Baby (24 Hours A Day)," the last tune hitting #4 on the R&B charts in 1955 for Ruth Brown. Washington does a ton of re-makes here, including the 1956 Buddy Johnson funhouse romp,

"I Don't Want Nobody (To Have My Love But You)" that the horn section of sax men Doug James and Gordon Beadle and trumpeter Scott Aruda get their time to shine, plus two extended pieces, the classic "Willow Weep For Me" and "Angel Eyes." Both songs lay a jazz foundation for the band to go after and clock in over 7 minutes each, so solos abound for all on the bandstand.

Most of the tunes are close to Toni Lynn Washington's heart, which is why she recorded them; still the one that'll touch the most hearts will be William Bell's "Everyday Will Be Like A Holiday," a woman's hope after being separated from her man. It may have

been written during another war in 1968, yet strikes a chord as old as yesterday's news.

If you like any of the aforementioned female vocalists, then *Been So Long* will be a perfect addition to your music collection.

Peanuts

PAT MARTINO

Think Tank

BLUE NOTE

I have to admit that I had not explored the music of Pat Martino as much as I should have previously. So when his latest release *Think Tank* was placed on my desk I wasn't sure if I was the guy for the job.

The album, although not conceived as such, evolved into a tribute to John Coltrane. And you can't help not noticing that from the get go. On track 1, "Phineas Trane", written as a dedication to pianist Phineas Newborn Jr. by Harold Mabern, you clearly feel the Coltrane presence. Not just in the phrasing of the head or the tremendously tight unison lines between Pat Martino and Joe Lovano, but in the over all felling, Trane is there. This continues throughout the entire album.

Guys known as technical players as such, and things built around the Bop structures can often times leave me cold and seem almost mechanical or accurate to a fault. But this has warmth, the warmth of those old Coltrane records that have always touched me. Also intermixed there are elements of funk, and all built with the underpinnings of modal music, bringing to mind "A Love Supreme" and "Equinox."

This is also a thinking man-in my research I have discovered a very interesting person behind the music. Deliberate, focused



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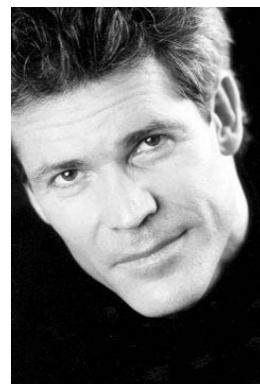


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and structured. There are many layers to this music, and many facets to the music makers making the listening experience cerebral and emotional at the same time. In addition to former Clevelander Joe Lavono, bassist Christian McBride, drummer Lewis Nash and pianist Gonzalo Rubalcaba all turn in exceptional work.

Tone and presence is key in music that tends to move me. Each note of the Martino guitar sound, exacting and precise as it is, penetrates your body like little particles of energy. This was all beautifully captured over three days in Studio A at Sony Studios in New York. It was engineered and mixed by another former Clevelander and old friend Kirk Yano at his New York recording studio, Planet 2, using an Otari Radar 2 hard disk system, Blue Sky Speakers and the OMNIA 6 processor, which is made in Cleveland. It was then mastered at Sterling Sound by Chris Athens, all making a compact disc that sounds like a record.

I know my CD library will be expanding very soon and **Think Tank** is a good place to start. *Jim Martin*

JAY MCSHANN

Goin' To Kansas City

MC RECORDS/STONY PLAIN

Whoever said that familiarity breeds contempt had obviously never listened to Jay McShann.

Synonymous with the two-fisted Kansas City school of piano, the man known as Hootie is still going strong at 87, some 65 years after putting down some irrepressible proto-R&B with a little big band in which a young Charlie Parker honed his skills.

Even within the confines of his recognizable formula, there are different types of Jay McShann records. If his previous outing, *Still Jumpin' The Blues*, seemed to come straight out of a vintage jukebox, **Goin' To Kansas City** captures a more casual after-hours groove, where pat riffs and brassy arrangements are eschewed in favor of a looser take on the blues.

Recorded on his Midwestern stomping grounds, **Goin' To Kansas City** once again pairs McShann with guitarist/producer Duke Robillard, who knows how to bring out the best in the pianist. For variety's sake, the album alternates between the small band arrangement of the title track, a handful of solo piano ruminations (including "When I Grow Too Old To Dream," one of Hootie's perennials), and two rollicking duets with old friend – and fan – Johnnie Johnson. True to form,

Maria Muldaur also returns to swap verses with Jay on his trademark "Confessin' The Blues."

Although not as infectious as its predecessor (and more predictable than his superlative work on Sackville), **Goin' To Kansas City** confirms that not only is Hootie's boogie the recipe for a good time – it just might be the elixir of eternal youth.

Dominique Denis

DAVE HOLLAND

EXTENDED PLAY: LIVE AT

BIRDLAND

ECM

On this two-disc, 134-minute set, bassist Dave Holland leads an exhilarating quintet recorded live at Birdland during November 21-24, 2001.

Right out of the gate on Disc One, Chris Potter (soprano, alto, tenor saxophones), Robin Eubanks (trombone), Steve Nelson (vibraphone, marimba), Billy Kilson (drums) and double bassist Holland create a cacophony of free jazz balanced with straight-ahead stylings on the 21-minute foray, "The Balance," an introduction that sets the tone for the remaining four tunes.

These musicians are all ultra-talented soloists who have recorded as leaders and it's their creativity when spotlighted that makes for spectacular listening. Holland's a melodic player and his solos are always inventive, especially on his lovely original, "Make Believe," a dreamy ballad (the shortest track at 6:42) featuring fine frontline teamwork from Potter and Eubanks. Nelson ranks high among the best improvisers on his instrument and his two- and four-mallet support and solos magnificently enhance the fare. Kilson is a busy trapsman who adds plenty of pyrotechnic spark and expertise to energize numbers, yet he also knows when to tastefully lay back, as evidenced on his tidy ticking timekeeping under Nelson's bustling solo on "Free for All."

Disc Two contains four tracks—three Holland originals and one by Eubanks—ranging from around 12 to 20 minutes each and containing more of the same illustrious interactivity and skillful solo work.

With the exception of two tracks on the set, all are Holland originals that give his colleagues plenty of room for imaginative exploration and that's what Holland's groups have always been about. This is an A-plus set that should satisfy his fans. *Nancy Ann Lee*

DR. JOHN

All By Hisself: Live At The Lonestar

SKINJI BRIM/HYENA

Dr. John's first release for his own label lays out the pattern for what to expect from this venture—live recordings from the New Orleans R&B veteran & mojo man culled from two decades plus of concert gigs. The CD half of this double-disc set is a solo set from 1986 featuring the good Doctor (a/k/a Mac Rebennack) bangin' on an electric piano, maxing out its "wood" piano potential. The set is large on New Orleans chestnuts such as "Junco Partner" and "Something You Got", with a couple hits—Right Place, Wrong Time", "Such A Night"—thrown in.

The DVD half is an interview and impromptu tutorial on the New Orleans sound with Rebennack and future releases from the label are promised to follow this two-fer format. The ultimate product here, however, is a nearly nonstop feast of energized and personalized piano boogie. Nice stuff. *Duane Verh*

BRANFORD MARSALIS QUARTET

Romare Bearden Revealed

MARSALIS MUSIC/ROUNDER

Music's relationship with visual imagery is a peculiar one, relying as much on the listener's imagination as on the composer's gift for evocation. Occasionally – as in Debussy's *The Sunken Cathedral* – an image comes alive, partly because it's so compelling that we *want* it to. Most often, though, these references must be taken as oblique nods to the musician's impetus (was orange really the colour of her dress, then blue silk? We'll take Mingus' word on it).

On **Romare Bearden Revealed**, Branford Marsalis has made it easy on himself by paying homage to an African-American painter who was steeped in the jazz culture. He's also eased the process for us by providing reproductions of every canvas from which he drew inspiration.

A child of the Harlem Renaissance, Bearden (1914-1988) had a profound relationship with the music, manifest both in terms of subject matter and technique. The saxophonist presents **Revealed** as a challenge for "hearers to *see* the music and viewers to *hear* the paintings." Of course, this too is a subjective exercise, and Branford's joyful yet scholarly take on negritude is the kind we've come to expect from the first family of jazz.

When he coaxes a gruff vibrato from his soprano sax, Marsalis is invoking the

spirit of Bechet. Brother Delfeayo's trombone conjures pure Cotton Club Ellingtonia, while "J Mood" (featuring Wynton on trumpet) comes straight out of the mid-60's Miles template. As always, these evocations highlight the siblings' chops as well as their sense of history.

Although little more than a soundtrack to Bearden's works, *Romare Bearden Revealed* has one undeniable virtue: it should enable the painter's legacy to reach the audience it deserves.

Dominique Denis

JIMMY BURNS

Back To The Delta DELMARK

When classic blues is done right, it can absorb rock, jazz, and funk without ever losing touch with what it really is. Guitarist/vocalist Jimmy Burns' new set does precisely that. While the jacket photos accentuate Burns' Mississippi roots, *Back To The Delta* is more a classic Chicago session- Delta at its core but urbanized and more than a little assimilative. The title track is a lighter shuffle than the title might suggest and things get even jazzier on the Lockwood-like instrumental "Groovin' With Jimmy". A primitive funk groove and some very Muddy Waters-like slide work propels "I Wanna Kiss You". Vocally Burns is mostly Chicago, sometimes displaying a bit of Otis Rush influence.

The playing, supplied by two different lineups is strong throughout. Kevin Shanahan is a capable guitar mate for Burns, and pianist Roosevelt Purifoy is a standout. Based on the evidence here, the Chicago/Delta connection is apparently live and well.

Duane Verh

ABBEY LINCOLN

It's Me VERVE

On her 10th album for Verve, vocalist Abbey Lincoln weaves special magic around 11 tunes with a first-rate rhythm section featuring pianist Kenny Barron, bassist Ray Drummond and drummer Jaz Sawyer. For the first time, Lincoln receives orchestral backing (seven tracks). Playing on five tracks each, James Spaulding (alto sax, flute) and Julien Lourau (tenor and soprano sax) add nicely to the fare.

The strings-enhanced ballad, "Love Is Made," featuring Lourau's smoky solo, is one of the prettiest of Lincoln's originals. She performs the title tune, a gospel original, solely with piano backing. Spaulding's alto sax improves highlight

Lincoln's smoky original, "They Call It Jazz," with orchestral arrangement and conducting by Alan Broadbent. Conductor Laurent Cugny's orchestral arrangement enriches the lovely Biheki Mseleku-Abbey Lincoln tune "Through The Years," which spotlights Lourau's tenor sax solo and Spaulding's flute improves. With quartet backing, Lincoln nimbly navigates the standard, "Runnin' Wild," the briskest number. Co-written with Darryl Wooldridge, Lincoln's catchy blues-tinged "Can You Dig It" is an upbeat delight.

While Lincoln doesn't have what you'd call a "pretty" voice, it's what she does with what she has that makes her the supreme songstress. Her pitch, tonalities, phrasing and emotion make each song a treasure. This is a diverse album that adds nicely to Lincoln's existing discography. Her fans will not be disappointed.

Nancy Ann Lee

DUKE ROBILLARD

Exalted Lover

STONY PLAIN RECORDS

On *Exalted Lover*, the three-time W.C. Handy Award winning "Blues Guitarist of the Year," leans more towards the country side of the blues with swingy songs like "Down Home Country Girl" and a cover of the James Wayne classic "Travelin' Mood."

Still, the 10 tracks offer a range of musical styles - from R&B to big band to the aforementioned down-home country. While Robillard's riveting guitar, accomplished playing, and distinct baritone leads the band throughout *Exalted Lover*, it's the guest musicians who make this record truly memorable.

"Real Live Wire" is a bouncy boogie marked by the honky-tonk



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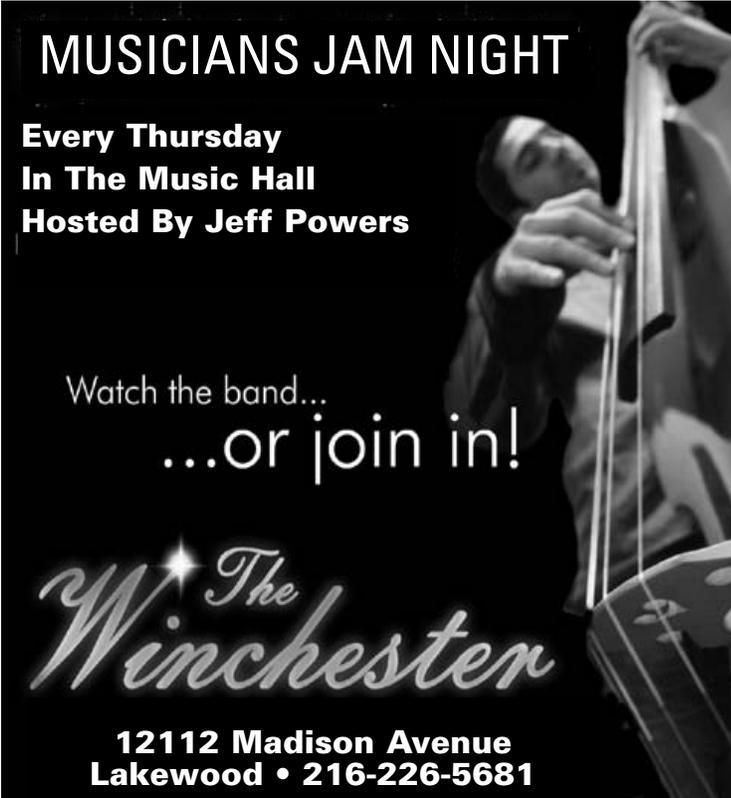
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piano of Matt McCabe. Other unforgettable guests include Pam Tillis and Debbie Davies. Tillis adds her timbre with a duet on the R&B flavored "I'll Never be Free," while Davies plays guitar and duets with Robillard on "How Long Has it Been." The title track is a smoky jazz-influenced song that features Robillard wailing away on guitar, backed in the bridge by a sexy spoken-word performance in French by Aimée Hill.

Lovers of the blues in all of its forms will surely fall in love with this recording for its variety of instrumentation and musical styles alone.

David McPherson



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