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Ninth Annual American Music Masters
**Shine A Light On Me,
the Life and Legacy of Lead Belly**
November 1-7, 2004



Lead Belly

Jazz & Blues Report

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Ninth Annual American Music Masters Shine A Light On Me, the Life and Legacy of Lead Belly November 1–7, 2004

Presented by the Rock and Roll Hall of Fame and Museum and Case

Lead Belly was inducted into the Rock and Roll Hall of Fame and Museum in 1988. The Rock Hall will celebrate Lead Belly's legacy in their Ninth Annual American Music Masters, this November. Lead Belly was one of the most influential artists of the twentieth century. An emblem of American Folk music, Lead Belly had a profound influence on artists such as Muddy Waters, Pete Seeger, Neil Young, Bob Dylan, George Harrison and Kurt Cobain.

Huddie Ledbetter, better known to the world as "Lead Belly," survived a life that included brutalizing poverty and long stretches in prison to become an emblematic folk singer and musician. He is renowned for his songs - the best known of which include "Rock Island Line," "Goodnight, Irene," "The Midnight Special" and "Cotton Fields" - as well as his prowess on the 12-string guitar. In his sixty-plus years, he essentially lived two distinctly different lives: first, as a field worker, blues singer, rambling man and prisoner in the rural South; second, as a city-dwelling folksinger, performer and recording artist in the urban North. It was, however, not until shortly after Lead Belly's death that a broader public came to know his songs and the mythic outline of his life.

Born circa 1885 in rural northwest Louisiana, Lead Belly rambled across the Deep South from the age of 16. While working in the fields, he absorbed a vast repertoire of songs and styles. He mastered primordial blues, spirituals, reels, cowboy songs, folk ballads and prison hollers. In 1917, Lead Belly served as Blind Lemon Jefferson's "lead boy" - i.e., his guide, companion and protégé - on the streets of Dallas. A man possessed with a hot temper and enormous strength, Lead Belly spent his share of time in Southern prisons. Convicted on charges of murder (1917) and attempted murder (1930), Lead Belly literally sang his way to freedom, receiving pardons from the governors of Texas and Louisiana. The second of his releases was largely obtained through the intervention of John and Alan Lomax, who first heard Lead Belly at Angola State Prison while recording indigenous Southern musicians for the Library of Congress.

Lead Belly subsequently moved to New York, where he worked as a chauffeur

(for John Lomax) and occasional performer. During the last 15 years of his life, he found an appreciative new audience in the leftist folk community, befriending the likes of Woody Guthrie and Pete Seeger. Much like Guthrie, he performed for political rallies and labor unions in his later years. His keening, high-pitched vocals and powerful, percussive guitar playing commanded attention, and he became known as "the King of the Twelve-String Guitar." Lead Belly recorded for a variety of labels, including Folkways, and performed tirelessly, though still subsisting in relative poverty, until his death in 1949 of Lou Gehrig's disease.

Ironically, the Weavers sold 2 million copies of their recording of Lead Belly's "Goodnight, Irene" shortly after his death. "It's one more case of black music being made famous by white people," Pete Seeger, one of the Weavers, said in 1988, the year of Lead Belly's induction into the Rock and Roll Hall of Fame. "It's a pure tragedy he didn't live another six months, because all his dreams as a performer would have come true."

TIMELINE

January 20, 1889

Lead Belly was born in Mooringsport, LA.

1930-34

Folklorist John Lomax travels the South, recording and collecting blues, records Lead Belly.

1932

The Lomaxes record Lead Belly.

June 15, 1949

Lead Belly performs his last concert.

December 6, 1949

Lead Belly dies in New York, NY.

1950

The Weavers score a double-sided hit with "Tzena, Tzena, Tzena" (#2) b/w Lead Belly's "Goodnight Irene" (#1 for 13 weeks).

May 26, 1950

The Weavers record Lead Belly's "Goodnight, Irene," which becomes a popular hit for them.

1988

Lead Belly is inducted into the Rock and Roll Hall of Fame.

SCHEDULE OF EVENTS

Monday, November 1

Movie Screening of Gordon Park's "Leadbelly" Cleveland Cinematheque

Continued on page 14



BLUES WATCH

By Mark Smith

Is September really here already? What happened to all the BBQ and beer I promised myself this summer? While you're reading this in September, deadlines required that it be written in August when there was still a chance at a few more runs at the grill so please excuse the brevity this month... **Back to School Blues....** Hey kids, here's a few new blues releases to tuck into your back to school back pack: **Clarence "Gatemouth" Brown- Timeless;** **Duffy Bishop- Ooh Wee!;** **Crossroads Blues Band- Live;** **New Guitar Summit** (Gerry Beaudion, J. Geils and Duke Robillard)- *New Guitar Summit*; **RL Burnside- A Bothered Mind;** **Mavis Staples- Have a Little Faith;** **Junior Brown- Down Home;** **Albert Cummings- Ture to Yourself;** **Guy Davis- Legacy;** **Amos Garrett- The Acoustic Album;** **Ian Moore- Luminaria;** **Pinetop Perkins- Ladies Man** (featuring Marcia Ball, Ann Rabson, Ruth Brown, Susan Tedeschi, Angela Strehli, Odetta and Deborah Coleman); **Bill Perry- Raw Deal;** **Ray Charles- Genius Loves Company;** **the Kingsnakes- Live at Copperfields;** **Ivory Joe Hunter- the Kings Sides- volume 1;** **Jackie Greene- Sweet Somewhere Bound;** **Janiva Magness- Bury Him at the Crossroads;** **Eric Bibb- Friends** (with guests Taj Mahal, Charlie Musselwhite, Odetta, Guy Davis, Ruthie Foster, Harry Manx and others); **Bruce Katz- A Deeper Blue;** **Cyril Lance- Live From the Outskirts;** **Gary US Bonds- Back In 20;** **Read about it blues....** While you're going back to school, here's something to read that'll give you a deep education about one of the legends of the blues — **Moanin' At Midnight- The Life and Times of Howlin' Wolf**, Pantheon Books, 2004. **Watch 'em blues....** **Stevie Ray Vaughan and Double Trouble** will be the subject of a new 2 DVD set recorded Live at Montreux in 1982 and 1985. Also taking a bow on DVD are **Memphis Slim** and **Sonny Boy Williamson** who will be appearing on a release entitled *Blues Legends- Live in Europe*. Well, the grill calls.

That's it for this month. Catch you at the tailgate parties!!

Jazz on the Circle 2004-05 season schedule

The tenth season of the award-winning Jazz on the Circle concert series will kick off in October. A collaboration between Severance Hall, the Cleveland Museum of Art, the Northeast Ohio Jazz Society and Tri-C JazzFest Cleveland, the four-concert season features internationally-acclaimed guest artists. Jazz on the Circle concerts are presented in the Concert Hall at Severance Hall and in Gartner Auditorium at the Cleveland Museum of Art.

The 2004-05 season begins on October 16 with the Yellowjackets and Kevyn Lettau in Gartner Auditorium at the Cleveland Museum of Art. The Grammy-nominated ensemble Yellowjackets is one of today's most original quartets, and Kevyn Lettau is an international jazz singer who first developed her unique style performing with Sergio Mendes.

On December 4 Paquito D'Rivera and New York Voices will present "Brazilian Dreams" in Gartner Auditorium at the Cleveland Museum of Art. Cuban-born Paquito D'Rivera brings his unique blend of American vocal quartets and Brazilian music to Cleveland, with help from the vocal stylings of New York Voices.

On February 13, 2005, legendary pianist Ahmad Jamal performs in Severance Hall's Concert Hall. Mr. Jamal is one of the most popular artists in jazz history, with a hit single, Poinciana, on the charts for an unprecedented 108 weeks. Ahmad Jamal performs with bassist James Cammack and drummer Idris Muhammed.

The tenth season of Jazz on the Circle concludes on April 24, 2005, as Tri-C JazzFest Cleveland presents Sergio Mendes Brasil 2005 in Severance Hall's Concert Hall. Mendes first put Brazilian music on the Top 10 Hit Parade with Brasil '66, and always captures the musical idiom of Portuguese song in his work.

Series subscriptions for Jazz on the Circle 2004-05 are currently on sale. Jazz on the Circle offers a four-concert subscription with prices of \$88 and \$136. Subscription prices offer savings of 8 to 24 percent over individual ticket prices.

For more information or to order subscriptions, call the Cleveland Orchestra Subscription Office at 216-231-1111 or 1-800-686-1141 or visit www.clevelandorchestra.com.

Single tickets for all Jazz on the Circle concerts go on sale Tuesday, September 7, 2004. Tickets will be available in person at the Severance Hall Ticket Office, by phone at 216-231-1111 or 1-800-686-1141, or online at www.clevelandorchestra.com



Jazz vocalist **Jane Monheit** will be appearing at **Night Town** on Friday and Saturday, October 8 and 9.

Cleveland Jazz Orchestra begins its 21st season

Ed Partyka, a composer, arranger, bandleader and trombonist who has been living and working in Germany since 1990, will be the special guest artist when the Cleveland Jazz Orchestra kicks off its 21st season Saturday night, September 18, at 8 p.m. The concert will be at a new location, the Cuyahoga Community College Eastern Campus Performing Arts Center at Richmond and Harvard Roads in Highland Hills.

Partyka, who studied with former Clevelanders Jiggs Whigham and Bill Dobbins and played bass trombone with Bob Brookmeyer's big band and the Woody Herman Orchestra, will lead the CJO in a concert of his creative new

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compositions and arrangements.

The Partyka concert will be the first of six concerts in this season's subscription series - World Class by the Cleveland Jazz Orchestra. The other Saturday night concerts in the series include:

October 16 - Dan McMillion and his soaring trumpet will team up with the CJO to perform a tribute to Maynard Ferguson - at the Fairmount Temple Auditorium at 23737 Fairmount Boulevard, Beachwood.

December 11 - CJO Music Director Jack Schantz leads the band performing Duke Ellington and Billy Strayhorn's jazz version of The Nutcracker Suite with dancers from the Cleveland Contemporary Dance Theatre - at the Masonic Auditorium, East 36th and Euclid, Cleveland.

January 29 - Trumpeter Kenny Wheeler, a longtime resident of England, will lead the CJO in performances of his Music for Large Ensembles - at the Fairmount Temple Auditorium.

March 26 - The CJO will perform George Russell's highly-acclaimed New York, New York and Jazz in the Space Age - at the Fairmount Temple Auditorium. May 14 -The CJO plays Bob Cumo's big band arrangements of the music of Pat Metheny and Lyle Mays - at the Fairmount Temple Auditorium.

Tickets for the subscription series concerts are available from the Cleveland Jazz Orchestra, P.O. Box 810, Willoughby OH 44096, (440) 942-9525 and on the web at www.clevelandjazz.org.

JazzFest's The Song Is You! returns for a third season

Tri-C JazzFest Cleveland's third season of The Song Is You! begins Sunday, September 19 at 3 p.m. Hosted by Bill Rudman and Joe Hunter, the program will feature vocalists Helen Welch and Greg Violand in "Jerome Kern: Master of Melody." The show will take place in the Cuyahoga Community College Metro Campus Main Stage Theatre, gate 6, near the corner of E. 30th St. and Woodland Ave.

Following is the season schedule for The Song Is You!

September 19: Jerome Kern: Master of Melody

November 7: George and Ira Gershwin: Teamwork

December 12: Irving Berlin: The Proud Father of 20th-Century Song

Tri-C Eastern Campus.

February 2, 2005: Hoagy Carmichael: Up a Lazy River

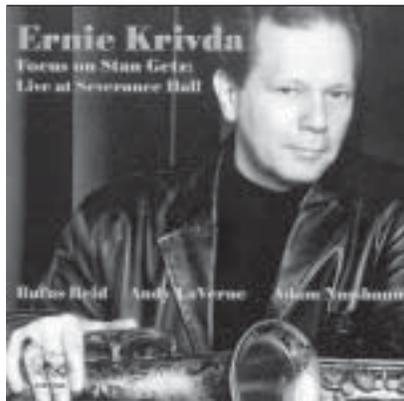
April 3: Duke Ellington: Giant of Jazz

May 15: Harold Arlen: Happy with the Blues

Tickets are \$15 at the door. Call 216-987-4400 for more information and a season brochure.



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ERNIE KRIVDA

Focus on Stan Getz Live at Severance Hall CADENCE JAZZ RECORDS

I have been a fan of tenor saxophonist Ernie Krivda's music since his Inner City albums of the late seventies. It was, in fact, impressive enough to bring him in to the Tralfamadore Cafe in Buffalo - a small basement jazz dive of the highest calibre where I happened to be booking the national jazz acts at the time. He was fantastic and the sold out crowds went nuts, just as they did for some of the other visiting artists...most notably Dexter Gordon, Woody Shaw, Sonny Fortune, Lee Konitz and Elvin Jones.

I have also been a longtime fan of the late/great Stan Getz. In fact, I booked him to officially open Peabody's Downunder in the Cleveland Flats in the early eighties - my new venue for concerts at that time.

That being said, I have often found that artists I am a fan of are the ones I am the most critical of when a new album is released. The fact that an artist I was a fan of was doing an album of music associated with another I was a fan of left me in a pickle. What if I were disappointed? What then? Perhaps that is why I did not play this CD for almost a full month...because I did not want to deal with that possibility. Egads!

Well I am relieved to report that the worst scenario did not take place. Quite the contrary...it is just the opposite...I can't

stop playing it.

Krivda recorded this tribute to Getz in late 1988 at Cleveland's Severance Hall, known to Clevelanders and fans of classical music worldwide as the home of the Cleveland Orchestra. It was part of the Jazz on the Circle Concert Series.

The first part of the concert consists of three extended pieces strongly associated with Getz - Gigi Gryce's "Stan's Blues," Antonio Carlos Jobim's "El Grande Amore," and Jerome Kern's beautiful ballad "Yesterdays." Krivda along with pianist Andy LaVerne, bassist Rufus Reid and drummer Adam Nussbaum, perform these songs in a manner that would definitely leave Mr. Getz smiling from far away.

The rest of the album is the third stream classic "Focus Suite," written by Eddie Sauter and recorded by Stan Getz in 1962. Krivda changed the order of the movements - opening with "Night Rider" and closing with "I'm Late, I'm Late," instead of the original order which was just the opposite. He points out that it seemed that the record company opened with "I'm Late, I'm Late" for commercial reasons, which I'd have to agree makes sense knowing the crazy ideas record labels have been known to come up with. I also very much agree that this order flows much better.

For the suite Krivda is heard by a group of classical musicians with Conductor John Russo of the Akron Symphony Orchestra. The string orchestra here was assembled by violinist Terri Pontremolli, who is known to Cleveland's jazz community as the managing director of the Tri-C JazzFest, which just celebrated its 25th year. The orchestra accompanying Krivda includes nine violins (including Pontremolli), five violas, three cellos, double bass, harp and percussion. As good as the first part of the album is, the second is even better. Simply gorgeous, magnificently performed music from all involved. And the quality of the recording is superb as well.

I can come up with no other conclusion than that all fans of Krivda, Getz, the third stream and first class music will all be more than pleased with this music - start to finish. Obviously then...this disc is very highly recommended

While I have tried to keep this as short as possible, there was much that was needed to be said about this project, and it had to be done. I know that my editor is going to have my head on a platter for a 683 word CD review, but I'll cross that bridge when I come to it. Unfortunately, we both run at the exact same speed. So wish me luck!

Bill Wahl

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november 1-7, 2004

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TUESDAY, NOVEMBER 2

EVENTS TO BE ANNOUNCED.

WEDNESDAY, NOVEMBER 3

AN EVENING WITH KIP HORNELL, AUTHOR OF THE DEFINITIVE BIOGRAPHY *THE LIFE AND LEGEND OF LEADBELLY* ROCK AND ROLL HALL OF FAME AND MUSEUM

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OPENING OF SHINE A LIGHT ON ME
A SPECIAL EXHIBIT AT THE ROCK AND ROLL HALL OF FAME AND MUSEUM

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DUKE ELLINGTON - 3 REISSUES

Blues In Orbit
Piano in the Background
Piano in the Foreground
COLUMBIA/LEGACY

Reissue producers Michael Brooks and Michael Cuscuna continue the Ellington series with the above three titles, expanded editions to commemorate the 30th anniversary of Ellington's death in 1974. These three discs follow the three February 2004 releases of Masterpieces by Ellington, Ellington Uptown, and Festival Session.

Recorded mostly in 1959, Blues In Orbit features the Duke Ellington Orchestra performing 11 swinging numbers including "C Jam Blues," "In A Mellow Tone," the title tune and an additional eight tracks that include some reprises. This disc expands upon the 1988 CD to include five alternate takes, one of which, the title tune, is previously unreleased. Soloists, more than sections, are prominently featured.

Piano In the Background (1960) includes selections out-of-print in the U.S. for decades and tunes are characterized by Ellington's piano intros and closes on every number. The CD covers two swinging Los Angeles studio sessions from 1960 and includes favorites such as "Perdido," "Take the A Train," "Rockin' In Rhythm," "It Don't Mean A Thing (If It Ain't Got That Swing)" and other pieces lesser known but equally engaging. Three more tracks from the same sessions were added to the CD reissue. One track, "Harlem Air Shaft," recorded a year later in L.A. and found in the Columbia archive is previously unreleased. The three other bonus tunes were tracked

down on a rare LP from CBS France. For the swinging rhythms, dense section work, few solos and ace arrangements, this is a spectacular disc and you'll be tappin' your toes to the end.

Piano in the Foreground documents a rare trio session in 1961 with Ellington drummer San Woodyard and bassist Aaron Bell. To the 11 original tracks are seven bonus numbers from 1957, which include Billy Strayhorn's "Lotus Blossom," two takes of "All the Things You Are" and four piano improvisations. As Duke demonstrates on Gershwin's "I Can't Get Started" and the lightly swinging standard "Body And Soul" and other tunes, he exudes elegance in this tidy trio setting. Their version of "Cong-Go" is a blues-beat treat and there's even more to tantalize your ears here.

Nancy Ann Lee

ROOSEVELT SYKES

Chicago Boogie
DELMARK

Whatever the mood of a tune that Roosevelt Sykes would take on, whether "up" or "down", the dapper blues-and-boogie master underpinned his powerful vocals with an undeniable congeniality and his highly influential piano work with an exuberance that betrayed a mostly "up" personality. "The Honeydrinker" was a good time bluesman and it shows on this offering culled primarily from sessions from 1950 and -51. Sykes' splendid lyrical craft is also displayed on tracks including the classic "Drivin' Wheel" and slow tracks such as "West Helena Blues" and "Security Blues".

A change-up comes periodically in the form of four 1963 tracks on which Sykes accompanies "St. Louis" Jimmy Odom's deadpan delivery on tongue-in-cheek and semi-serious subject matter. Sykes own brand of lyrical cleverness, immortalized in "Dirty Mother For You" appears here on the closer, "Kickin' Motor Scooter". *Chicago Boogie* makes for a nice intro to an artist that inspired and influenced scores of blues pianists.

Duane Verh

PATRICIA BARBER

A Fortnight In France
BLUE NOTE

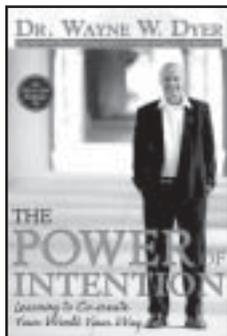
Recorded live during March and April 2004 at clubs in three cities in France, pianist-vocalist Patricia Barber delivers a stunning set of five originals and unique interpretations of five standards. This is her eighth album and her first CD to be released exclusively on Blue Note.

Chicago-based Barber and her team have been traveling together a lot since her 2002 CD, *Verse*, and you can hear improvements. Trust makes for some tight, flexible playing and adventurous improvisations from Barber, guitarist Neal Alger, bassist Michael Arnapol, and drummer Eric Montzka.

Barber's dark-shaded alto voice is ultra-appealing, especially on her somber reading of the standard "Laura," enhanced by Alger's guitar musings. However, she's even more a premier pianist capable of taking listeners on fresh, new journeys, which she does on her original funk-grooved instrumental, "Crash" and her light, bouncy interpretation of the warhorse favorite, "Witchcraft."

There isn't a dull tune in the bunch. Barber and her crew are in top form throughout and it's easy to understand why she has been so successful in building her career as a classy interpreter of songs and a songwriter of witty and luxurious originals.

Nancy Ann Lee



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TAD ROBINSON

Did You Ever Wonder?

SEVERN RECORDS

Tad Robinson is an exceptional blue-eyed blues and soul singer who recorded some years back on Delmark, and I was privileged to write the notes for one of his discs. David Earl's Severn label has just issued his latest disc, **Did You Ever Wonder?**

Robinson has really grown as a singer and along with the veteran Billy Price, label-mate Darrell Nullisch and also Curtis Salgado has emerged as a first-rate exponent of blue-eyed soul. There is more than a tinge of Memphis in the feel of these songs with Willie Henderson contributing the first rate horn arrangements for these tracks. Benji Porecki and Kevin McKendree handle the keyboards while Alex Schultz adds some hot guitar as on the remake of Jimmy McCracklin's *The Bitter & the Sweet* on which Robinson tosses in some harp. The legendary Otis Clay even provides backing vocals on the Cornelius Brothers' hit, *Too Late to Turn Back Now*. Other covers include Robert Ward's marvelous *Your Love is Amazing* and the Little Willie John *Suffering With the Blues*. On both of these Robinson puts forth his own distinctive interpretation of the song. The highlights on a consistently excellent album may be two of the originals by Robinson and lyricist John Bean, *Woman Trouble* and *Pockets Full of Nothing*.

Perhaps its the exceptional lyrics that stand out, but this whole disc should appeal to fans of modern urban blues and soul.

Ron Weinstock

JESSICA WILLIAMS

Live at Yoshi's. Volume One

MAX JAZZ PIANO SERIES

Pianist Jessica Williams has such a nice keyboard touch, light sense of swing, and sweet imagination, she's a treat to hear in this trio setting live-recorded with illustrious colleagues, drummer Victor Lewis and bassist Ray Drummond.

Engaging at all times, Williams varies her approaches. She plays with rhythms and harmonies in intriguing ways. She mixes an array of single line notes, upper register runs, full block chords, trills, staccato notes, rhythmically displaced notes, swirling right-hand lines, and other techniques.

Williams has plenty to say, ex-

presses herself exceptionally well and shows emotion and warmth. She's at her best on swingers such as "You Say You Care" and the album launcher, "I'm Confessin' That I Love You," which Lewis and Drummond tidily propel with their combined and individual artistry. The assortment of nine standards, originals and lesser-known tunes includes gems such as Billy Cobham's "Heather," Thelonious Monk's "Mysterioso," a fresh rendering of the time-worn standard "Alone Together" that's full of surprises, and the bluesy, throbbing original, "Tutu's Promise."

This is Williams' third CD for MaxJazz and it's one of the recent best piano trio recordings to cross my desk.

Nancy Ann Lee

JUNIOR WELLS

Don't Start Me Talkin'

The Junior Wells Story

COLUMBIA LEGACY DVD

The chief harpster Junior Wells reigned in Chicago for five decades. He partnered with Buddy Guy for twenty odd years as well, and he was a mentor and teacher to many others. His innovative breathing, his flash and dance, and his complete persona have been imitated to perfection.

Junior's give and take with guitarists is superb, whether primary, secondary, or support. This DVD has some notable company in force, as commentators B.B. King, John Lee Hooker, Carlos Santana, Jimmy Vaughan, Charlie Musselwhite, and even comedian Dan Aykroyd are all on hand. A couple of well-known hits are 'Hoo Doo Man Blues', 'Little By Little', and 'Messin' With The Kid'. This 88 minute documentary contains parts of some of Junior's best performances.

Mark A. Cole

JACOB FRED JAZZ ODYSSEY

Walking With Giants

HYENA

There is a temptation to shorthand the JFJO's craft by calling it "jazz for multitaskers". The relatively brief duration (by jazz standards) of just about every track here (under five minutes) and the trio's proclivity for morphing, packing most tunes with multiple motifs, can cast the impression that this is creative music for the time-constricted. The obvious skill and ingenious instincts of pianist Brian Haas, drummer Jason Smart and bassist/cellist Reed Mathis could stretch any of these puppies to greater

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Friday 17

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Wednesday 22
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Friday 15
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Wednesday 20
BILLY BACON

Thursday 22
The bridge

Friday 23
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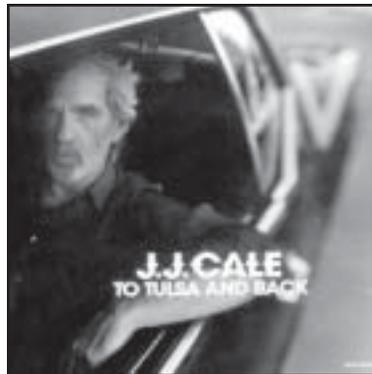
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length, but these are apparently players with too much ground to cover to hang out in one spot too long.

Haas quotes from a jazz vocabulary sizable enough to ground the group in classic piano-trio mode. In tandem with Smart's spatial sense the dialog at times evokes the Paul Bley trio when Annette Peacock was that group's primary composer. Mathis is the wild card. When shifting to electronic mode, he becomes the group's "horn" or "lead guitar" depending on his attack. Collectively the compositions are a cornucopia of jazz references, intelligently laid out and always engaging, and if any particular one doesn't do it for you, just wait a minute.

Walking With Giants rates as one of the freshest releases of the year, jazz or otherwise.

Duane Verh



J. J. CALE To Tulsa and Back SANCTUARY RECORDS

J. J. Cale. Do you know who he is? Well, you will by the time I am done with you.

J. J. hails from Tulsa Oklahoma where he played in clubs in the 50s. In the 60s he wrote a little tune he titled "After Midnight," which Eric Clapton recorded in 1970. That was enough to jumpstart the solo career of Cale, who recorded his incredible debut album *Naturally* in 1971 - which included the songs "After Midnight," "Call Me The Breeze," "Magnolia," and "Crazy Mama." Since that time, Cale has had quite the prolific songwriting, performing and recording career, with somewhere around 20 albums now on CD. Clapton was not the only one who was taken by Cale's laid back singing style and guitar work. He is also a heavy influence on Mark Knopfler and, therefore, Dire Straits. And in the songwriting department, songs have been covered by a slew of artists far too many to

mention here, but a short list would be Clapton (Cocaine, After Midnight, I'll Make Love To You Anytime), The Band and Larry Carlton (Crazy Mama), Maria Muldaur (Crazy Moon), Santana and John Mayall (The Sensitive Kind) and Brian Ferry, Bobby "Blue" Bland and Freddie King (I Got The Same Old Blues).

To Tulsa And Back is Cale's first studio album since 1996's *Guitar Man*, and after 8 dry years it had better be worth the wait. It is.

Cale returned to his Tulsa roots where he hired a small studio owned by an old drummer friend and came up with with a baker's dozen new hook-laden songs, any one of which could be dandily covered by other top artists in various genres. There are many high points for you to discover here. One is "Fancy Dancer," on which it is not hard to detect just what Knopfler picked up from Cale's guitar style.

His instantly recognizable mix of blues, country and jazz is always a welcome treat. But this disc offers me the best Cale meal since 1979's *Five*. I never leave on a driving trip without at least one Cale album, and this one is going to see a lot of highway miles for sure.

Clapton said of Cale in an interview that he is "One of the masters of the last three decades of music." Well put. Now someone should bring him to town! Until then, Get this disc. *Bill Wahl*

DON BYRON Ivey-Divey BLUE NOTE

This 12-tune disc by one of the world's most innovative conceptualists, reed man Don Byron, flexes the form with a notable crew featuring pianist Jason Moran, drummer Jack DeJohnette, bassist Lonnie Plaxico (5 tracks) and trumpeter Ralph Alessi (2 tracks).

Playing inside and out, Byron draws inspiration from the classic 1946 Lester "Prez" Young/Nat Cole/Buddy Rich bass-less trio session. The crew reinvents warhorse standards such as "I Want To Be Happy," "Somebody Loves Me," "I Cover the Waterfront," "I Found A New Baby," as well as Miles Davis' "Freddie the Freeloader," and "In A Silent Way."

Byron's innovative expressions and DeJohnette's traps versatility make this an enticing listen for adventurous fans.

Nancy Ann Lee

SMOKIN' JOE KUBEK AND B'NOIS KING

Show Me The Money

BLIND PIG

The pair of Joe Kubek and B'nois King continue to lay down some strong blues tracks with their latest Blind Pig release. Kubek's muscular and incendiary guitar playing is complemented by King's soulful vocals (suggestive of a cooler Otis Rush) and his own jazzier guitar comping and soloing.

While one gets a sense of a rock feel to this music at time, possibly a result of Kubek's tone, they never stray from the blues, perhaps because of the solid and never overstated rhythm section. The album is full of solid new slow blues and shuffles, including the cautionary *She Can Smell Another Woman*, where B'nois warns one that one day he is gonna slip up and she will sense when he has another woman and "you'll lose her and your girlfriend and wind up all alone." *My Heart's in Texas* is a rocker as King sings about some places he's been, and while he's seen Big Ben in London, his heart's in Texas as Kubek takes off on a short concise solo. *Burnin' to the Ground* has a funky little groove with a lyric about a love that was too hot and too high and came crashing down with some hot slide from Kubek, who is quite capable of playing sheets of sound with his guitar but knows when to lay out. In fact this is reflected by the fact that the longest tracks here extend to slightly more than 4 1/2 minutes.

There is plenty of passion invested here, but they play with intelligence and keep their performances focused and concise resulting in this first-rate CD. **Ron Weinstock**

SAXOPHONE SUMMIT

Gathering of Spirits

TELARC

Saxophonists Michael Brecker, Joe Lovano and Dave Liebman are joined by a distinguished rhythm team, pianist Phil Markowitz, bassist Cecil McBee and drummer Billy Hart, on this adventurous six-tune set reminiscent of the uninhibited, free playing of the Jazz at the Philharmonic era.

With the exception of Coltrane's "Peace on Earth" and "India," the tunes are originals by group members and give them opportunities to play a variety of reed instruments, especially on "India," a 14-minute journey that builds from the flutes intro.

Liebman wrote the harmonically free "Tricycle" for this group and, at 17-plus minutes in length, it showcases the rhythm section as well as the three saxophonists playing tenors, with Lovano doubling on alto clarinet.

Brecker contributes the title tune, which begins with cacophonous squawks and squeaks before the three sax men meld lines together into a meditative melody theme.

All long-time friends and inspired by John Coltrane's final phase, the three saxophonists display comfortable interactions and improvisations that can come only from knowing trust and support.

More than saxophone battles or cutting contests, these three musicians work together equitably without overshadowing each other and each gets plenty of time in the spotlight. **Nancy Ann Lee**

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BARBARA LYNN

Blues and Situation
DIALTONE RECORDS

One of the pleasures of attending the Ponderosa Stomp in New Orleans this past April was the chance to see the legendary Barbara Lynn perform. Its been four decades since the left-handed guitarist, singer and songwriter had a hit with *You'll Lose a Good Thing*, and while she had some other hits, none reached that level. Yet she is still well remembered by many from this recording.

Most recently she had albums on Bullseye Blues and Antone's. The Texas Dialtone label is building a strong catalog of authentic Texas blues and Lynn is the artist on the label's latest release,

Blues and Soul Situation. This is perhaps the best album of recent years with very strong material and a strong studio band. She opens with a nice funky groove on the sultry *You Make Me So Hot*, where her man is making her burn and she can't get enough. Against a hot New Orleans rhumba groove, Lynn tells her man what it mans to treat a woman so mean on *You Don't Sleep at Night*, with Kaz Kazanoff taking a nice tenor solo while Nick Connolly lays down a Professor Longhair tinged piano solo. She warns the man on *You Better Quit It* before he pushes her too far. *Moving on a Groove* is a dance number with a groovy sixties feel to it (reminds me of Archie Bell & the Drells) while the following cut *He Ain't Gonna Do Right* (by Penn and Oldham) may be the top song here as Lynn sings about how the man is using her for his toy, as he ain't gonna do Barbara right, but rather do her dirty...all with

a wonderful accompaniment. She enlivens Slim Harpo's *I Got Love If You Want It* and *Sugar Coated Love* (associated with Lazy Lester) with Hash Brown adding the harp on the latter number.

She adds guitar throughout, but the focus of this recording is her singing and the soul she brings to these blues, blues ballads and soul serenades. This is simply a stunning release and its great to have Barbara Lynn in such great form.

Ron Weinstock

CECIL TAYLOR & THE ITALIAN INSTABILE ORCHESTRA

The Owner of the River Bank
ENJA

Avant garde pianist Cecil Taylor abandoned conventional musical notation forty years ago, and, according to CD liner notes by Marcello Lorrai, Taylor came to this project in Southern Italy with photocopies of an A3 landscape sheet densely filled right up to the paper's edge with symbols, words and graphic shapes, all done in pencil.

The live-recorded performance with the 18-musician Italian Instabile Orchestra was made on September 10, 2000 during the second of two concerts presented on the 10th anniversary of the Orchestra at the Talos Festival in Ruvo di Puglia.

The 16-page liner booklet further explains Taylor's unconventional approach and one can only imagine the initial reactions of the Italian musicians as they began the many rehearsals for the concert. Not included in the notes are demarcations of suites or sections in the 60 minutes of music. Hence, fans of free jazz can sit back unencumbered by listening guidelines and allow to wash over them Taylor's thrashing injections, the crescendos, diminuendos, and cacophony of the horns, brass and reeds and the subtle use of voices.

Nancy Ann Lee

JW JONES

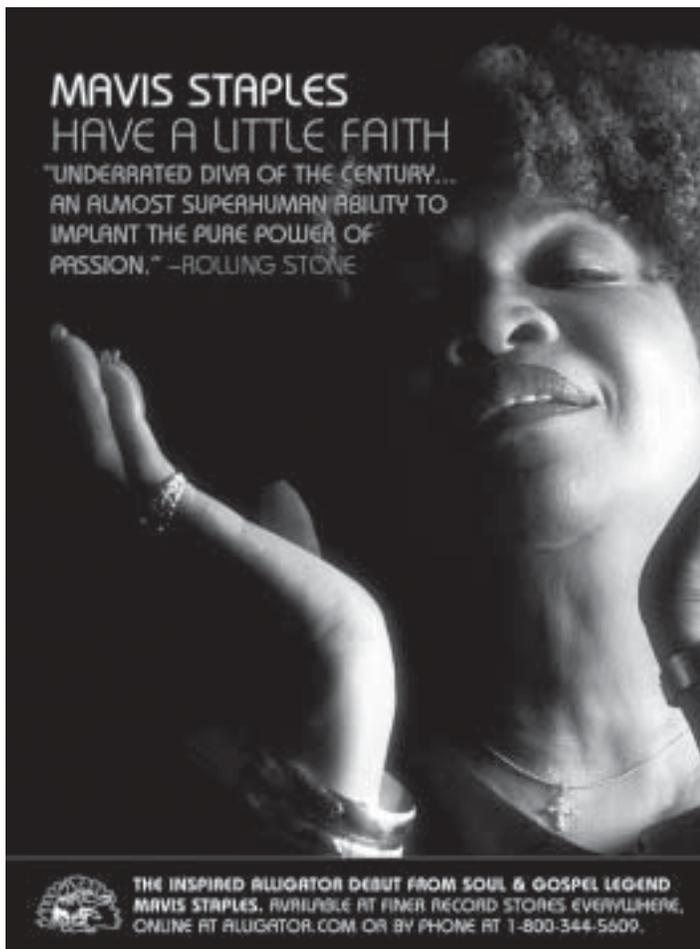
My Kind of Evil

NORTHERN BLUES

Canadian JW Jones' latest Northern Blues release perhaps shows how International the blues has become. Kim Wilson, who helped produce and also guests on several tracks, is among those who mentored the Ottawa-based Jones, who has developed into a solid guitarist with a disc reminiscent of efforts coming from several West Coast artists, although this is a band with a full-horn section and is not led by a harmonica player.

Wilson himself takes two typical fine vocals on Willie Mabon's *I Don't Know* and the Smiley Lewis classic, *Blue Monday*, while Colin James sings on *What You Do to Me* and *You Got Me (Where You Want Me)*. Jones himself shows he has learned his lessons well with B.B. King, Johnny Guitar Watson, Ike Turner and others being detectable influences as he opens with a rocking original *Shake That Mess*, with a nice groove and hot guitar. Jones has really developed as a vocalist. With James singing Johnny Watson's *What You Do to Me*, Jones plays a homage to Watson's early twisted guitar stylings set against a hot New Orleans rhumba groove. A couple of instrumentals also display Jones' skill and thoughtful playing, and given his growth as a vocalist, choice covers and solid original material and first-rate studio band, J.W. Jones has produced a fine recording.

Ron Weinstock



LEE KONITZ
WITH ALAN BROADBENT
More Live-Lee
MILESTONE

Saxophonist Lee Konitz and pianist Alan Broadbent followup their 2003 duo album, *Live-Lee*, with more of the same ear-appealing musings. Like the earlier album, this 11-tune disc captures performances captured at the Jazz Bakery in Los Angeles during October 2000.

The interaction between the two is like overhearing a friendly conversation. Without a rhythm section you get pure Konitz, a treasure full of inventiveness. Broadbent's sensitivity to Konitz seemingly makes easy work of rendering standards such as "You Stepped Out of A Dream" "I Can't Get Started," "How Deep Is the Ocean," "You Go To My Head," "Just Friends" and more. Their duo rendition of "Body and Soul," a time-worn standard, breathes new life into the tune.

Theirs is a nicely relaxed pairing without any audible rancor where one musician musically steps on the other's toes.

Konitz and Broadbent seem so well matched, it seems as though they were meant to perform together.

Nancy Ann Lee

VARIOUS ARTISTS

I Blueskvarter i 1964 Volume 3
JEFFERSON RECORDS (SWEDEN)

Just released by The Scandinavian Blues Association on its Jefferson Records label, this is the third double disc volume in the series which makes available recordings that the Swedish Broadcasting Company made in Chicago, Memphis and New Orleans in 1964 which were broadcast in autumn 1964.

The first two volumes were devoted to recordings from Chicago and included some by such legendary figures as Sunnyland Slim, Little Brother Montgomery, Johnny Young, Walter Horton, Willie Mabon, Johnny Young, Washboard Sam and Paul Butterfield (on what were Butterfield's first recordings). This volume includes New Orleans recordings by Snooks Eaglin and Babe Stovall and Memphis recordings by Johnny Moment, Will Shade, Furry Lewis, Earl Bell and Moose Williams. The second disc contains extra recordings from Mabon, Sunnyland Slim, Walter Horton, and Johnny Young among others before concluding with three 1961 recordings by Big Joe Williams, and then from Champion Jack Dupree recorded in performance and conversation in Sweden.

This is a varied set of music opening with Snooks Eaglin performing ten numbers in a vein similar to his early recordings as a 'street singer' although the opening *Yours Truly*, a Pee Wee Crayton song he had recorded for Imperial as a R&B artist. Few could pull off *Pinetop's Boogie Woogie* on guitar like Snooks can, and other songs he provides his unique skills to include *My Babe*, *Let Me Go Home Whisky*, and *Hello Dolly*. Babe Stovall, who also was resident in New Orleans, presents some more down home blues on his four songs that includes renditions of *Candy Man* and *Gonna Move to Kansas City*. The first Memphis selections are by harmonica Johnny Moment, whose rendition of *Keep Our Business to Yourself* is heavily indebted to Rice 'Sonny Boy Williamson II' Miller. He also backs legendary jug band musician Will Shade on a slow *I Got the Blues So Bad*, Furry Lewis has sounded better than on *Baby, I Know You Don't Love Me*, which does have moments of nice slide guitar.

Traditional Mississippi blues are represented by one Earl Bell who does a competent cover Robert Johnson's

Terraplane Blues. The selections from Chicago supplement recordings by these artists that are on the first two volumes in this series. Willie Mabon deliv-

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- FRI 10 ROBERTO OCASIO'S LATIN JAZZ PROJECT
- SAT 11 JOHN PRIMER (FROM CHICAGO)
- FRI 17 ET KING & DETERMINATION
 HALFWAY TO ST. PAT'S DAY
 WITH DAVE MORRISON, KEVIN MCCARTHY & IRISH PIPERS FROM 5-8 PM
- SAT 18 TRAVIS HADDIX BAND
- FRI 24 SHARRIE WILLIAMS & THE WISEGUYS (FROM MICHIGAN)
- SAT 25 COLIN DUSSAULT'S BLUES PROJECT

October

- FRI 1 THE AVENUE 5 BAND
- SAT 2 COLIN DUSSAULT'S BLUES PROJECT
- FRI 8 STACY MITCHHART & BLUES-U-CAN USE
- SAT 9 MARY BRIDGET DAVIES GROUP
- FRI 15 RHYTHM SYNDICATE
- SAT 16 SWAMP BOOGIE BAND
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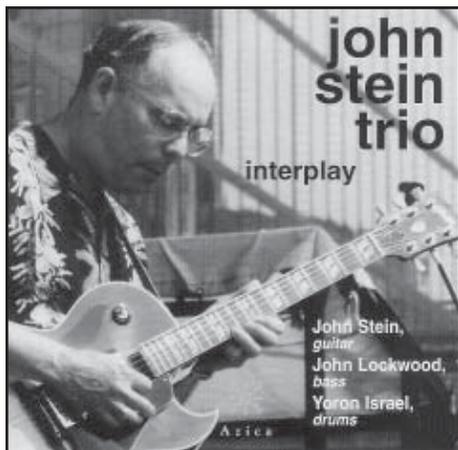
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ers a strong *Somebody's Got to Pay*, while piano blues are also represented by Sunnyland Slim on Leroy Carr's *Prison Bound* and Little Brother Montgomery, who reprises his immortal *Vicksburg Blues*. Walter Horn, accompanied by Robert Nighthawk on guitar is heard on three numbers including a nicely delivered *Tin Pan Alley*. Two early recordings by Paul Butterfield with Smokey Smothers on guitar include *One Room Country Shack*, while Johnny Young is backed by Slim Willis on harp and Otis Spann on piano for *You Got Bad Blood, I Think You Need a Shot*. The Joe Williams performances are typically fine before a Swedish broadcast of Dupree and Olie Helander in which Dupree recalls growing up, his big influence and other matters along with a rendition of his *Drive 'em Down Special* as well as Leroy Carr's *Barrelhouse Woman*. In addition to being a great pianist, Dupree was a marvelous conversationalist. As with the first two volumes, there are copious notes that discuss the artists and how the recordings were made. This is an invaluable addition to the body of downhome blues of this time. It is an important musical document and contains some very strong performances by artists who have mostly passed away.

The Swedish Blues Alliance is to be thanked for the over six hours of vintage blues music that they have made available in this series. You probably can only obtain these by mail order, and I would suggest contacting either BlueBeat Music at www.bluebeatmusic.com or Triangle Music at www.triangle-music.com for



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information on obtaining them. Its two bad that Olie Helander only did a radio documentary of the blues forty years ago, because the musical legacy of this radio series stands tall compared to the recent over-hyped Martin Scorsese PBS series on the blues. **Ron Weinstock**

THELONIOUS MONK Monk In Paris: Live at the Olympia 'Round the World

THELONIOUS RECORDS/HYENA

T.S. Monk, Jr. and his brother-in-law, Dr. Peter Grain, have created Thelonious Records as the vehicle for issuing the family cache of unreleased material by Monk, Sr. Hyena producer Joel Dorn will be working with them as they complement Monk's existing legitimate discography, mostly on Prestige, Riverside and Columbia, with new audio and video recordings. Plans are to also legitimize and release the many bootleg recordings, as well as recordings by T.S. Monk, Jr. These two discs are exciting beginning.

The first installment, *Monk In Paris: Live at the Olympia*, was live-recorded Saturday, March 7, 1965 and captures the legendary pianist with tenor saxophonist Charlie Rouse, bassist Larry Gales and drummer Ben Riley in a top-notch seven-tune set that kicks off with a driving take on "Rhythm-A-Ning." All pure Monk, the 52 minutes of vintage gems includes readings of his future classics, "I Mean You," "Well You Needn't" and "Epistrophy," as well as distinctive versions of "Body & Soul" (performed solo), "April In Paris," and "Bright Mississippi." Included is an engaging bonus DVD of Monk performing three tunes ("Lulu's Back In Town," "Blue Monk," "Round Midnight") in a concert appearance with the same personnel on April 15, 1956 in Oslo, Norway. The CD liner booklet includes notes by Nat Hentoff and an interview by producer Joel Dorn with T.S. Monk, remembering his father.

Monk 'Round the World, the second installment in the partnership between two labels, is drawn from five different concerts between 1961-1964 and offers superb performances of Thelonious Monk with his longtime saxophonist, Charlie Rouse. Three tracks include drummer Ben Riley and bassist Butch Warren; three other tracks feature drummer Frankie Dunlop and bassist John Ore; and one track, Larry Gales

on bass, with Riley. The seven seamless recordings include some of Monk's most popular tunes – "Epistrophy," "Blue Monk," "Ruby My Dear," "Rhythm-A-Ning," "Bemsha Swing," "Hackensack," and a reprise of "Epistrophy." The bonus DVD features Monk, Rouse, Gales and Riley playing "Rhythm-A-Ning," "Nuttty" and "Criss Cross" at the Marquee Club in London on March 14, 1965.

Everyone is in peak form on both CDs, but Rouse kicks up the excitement a few notches with facile expressions and cool demeanor. To hear Monk play is outstanding but to actually see him and the others in action is the exceptional treat of these CD/DVD combination packages. First-rate production and attractive packaging containing informative liner notes make these two recordings true treasures.

Nancy Ann Lee

TRIPLE TROUBLE TOMMY CASTRO, JIMMY HALL & LLOYD JONES TELARC BLUES

Unlike all too many super-sessions where the sum is less than the parts, this summit meeting between guitarists Tommy Castro and Lloyd Jones and harpist/saxophonist/singer Jimmy Hall stands tall against any of their individual efforts.

Backed by the incomparable Double Trouble rhythm section (Tommy Shannon on bass, Chris Layton on drums and Reese Wynans on b4) Castro, Jones and Hall stretch beyond standard 12 bar blues and incorporate heavy doses of blue-eyed soul, R & B and even a chunk of honky tonk.

The result is an inspired look back at roots music before corporate marketing and radio play lists required it to fit into specific formats. Scorching harmonica driven blues, *Be Careful with a Fool*, fit naturally alongside James Brown penned funk, *Good Good Lovin'*, Sam & Dave style soul, *Whole Lotta Soul*, and end of the night ballads, *Midnight to Daylight*.

Working equally well are a virtually unrecognizable cover of the Beatles' *Help* and the Jones penned Delbert McClinton style rocker *Sometimes* which will have toes tapping and fannies shaking from coast to coast.

Top notch stuff from this collection of seasoned veterans. **Mark Smith**

MARK MURPHY

Bop For Miles HIGHNOTE

Captured in a live-recorded concert performance in Vienna, Austria on May 10, 1990, master jazz vocalist Mark Murphy is accompanied by a team of ace European musicians as he brilliantly remakes 10 standards associated with Miles Davis. The 11th track, "Miles," is from 1999, and features Murphy with pianist Peter Mihelich.

Murphy's voice sweeps, swirls, swoops and yodels as he segues from tune to tune while pianist Peter Mihelich, bassist Achim Tang, drummer Vito Leszczak and saxophonist Allan Praskin keep up with and enhance his inventiveness. In characteristic fashion, Murphy improvises on classics such as "All Blues," "Summertime," "Autumn Leaves," "Bye Bye Blackbird," "On Green Dolphin Street," "My Ship," "Farmer's Market," "Goodbye Pork Pie Hat," "Parker's Mood," and "Milestones."

This is one helluva memorable performance and, if jazz is the sound of surprise (as Whitney Balliet once described it), then Murphy is the wizard of song.

Nancy Ann Le

AL COPLEY

Jump On It ONE MIND RECORDS

After a ten year absence from the domestic record bins former Roomful of Blues piano man Al Copley checks in here with ten tracks of top notch fun. Mining the rich catalogs of Smiley Lewis, *Someday, I Ain't Gonna Do It*, Percy Mayfield, *Stranger In My Hometown*, *Please Send Me Someone to Love*, Otis Blackwell *Great Balls of Fire*, Holland/Dozier/Holland, *How Sweet It Is*, Roy Milton *Hoy, Hoy, Hoy* and even the Kingsmen, *Louie Louie* Copley wraps nimble piano runs around a greasy saxophone backbone and punchy trumpet riffs to create versions of these classics that are instantly recognizable yet different enough to merit the new attention.

In Copley's able hands, *Hoy, Hoy, Hoy* sheds the stagnant funk clothes it has acquired over the years and sparkles with energy. *Someday* sounds straight off a Sinatra disc while *Great Balls of Fire* will have Jerry Lee looking over his shoulder. About the only misfire is *Louie Louie* which never rises above the authentically murky garage sound. While Copley's piano skills have never been

in doubt his vocals have never been a strong suit. That all changes here.

The years have been kind to his voice which seems deeper, smoother and much fuller than in the past. He sings with conviction and a solid sense of phrasing in a voice eerily reminiscent of Sugar Ray Norcia who spent time fronting Roomful of Blues as vocalist and harmonica player in the 90's. Overall, just the disc you need to crank up your next blues dance party. *Mark Smith*

NANCY WILSON

R.S.V.P.

(Rare Songs, Very Personal) MANCHESTER CRAFTSMEN'S GUILD

For this project, vocalist Nancy Wilson selected 12 songs she never recorded on 67 recordings during her 50-year career. An all-star project recorded at Manchester Craftsmen's Guild during the fall of 2002 and spring of 2003, the CD spotlights a slew of guest artists, including Toots Thielemans, Phil Woods, an all-star big band, Kenny Lattimore, Ivan Lins, Gary Burton, Paquito D'Rivera, Bill Watrous, Rufus Reid, George Shearing and Joe Negri. The rhythm section features bassist Dwayne Dolphin (with the exception of the big band track, "Day In, Day Out" where he's replaced by Reid), pianist Llew Matthews and Cleveland-native Jamey Haddad as drummer.

After decades of giving to the music world, Wilson, born in Chillicothe, Ohio on February 10, 1937, is still in peak form, although her voice is just a tad thinner in the upper register. One of the prettiest tracks, "I Wish I'd Met You," by Richard Rodney Bennett, Johnny Mandel and Franklin Underwood, was arranged Jay Ashby and features blended background vocals.

Her lilting voice is perfect for the melancholy ballad, "Goodbye," performed with the trio and percussionist Jay Ashby, who also arranged the song. Included are favorites such as "Blame It On My Youth" (with George Shearing), "Little Green Apples" (with the rhythm section), "I Let A Song Go Out of My Heart" (with Woods & the big band) and more.

A very laid-back, ear-pleasing venture, this is Wilson's second collaboration with MCG Jazz. Her first was a 2001 Christmas album.

Nancy Ann Lee

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Lead Belly: American Music Masters Series Continued from page 2

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Thursday, November 4

Opening of *Shine a Light on Me*
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Gaetano Letizia CD Release Party set for September 16

Gaetano Letizia, Jazz Fusion Guitarist will be presenting his CD Release Party on September 16 from 8:30 – 11:30 p.m. at the The Bop Stop, 2920 Detroit Avenue in Cleveland.

Thirty-five year Cleveland jazz guitar veteran Gaetano (Tom) Letizia will release his third CD (sixth album) on Thursday, September 16th at the new Cleveland Bop Stop. Letizia will be joined by Bill Ransom on percussion and drum set as well as Clyde Douglass on electric five string bass.

The trio will perform each of Letizia's eight original compositions from the **new CD entitled "All My Brothers"**. The musical styles include a fusion of Bebop, Latin, Funk & Blues in a manner significantly different from typical "mechanical" fusion composition and performance. Letizia's concept is to stretch the boundaries of Bebop with contemporary styles while preserving the integrity and quality of the traditional Bebop based improvisations.

Letizia's previous CDs have been favorably reviewed in *Downbeat*, *Guitar Player Magazine*, *Cadence* and numerous jazz journals. Letizia has studied improvisation with Dan Wall, Pat Martino and composition in the Schillinger System with Bert Henry.

Letizia has performed with his trios throughout the United States including multiple performances in Los Angeles at the NAMM show and in New York City at the Classic American Guitar Show.

Further information on Gaetano Letizia and his music can be had through the following website www.gaetanoletizia.us.



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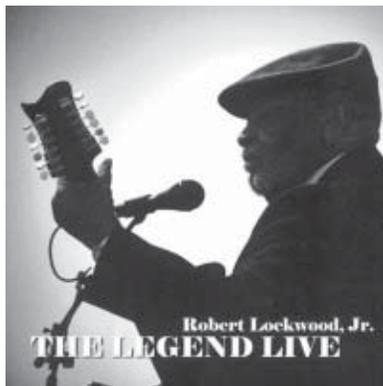
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