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& blues



PETER WHITE

A White Christmas at Playhouse Square
30TH ANNUAL HOLIDAY GIFT GUIDE

Jazz & Blues Report

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A White Christmas at Playhouse Square

Peter White, Mindi Abair & Rick Braun Provide the Holiday Cheer

It's that rime of year again, and the Christmas concert season is upon us. On December 15 smooth jazz guitarist Peter White will be warming up Playhouse Square.

The Englishman in the oversized jolly red suit will be bringing a couple of elves with him on his musical mission of holiday merrymaking. Trumpeter Rick Braun and saxophonist Mindi Abair are loading up White's musical sleigh as they visit Cleveland on their an 18-city U.S. concert journey, which kicks off in San Diego November 26. White, Braun and Abair will deck the halls with jazzy versions of seasonal classics, a few original holiday songs and some of their best known hits. A Peter White Christmas is a holiday treat loaded with only the finest ingredients - fun, funk, smooth jazz and pop - and they guarantee it will even enchant the mean old Scrooges.

All three artists have previously released holiday CDs, which is one of the things that inspired White to launch the tour, now in its second year. "My earliest memories of Christmas were probably not much different from many other people: snowflakes, tinsel, Santa Claus, reindeer and the opening of presents surrounded by family. As a child, my father taught me to play Christmas music on my first instrument, the recorder, and my love for holiday music has endured throughout the years. I hope this tour will be an opportunity for fans to enjoy their favorite Christmas songs in a family setting. Perhaps I'll even bring my recorder."

Over the past decade, White's intimate way with acoustic guitar melodies has scored twelve #1 singles that have helped define the smooth jazz radio for-

mat. Earlier this year, MediaBase 24-7's research revealed that White's music is the most played on the entire radio format. The four-time consecutive winner of the National Smooth Jazz Awards "Guitarist of the Year" honors is currently supporting his ninth solo album, **Confidential**, which was released in March on Columbia Records. The first single from the album, "Talkin' Bout Love," spent seven weeks at #1, and the new single from the collection, "How Does It Feel," just entered the Top 20 on its ascent to the peak position. His guitar sound has become his signature, a sensitive and emotive voice of melody, which sings eloquently over R&B, jazz, pop and Latin



Mindi Abair

rhythms. White, who first made his mark as a teenager while playing with singer-songwriter Al Stewart, with whom he wrote the hit "Time Passages," has recorded and/or toured with Abair, Basia, Dave Koz, Richard Elliot, Boney James, David Benoit, Gato Barbieri, Euge Groove, Craig Chaquico, and Braun.

Braun is also regarded as one of the top artists in smooth jazz, a format that he fell into after a stint in the pop world, where he co-penned the hit "Here With Me" while playing with REO Speedwagon. He went on to play in Sade's band, which helped him hone his own sound as a solo artist. The trumpeter consistently delivers #1 hit singles and his albums often camp out at the top of the national charts for months on end. Braun has released ten solo albums, including a new live collection, **Sessions Volume 1**, released on the newly launched Artisan Records label, which he owns with saxophonist Richard Elliot. Twice named "Smooth Jazz Artist of the Year" by the Gavin Report, Braun is also recognized as an ace in the studio, where he has produced records for White, Benoit, Marc Antoine, Jeff Golub, Eric

Marienthal, Willie & Lobo, among others. On the concert stage and on record Braun is a soulful and dynamic funkster, who has recorded and toured behind collaborative duo and trio album projects with Boney James, Kirk Whalum and Norman Brown (BWB).

Abair was last year's breakthrough new artist of the year in smooth jazz. She shared the stage on White's inaugural Christmas concert tour last year and she's back for another trek, this time in support of her recently released sophomore album, **Come As You Are** on GRP Records. Abair is an instrumentalist and a vocalist who incorporates rock and pop into her soul-jazz selections and she has already started her own collection of #1s. The sassy saxophonist's crossover appeal landed her an opening slot on tour this past summer with Josh Groban. Before emerging as a solo artist, Abair toured with The Backstreet Boys, Mandy Moore, Duran Duran and Jonathan Butler.

Peter White's Christmas Show will be at the Palace theatre on Wednesday, December 15 at 7:30 PM. Bad night? Then try the Dave Koz & Friends Smooth Jazz Christmas the night before...Tuesday, December 14 at 7:30 PM.

Peanut's 30th Annual Thanksgiving Eve Jam

Since 1975, the night before Thanksgiving has always been a special night for area musicians. It's the one time of the year when they try to get together to play, this time just for fun. And, that brings us to the Peanuts All-Star Jam 2004, the original Thanksgiving Eve All-Star Jam.

All-Star Jam founder Peanuts is proud to announce that The Beachland Ballroom in Cleveland (at 15711 Waterloo Rd.) will be the site of this year's Peanuts' All-Star Jam on Wednesday, November 24.

"This is the 30th year in a row I've hosted my All-Star Jam on Thanksgiving Eve. The imitators are flattering, but it's not the real deal unless I'm there" Peanuts said, laughing, regarding this year's event, #30 in the series.

The Peanuts All-Star Jam 2004 is open to the public, with the music starting around 9:30 pm and, as always, no cover charge. It's an 18 & over event with proper I.D. required ("If you're 18 & over with a proper I.D., you're on the guest list" Peanuts says).

SPECIAL NOTE: All guitarists and bassists are asked to bring their own in-

struments and drummers their own sticks. Amps, keyboards and drum kit will be provided by the host band, to be used after their opening set.

Once again, the host band will be the Peanuts All-Star Jam Band, led by bassist Jim Bacha (Clearlight/Masque, The Killers, BMZ) and guitarist Cy Sulak (Sweetleaf, Michael Stanley's solo project, My Old School). Rounding out the line-up this year will be guitarist Jerry Zsigo (Clue, BMZ, The Collective), lead vocalist George Yunis (Souvenir), drummer Tim Joseph (The Evidence, Wish You Were Here) and keyboardist Gary Jones (No Agenda, Midlife Chryslers)

Other unexpected surprises? Always, at the Peanuts All-Star Jam!

For further information on The Beachland Ballroom or for directions to the Peanuts All-Star Jam, call (216) 383-1124.

Tri-C JazzFest's The Song Is You!

Continuing its popular concert series The Song Is You!, Tri-C JazzFest Cleveland will present Hoagy Carmichael: Up a Lazy River, Sunday, November 7. Some of Carmichael's most memorable music; Georgia On My Mind, Star Dust, The Nearness of You and many more will be covered.

Joining host Bill Rudman and the Joe Hunter Trio will be vocalists Barbara Knight and Vince Mastro. Conceived by Rudman, The Song Is You! is a multi-media program filled with live music, recordings, videos and fascinating stories about the men and women who made Broadway, Tin Pan Alley and movie music. Future programming will include the music of the Gershwin brothers, Duke Ellington and Harold Arlen.

The Song Is You! programs are held at the Cuyahoga Community College Metro Campus Main Stage Theatre at 3 p.m. The theatre is located near the corner of E. 30th St. and Woodland Ave., Entrance 6.

On December 12, in partnership with the Jewish Community Center of Cleveland, a repeat performance of Irving Berlin: The Proud Father of 20th-Century Song will be held at 2 p.m. in the Cuyahoga Community College Eastern Campus Performing Arts Center, near Richmond Rd. and Harvard Rd., in Highland Hills. Admission for all shows is \$15 at the door. For information and group rates, call 216-987-4049 or 216-987-4400.

The series is sponsored by The Andrews Foundation, WCLV-FM and WKHR-FM.

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BLUES WATCH

By Mark Smith

Back Home blues.....Tommy Castro, one of the most popular artists to emerge on the blues scene in recent years, has signed a recording deal to rejoin the family of Blind Pig Records, the independent label that brought him to international prominence. Castro recorded his first four studio albums for Blind Pig, as well as a live CD and a DVD that was taped at the legendary Fillmore Auditorium in San Francisco. The band is hard at work recording a new disc which should find its way to stores in early February, 2005.... **Another piggy blues....** In addition to resigning Castro, Blind Pig has just inked a deal with Rev. Billy C. Wirtz to release a live DVD and CD. Wirtz, pastor of the First House of Polyester Worship and Horizontal Throbbing Teenage Desire, mixes his piano skills with humor and heavy doses of pro wrestling showmanship. According to the label, it "decided to capture on videotape this six-foot-four heavily tattooed man with slicked-back flaming red hair and a demonic goatee who wears Hawaiian print shirts and alligator-skin shoes, and unleash a full length live performance DVD on the public. Also included will be backstage footage, interviews, some clips from his days in the pro wrestling business, and a couple of other surprises." Run for shelter now!!!....**Make your travellin' plans now....** The Blues Foundation has announced that the 2005 W.C. Handy Blues Awards will take place in Memphis on May 5, 2005 at the Cook Convention Center in downtown Memphis. Gibson Guitars and Baldwin Pianos are on board again as corporate sponsors for the event. As noted by the Blues Foundation "The 26th edition of the Handy Awards will follow the format of the sold-out and critically-acclaimed 2004 show which featured performances by more than 20 Handy nominees in a dinner table setting in the Convention Center's new ballroom. World-renowned Blues songstress Maria Muldaur said of the 2004 Handys, "This was the best music event I have ever attended and I have been to a lot of music events. I am not talking about the best Handy Awards, but the best music event, period."..... See ya!



Jazz & Blues Report 30th Annual Holiday Gift Guide

As is the case every year at this time, this section will give you some ideas on holiday gifts to pick up for a friend...or to drop hints on for yourself! As usual, most of these are boxed sets and DVD videos, although we have chosen some single CDs as well.

Happy shopping!



MILES DAVIS

**Seven Steps: The Complete
Columbia Recordings of
Miles Davis 1963-1964
COLUMBIA/LEGACY BOXED SET**

The many fans of Miles Davis continue to be treated with top notch reissue discs and multi-disc sets from Columbia/Legacy. This 7-CD set is the latest edition to the many Miles boxes the label has reissued over the past several years.

This set, as the title suggests, brings together every one of the trumpeter's recordings covering the years 1963 and 1964. That a seven disc set would be needed to cover an artist's output for a two year period is certainly a testament to what a prolific recording artist Miles was.

The 50 song collection features five different bands, starting with an April 1963 session with Miles joined by

George Coleman/tenor sax, Victor Feldman/piano, Ron Carter/bass and Frank Butler/drums. The next three sessions retained only Coleman, with Herbie Hancock, Carter and Tony Williams as the rhythm section. The next was the July '64 live Tokyo concert with Sam Rivers taking over for Coleman, and the final session is the Sept. '64 Berlin recording, with Wayne Shorter on board putting the famous Miles quintet of the mid-sixties intact.

Also included here are eight previously unissued tracks and three cuts appearing for the first time in an unedited form. Another real treat here is the sound quality. Sony continues to improve the sonics on reissues and here you'll get 24-bit digitally remastered technology.

The package itself is a work of art. Inside the grey canvas covered hardbox is an album type book with pages containing the pockets for each CD and the 90-page booklet with all the recording/discography information, notes by Bob Blumenthal and many previously unpublished photos of the musicians. The album is fastened together with a chrome spine. All of this is in true Legacy/Miles fashion, and it is no wonder that the label has collected 9 Grammy Awards for their Miles Davis deluxe boxed set series. This could easily be number ten.

A fantastic set for Miles Davis fans.

Bill Wahl



DEXTER GORDON

**The Complete Prestige Recordings
PRESTIGE/FANTASY BOXED SET**

Fantasy Records, which owns the labels Prestige, Milestone, Pablo, and Contemporary, among others, continues to be one of the main players when it comes to reissuing jazz and blues albums from their huge catalogue, and the label has also been a longtime leader in the arena of boxed sets.

This massive 11-CD boxed set brings together all the recordings the legendary tenor master Dexter Gordon made for Prestige Records. Disc 1 opens with a track from the Wardell Gray Memorial album featuring Gordon with Gray, Clark Terry and Sonny Criss, the rest of the set was recorded between the years 1960 and 1973. What follows is Dexter's Jazzland album *The Resurgence of Dexter Gordon* and an album

led by tenor man Booker Ervin before breaking into Gordon's 13 Prestige albums from 1969's **Tower of Power** through 1973's **Blues a la Suisse - live at the Montreux Festival**. The last song is a 17-minute blowing session "Treux Blue," with Gordon joined on the front line at Montreux by Gene Ammons, Cannonball Adderley and Nat Adderley. This exquisite treat was taken from Ammons' album **Gene Ammons and Friends at Montreux**.

Among the 88 tracks here, 17 of which are previously unissued, you'll hear Gordon in various quartet and quintet settings with a host of musicians, including Jaki Byard, Barry Harris, Buster Williams, Albert "Tootie" Heath, Bobby Timmons, Tommy Flanagan, Wynton Kelly, Freddie Hubbard, Cedar Walton, Billy Higgins, Thad and Hank Jones, Stanley Clarke, Louis Hayes, Hampton Hawes, Bob Cranshaw and the Adderleys. There are also some dueling tenor tracks with fellow masters Booker Ervin, James Moody and Gene Ammons.

The enclosed 46 page booklet contains all the recording and track/personnel/album information, color and B&W photos, reproductions of the original album covers and notes by Ted Parken.

An excellent set for the many followers of Dexter Gordon. **Bill Wahl**

BLUES DVDs

**American Folk Blues Festival
1962-1969 VOLUME 3**

**Blues Legends in Europe-
MEMPHIS SLIM**

**SONNY BOY WILLIAMSON
UNIVERSAL MUSIC DVD VIDEO**

Produced for German TV in the mid-60's, the production values may look outdated or vintage and the black-and-white will either annoy or enchant viewers, depending on one's perspective, but the "star" content for true blues fans is first rate on both of these titles. A young, tuxedo-decked Buddy Guy is hot on his own or comping behind Big Mama Thornton. A surprisingly slicked-up Hound Dog Taylor performs both as sideman to a youthful, trim Koko Taylor and as a frontman in a lineup that includes an unexpectedly low profile Little Walter. Carefully placed in a "modern" set are acoustic masters Skip James, Bukka White, and Son House each delivering solid versions of well-traveled

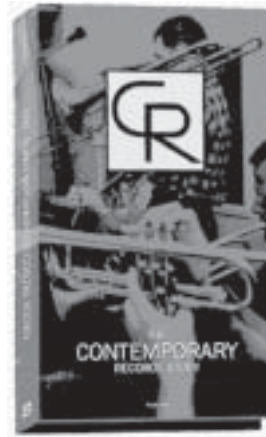
songs. Brownie McGhee & Sonny Terry shine both as a duet and as part of a great closing all-star jam including T-Bone Walker on guitar, Willie Dixon on bass, drummer Jump Jackson, singer Helen Humes and piano king Memphis Slim.

The Slim / Sonny Boy program is set in a pseudo-night club motif with an amusingly mild-mannered group of German "patrons" as a stage audience, but Slim is definitely for real and delivers a solid set. Slim's band serves as Sonny Boy's backup as the curmudgeonly old harp king bangs out some solid work. The close-ups of Sonny Boy alone are worth the price of this disc. Blues fans are well advised to hit on both of these. Witnessing these masters getting a TV star treatment not likely in the States is special to experience. **Duane Verh**

THE CONTEMPORARY RECORDS STORY

CONTEMPORARY/FANTASY

Contemporary Records, the label founded by Lester Koenig in 1951, was known to be a leader among West Coast jazz indies (independent labels) along with Fantasy Records (the current owner of the Contemporary catalogue) and Pacific Jazz (now owned by Blue Note/EMI.) This 4-CD set offers a look into the treasure trove that resided in the vaults of Contemporary Records and



was brought to the public with a steady stream of new releases throughout the label's history.

This classy set opens with true West Coast jazz material featuring such players in the genre as Howard Rumsey's Lighthouse All-Stars,

Shelly Manne, Barney Kessel, Lennie Niehaus, Hampton Hawes, Art Pepper, Jimmy Giuffre, Bud Shank and many others. West Coast Jazz may have been what the bright yellow Contemporary label was known for, but Koenig actually covered quite a spectrum of jazz, which you will hear over the next three discs. There is mainstream, hard bop, post-bop, show tunes, soul jazz and early avant-garde, featuring such names as Benny Carter, Ben Webster, Red Norvo, Sonny Rollins, Harold Land, Benny Golson, Ornette Coleman, Cecil Taylor and Woody Shaw. You'll also hear from Helen Humes, Chico Freeman and many others. Art Pepper is featured on five tracks throughout the set tracing him from his early career through his live Village Vanguard date in 1977, from which we get a solo alto sax version of

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Cleveland Plain Dealer*



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Mosaic
RECORDS

Over *The Rainbow* on this set.

The booklet bound into the long case includes all the necessary song and personnel information, notes by Richard S. Gindell telling the contemporary story, photos by prominent L.A. photographers and color minis of the original album covers. A very nice set chronicling this historic West Coast label. *Bill Wahl*



SANTANA
JOHNNY WINTER
The Legacy Editions
COLUMBIA/LEGACY

Columbia/Legacy has been reissuing some classic albums in what they call a "Legacy Edition," which are expanded, newly remastered versions of the original albums in a two-CD set. Each of these contains the complete original album, plus some bonus tracks and a second CD which, in these two cases, contains a live concert recording which is previously unissued.

Santana's debut album, simply titled *Santana*, was released in 1969 a day after the Woodstock festival. The Legacy Edition contains that album, plus some alternate takes and studio jams. The second disc contains six previously unissued tracks featuring the band in the studio in January of '69 before drummer Mike Shrieve and percussionist José 'Chepito' Areas joined the group. These tracks provide an interesting look into the formation of the Santana band, and also show what an improvement the addition of Shrieve and Areas made. Their presence on the second session in May resulted in these six tracks without the new members being sacked and re-recorded with the new band. The rest of the second CD contains the band's entire electrifying show on Sunday afternoon at Woodstock. Of the seven tracks, four have never been released until now. Without question, this set is a real gem for any Santana fan.

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Johnny Winter's October '69 album *Second Winter* has also been given the Legacy Edition treatment. This set contains the original studio album plus two previously unreleased bonus tracks (not alternate takes), one of which is an instrumental. Disc 2 contains an 80+ minute live concert at the Royal Albert Hall in London in April, 1970. All 9 tracks are released here for the first time and the sound is quite good. This set is also a gem for all of Johnny Winter's fans out there.

This "Legacy Edition" thing is a great idea. Hopefully there will be many more of these to come. *Bill Wahl*



RAY CHARLES
Ray: The Original Motion
Picture Soundtrack
ATLANTIC/RHINO/WMG
SOUNDTRACKS

Whether or not you have seen the movie *RAY*, this 17 song soundtrack of the Ray Charles performances in the film will be a welcome addition to your CD collection, or a friend's as it would make a perfect gift for a music loving friend.

Split between 11 studio recordings and 6 live performances, this disc collects many of his best known classics, such as "I've Got A Woman," (Night Time) Is The Right Time," Georgia On My Mind," Hit The Road Jack," "Let The Good Times Roll," "Hallelujah I Love Her So," Mary Ann," "What'd I Say," and many others.

Ray was personally involved with the film, which stars Jamie Fox as Charles. The genius passed away on June 10 at the age of 73, but he left one hell of a legacy for us all to enjoy. The movie and this soundtrack will certainly help that along. If you don't own any Ray Charles albums, there is not a reason I can think of as to why this should not be the place to start. Dig in. *Bill Wahl*

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LIGHTNIN' HOPKINS
Lightnin's Boogie
TAJ MAHAL
Sugar Mama Blues
JOHN LEE HOOKER
Black Night Is Fallin'
JUST A MEMORY

This Canadian trio reissue release features "live" dates from 1977 and 1980 at Montreal's Rising Sun, a diverse venue of high reputation. If the sessions on these three discs are any indicator- the rep was well deserved. Good vibes abound as do very respectable performances by these masters. Lightnin' sounds vital, blowin' electric over understated rhythm. The feel is both business-like and congenial.

Taj fronts the eclectic sounding lineup he debuted on his 1977 release *Music Fuh Ya*. A distinctly Afro-Caribbean atmosphere reigns on tracks from that disc as well as established T.M. fare including "Corrine Corrina", "Going Up To The Country" and "Good Morning Little Schoolgirl". Saxophonist Rudy Costa provides strong solo work and Robert Greenwich frequently steals the spotlight somehow turning his steel drums into a bluesy *faux*-keyboard or rhythm guitar.

There may be no new news on John Lee Hooker's disc- the song list is pretty well-traveled, but his four-piece is high on energy and John Lee is fine form. John Garcia is an ideal guitar partner, providing the leader just right amount of dialogue.

The cover art has a nice "series" look to it and the quality is consistent enough to rationalize a triple acquisition.

Duane Verh

CHRISTMAS ALBUMS
Dianne Reeves
Frank Sinatra
BLUE NOTE
REPRISE/WSM

We have received many Christmas albums this year and have chosen two that stand out among the others.

Dianne Reeves has released her first ever holiday collection titled *Christmas Time Is Here* on Blue Note Records. This brand new recording has 11 Christmas songs, some well known classics, some less known chestnuts, and some newer fare, but all performed with grace and finesse. The percussion on some of the tracks, especially "Little Drummer

Boy," is outstanding. Dianne has won Grammy Awards for each of her last three consecutive releases. She might get one for this as well. Nice refreshing stuff!

Frank Sinatra certainly had a flair with Christmas songs and 18 of them are collected on **The Christmas Collection** just released on **Reprise/WSM**. The tracks were taken from various Sinatra albums and singles recorded between 1957 and 1975. The exceptions are the previously unreleased "White Christmas" with Bing Crosby from 1957 and "Silent Night," which features a 1991 vocal tack with a newly recorded orchestral backing arranged by Johnny Mandel.

Merry christmas! *Bill Wahl*



SOUL TO SOUL

Various Artists
RHINO/WSM DVD VIDEO

In 1971, a lineup of top-shelf black musical artists headed for the West African country of Ghana for a thirteen-hour plus concert. In the tradition of *Woodstock* and *Wattstax* it was caught on film along with scenes featuring numerous native musicians and some amusing interludes focused on the congenial street corner interaction of the various American stars and their hosts. *Soul To Soul* stands as an entertaining tribute to the power of music to bridge cultures and an engaging marker in time when black American consciousness first reached out *en masse* to make this mainline connection to its origin.

The difference in the reactions of the Americans to this new and different scene is amusing in itself. Ike and Tina Turner seem as naive on African streets as any first-time tourists while Les McCann appears to have made more solid connections, meeting then

inviting percussionist and purported witch-doctor Amoah Azangio to perform alongside Eddie Harris and himself.

The stage performances of Ike and Tina and Wilson Pickett, while typical in their structure, are enhanced simply by the context of this virginal audience. Even the stone-serious police bordering the stage were grinning widely during the Pickett set. The Staples Singers and Voices of East Harlem are well received as well but, interestingly enough, it is the multi-racial band Santana, that shakes things up most. Of the "native" interludes, a solo dance/percussion improv by Azangio, described by McCann is perhaps the most engaging, but there is abundant splendid local color to check out.

The soundtrack has been re-mastered and includes separate commentary by Mavis Staples, Ike Turner and McCann. This is a concert film likely to get many replays by lovers of soul and r&b as well as those looking for a special bit of history.

Duane Verh

RAY CHARLES

Genius Loves Company
CONCORD RECORDS

The final session for the late Ray Charles paired him in duets with several singers between June 2003 and March 2004.

In Ray's own words "I've recorded with so many amazing musicians in my career, but never on a duets album all my own. I thought it was time to have some of the friends that I love and the artists that I admire come into my studio and sing with me live."

The result of that thought is this intimate 12 song album, all of which was produced by either Phil Ramone or John Burk and mixed by Al Schmitt. Most of the cuts were recorded at RPM Studios in Los Angeles and they all fit together perfectly well.

You'll hear Ray with Norah Jones, James Taylor, Diana Krall, Elton John, Natalie Cole, Bonnie Raitt, Willie Nelson, Michael McDonald, B.B. King, Gladys Knight, Johnny Mathis and Van Morrison. Three of the songs were written by the artist Ray performs with - James Taylor's "Sweet Potato Pie," Elton John's "Sorry Seems to be the Hardest Word," and Van Morrison's "Crazy Love."

I'd have to say that every song is an absolute standout here, and this album should please anyone who likes good music-period.

Bill Wahl

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Palace Theatre

December 14

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■ A Peter White Christmas

featuring

Rick Braun &
Mindi Abair

Palace Theatre

December 15

Wednesday, 7:30 PM • \$30 & \$25

■ TICKETS: playhousesquare.com, box office, 216-241-6000 or 800-766-6048





STEVIE RAY VAUGHAN & DOUBLE TROUBLE

Live at Montreux 1982 & 1985
EPIC/LEGACY DVD VIDEO

If you are a Stevie Ray Vaughan fan, or someone on your gift list is, this 2-DVD set is tailor made for repeated enjoyment.

This set is split with two complete Montreux Festival performances three years apart. Although all of the first, and most of the second were released with audio versions only in 2001, this is the first release for the video portion.

These are two very different concerts. The 1982 show was before the release of their first Epic album and Vaughan was pretty much unknown. Although the band played well, their reception was poor - in fact to the point that some of the rude members of the audience were booing. Between this and the 1985 concert, the band had two platinum selling albums on Epic Records and a Grammy. Disc 2 contains the second concert, where they were greeted by the crowd as though they had just completed a Mars landing. With the addition of keyboards to the band, and more elaborate production, Vaughan and Double Trouble tore the place up. An extra treat here is the inclusion of the late Texas guitar master Johnny Copeland for three tracks, and a standout is the slow blues "Tin Pan Alley (aka The Roughest Place In Town)" on which Copeland also takes a turn on vocals.

Also included on Disc 1 is an interview with bandmembers Chris Layton and Tommy Shannon with additional comments from Jackson Browne and John Mayer which give some insight into the first Montreux fiasco and how it actually fueled the band's success. It is

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aply titled "Montreux Success In Disguise."

Well shot and well recorded with Stereo and 5.1 mixes, you won't go wrong with this Montreux set. **Bill Wahl**



TONY BENNETT

Fifty Years:

The Artistry of Tony Bennett
COLUMBIA/LEGACY BOX SET

If you, or someone you know, are a fan of singer Tony Bennett, this 5-CD set would be a great gift idea. This set contains 110 tracks from Bennett beginning with "The Boulevard of Dreams" from 1950 opening disc one and culminating with "What A Wonderful World" from 2002 which closes disc 5. In the middle is a veritable slew of the singer's work presented in true chronological order for his many followers to feast on. This set updates the original Legacy box issued in 1991 which chronicled his first forty years, adding another decade of works from Tony's exceptional career.

The four color booklet inside contains dozens of photos and six chapters of liner notes by Bennett's longtime piano accompanist Ralph Sharon, jazz critic Leonard Feather, Sinatra biographer Will Friedwald and radio's Johathan Schwartz. Those chapters are reprinted from the original Forty Years boxed set. The latest chapter for the 1992-2002 recordings was written by Rolling Stone contributor Anthony DeCurtis, covering his winning over the MTV audience and winning the Grammy for Album of the Year, and looks into his nine albums recorded during this period. The final chap-

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ter, titled "Reflections," was written by Bennett himself as he looks back at length on each track in this set. While these notes were also written in 1991, Bennett updated them to cover the new songs included in this edition of the boxed set.

In true Columbia/Legacy fashion, this is a first class set. **Bill Wahl**



MAVIS STAPLES

Have A Little Faith

ALLIGATOR

One of the highlights from this summer's Pocono Blues Festival was the performance by Mavis Staples. Her set included some classics associated with the Staple Singers and what was then a preview of this recently issued Alligator disc,

Have a Little Faith. This new album will be welcome for Ms. Staples' many fans and gain her new fans as well. While the material is religious in nature, the basic messages of songs such as the title track, *God Is Not Sleeping, In Times Like These* and *Step Into the Light* can move persons of all faiths. The mood of many songs is mostly reassurance in these very troubling times we live in. There are some nods to the unsettled times on *There's a Devil on the Loose*, while a couple of songs, *Ain't No Better Than You* and *At the End of the Day*, promote the idea that whatever our state in life, we are all basically the same. As she sings on the latter number that whether one is a Wall Street broker or a fruit cart vendor, "At the end of the day, we're all the same."

She recalls her late father on *Pops Recipe*, singing about he taught her how to sing and how to live, and gave his family all his love and everything he had to give.

A Dying Man's Plea is a moving rendition of *See That My Grave is Kept Clean*, with additional lyrics that Pops Staples had added with nice dobro and fiddle from John Rice. The album con-

cludes with a new rendition of *Will the Circle Be Unbroken*, which was the first song the Staples learned to sing as a family and was a hit for them on Vee-Jay.

Produced with Jim Tullio who adds percussion, bass and guitar on various tracks, Mavis Staples sings brilliantly with so much passion. The musicians in the studio provide a most sympathetic backing, with a bluesy-soul feel on most of the songs. This writer may be a religious skeptic, but these performances move me. This is clearly among the best recordings (blues or otherwise) of this year. *Ron Weinstock*

JAZZ MOODS SERIES

COLUMBIA/LEGACY

If you are looking for some samplers at a low list price, Columbia/Legacy has released several featuring music from their massive vaults.

The series is broken down into three divisions. The first is *Cool*, which offers releases by **Miles Davis**, **Dave Brubeck**, **Stan Getz** and **Grover Washington, Jr.** The second is *'Round Midnight*, which features discs by **Billie**

Holiday, **Herbie Hancock**, **Thelonious Monk** and **George Duke**. And the third division is *Hot*, with offerings from **Count Basie**, **Duke Ellington**, **George Benson** and **Freddie Hubbard**.

For the most part, there is really nothing on these that does not fit. For example - the Hancock does not mix his acoustic work with his later electric funk. All tracks are acoustic. Also, the Benson mixes his CTI work with one of his earlier tracks from '66, then closes with another CTI track This is the only one of the series that has a strange flow.

In all, nice samplers with a great low price. *Bill Wahl*

ERIC CLAPTON

Crossroads Guitar Festival
WSM/REPRISE/DUCK DVD VIDEO

This is a guitar players extravaganza. Set for release on Warner Strategic Marketing (WSM) November 9, it features music from the 3-day Crossroads Music Festival in Dallas this past June. Four hours of music from that festival is included on this 2 DVD set, and the audio and video quality is superb. So is the music. *Bill Wahl*

Clapton somehow managed to gather more guitarists than I can mention here, and many of the songs feature 2, 3, 4 or 5 at once. A short list of the slew of guitarists here includes Robert Lockwood, Jr., Hubert Sumlin, David "Honeyboy" Edwards, Buddy Guy, Jimmie Vaughan, J.J. Cale, Robert Cray, BB King, James Taylor, Jerry Douglas, Joe Walsh, Carlos Santana, John Mayer, John McLaughlin, Larry Carlton, Steve Vai, Doyle Bramhall II and ZZ Top.

I received an advance version in the mail the day the magazine had to be put together for press, so I admit I had to do a quick sampling of the music to get it in this issue. This is simply a fantastic choice for any guitarist out there who can listen to players in the blues, jazz and country genres. The only thing that bothered me was that Lockwood's song was only heard in part because the first part was heard underneath Bramhall talking about the blues elders, such as Lockwood. I'd rather he'd kept quiet and let the elder play. But there are enough other performances here to make this an obvious purchase for guitar fans everywhere. *Bill Wahl*

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JONI MITCHELL

Dreamland

ASYLUM/REPRISE/NONESUCH/
RHINO

Five time Grammy winner Joni Mitchell assisted in the compilation of this 17 song retrospective of her incredible career. This collection brings together some of the best known songs from her many albums recorded between 1972 and 2002. Although not exactly in chronological order, I'm sure that the program was well thought out and they certainly do flow well, which is actually more important anyway. Included are orchestral versions of "Amelia" and "Both Sides Now" recorded in 2002 and released on her Nonesuch album **Travelogue**, and another orchestral version from 2000 - "Both Sides Now," released on her Reprise album of the same name.

Always known for picking first rate musicians to accompany her, some of the players on these songs are Larry Carlton, David Crosby, Graham Nash, Jaco Pastorius, Don Alias, Neil Young, Stephen Stills, Milt Holland, James Taylor, Joe Sample, Tom Scott and Wayne Shorter.

The cover and the enclosed full color 36-page booklet features all the recording and album information, the lyrics for all the songs and paintings by Mitchell. A sweet package. *Bill Wahl*

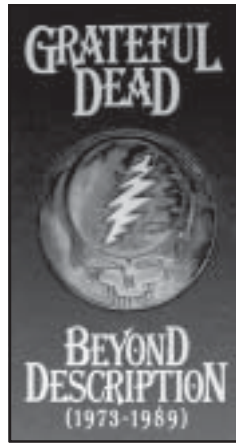
THE JAM BANDS GRATEFUL DEAD JERRY GARCIA PHISH

RHINO/WSM CD SETS/DVD

If you have someone on your gift list who is into the Grateful Dead, or the jam band that followed, Phish, then there are several choices for this year to consider. All are on the Rhino/WSM label.

The most mammoth of them all is **Grateful Dead: Beyond Description (1973-1989)**, which would be like a Part-Two boxed set companion to the set of

PAGE TEN



Mars Hotel, Terrapin Station, Go To Heaven, Reckoning, etc.) recorded for Arista and Grateful Dead Records. Each of the albums is loaded with bonus material, mostly live concert recordings and studio jams or alternate versions. In all, there are 161 songs residing in the box, and 65 of them have never been previously released. Also included are two books - "The Albums" which covers the recording and song information, and "The Band," which covers the history of the band and lists all their albums and singles under the heading "The (Even More) Complete Grateful Dead Discography" (I know...I never saw it spelled that way either.) Each book is close to 100 pages, is loaded with pictures and printed in full color.

Also released earlier this year is **Rockin' The Rhein With The Grateful Dead**, a collection of live recordings from a mighty long concert at Rheinhalle, Dusseldorf, West Germany on April 24, 1972. Also included on the 3-CD set are 2 bonus tracks from a concert at the Lyceum in London in May of the same year. They get into some pretty hefty jams at times on some of these extended cuts, such as the 44 minute version of "Dark Star" split in two halves with a version of "Me And My Uncle" sandwiched in the middle. This is the first release of the complete Rhein show, which has been remixed and remastered in HDCD from the original 16-track tapes and presented here for the first time in pro audio. A final note for Deadheads - one of the London bonus tracks features the final version of "Turn On Your Lovelight" sung by Pigpen.

In a related story..Rhino/WSM has also issued two sets by the Dead's late guitarist/singer **Jerry Garcia**.

All Good Things: Jerry Garcia Studio Sessions collects within its hard box all five of Garcia's studio albums with

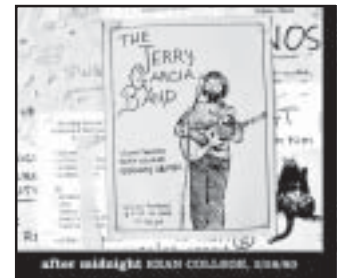
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earlier recordings released last year (or was it the year before...time flies.) This 12-CD set in a mighty fancy box offers 15 hours of music recorded over the 16 year period with remastered and repackaged versions of the band's studio albums during this period (such as



an average of seven previously unissued bonus tracks on each. There is also a sixth disc offering 12 more bonus tracks in their first release. These albums were recorded between 1972, when Garcia began his solo career in addition to leading the Dead, and 1982. All the music has been newly remastered for this release. Garcia's solo career found him recording his own songs, some Dead songs with a different twist, and covers of material by such artists as Bob Dylan, The Beatles, the Stones, some soul and R&B classics and more. Also packed in the box is a 130 page full color book loaded with info and pictures. A great gift for a Garcia fan, this box, even at list price, breaks down to about \$12 a CD, plus you get the book and the box.

If your budget is a bit smaller, go for **Jerry Garcia - After Midnight**. Released now for the first time, this 3-CD set contains Garcia's February 28, 1980 concert at Kean College in Union, NJ. Like the Dead, Garcia was known for some long concerts-this one running close to 3 hours. Heard



only with keyboards, bass and drums, Garcia goes light on Dead material and heavy on covers of songs by Bob Dylan, J.J. Cale, Hank Ballard, Allen Toussaint, and others. He covers the Beatles' "Eleanor Rigby," Jimmy Cliff's "The Harder They Come" and the R&B classic "How Sweet It Is To Be Loved By You." In chatting with our resident blues reviewer Duane Verh recently, we both agreed that Garcia had the ability to cover artists very well in his own unique manner that many others can't pull off. A good case in point here are the versions of Dylan's "Knockin' On Heaven's Door" and "Simple Twist Of Fate." And to give you an idea of what to expect, the shorter of those two clocks in at 14 minutes. The sound quality of this concert is exceptional as well. A fine set. Hey...check out the concert ticket prices



on the cover...five bucks advance!

The band that carried on in the Grateful Dead's tradition of long jam tunes was Phish. Rhino/WSM has just released a two-DVD video set titled **Phish IT**. It was a 2-day festival in Maine at the end of the band's 2003 tour which drew 60,000 fans. Like the Dead, many of their following will go wherever the band goes - they simply can't see *too many* Phish shows. This video delivers over 4 hours of Phish music and will thrill any of their fans. The main PBS program runs 90 minutes, plus bonus material. Also included are bonus interviews and additional uncut footage not in the main PBS feature program and a photo gallery. Both the audio and High Definition video are superb, and the Dolby 5.1 mix was done by five-time Grammy winner Elliot Scheiner.

I am working off an advance, so I can't mention anything else that might be hidden in the box as all I have are the discs. This set was released on October 12 and lists at \$29.99. *Bill Wahl*

BOOKS

RECORDING & PRODUCING IN THE HOME STUDIO: A COMPLETE GUIDE

David Franz
BERKLEE PRESS

Can't teach an old dog new tricks? Yes you can and this is the place to start.

With a master's degree from Virginia Tech and music credentials in Music Production and Engineering at Berklee College of Music, David Franz has assembled a very methodical and well diagrammed tutorial on the home studio.

The book is broken up into four major sections covering the entire recording and production process, beginning with **Your Studio**—with set-up tips and recording basics...things you may have never learned, thought you knew or more often than not forgot. **Preproduction** covers the role of a producer and engineer as well as planning your project and how to get it done. **Production**—my favorite section, this consists of two very comprehensive chapters on recording techniques—everything from mic to MIDI and everything else in between as well as a clarifying look at digital recording and getting the most out of your mixing board. **Postproduction**

covers editing mix and mastering tips and techniques.

So whether you are an old hand in need of new tricks, need a little refocus, or are new to recording arts and want a solid foundation, **Recording & Producing in the Home Studio: A Complete Guide** is a great holiday idea.

Note: The new second edition has been updated for Pro Tools 6. It also covers all the new Digidesign home studio hardware, including Digi 002, Mbox, and Digi 001 and shows you how to use it effectively. Included are new **HANDS-ON PROJECTS** in every chapter which demonstrate and reinforce all the power of the new technology; follow four songs in four different genres (rock, hip-hop, electronica, and jazz) through the entire recording process.

Jim Martin

THE FABULOUS VAUGHAN BROTHERS JIMMIE AND STEVIE RAY

James L. Dickerson
TAYLOR TRADE PUBLISHING

This book arrived just in time to be too late for this issue. However, given the fact that the holidays are upon us, I felt that some information on it should be included.

Paging through and reading parts of the chapters is enough to tell me that if

November

- FRI 5 TONY KOUSSA JR. BAND
- SAT 6 COLIN DUSSAULT'S BLUES PROJECT
- FRI 12 MR. STRESS WITH
THE ALAN GREENE BAND
- SAT 13 RHYTHM SYNDICATE
- FRI 19 HEART & SOUL
- SAT 20 TRAVIS HADDIX BAND
- FRI 26 HIPNOTIC DOG
- SAT 27 COLIN DUSSAULT'S BLUES PROJECT

December

- FRI 3 REMEMBER WHEN
- SAT 4 COLIN DUSSAULT'S BLUES PROJECT
- FRI 10 TUMBLIN' DICE
- SAT 11 THE DEACONS
- FRI 17 BLUES ON PURPOSE
- SAT 18 TRAVIS HADDIX BAND
- FRI 24 CLOSED FOR HOLIDAY

SATURDAY DECEMBER 25TH..

FRIDAY DECEMBER 31 ST....

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WEDNESDAYS 8PM NOVEMBER

3 THE GEESSE CATS WITH DANCE LESSONS FROM JITTERBUG & MORE

10 DON BAKER BAND

17 SOUL'D OUT

24 THE AVENUE FIVE BAND

DECEMBER

1 WYNG IT (ROCK N ROLL)

8 ROCK SHOP

15 THE NOBODY'S (BLUES)

22 SAM GETZ BAND

29 ALEX BEVANS ANNUAL

HOLIDAY HOOTENANY

THURSDAYS THE SAVANNAH JAM WITH BAD BOYS OF BLUES

SPECIAL EVENTS

SUNDAY DECEMBER 5TH

RONNIE HOWARD & CRUISIN' (5:00 - 9:00 PM) AFTER THE BROWNS PATROITS GAME

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Saturday 6
BUDDHA'S BELLY w/
COLORWHEEL

Combining influences
and studies in jazz, rock,
classical and world music.

Friday 12
TINSLEY ELLIS

"Tinsley Ellis' move to Telarc for his 2002 CD Hell or High Water apparently inspired him. Like that disc, "The Hard Way" is a blues/rock tour de force.

Saturday 13
DEBBIE DAVIES

"I don't often give endorsements or references, but once in a rare while hear a musician of such talent that I want people to know. I believe my reputation backs up my ability to recognize exceptional blues guitarists.

Such a one is Debbie Davies.
Hear her now."— John Mayall

Wednesday 24
CARLOS JONES

Jones, who has been recognized as a pioneer of the American Reggae sound, delivers a blend of roots-based reggae music that is influenced by his American roots, and has thus created a hybrid sound that is all his own.

DECEMBER

Friday 3
THE SAUCE BOSS

Friday 10
CHRIS DUARTE

Friday 31
New Year's Eve celebration
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you have a fan of one or both of the Vaughan brothers on your gift list, this book would be something to consider.

The Fabulous Vaughan Brothers looks at the lives of Jimmie and Stevie Ray from their early childhood until Stevie Ray's death in 1990 in a helicopter crash. Dickerson achieves this through interviews with over the years with both the Vaughan brothers and other musicians such as B.B. King, Robert Cray, Ron Wood, Carl Perkins and others. He highlights the musical aspects of the brothers' lives and also covers

both their struggles and achievements. Also, the hard road to stardom.

Dickerson, considered to be an expert on pop culture, is the author of 15 books and thousands of magazine and newspaper articles. The book is hard cover and lists for \$24.95. It runs 200 pages including a discography for both brothers and 12 pages of black and white photos. It is scheduled for release some time in November. Sorry, that's about all I can tell you, but at least you know the book is out, or soon will be at any rate.

Bill Wahl



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SEAN JONES

Eternal Journey
MACK AVENUE

After hearing him in local venues, Cleveland jazz fans have been raving about the young trumpeter Sean Jones who grew up in Warren, Ohio and earned a degree in classical trumpet performance from Youngstown State University and a masters from Rutgers.

His debut as leader on the Detroit-based label finds him mixing it up in duo to quintet settings with pianist Orrin Evans or Mulgrew Miller, bassist Charles Fambrough, drummer Ralph Peterson and saxophonist/flutist Tia Fuller.

Jones' classical training serves him well, yet he's equally comfortable on modern, funk-tinged numbers such

as his original, "95 South." Showing maturity as both composer and performer, Jones knows how to skillfully and warmly embrace a melody and delivers an array of tunes that are melodious, fluid, accessible and pleasing to the ear.

Five of the 11 tunes are Jones' originals and there's enough diversity in rhythms and harmonies to hold appeal for the widest audience.

Jones' interactions with Fuller (playing soprano sax) seem relaxed and comfortable, especially on "John," a beautiful, melancholy number inspired by a dream Jones had shortly before his father died. Fuller contributes the dark-toned title tune and the boppish opener ("Gullyism") and the rest are attractive variations on standards.

Jones pays tribute to Freddie Hubbard with a satisfying, lightly swinging quartet version of "You Are My Everything." Playing muted trumpet in a duo setting with Miller, Jones delivers a gorgeous, graceful take on "God Bless the Child."

At 25, Jones possesses abundant talent to take him to the top. There's not a dull track in the bunch and Jones' team mates are with him all the way on this Brooklyn, NY session recorded on October 16-17, 2003.

Nancy Ann Lee

MUDDY WATERS AND JOHNNY WINTER REISSUES ON COLUMBIA/LEGACY

Following up the acclaimed and award-winning reissue, **Muddy 'Mississippi' Waters Live**, Sony/Legacy recently reissued the three studio albums Johnny Winter produced by the legendary Muddy Waters, **Hard Again**, **I'm Ready** and **King Bee**. Recorded after Muddy had ended his affiliation with Chess Records, there is no question that these recordings were among the most vital Waters recorded since the classic recordings from the late forties to mid-sixties with which his legend was established.

Hard Again was the earliest one and it opens with Muddy reprising his *Mannish Boy* with Johnny shouting in support with the band hammering out the beat and Muddy singing with a virility that a twenty-five year old wishes they possessed. The backing band here includes Winter, harpist James Cotton, Pinetop Perkins, Willie 'Big Eyes' Smith and Calvin Jones, who help Muddy reprise *I Want to Be Loved*. They take Brownie McGhee's *The Blues Had a Baby* and recast it into a Muddy Waters song, and then take things *Deep Down in Florida*. The mix of old and new set the tone for the Waters Blue Sky releases.

I'm Ready was the second release and reunited Muddy with Big Walter Horton and Jimmy Rogers from his classic bands of the fifties. The rhythm section is perhaps a touch lighter here as Walter reprises the title track, *(I'm Your) Hootchie Cootchie Man*, *Screamin' and Cryin'*, and *Rock Me* along with *Good Morning Little School Girl* and *33*, a slow blues that is a recasting of Eddie Boyd's *24 Hours*. Its also nice to hear Winter and Bob Margolin holding things together with their playing and Winter often adding his own inspired straight guitar as well as slide playing to compliment Muddy's.

The final album, **King Bee** features more authoritative performances including Slim Harpo's *I'm a King Bee*, with a strong *Rock Me* groove. *(My Eyes) Keep Me in Trouble*, *Sad Sad Day*, and *Mean Old Frisco* are classic recordings refreshed here along with *Champagne and Reefers*, which became a Waters staple in his later years. Johnny Winter certainly must be thanked for showing that Muddy Waters remained among the true giants of American music and these recordings certainly kept him in the public eye.

Sony/Legacy also has reissued

Johnny Winter's Columbia debut album – **Johnny Winter**. There is a nice choice of material including *Mean Mistreater*, *Be Careful With a Fool*, *When You Got a Good Friend*, *I'll Drown in My Tears*, *Dallas* and *Good Morning Little Schoolgirl*. Winter sometimes was a bit too frantic to me, particularly in his vocals, and I must confess I find his vocals most appealing when he doesn't try to belt them out but rather sings in a more relaxed manner. So his vocal on *Be Careful With a Fool* doesn't appeal to these ears as much as does his fret work, but I know others differ from me on this point. *Dallas* is a splendid acoustic slide performance in which Winter engrafts his lyric upon a slide accompaniment evoking Robert Johnson's *Terraplane Blues*. *Mean Mistreater* goes back to Leroy Carr and the accompaniment here (based on a Muddy Waters recording) includes Willie Dixon's bass and Walter Horton's majestic harp, with Winter giving one of his best vocals on this date. I am not sure if it was included in the original release, but there is also a terrific rendition of Texas Johnny Brown's *Two Steps From the Blues*, that was made famous by Bobby Bland and Winter does a more than credible rendition of the vocal with a full backing group with horns. There is also an alternate of *Dallas*, and the three Muddy Waters reissues also include previously unissued tracks. Although I have not heard Winter's most recent album, I really enjoyed listening to his last two Point Blank discs over a decade ago. This reissue of one of his earliest albums is most welcome, and, like the three Waters records from a few years later, stands up as fresh today as when first recorded.

Ron Weinstock

KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE The Out-of-Towners

ECM

Recorded July 28, 2001 at State Opera in Munich, this wonderful six-track CD by pianist Keith Jarrett, double-bass player Gary Peacock and drummer Jack DeJohnette is a listening treat that contributes nicely to Jarrett's vast existing discography.

Jarrett shows his most melodious, romantic side and performs with warmth, sincerity, inventiveness and swingability, especially on the 12-minute opener, "I Can't Believe That You're In Love With Me." His light tinkling of the keys nicely launches the melody head

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NIGHT TOWN

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THUR NOV 11 8 & 10 PM \$25

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Rare meeting of father and son playing two pianos with their respective trios.



TUE NOV 30 7 PM

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Blue Note recording artist **Eliane Elias** will bring her quartet to **Night Town** on Tuesday, November 16 for one show at 7 PM

of the warhorse favorite, "I Love You." He refreshes a lovely rendition of the gem, "You've Changed." Jarrett's creativity is at its peak on these selections as well as the nearly 20-minute take on the title tune, his appealing version of "Five Brothers" which swings all the way through, and a respectful, poignant reading of "It's All In the Game." His cohorts are tastefully with him every moment.

You'll wish you'd been there. Friendly and heartwarming, this is one of Jarrett's most appealing albums.

Nancy Ann Lee

DAN TREANOR & FRANKIE LEE

African Wind
NORTHERNBLUES MUSIC

To once again lift my favorite Monty Python line, "And now for something completely different."

Colorado bluesman Dan Treanor makes and plays homemade African music instruments and somewhere along the line got hooked up with R&B vocalist Frankie Lee, which is how **African Wind** happened. Loaded with 14 originals and 1 cover tune, **African Wind** is a percussion driven mix of many styles, starting with the hard and honking funk of "Missing" and the Marvin Gaye-inspired title cut.

Fueled by R.D. Jones' upright acoustic bass, "Love A Woman's Soul" and the downhome funky "Tell Me Mama" add two more twists to what you think would be a straight blues line. The boogie woogie, percussion-driven "Who's Playing Who" is a throwback to the old skiffle music out of England as vocalist Erica Brown gives Lee a call and response during the traditional blues number "Lonesome Road," jazzed a little by the harp playing of Treanor.

The African instruments add flavoring to about half of **African Wind**, be it in

"The Groit Man," assisted by Treanor's use of the Ngoni, a west African device considered the banjo of the region or "Texas Son" and Treanor's playing the Khalam, an African guitar flavored with bottleneck or slide work. The are a melange of sounds in **AFRICAN WIND** that are tough to describe on some cuts, to the point I kept looking at the cordless phone, because something in "Mean Woman Blues" was making the same chirping sound as the phone's ringer.

If tired of the same old, same old 4/4, **African Wind** will give you a fresh breeze for your ears.

Peanuts

THE GREAT JAZZ TRIO Someday My Prince Will Come COLUMBIA

Pianist Hank Jones, bassist Richard Davis and drummer Elvin Jones prove they are, indeed, "The Great Jazz Trio" on this potent 10-track performance of standards recorded in a Tokyo studio session May 12 and 13, 2002.

Launching with a powerfully inventive take on Ellington's "Caravan," each veteran musician of this spectacular threesome gets opportunities to show off his expertise. Selections include exceptional readings of Cole Porter's "You'd Be So Nice To Come Home To," Jerome Kern's "Smoke Gets In Your Eyes," Thad Jones' "A Child Is Born," Charlie Parker's "Moose The Mooche," and more. While they don't depart radically from the main melodies, what these jazz statesmen add to each tune is special.

Everyone is in fine form on this recording, but (at any tempo) it's Jones' traps artistry that adds so much more to the listening pleasure. His fiery drumming, tidy brushwork, nuances of cymbals and pristine tempos that remind you of how much the late drummer will be missed. A highly recommended album for the material as much as the musicianship.

Nancy Ann Lee

JELLY ROLL ALL STARS Must Be Jelly SEVERN RECORDS

The Jelly All Stars is an all star group of downhome blues legends that include Muddy Waters band alumni drummer Willie 'Big Eyes' Smith and bassist Calvin 'Fuzz' Jones, Sam Carr from the Jelly Rolls Kings (a group that included Big Jack Johnson and the late Frank Frost), St. Louis harmonica ace Arthur Williams (who was associated with Sam Carr and Frank

Frost), pianist Bob Lohr and guitarist Jesse Hoggard. Severn Records brought these veterans to the studios in WROX in Clarksdale, Mississippi **Must Be Jelly** is the result.

Recorded in the studio with no isolation booths or overdubs, these blues veterans dig back to their roots on these performances, and Jimmy Reed's influence is evident on the first. Willie Smith handles the vocal on

Baby Don't Say That No More, taken as a nice shuffle, while Williams' voice and harp are supported only by Hoggard's acoustic guitar on *I'm Gonna Get My Baby*. The full band backs Williams on *Sun Is Shining*. Williams does a marvelous job of evoking Reed's lazy vocals and harp on these tracks. These musicians are masters of the shuffle as displayed on James Mathus' *If I Ever Get Flush Again*, as Fuzz Jones and Big Eyes Smith lay down the solid groove. Willie Smith takes the band down in the alley with his fine slow blues, *Eye to Eye*, which also has some excellent piano from Lohr. Guitarist Hoggard takes the vocals on some nicely penned originals, with the John Lee Hooker flavored *Arkansas Boogie* being a nice rocking selection, although his vocals sound a tad strained. A couple instrumentals round off this disc which will readily appeal to those who love straight-ahead classic Chicago and downhome Memphis blues of the fifties and early sixties.

Ron Weinstock

McCOY TYNER Counterpoints: Live in Tokyo MILESTONE

Recorded in performance at a "Live Under the Sky" Festival concert at Denen Coliseum, Tokyo, Japan 26 years ago (on July 28, 1978), this spectacular five track performance should satisfy fans whose ears appreciate challenging jazz improvisations.

At the festival, pianist McCoy Tyner performed one set in a solo piano setting and the second with Ron Carter and Tony Williams. Selections from both sets are included here.

The recording launches with Tyner's powerful 11:24 minute original, "The Greeting," performed with Carter and Williams. Two other Tyner originals, "Aisha" and "Sama Layuca," are given splendid solo readings that allow the pianist to let loose a mixture of moods from serene to thunderous. A satisfying piano-bass take on Ellington's

"Prelude to a Kiss" shows off Tyner's romantic, flowery side with tight and creative accompaniment from Carter. The trio is featured on the most adventurous piece, "Iki Masho (Let's Go)," which includes a lengthy, inventive solo from Carter and some flashy pyrotechnics from Williams.

From start to finish, you'll find yourself engaged. This is a resplendent recording. *Nancy Ann Lee*

PAUL REDDICK

Villanelle

NORTHERNBLUES MUSIC

Much like a character that Alan Lomax would be doing a documentary on, harpist Paul Reddick comes out of the mists of time from the pre-World War Two era of blues and that famous blues crossroad.....Toronto, Canada?

Hey, why not, as over the years the sounds of that era have influenced musicians all over the world. And Reddick appears to have kept a sharp ear on the earlier masters as the acoustic blues of "Winter Birds" give way to some down home harp work during "Big Not Small."

Kathleen Edwards melts a plaintive violin into the fiber of the title piece while Richard Bell's piano and Reddick's harp quiver like a two car blues collision during of the opening "Luck In Love," though that might not be a bad thing.

"So Long, Thank You, Goodbye" sounds like a Dixieland outtake from some Leon Redbone project and "Round This Time Of The Year" takes us to the time and place that Reddick is trying to visit. Despite "Burning Fuse" turning into a down-home Delta slide show, "Five Silver Dollars" is where Reddick throws everything but the plantation outhouse into the tune via Reddick's harmonica and vocal loops, Colin Linden's slide guitar work and Richard Bell's B-3 organ.

Slow and dreamy in some parts and a low rumble of groove touched with funk in others, *Villanelle* is a perfect vehicle for the subliminal time travelers in the audience due a vacation from these modern times. *Peanuts*

STEVE TURRE

The Spirits Up Above

HIGHNOTE

Trombonist Steve Turre leads a cookin' group featuring reeds players James Carter and Vincent Herring, pianist Mulgrew Miller, bassist Buster Williams, drummer Winard Harper and guest Dave Valentin (flute on one track).

Paying tribute to his main inspiration, Rahsaan Roland Kirk, Turre refreshes eight of the saxophonist's tunes and contributes an original homage. Each selection is solid and engaging. One of the best is the title tune; reminiscent of Art Ensemble of Chicago fare, it finds a deep groove and is greatly enhanced with a vocal chorus and Herring's joyous soprano sax solo.

Turre's in top form throughout and his teammates are inspired and energetic throughout. Considering the diverse material and top-notch musicianship, there's plenty to like about this recording made in May 2004 at Van Gelder Recording Studio.

Nancy Ann Lee

NORA JEAN BRUSO

Going Back To Mississippi

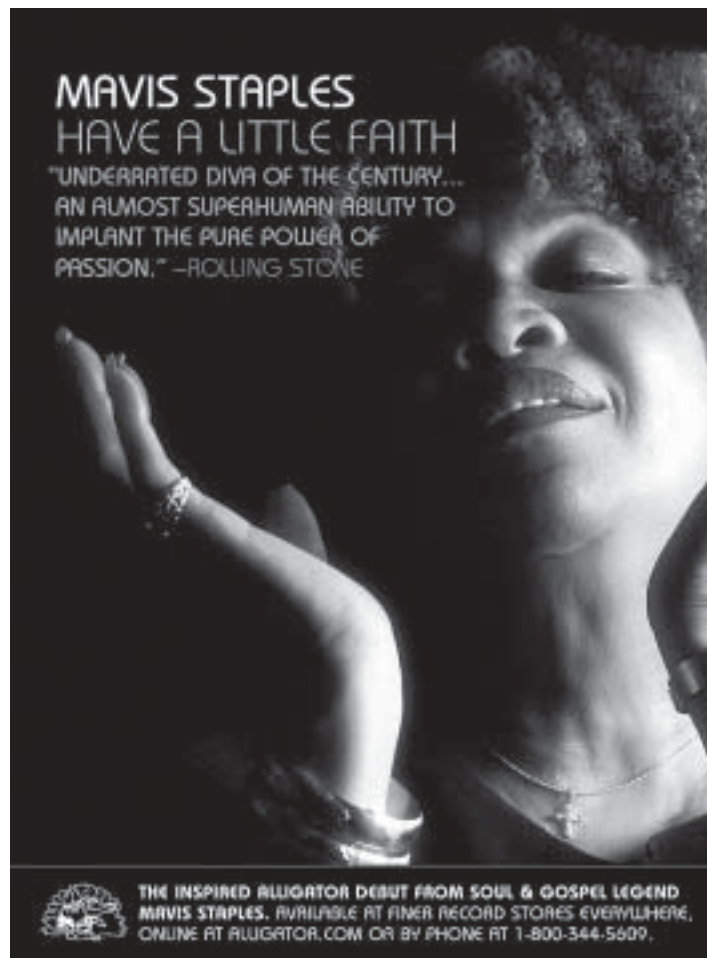
SEVERN RECORDS

I recently reviewed a CD from Nora Jean Bruso, a Chicago based blues singer who really impressed many at this

year's Pocono Blues Festival. That CD was comprised of interpretations of some well known and lesser known blues. Severn has just issued this new album which is comprised solely of originals, so she is presenting her own "musical vision of the blues, rather than interpreting the vision of others." She has a strong backing band that includes Carl Weathersby or Dave Spector on lead guitar, Rob Waters on keyboards, Ron Graham on saxophone, Harlan Terson on bass and Marty Binder on drums.

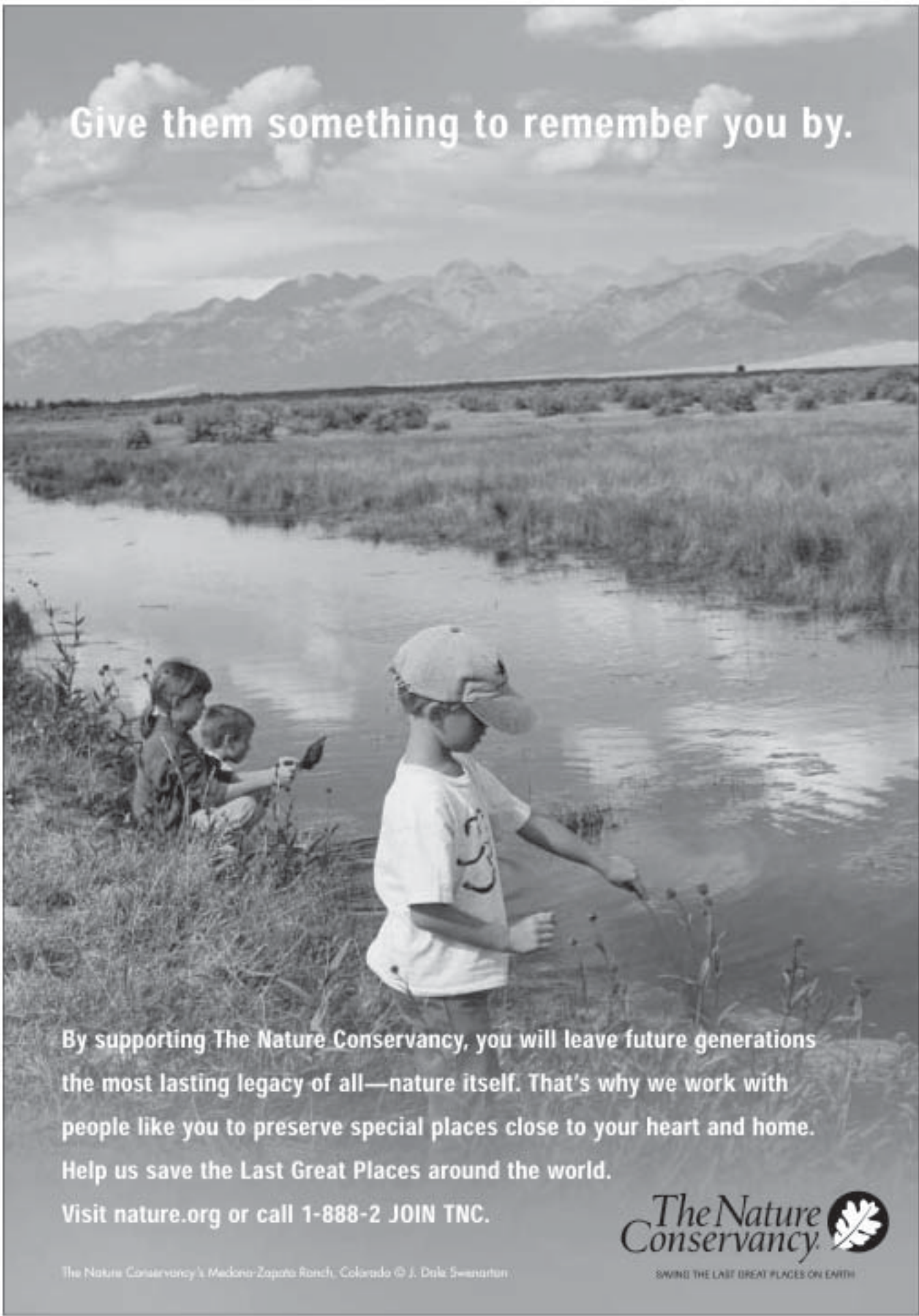
Bruso's powerful vocals will suggest Koko Taylor to many (Koko is her idol). She does have a similar background, as she, like Taylor, moved to Chicago after having deep southern roots (Bruso grew up in Mississippi). Her roots are lyrically expressed in the title track, a shuffle where she talks about going back because that's where her baby is, as well as *Miss Mae's Juke Joint*, that celebrates the juke her grandmother operated. She gets down in the alley on a superb slow blues, *All My Life*, with some nice sax in the accompaniment, while she sings in a more relaxed manner on *Broken Heart*, with its caribbean-flavored groove. Nora takes us to New Orleans on the rumba, *I've Got Two Men*, (one of whom has to go) with a nice solo break from Dave Spector. *Don't You Remember* is a slow blues that evokes *Someone Loan Me a Dime*. Carl Weathersby is particularly impressive here in his instrumental responses to Bruso's vocal and his solo.

With this new release she has gone beyond the promise shown on her earlier disc and has shown herself as among those who will carry on and follow Koko Taylor and keep "this great music alive and vital." *Ron Weinstock*



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