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# jazz & blues report



**Al Jarreau**



**Geri Allen**



**Howard Johnson**



**Ernie Krivda**

**TRI-C  
JAZZFEST  
CLEVELAND**  
APRIL 14-24, 2005



**Jack DeJohnette**



**Wynton Marsalis**



**The Heath Brothers**

# Jazz & Blues Report

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Check out our new, updated web page. Now you can search for CD Reviews by artists, Titles, Record Labels or JBR Writers. Twelve years of reviews are up and we'll be going all the way back to 1974!

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"Buffalicious"

Original mascot from the Buffalo Jazz Report days – mid '70s

Created by  
Christine Engla Eber

Watch for new t-shirts bearing his image—coming soon!

# TRI-C JAZZFEST CLEVELAND

APRIL 14-24, 2005

We all should know by now what to expect when April rolls around each year. The Tri-C JazzFest returns for its 26<sup>th</sup> year with an electrifying mix of the best in traditional and contemporary jazz. Nine venues will host 15 diverse national and local acts, ranging from the world-renowned to the hottest rising stars, from hard-bop to hip-hop and everything in between. Running from April 14 - 24, the 2005 JazzFest will heat up Cleveland with a dizzying array of legendary talents, including Wynton Marsalis, Al Jarreau, Sergio Mendez, Charles Lloyd, Bobby Sanabria and the Heath Brothers, among other luminaries.

The Tri-C JazzFest is a year-round jazz presenting and educational organization that culminates in a two-week jazz festival every April. Beyond world-class performances, it is nationally recognized as a dynamic force for jazz education, reaching more than 20,000 students annually through clinics, workshops and in-school performances. Housed on the Metropolitan Campus of Cuyahoga Community College, JazzFest serves the region through a variety of free programs on campus and in neighborhood arts centers, public schools and libraries.

Celebrating America's great musical heritage, the Tri-C JazzFest entertains music lovers from all walks of life, preserves the art form of jazz and helps develop the next generation of jazz musicians in Northeast Ohio and beyond. A premier champion of jazz in the region, JazzFest continues its commitment to present local and national talents, commission new jazz works and foster emerging artists. Attendance for the festival and educational activities routinely tops 40,000.

Unless otherwise noted, Tickets are available at [www.tickets.com](http://www.tickets.com) or by phone at 216-241-6000; toll free 1-800-766-6048. For detailed festival information, visit [www.tricjazzfest.com](http://www.tricjazzfest.com) or call 216-987-4400.

#### The 2005 Line-up:

**Jazz Meets Hip Hop - Part 3**, Beachland Ballroom, April 14; 8:30 p.m.; Tickets \$15

Now in its third installment, the ongoing series "Jazz Meets Hip Hop" kicks off at the Beachland Ballroom on Thursday, April 14 at 8:30 p.m. Directed again this year by drummer/percussionist Bill Ransom, who has worked with Najee, Patrice Rushen and Gerald Levert, the show features jazz and hip hop artists mixing it up onstage. The psychedelic funky grooves of DJ Logic return, accompanied by the lyrical spoken words of artist Sekou Sundiata, whose "Jazzoetry" fuses poetry and jazz, along with innovative Cleveland hip hop artist Iyan Anomolie. They're joined by Sundiata's artistic director, keyboardist Marc Cary, who worked with the late NEA Jazz Master vocalist Betty Carter, among others.

**An Evening With Al Jarreau**, Allen Theatre, April 15; 8:00 p.m.; Tickets \$50/\$40/\$25

Al Jarreau's unique vocal style has made him one of the most exciting and critically acclaimed performers of our time, with five Grammy Awards, scores of international music awards and popular accolades worldwide. One of the rare artists versatile enough to win Grammys in jazz, pop and R&B, he even did a three-month stint on Broadway playing the role of Teen Angel in the hit musical *Grease!* In 2001 Jarreau was awarded a star on the "Hollywood Walk of Fame," commemorating his status as one of the greatest singers of his generation. His latest album for GRP Records, *Accentuate the Positive*, reunites him with legendary producer Tommy LiPuma for the first time since their magical work together on *Glow* (1976) and their Grammy-winning live album *Look to the Rainbow* (1977).

**Bobby Caldwell and Down to the Bone**, Allen Theatre, April 16; 8:00 p.m.; Tickets \$40/\$25/\$15

Tracing a twenty-year history from acclaimed jazz and soul stylist to sought-

after Pop and R&B songwriter, Bobby Caldwell is one of the music industry's most celebrated singer/songwriters. Born into a show business family in Manhattan, Caldwell's songs and samples have contributed to over 40 million sales for artists as diverse as Chicago, Roberta Flack, Peter Cetera, Al Jarreau, Tupac Shakur and Notorious B.I.G. He has been featured on numerous television and motion picture soundtracks, including a recent rendition of "Luck Be a Lady Tonight" for *The Cooler*, starring Alec Baldwin and William H. Macy. Caldwell's live performances are electrifying, as he draws from his vast repertoire of stirring R&B, smooth jazz and big band standards.

Hailed as the kings of U.K. jazz-fusion, Down to the Bone's unique sound starts with jazz and melds with everything from straight up funk, disco and dance to powerfully driven hip hop beats. As much about the dance floor as the listening room, their latest album for Narada, *Cellar Funk*, is a hypnotic and addicting hybrid of fusion jazz with enough salsa, funk and R&B to keep you tapping your feet.

**Latin Jazz Night: Bobby Sanabria and Ascension**, Tri-C Metro Auditorium, April 16, 8:00 p.m.; Tickets \$25

If you wanted to dance to a mambo in New York in the 50's, you went to the Palladium Ballroom. Today New Yorkers just follow percussionist bandleader Bobby Sanabria, hailed as the city's hardest working musician. Inspired and encouraged in his youth by Maestro Tito Puente (also of Puerto Rican heritage), Sanabria has been featured on numerous Grammy nominated albums, including the *Mambo Kings* soundtrack. He is joined by his nonet Ascension, which blends Yoruba folk chants, funk, Cuban dance music and bebop with a concert repertoire that reflects a heavy dose of progressive jazz. Bring your dancing shoes for an after-concert party with Roberto Ocasio's Latin Jazz Project.

**Charles Lloyd Quartet**, Tri-C Metro Auditorium, April 17; 7:30 p.m.; Tickets \$20

With his legendary quartet in the late 60's and early 70's, saxophonist and flutist Charles Lloyd broke barriers for an acoustic jazz group, performing alongside rock bands at the historic Fillmores — both East and West. The quartet included such major contributors, masters, bandleaders and recording artists as pianist Keith Jarrett and drummer Jack DeJohnette. The Charles Lloyd Quartet also ripped an artistic hole in the Iron Curtain, being the first American jazz band to record live in the Soviet Union in

the late 60's (subsequently released by Atlantic Records). Lloyd will be joined by pianist Geri Allen for his first Cleveland performance in decades.

**Geri Allen**, East Cleveland Public Library, April 18; 7:30 p.m.; Free

One of many highly lauded jazz pianists to emerge from Detroit's fertile music scene, Geri Allen is a graduate of the venerable Cass Technical High School, where she studied under trumpeter Marcus Belgrave. Allen respects the jazz tradition, but refuses to be bound by it, and her original works journey into constantly adventurous areas, always seeking out new musical avenues. *The Life of a Song*, Allen's highly anticipated Telarc debut, is her first new release in six years and features eight imaginative new compositions propelled by veterans Dave Holland on bass and Jack DeJohnette on drums.

**An Evening With the Charlie Hunter Trio**, Museum of Contemporary Art, April 19; 8:00 p.m.; Tickets \$25

Since he set out with his unique eight-string guitar, Charlie Hunter has left fans and critics alike in awe. Using the two extra strings to generate bass-lines and organ-like riffs, Hunter has confounded those who only know the limits of a conventional guitar. Borrowing from the intensity of rock-n-roll, he incorporates funky rhythms with jazz's improvisational aesthetic to create soulful music entirely his own. A major force in the "jam band" phenomenon and a frequent hip-hop collaborator, Hunter uses a variety of grooves as improvisational springboards: joyous romps, slow grinds, soft Latin-tinged waves, and bluesy shuffles.

**Wynton Marsalis**, Allen Theatre, April 20; 8:00 p.m.; Tickets \$50/\$40/\$25

Upon his arrival on the jazz scene in 1980 at the age of 19, critics were already hailing Wynton Marsalis as the "symbol for the new decade" and the standard-bearer for his generation. The son of a gifted musician and named after pianist Wynton Kelly, Marsalis received a full scholarship to Juilliard then did a stretch with Art Blakey's legendary Jazz Messengers, a veritable wellspring of jazz icons. Eschewing the brash sounds of the jazz-fusion era, Marsalis was a seminal figure in returning jazz to the acoustic style of the 50's and 60's and became a model for many young musicians who followed. The first jazz composer to win a Pulitzer Prize (for his major oratorio *Blood on the Fields*), Marsalis is currently the artistic director of Jazz at Lincoln Center, which last October opened the world's first concert facility constructed specifically for jazz.

**Howard Johnson** — Artist-In-Residence, Karamu House, April 20; 7:30 p.m.; Free

After teaching himself to play baritone sax at thirteen years old, Howard Johnson sought an even greater challenge and took up the tuba a year later. When he moved to New York in 1963, few at the time aspired to play tuba outside of the Dixieland band circuit. Johnson persevered, and during the 60's and 70's he played with such luminaries as Charles Mingus, Archie Shepp, Buddy Rich and, in an unusual pairing, arranger Gil Evans featured a Johnson tuba solo in his 1974 version of Jimi Hendrix's "Little Wing." Always eager to blur the lines between mainstream and avant-garde music, Johnson even had a stint as conductor of the Saturday Night Live band in the late 70's. Still performing since it was formed in 1968, his group Gravity features an ensemble of six tubas with a rhythm section and proves the tuba is capable of a dizzying range of expression.

**Jack DeJohnette's Latin Project**, Tri-C Metro Auditorium, April 21; 8:00 p.m.; Tickets \$20

Regarded as one of the great jazz drummers, Chicago born Jack DeJohnette studied classical piano in his youth before playing the drums with his high school concert band. Though adept at both instruments, DeJohnette was persuaded to stick with the drums by saxophonist Eddie Harris, who recognized his unprecedented talent. In 1968 DeJohnette joined Miles Davis' group and with them created the seminal album "Bitches Brew," the standard for all jazz-fusion to follow. Though he has worked with the legendary Thelonious Monk and Jazz Masters Sonny Rollins, Herbie Hancock and Abby Lincoln, to name a few, DeJohnette is probably best known for his prolific 20-year collaboration with pianist Keith Jarrett and bassist Gary Peacock. His current Latin Project, which has only played at a few elite jazz festivals, includes Grammy nominee clarinetist Don Byron, pianist Edsel Gomez and conga great Giovanni Hidalgo, among others.

**The Heath Brothers** Featuring Jeb Patton, Tri-C Metro Auditorium, April 22; 8:00 p.m.; Tickets \$20

Though sometimes overshadowed by eldest brother Percy's long association with the groundbreaking Modern Jazz Quartet, the Heath brothers have been a major force in jazz since their early days in Philadelphia in the 40's and 50's. With over 150 years of combined experience the three — eldest brother NEA Jazz Master Percy on bass, middle

brother NEA Jazz Master Jimmy on alto saxophone and baby brother Albert "Tootie" Heath on drums — have played with just about every major name from the be-bop era. Originally a violinist, Percy switched to bass in 1946 and is prized as an ideal accompanist with a warm, appealing tone. Jimmy, besides working with his own group and big band, is an accomplished music teacher and recently retired from Queens College, where a chair was named in his honor at the Aaron Copeland School of Music. Albert, who made his debut on John Coltrane's first solo recording *Coltrane*, has long been a respected hard-bop based drummer with an open mind to all styles of jazz.

**Ted Nash & Still Evolved**, Tri-C Metro Main Stage Theatre, April 23; 2:00 p.m.; Free

Talk about a prodigy: when multit talented saxophonist and clarinetist Ted Nash was 16 he had his first professional gig with Lionel Hampton; by the age of 17 he had toured Europe and recorded three albums. Equally adept at clarinet, bass clarinet, tenor and alto saxophone, Nash has been universally praised for his most recent album *Still Evolved*, which reached the #1 position on both the Jazz Week and CMJ radio charts. Currently a member of the Lincoln Center Jazz Orchestra, his compositions have been recorded by the American Jazz Orchestra and by orchestras in Europe, including the Stockholm Jazz Orchestra and the Rotterdam Conservatorium Orchestra.

**Slight Return: The Music of Jimi Hendrix and Gil Evans** featuring Howard Johnson, Vernon Reid and The Jazz Unit, Tri-C Metro Auditorium, April 23; 8:00 p.m.; Tickets \$25

At the time of his death in September of 1970, Jimi Hendrix was slated to work with Miles Davis and arranger/composer NEA Jazz Master Gil Evans on what surely would have resulted in an extraordinary album. In 1974 Evans was able to realize at least a measure of the Hendrix spirit on his album *Gil Evans' Orchestra Plays The Music of Jimi Hendrix* (with guitarists John Abercrombie and Ryo Kawasaki and saxophonist David Sanborn). With a nod to Evans' fusion of jazz's free-ranging leanings and Hendrix's psychedelic and blues jams, the evening features renowned guitarist Vernon Reid, an alum of the band Living Color, and multi-instrumentalist Howard Johnson, who played on the *Music of Jimi Hendrix* album and was a frequent Evans collaborator. They will be backed by the Jazz Unit, under the direction of Howie Smith — it's bigger than a combo, smaller than a big band, and features most of the heavy hitters in local jazz.

**Sergio Mendes Brasil 2005**, Severance Hall, April 24; 3:00 p.m.; Tickets \$50/\$42/\$37/\$30

When Bossa Nova pianist Sergio Mendes and his group showed up at the doors of A&M Records in 1966, Herb Albert was so impressed he immediately signed them to a record contract. The result, Sergio Mendes and the Brasil 66 was wildly popular, spawning hits on both the jazz and pop charts. Mendes, a brilliant pianist, arranger and composer, combines Brazilian bossa nova with traditional jazz and a pop sensibility — he's equally at home with the music of Cole Porter or Lennon & McCartney as he is with Brazilian samba legends like Jorge Ben. Some of his recent recordings have ranged from *Oceano*, comprised solely of Brazilian songs, to *Brasileiro*, a seamless pastiche of seismic Bahian tempos, deep funk and hip hop. For tickets visit [www.clevelandorchestra.com](http://www.clevelandorchestra.com) or call 216-231-1111, toll free 800-686-1141.

#### Clinics & Workshops:

NEA Jazz Masters on Tour Distinguished Artist-In-Residence

PERCY HEATH, Bass

Artist-In-Residence

HOWARD JOHNSON, Tuba, Sax

Clinicians

CLAIRE DALY, Baritone Sax

TED NASH, Tenor/Alto Sax

MATT WILSON, Drums

TRI-C JAZZ STUDIES FACULTY

#### February 21, 2005

8:30 a.m. - 3:00 p.m.

Annual Vocal Jazz Day

HIGH SCHOOL AND COLLEGE VOCAL JAZZ PERFORMANCE WORKSHOPS With Artists-in-Residence, the popular a capella ensemble M-PACT.

7:30 p.m. M-PACT IN CONCERT

With special guests, The Tri-C JazzFest High School All-Stars under the direction of Steve Enos and The Tri-C Jazz Studies Combo under the direction of Ernie Krivda. CCC Metro Campus Main Stage Theatre - Tickets \$15.00 general admission at the door

#### Tuesday, April 19 and Wednesday, April 20

10:00 a.m. - 12:00 p.m. Jazz Is...The Annual Field Trip CCC Metro Campus Auditorium

Award-winning New York musician Hayes Greenfield's Jazz-A-Ma-Tazz, a hip introduction to the FUNdamentals of jazz, and "Seedfolks," John Coltrane's "A Love Supreme" woven around a narrative adapted by Jimmie Woody from award-winning author, Paul Fleischman's "Seedfolks."

(Everyone is welcome to attend, but reservations are suggested)

#### Wednesday, April 20

9 a.m. - 2:30 p.m.

Come on down to the CCC Metro Campus to listen to and cheer on the best school jazz bands!

Middle School Performance Workshops

2:30 p.m.

Open rehearsal with Ted Nash, Matt Wilson and Tri-C JazzFest High School All-Stars.

CCC Metro Campus Main Stage Theatre

#### Thursday, April 21 and Friday, April 22

8:30 a.m. - 5:00 p.m.

High School Performance Workshops  
CCC Metro Campus Main Stage Theatre

Jazz Giants Series

Tri-C JazzFest's critically acclaimed artist educators will present clinics

CCC Metro Campus Studio Theatre  
10 (unless otherwise noted)

9:30 a.m.

Ted Nash, Saxophone, Composer and Matt Wilson, Percussion

"Improvising: How to Use Idea Development to Build Creative and Personal Solos."

11:00 a.m.

Artist-In-Residence

Howard Johnson, Tuba

"The Tuba In Jazz"

12:00 p.m.

"Meet Percy Heath"

The great Percy Heath will talk about his role in 20th century jazz and give a brief performance.

CCC Metro Campus Main Stage Theatre

1:00 p.m.

Claire Daly, Bari Sax

"Getting a Good Sound, Developing Your Own Voice"

#### Thursday, April 21 (only)

2:00 p.m.

Jackie Warren

"How To Build a Latin Jazz Ensemble" and Jam Session

#### Friday, April 22 (only)

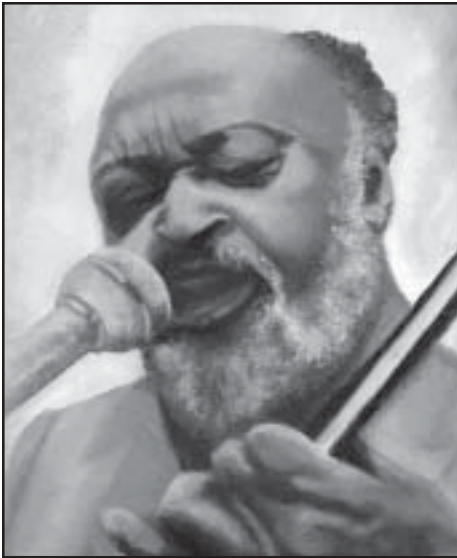
2:00 p.m.

Vernon Reid, Guitar

Guitar Clinic

Other clinics with DJ Logic and Bill Ransom, Bobby Sanabria, Charlie Hunter, Ted Nash and Matt Wilson to be announced.

For more information and updates, visit [www.tricjazzfest.com](http://www.tricjazzfest.com) or call the Tri-C JazzFest office at 216-987-4400.



**Robert Lockwood Jr**  
Painting by Carol Landy

## Robert Lockwood, Jr. Celebrates 90th Birthday at the Rock Hall

This year Robert Lockwood, Jr. will be celebrating his 90th birthday and the big event will take place at The Rock and Roll Hall of Fame and Museum on Thursday, March 31 at 7 p.m. in the Museum's 4th Floor Theater.

The event will be hosted by noted blues historian Jim O'Neal and will feature discussion, an acoustic performance and a question and answer session.

Tickets to this event are \$5 and are sale now through Ticketmaster and at the Museum box office. Museum members can attend this event for free but must RSVP to 216-515-8427.

Robert Lockwood, Jr., born March 27, 1915 in Turkey Scratch, Arkansas is among the most innovative and influential of American musical masters. The only man to have been directly taught guitar by legendary blues genius Robert Johnson (his sometime stepfather), he acquired one of the first electric pick-ups in 1939.

Subsequently, in 1941 he became the first to play electric blues guitar on the radio with the daily King Biscuit Time. This show became a cultural phenomenon and heavily influenced many guitarists, from Muddy Waters (who covered Lockwood songs in his first sessions) to B.B. King, whom Lockwood taught and worked with for a year.

In the 1950's he was first call session guitarist in Chicago, playing live and in the studio with many artists including Waters, Roosevelt Sykes and

harp wizards Sonny Boy Williamson and Little Walter.

Lockwood has recorded in every decade from his 1941 debut to Grammy-nominated full band and solo 12-string works 60 years later. His most recent releases are solo live shows from 2004 and 2005 gigs recorded during his regular Wednesday-night performance with the 8-piece "All-Stars" band at Fat Fish Blue in Cleveland, where he has lived since 1960.

His recognitions include multiple W.C. Handy Awards, a Cleveland street baring his name, a National Heritage Fellowship, and honorary doctorates from Case Western Reserve and Cleveland State Universities. Similarly, his career spans the juke joints with Johnson in the thirties to a Lincoln Center appearance in 2005, from the 78 RPM records of the forties to the MP3's of the new century.

He remains a brilliant and unique player, combining jazz chording and rhythms with Delta directness and smoothly sinuous soloing.

Jim O'Neal co-founded Living Blues in Chicago in 1970 and has been with the magazine ever since, first as co-editor/publisher and then in his present advisory role as founding editor, factchecker and columnist.

He was also a founder of Rooster Blues Records and the new Stackhouse record label, and worked on the committees that launched the Chicago Blues Festival, the King Biscuit Blues Festival, the Sunflower River Blues Festival and the W.C. Handy Blues Awards. A compilation of early Living Blues interviews entitled "The Voice of the Blues," edited by O'Neal and co-founder Amy van Singel, won the ASCAP Deems Taylor Special Recognition Award for music journalism in 2003.

O'Neal has followed the blues trail from Mobile to Chicago to Mississippi to Kansas City, where he now works as a freelance writer-consultant and mail order record dealer.

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

The Museum is open seven days a week from 10 a.m. to 5:30 p.m. On Wednesdays the Museum is open until 9 p.m. Museum admission is \$20 for adults, \$14 for seniors (60+), \$11 for children (9-12) and children under 8 and Museum members are free.

JWP

## NIGHT TOWN

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Reservations: 216-795-0550



**SUN-MON MAR 6-7 7 & 9PM \$30**

**DAVE FRISHBERG**  
Vocalist, Pianist and Composer  
extraordinaire.



**SUN MAR 13 7 PM \$25**

**CHUCHITO VALDES**  
Direct from Cuba. Hot and  
sizzling pianist is back!

**MON-TUE MAR 14-15 7 & 9 PM \$30**

**TOOTS THIELEMANS  
& KENNY WERNER**  
Harmonica virtuoso and keyboard  
master back at Nighttown.



**FRIDAY MAR 18 9 PM \$20**

**RACHEL Z**  
Pianist and Trio return playing  
new standards.



**SUN MAR 20 7 PM \$15**

**SEAN JONES QUINTET**  
Dynamic young Trumpeter returns  
to Cleve. with his East Coast group.



**MON MAR 21 7 PM \$25**

**BATTLEFIELD BAND**  
Celtic music from Scotland.

**WED MAR 23 7 PM \$20**

**AVASHAI COHEN**  
Bassist from CHICK COREA leads  
modern trio. SAM BARSH-piano,  
RALPH GUILIANA-drums.



**THURS MAR 24 8 PM \$10**

**CHIP STEPHENS TRIO**  
Azica recording artist and pianist  
extraordinaire. First Cleveland  
appearance in 5 years.



**THURS MAR 31 8 PM \$10**

**JOHN ELLIS QUARTET**  
Hyena rec. artist and Saxophonist from  
CHARLIE HUNTER'S group. CD Release.



**SUN APR 3 7 PM \$10**

**REBEKAH WOLKSTEIN**  
Violinist & CIM grad student leads  
swingin' quartet. 1/2 price w/student ID.



**TUE-WED APR 5-6 7 & 9 PM \$30**

**JOHN PIZZARELLI**  
Telarc recording artist. With RAY  
KENNEDY & MARTIN PIZZARELLI.



**TUE APR 12 7 & 9 PM \$30**

**VONDA SHEPARD**  
Vocalist from "Ally McBeal".



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Thursday, March 10

## LITTLE BRIAN TERRY AND THE ZYDECO TRAVELERS \$10

A trailblazer in the spirit of Clifton Chenier  
and Buckwheat Zydeco

Friday, March 18

## BILL PERRY \$8

Bill Perry ranks among the best of a new  
generation of blues performers.

Saturday, March 19

## DOUG DEMING AND THE JEWELTONES FEATURING GREG "FINGERS" TAYLOR \$10

In demand as a backing band for a 'who's-  
who' of today's top blues performers

Wednesday, March 23

## MICHAEL BURKS \$10/\$12

### Alligator Recording Artist

Hard-hitting blues, outrageous tone, blazing,  
explosive solo skills, part rock-part soul.

Friday, March 25

## ROOMFUL OF BLUES \$15

### Alligator Recording Artists

The best in jumpin' and swingin' blues  
for more than 35 years

Saturday, March 26

## HADDEN SAYERS \$5

Scorching guitar and bluesy, rockin' take  
no-prisoners songwriting.

Saturday, April 2:

## CARLOS JONES & THE P.L.U.S. BAND

Saturday, April 9

## PERPETUAL GROOVE & THE BRIDGE - \$8

Bluegrass, funk, kazz, rock and electronica  
over a solid foundation of folk and blues

Monday, April 11

## OPENING DAY FOR THE INDIANS!

FREE SHOW featuring Norman Nardini

Thursday, April 14

## NICO WAYNE TOUSSAINT - \$5

Young French harp player based in Pau,  
in the south of France - playing since his  
teens, but and cut two albums in the US.

Friday, April 15

## SHEMEKIA COPELAND - \$15

### Alligator Recording Artist

Red hot vocalist needs no introduction!

### Call For Additional Dates

Weekend Shows 9:30; Weekdays 8:30

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Medeski, Martin & Wood will be ap-  
pearing at the **House of Blues** on Fri-  
day, April 8. Photo: Danny Clinch, © Blue Note  
Records

# BLUES WATCH

BY Mark Smith

Award time blues... The beginning of the  
New Year is always marked with awards  
honoring the achievements of the last year.  
While the big kahuna of blues awards, the  
W.C. Handy's Æ doesn't take place until May,  
there are plenty of other awards honoring  
blues artists that are already on the books.  
The big commercial awards are, of course,  
the Grammy's Æ which took place on Feb-  
ruary 13<sup>th</sup>. While the late, great Ray Charles  
was the night's big winner with eight awards  
for his disc, *Genius Love Company*, there  
were some important awards that didn't have  
his name on them. Taking home the statute  
for best contemporary blues disc was **keb'  
mo'** for his disc, *Keep It Simple*. Taking home  
the statute for best traditional blues disc was  
**Etta James** for her *Blues to the Bone Re-  
lease*. In other Grammy related blues news,  
pianist **Pinetop Perkins** was given a life time  
achievement award by the Recording Acad-  
emy which sponsors the awards. In other  
award news, the New Orleans *Best of the  
Beat Awards* were handed out in January.  
While many categories of music were hon-  
ored, here are a few of interest to blues fans:  
**Best Blues Band-** Clarence "Gatemouth"  
Brown; **Best Blues Album-** Clarence  
"Gatemouth" Brown: Timeless; **Emerging**

**Blues artist -** Washboard Chaz Blues Trio;  
**Gospel-** Zion Harmonizers; **Zydeco- Best  
Band-** Rockin' Dopsie, Jr.; **Zydeco- Best  
Album** Rockin' Dopsie, Jr.; I Got My Mojo  
Working; **Roots Rock- Best Band-** the  
subdudes; **Roots Rock- Album -** the  
subdudes: Miracle Mule; **Female Vocalist-**  
Irma Thomas; **Guitar Player-** Sonny  
Landreth; **Piano/keyboards-** Jon Cleary;  
**Harmonica/harp-** Rockin' Jake; **Lifetime  
Achievement As a Performer-** Clarence  
"Gatemouth" Brown.... **Back with the gator  
blues....** Alligator Records has announced  
that blues guitarist Tinsley Ellis has re-joined  
the label after a side trip to the Capricorn  
and Telarc labels. The renewed relationship  
will kick off with Ellis recording two nights of  
live performances (March 25th and 26th) at  
Chord On Blues in St. Charles, IL, a suburb  
of Chicago. Scheduled for release in early  
summer, 2005, this will be Ellis' first live  
album.....**New Release blues....** Here's the  
next batch of discs by artists who hope they  
end up on the next batch of award shows:  
**Downchild Blues Band-** *Come On In*; **Kelly  
Joe Phelps-** *Tap the Red Cane Whirlwind*;  
**Joey DeFrancesco and Jimmy Smith-**  
*Legacy*; **Rory Block-** *From the Dust*; **Ann  
Rabson-** *In a Family Way*; **Solomon Burke-**  
*Make Due with What You Got*; **James  
"Jimbo" Mathus-** *Knockdown South*; **Bill  
Wyman and the Rhythm Kings-** *Just for a  
Thrill*; **Duke Robillard and Ronnie Earl-** *The  
Duke Meet the Earl*; **Memphis Slim-** *Blue  
Memphis*; **Memphis Slim-** *South Side Re-  
union*; **Jay Geils-** *Jay Geils Plays Jazz*; **Devil  
in the Woodpile-** *In Your Lonesome Town*;  
**Mitch Kashmar featuring Jr. Watson-**  
*Mitch Kashmar*; **The Hollywood Blues  
Flames-** *Soul Sanctuary*; **Hubert Sumlin-**  
*About Them Shoes*; **Li'l Ronnie and the  
Grand Dukes-** *do what cha do*; **David Max-  
well-** *Max Attack*; **Sonny Landreth-** *Grant  
Street*; **Rosco Gordon-** *No Dark in  
America....* That's it for this month. See ya!



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**2005 Legendary Rhythm  
& Blues Cruise  
Reviewed**  
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# 26<sup>TH</sup> ANNUAL TRI-C JAZZFEST CLEVELAND

APRIL 14-24, 2005





Jimmy Smith photo by Francis Wolff, courtesy of Mosaic Images

## Remembering Jimmy Smith

### Reflections and Memories from Blue Note Records

Blue Note Records is saddened to announce the passing of Jimmy Smith, the man who single-handedly reinvented the Hammond B3 organ for jazz and created the model sound of the organ trio (organ-guitar-drums) in the mid-1950s. Smith died February 8 of natural causes at his home in Scottsdale, AZ. He was 79 years old.

Born in Norristown, PA on December 8, 1925, Smith at first took up the piano, learning from his parents at an early age. He turned his attention to the organ in 1951, formed his first trio in 1953, and began working around Philadelphia, PA, until his reputation spilled over the city's limits leading him to make his debut appearance in New York City in 1956.

Years afterwards, Blue Note co-founder Francis Wolff recalled the night he and his partner, Alfred Lion, first encountered Smith:

"I first heard Jimmy at Small's Paradise in January of 1956. It was his first gig in New York. He was a stunning sight. A man in convulsions, face contorted, crouched over in apparent agony, his fingers flying, his foot dancing over the pedals. The air was filled with waves of sound I had never heard before. The noise was shattering. A few people sat around, puzzled, but impressed.

"He came off the stand, smiling, the sweat dripping all over him. 'So what do you think?' 'Yeah!' I said. That's all I could say. Alfred Lion had already made up his mind. When he heard a good thing-that was enough."

Just a few weeks later, on February 18, 1956, Smith hauled his organ out to engineer Rudy Van Gelder's studio in

Hackensack, NJ, to record what would be the first of 28 sessions as a leader for Blue Note between 1956-63, a series of recordings that put forth "a new sound" and launched a soul jazz craze that would raise Smith to a level of popularity uncommon for jazz musicians.

Smith's classic Blue Note recordings include **Home Cookin'**, **The Sermon**, **Midnight Special**, **Prayer Meetin'**, and **Back at the Chicken Shack**. Throughout the remainder of the 60s and the beginning of the 70s, Smith cemented his reputation with a fine run of successful recordings for Verve, including **Organ Grinder Swing**, **Got My Mojo Workin'**, and **Root Down**.

In 1986, after Blue Note was reactivated, current President Bruce Lundvall and producer Michael Cuscuna brought Smith back to the label, reuniting him with a familiar cast that included old labelmates saxophonist Stanley Turrentine and guitarist Kenny Burrell, as well as Van Gelder at the controls, for the recording of **Go For Whacha' Know**.

Smith's final sessions for Blue Note came in the 1990s, when the label's Japanese company recorded him in a trio that included Burrell. The trio burned through a set of classic Blue Note tunes, the resulting records were entitled **The Master and The Master II**.

R.I.P. James Oscar Smith.



**B.B. King** will be appearing at the **Palace Theatre** on a bill with **Bobby 'Blue' Bland** for the annual Easter Evening concert on Sunday, March 27 at 7 PM.



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## ROOMFUL OF BLUES

### Standing Room Only ALLIGATOR

How many times have you been disappointed when a blues band shows up to a gig as a three piece when all of its discs feature horns and keyboards on nearly every track? Roomful of Blues fans never experience a let down since the band includes as members the two saxophones, trumpet, keyboards, guitar, bass, drums and harmonica heard on its discs. What you hear on disc is what you get live and, in this case, fans should be salivating in anticipation of the band's next appearance. Simply put, the band has rarely sounded better.

Starting things off with the fast paced, horn laden *She Put A Spell On Me*, the band works its way through 14 cuts that allow the band to flex its instrumental muscles in a variety of settings. *I Can't Stand You No More* has a slinky, guitar driven mambo groove that is unlike anything the band has recorded before. *Boomerang* is a rockin', dance floor filling number for the rock and roll dancers while *Just Keep Rockin'*, *Jona Lee*, *Flip Flap Jack* and *Up Jumped the Devil* will give the swing dancers a work out. While the band has proved over and over that it is the gold standard for upbeat numbers it makes a strong case here for its ability to play the kind of slow, emotional blues that are Bobby "Blue" Bland's stock in trade. On *Sufferin' With The Blues* lead vocalist Mark DuFresne conveys a deep, desperate pain that conjures up images of someone ending the night alone



crying in bad scotch wondering if it is worth it to make it to tomorrow. The band's instrumental prowess is showcased on *Straight Jaquette* which features the dueling saxophones of Mark Earley and Rich Latille and allows trumpeter Bob Enos to take a couple of flights into the stratosphere. A pleasant curve ball is thrown into the mix on the easy loping groove of *Nobody Knows* which features guitarist Chris Vachon serving up croaking vocals reminiscent of Tom Waits. As with past discs, the band features covers by jump blues kings like Roy Brown but this time extends into soul blues penned by Little Milton and Lowell Fulson and a number of self-penned tunes (Vachon logs in with four while Latille, Earley, DuFresne and keyboard ace Travis Colby contribute one each) that fit seamlessly with those of the masters that they have covered.

After more than three decades in the business, Roomful of Blues continues to deliver the goods both live and on disc.

**Mark Smith**

**Roomful of Blues** will be appearing live in downtown Cleveland at Wilbert's on Friday, March 25.

## WYNTON MARSALIS

### Unforgivable Blackness

BLUE NOTE

Trumpeter-composer Wynton Marsalis wrote or re-arranged the score for the Ken Burns film, *Unforgivable Blackness: The Rise And Fall of Jack Johnson*, a PBS documentary about the life of first African-American boxer to win the coveted Heavyweight Championship of the World title.

Performed by an all-star team, Marsalis' 21-tune score fits into the period of Johnson's life documented in the film. Marsalis

has created a journey through swinging 1900s ragtime themes and period ballads which he has frequently explored, especially with small group bands. The tunes, ranging from slightly over one minute to slightly over five minutes and performed in varied musician configurations, are perfectly executed by Marsalis and musicians Victor Goines or Dr. Michael White (clarinet), Wycliffe Gordon (trombone), Wessell Anderson (alto sax), Douglas Wamble (guitar/banjo), Reginald Veal (upright bass), Herlin Riley (drums), and others.

While he's in peak form playing trumpet, Marsalis hasn't written just to feature himself. The catchy opening tune, "What Have You Done?," features guitar and bass with horn & reed chorus in the background. "The Johnson 2-Step" is a bouncy number led off by pianist Eric Lewis stating the melody before he's joined by Marsalis, Anderson, Veal and Riley. So short it leaves you wanting more, the lush piano solo on the pretty ballad, "I'll Sing My Song," is poignantly delivered by Lewis. "The Last Bell" begins with piano-led dirge, before the horns, bass and drums develop it into a bluesy New Orleans funeral march. In addition to his originals, Marsalis includes (and flawlessly performs) a drawling remake of the classic "Careless Love." Also enticing are the cadent version of Jelly Roll Morton's "New Orleans Bump" and the languid take of the Morton classic "Buddy Bolden's Blues," which features fine note-bending solos from all.

Fans of the bluesy New Orleans style jazz should find this an exceptionally ear-appealing, toe-tapping soundtrack album that stands on its own and invites repeated play for all its intricacies, sublime musicianship and splendid solos. To further enjoy the music in its intended context, you may also want to view or own the DVD about Johnson's life.

**Nancy Ann Lee**

**AMAZING!**

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*Swings of Steel*

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**DETROIT JR.**  
**Blues On The Internet**  
**DELMARK**

The pianist in Howling Wolf's Band for the last seven or so years of Wolf's life, Emery 'Detroit Jr.' Williams has perhaps not received the public visibility one would expect, but despite being among the blues' wittiest lyricists, a solid blues keyboard player and a singer that conveys warmth and/or irony, hopefully his new Delmark cd **Blues on the Internet** will break him to a larger audience.

It opens with him reprising his most famous composition "Call My Job" and includes 12 other originals, including the amusing "Money Crazy" (that's what his woman is here, as long as it's his money), and covers of an obscure Lowell Fulson number, "Rockin 'After Midnight" and Junior Wells' "Messin' With the Kid."

He is backed by a studio band with the ever reliable Bob Stroger on bass and Kenny Smith (son of Willie 'Big Eyes' Smith) on drums with Lurrie Bell or Maurice John Vaughan handling most of the lead guitar, and some punchy sax and trumpet on most selections which include some plaintive pleas for a better everyday life "Less Violence, Make

Love," to more traditional blues themes like "Love No One But You."

This is wonderfully played and performed with wit and soul.

*Ron Weinstock*

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**APPEARING MARCH 25 AT WILBERT'S**



**WES MONTGOMERY**  
**Smokin' At The Half Note**  
**VERVE**  
**MASTER EDITION**

**Smokin'** has always been one of my absolute favorite Wes Montgomery albums. Wes had already recorded some of his commercial albums with

strings, orchestras and whatever before this live recording was made in mid-1965 at New York's famed Half Note jazz club. There is no doubt that the master guitarist who would heavily influence thousands to come was eager to stretch out on a recording that would give his fans an example of what he was offering in a club setting - and he was backed by the formidable rhythm section of Wynton Kelly/piano, Paul Chambers/bass and Jimmy Cobb/drums. That's right...look out!

This reissue is part of Verve's Master Edition series, offering expanded packaging, improved sound and, in many cases, bonus tracks. Oddly enough, regardless of the album title only 2 of the 5 tracks on the original album were recorded live. The other 3 were done at Rudy Van Gelder's studio. But this release combines the original album with all but one track from the **Willow Weep For Me** album - and those *were* all recorded live at the Half Note. Two of those songs are a red hot version of Coltrane's "Impressions" and a 9-minute version of "Willow Weep For Me." But on the original releases of the **Willow** album, four songs were overdubbed in a studio with brass and reeds. Here they all appear just as they were recorded - the straight quartet, live with no overdubs.

If you want an album by Wes Montgomery towards the end of his career where he is truly smokin' - this one is a no-brainer. There are many highlights here on versions of "Unit 7," "No Blues," "Four On Six" and much more. I do have an LP import somewhere of a live concert in Paris around the same time that all his fans should own too, but I have not located it on CD yet.

Even if you already have a previous CD release of **Smokin' At The Half Note** - and/or **Willow Weep For Me**, you'll want to pick this up anyway to have all 11 of these tracks together with no overdubs anywhere. Just make sure you get this expanded edition - the only one with 11 tracks on it. Highly recommended.

*Bill Wahl*

**JIMBO MATHUS**  
**Knockdown South**

**KNOCKDOWN SOUTH RECORDS**

*Knockdown South* is one of the more potent products to emerge from the neo-primitive blues-and-roots universe of modern-day Mississippi. Paralleling the throwback attitude found on the Fat Possum label, guitarist/vocalist Mathus melds rural blues with r&b and country strains distinctly early-to-mid Rolling Stones-like in character. A suitably dusky, trance-like atmosphere pervades tracks such as "Crazy 'Bout You" and "Hypnotized" (no typo there). Mathus proves himself to be a capable conjure-man and *Knockdown South* will talk one into repeated listening.

*Duane Verh*

## CHARLIE HADEN WITH GONAZLO RUBALCABA

### Land of the Sun VERVE

Performing with the same group who appears on bassist Charlie Haden's Grammy Award winning 2001 album, *Nocturne*, it's not surprising that his newest album, *Land of the Sun*, was also honored at the 47th annual Grammy Awards for Best Latin Jazz album.

It may not be what you'd expect from a "Latin Jazz" album, but Haden seeks to broaden our exposure, claiming that the Latin music people in the United States are most exposed to is uptempo, instead of the beautiful Latin American ballads you'll hear on this album.

In his inimitable warmly expressive style, Haden and colleagues deliver an array of 10 elegant Mexican ballads (many of them by composer Jose Sabre Marroquin). Performing with Haden in various musician settings are Gonzalo Rubalcaba (piano), Ignacio Berroa (drums, percussion), with Joe Lovano (tenor sax), Miguel Zenon (alto sax), Michael Rodriguez (trumpet, flugelhorn), Oriente Lopez (flute), and Larry Koonse or Lionel Loueke (guitar).

The seeds of this album began in 2003 after Haden performed in Austin, Texas with the musicians from his album, *Nocturne*. Patricia Mendes, daughter of Marroquin,

thanked Haden for recording her father's song, "Nocturnal," and presented him with a folder of her father's compositions. Going through the songs after his return home, Haden was struck by the beauty of each tune and contacted Rubalcaba to write arrangements. Eight of Marroquin's tunes appear on this album and, featuring an assortment of tempos, they're all appealing.

Also featured are Agustin Lara's familiar gem, "Solamente Una Vez (You Belong to My Heart)," a lush favorite performed in trio setting by Haden, Rubalcaba, and Berroa and Armando Manzanero's "Esta Tarde Vi Llover (Yesterday I Heard the Rain).

These pretty ballads, rendered with faithful musicianship that doesn't tamper much with the original melody, have lasting qualities that invite repeated play.

*Nancy Ann Lee*

## CARLOS DEL JUNCO

### Blues Mongrel

#### NORTHERNBLUES MUSIC

Toronto harpist Carlos del Junco might have been underestimating the scope of this work by tagging it *Blues Mongrel*. Instead of two breeds mixing here, del Junco has a multi-headed monster of styles all wrap up in the 12 cuts, which means BLUES HYDRA might have been a better title option.

Famed for the harp technique of "overblowing," del Junco uses all twelve keys on a harp verses just playing in two or three of them. Assisted by guitarist Kevin

Breit, best known for his work with Norah Jones, del Junco and the string bender team up on "Skaroon," an instrumental that puts the emphasis on mental, with help from drummer Jorn Juul Andersen. From the movie of the same name comes "Our Man Flint" as "Let's Mambo" is pretty much self-expiatory.

"Nine Below Zero" is about as down home as you can get without the chitlins, while "No Particular Place" has, for lack of a better handle, a shuffle jazz feel to it. Although jazz threads through a lot of *Blues Mongrel*, my favorite is the swing piece "Run Me Down," which could be voted on as a good theme song for me by a pack of my ex-girl friends.

A fan of Paul Butterfield and Lee Oskar in his youth, del Junco has set out on his own path of playing the harmonica that will, no doubt, inspire the future harp players of the world.

Not all that mangy to begin with, *Blues Mongrel* is now waiting to be adopted by you at your local record and disc store.

*Peanuts*

## RUSSELL GUNN

### Ethnomusicology Vol. 4

#### JUSTIN TIME

Trumpeter Russell Gunn is all fired up on this recording captured live at Churchill Grounds in Atlanta, Georgia on March 26—27, 2004.

Playing electric trumpet and flugelhorn,

# March

FRI 3 ..... **KG BLUES**  
SAT 4 ..... **COLIN DUSSAULT'S BLUES PROJECT**  
FRI 11 ..... **RHYTHM SYNDICATE**  
SAT 12 ..... **THE DEACONS**  
FRI 18 ..... **BECKY BOYD & REAL LIFE**  
SAT 19 ..... **TRAVIS HADDIX BAND**  
FRI 25 ..... **MIKE LENZ BAND**  
SAT 26 ..... **COLIN DUSSAULT'S BLUES PROJECT**

# April

FRI 1 ..... **FORTE**  
SAT 2 ..... **COLIN DUSSAULT'S BLUES PROJECT**  
FRI 8 ..... **SWAMP BOOGIE BAND**  
SAT 9 ..... **WALLACE COLEMAN**  
FRI 15 ..... **ROBERTO OCASIO'S  
LATIN JAZZ PROJECT**  
SAT 16 ..... **ACES & EIGHTS**  
FRI 22 ..... **ARMSTRONG BEARCAT**  
SAT 23 ..... **TRAVIS HADDIX BAND**  
FRI 29 ..... **HOT ROD**  
SAT 30 ..... **COLIN DUSSAULT'S BLUES PROJECT**



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MONDAYS **EDDIE & THE EDSLS**

TUESDAYS

MARCH

1 BLUE LUNCH  
8 MADISON CRAWL  
15 ROBERT OCASIO'S LATIN JAZZ PROJECT  
22 BLUES DEVILLE  
29 ERNIE KRIVDA &  
THE FAT TUESDAY BIG BAND

APRIL

5 BLUE LUNCH  
12 MADISON CRAWL  
19 DUKES OF WAIL  
26 ERNIE KRIVDA &  
THE FAT TUESDAY BIG BAND

WEDNESDAYS MARCH

2 PANORAMA  
FRANKIE STARR, BOB "C", TONY KOUSSA JR. & GREG HURD  
9 STROKES BROTHERS  
16 SLIM GOODIE  
23 NOBODY'S  
30 TOM BOGUS BAND

APRIL

6 WYNG IT  
13 MOJO WHITEY  
20 MY THREE SONS  
27 TIME WRAP

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Gunn pushes the form. Leading Nick Rolfe (piano, Fender Rhodes, keyboards), Carlos Henderson (electric bass), Carl Burnett (electric guitar), Kahlil Kwame Bell (percussion), Rocky Bryant (drums) and D.J. Neil Armstrong (turntables) through six tunes (three originals), Gunn explores an array of moods to enthrall his appreciative live audience. His originals include the funky and raw electric blues "More Sybil's Blues," the time- and mood-shifting "Lynne's Joint," which features Gunn's heavily manipulated electric trumpet solos, and "Shiva The Destroyer," a rousing finale that urgently pushes the envelope.

Gunn's playing on electric trumpet may seem a bit over-manipulated to some fans who prefer the usual crisp, clean sounds of the trumpet. However, the boisterous energy and imagination displayed by Gunn and colleagues, especially on the jazz-rock closer, should please a wider audience. *Nancy Ann Lee*

## TOMMY CASTRO

### Soul Shaker

#### BLIND PIG

There's a good dose of Springsteen and Seger to go along with the r&b on Tommy Castro's new offering. The first several tracks are about the songs, not the axe, and showcase Castro's radio-friendly voice and penmanship. Strong cuts such as "Just Like Me" and "What You Gonna Do Now?" scream crossover and could make noise on pop radio.

About midway through, Castro's guitar breaks through as he settles into a more customary groove. Reedman Keith Crossan gets virtually equal lead time, contributing Clarence Clemmons-like counterpoint on the pop fare. Castro bows out completely on the disc's sole instrumental, a flute feature. Low on "blowing" though it is, on its own terms, *Soul Shaker* is a solid effort. *Duane Verh*

## LADYSMITH BLACK MAMBAZO

### No Boundaries

#### HEADS UP AFRICA

The latest release in Heads Up Records Africa Series comes from the now legendary Zulu singing group Ladysmith Black Mambazo. The a cappella unit came into the international lime-light through their collaboration with Paul Simon on his *Graceland* album in '86. The next year Ladysmith's first U.S. album won them a Grammy for Best Traditional Folk Album. Since then they have been heard with many other artists, as well in as movie soundtracks, Broadway musicals and radio and TV ads.

This new album pairs Ladysmith Black Mambazo with the

strings of the English Chamber Orchestra offering a diverse and quite unique musical journey. You'll get a version of "Homeless," a classic from *Graceland*, mixed with other Ladysmith Mambazo classics written by Mambazo leader Joseph Shabalala and/or Isac Roux along with pieces by Bach, Schubert and Mozart. Then, to balance everything off, there is a version of "Amazing Grace." So what we have here is classicalized African music meets Africanized Classical done with "Amazing Grace."

LBM certainly did a lot to promote world music worldwide with their appearance on *Graceland*, and have since continued to amaze with their own albums released here in the U.S. Their performance in the 2003 Nelson Mandela concert benefit for HIV/AIDS in South Africa available on both DVD and CD - **46664 The Event** - was outstanding. And so it this new CD. They obviously know no boundaries.

Recommended for all you musically diverse people out there. Play it loud! *Bill Wahl*

## CORKY SIEGEL'S TRAVELING CHAMBER BLUES SHOW

#### ALLIGATOR

The first disc by Corky Siegel's blues-meets-chamber music lineup and his earlier collaboration with composer/conductor Seiji Ozawa that inspired this project could reasonably be seen purely as interesting stand-alone experiments. Ten years later, this second release makes the case for the compelling hybrid's staying power.

The mix is more than just blues licks transferred to violin and cello or Siegel's solid blues harp work backed by somber string ensembles. The "show" makes for some compelling atmospherics, sometimes transcending both "schools". "Five Planets In Harmonica Convergence" evokes a distinctly Eastern scene, reinforced by tabla player Frank Donaldson. The dark urban tale "Train" is another standout. Not an everyday set perhaps, but one likely to earn regular rotation in the eclectic listener's schedule. *Duane Verh*

## JACKIE WARREN

### Near You

#### JACKIE WARREN INDUSTRIES

Cleveland-based pianist Jackie Warren is spotlighted in an intimate solo piano set of nine standards and one original, an attractive mix of standards by Miles Davis, Jimmy Van Heusen, Thelonious Monk and others.

The romantic fare showcases Warren's warmhearted, emotional expressions and a distinctive style that draws as much from her Classical training at Oberlin Conservatory of Music as it does from her studies there with jazz instructors Wendall Logan, Neal Creque and Kenny Davis.

Highlights include Warren's lush reading of Leonard Bernstein's "Some Other Time" and her elegant interpretations of favorites such as "My One and Only Love" and "I Thought About You." Warren admits a special penchant for Latin-jazz, which she demonstrates skillfully on Luis Bonfa's "Black Orpheus," the Cuban traditional tune "Tengo Mi Flores" and Antonio Carlos Jobim's "If You Never Come To Me." Her languid ballad original, "Liquid Moon," shows big promise for Warren as composer.

No matter if she's performing live or in the studio, whether playing a ballad, an uptempo swinger or Latin jazz, Warren holds her audience in the palm of her hand with her passion and artistry. *Nancy Ann Lee*



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6-10 PM**

## MELISSA MARTIN AND THE MIGHTY RHYTHM KINGS

### On The Mark BIG BEAT

Melissa Martin is the living incarnation of the term *band singer*. She *fronts* the band while remaining part of it. The band name aside, the dusky-voiced Martin comes off as one more contributing member of this solid Philadelphia-based jump/blues outfit much like the big band “girl singers” of yore. And this is a compliment. The result is a lively, entertaining set that strongly suggests that the Kings (and Queen) are a hot act “live”.

The fare on *On The Mark* is perennial blues and jump material and the ensemble work is rock-solid throughout. Piano man Paul Matecki is a standout. Fans of the genre should make a point of catching this crew if they hit the road and should be happy with what they hear on disc. If you can't find this at a store, go to [www.mightyrhythmkings.com](http://www.mightyrhythmkings.com).

Duane Verh

## STEFANO DI BATTISTA

### Parker's Mood EMI/BLUE NOTE

Although born in Rome, Italy (1969), saxophonist Stefano Di Battista has been associated more with Paris, where he was a regular performer at The Sunset in the mid-1990s and where he met plenty of world-class jazz musicians. He later polished his chops as sideman to Michel Petrucciani and Elvin Jones.

On his third Blue Note album, Di Battista pays homage to Charlie Parker, exhibiting a warm, exhilarating style as he works his way through 10 standards. Performing mostly on alto sax, he's ably accompanied by pianist Kenny Barron, (his regular) bassist Rosario Bonaccorso and drummer Herlin Riley, with frequent collaborator Flavio Bolto (trumpet) on four tracks. The talented musicians, recorded in Milano, Italy in May 2004, render accessible, often swinging, readings of “Embraceable You,” “Salt Peanuts,” “Night In Tunisia,” and other warhorse standards, including “Confirmation,” “Donna Lee,” “Hot House,” and the title tune. Although he stresses his fervent bebop chops, Di Battista proves to be equally adept on ballads, as heard on his sultry, Latinated reading of “Laura.” And he never strays too far from the blues.

While Di Battista doesn't really investigate new turf, he's an impressive saxman who displays expert phrasing, pleasant tones, and abundant expressiveness. With his solid sideteam, he passionately serves up engaging versions of familiar tunes that could leave you wanting more.

Nancy Ann Lee

## ROY CARRIER

### Living Legend RIGHT ON RHYTHM/SEVERN

Fat Tuesday was a couple weeks back, but for some people the party never stops.

Case in point would be accordion man Roy Carrier, thanks to his latest release, *Living Legend*. It is also an apropos title, since Carrier already had famed relatives in the music business from the backwoods of Louisiana, via fiddle expert Joseph Be Be Carriere and another family member you may have heard of, Clifton Chenier.

While *Living Legend* is a zydeco dance party without Dick Clark, Carrier expands the style's boundaries a little, thanks to drummer Steve “Skeeter” Charlot giving a 20 plus second rap

during the bridge of “I Got Something For You Baby.” I've got a hunch we won't hear NWA cover “Iko Iko” in the near future, thank God.

The dancers get a break during the slower “I Come From The Country” and “Do the LaLa Dance,” the latter being the forerunner style that Cajun and zydeco sprang from. “You Told Me That You Loved Me” has a blues base with Carrier's accordion taking the place of the harmonica during the solo.

The last of the first generation zydeco players from five decades ago, Roy Carrier will get you out on the dance floor to learn what the phrase “bon ton roulet” means. And it doesn't mean “I surrender” in French, if that was your first guess, although you will easily yield to *Living Legend's* musical charms. *Peanuts*

## CHRIS THOMAS KING

### Why My Guitar Weeps & Moans 21<sup>ST</sup> CENTURY BLUES

Now that he's known for his appearance in the celebrated biopic *Ray*, Chris Thomas King's amalgam of blues, r&b, hip-hop, rock and soul will likely garner major-label attention. In the meantime, he's added to his catalog with a set that's a virtual smorgasbord of African American pop and roots. Influences from Prince to Hendrix to Curtis Mayfield to Norman Whitfield-era Motown and beyond replace one another on King's engaging song list.

The Prince touch comes both in the attitude of the lead-off track “Star” and in the slowed-up cover of Prince's own “Kiss”



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that follows. A hip-hop/70's urban weave is next- "Legend". Straight-ahead blues shows up in "Wicked". King is one of the stronger young African American voices out to reclaim their roots music. Hopefully his new found fame will expand his audience.

*Duane Verh*

## BEN WEBSTER

For Lovers

VERVE

Verve continues its For Lovers series with this compilation recording featuring the late tenor saxophone master Ben Webster. I'd be hard pressed to think of a sax player who would be better in this vein than Big Ben. His big, airy tenor sound just emanated romance and sexual energy, and it still does today - some 40 years after the latest of these 11 recordings made between 1954 and 1964 for Verve and Impulse.

The compilation finds Ben in a number of settings - trios, quartets, quintets and one with strings. He is heard with many other jazz greats, including Oscar Peterson, Ray Brown, Hank Jones, Richard Davis, Herb Ellis, Jimmy Rowles, Teddy Wilson and Gerry Mulligan. Regardless of familiar versions from other musicians, some of these songs seem tailor-made for Ben's seductive tenor sound, like "Someone To Watch Over Me," "My Funny Valentine," "Time After Time," and "Stardust."

Whether you are familiar with Ben Webster or not, this set of lovely standards

showcases one of the greatest ballad masters of all time. And the sound is simply wonderful. A fine addition to any jazz collection as well as a perfect introduction to Ben Webster.

*Bill Wahl*

## GUY DAVIS

Legacy

RED HOUSE

Legacy is the latest release by the talented Guy Davis, and while opening with a rap duo which is an interesting experiment, but a bit pedantic, it is followed by a variety of selections in which Davis demonstrates his skills on guitar, banjo, mandolin, and harmonica as well as vocals.

It's nice to hear the small string band feel he lends John Hurt's "Payday" along with Henry Thomas' "Run Mama Run," a song that predates the blues, and the reflective rendition of Walter Davis' "Come Back Baby" (erroneously credited to Lightning Hopkins). The rendition of the traditional "Rolling in My Sweet Baby's Arms," a staple of the bluegrass repertoire, is performed as a Piedmont blues and may be the album's highpoint. Davis' original blues-ballad "I Just Can't Help Loving You" is followed by a jug-band flavored reworking of Sleepy John Estes' "Drop Down Mama" with T-Bone Wolk's accordion providing a bit of the performance's bounce, and "Things About Comin' My Way," a nice variation of "Sitting on Top of the World,"

with Wolk adding some nice mandolin fills in the accompaniment. The rest of the album includes more originals including a banjo breakdown, "Red Goose," an adaptation of the traditional "Hikin' Jerry," and a reworking of "See See Rider" into a blues waltz with Wolk again on accordion.

Admittedly Davis is not this writer's favorite vocalist (a matter of taste), but he is an outstanding musician, songwriter and a performer who with the accompanying musicians here has produced a fresh collection of performances which include strong new songs and fresh rearrangements of familiar blues. Recommended.

*Ron Weinstock*

## LOS HOMBRES CALIENTES: IRVIN MAYFIELD, BILL SUMMERS

Vol. 5, Carnival

BASIN STREET RECORDS

On their first release (street date March 15) in two years, New Orleans-based Irvin Mayfield (trumpet) and Bill Summers (drums, percussion) mix it up with a slew of musicians to hammer home a 77-minute combination of African, European and American musical traditions.

Nineteen exciting tracks by the Grammy nominated, Billboard Music Award winning band serve up the scorching Afro-Cuban numbers and feature special guests such as Kermit Ruffins, the Re-

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**Friday, March 11th,**  
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Founding member of Firefall performing a solo acoustic show. Tickets \$10.00 - 8:30pm.

**Wednesday, March 16th, 2005**  
**Wishbone Ash**

Return appearance to the Winchester! (because they love the place). Tickets \$20.00 - 8:30pm.

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**A TRIBUTE TO RAY CHARLES by Ron Shy...**

Ron Shy and his three piece band will perform an entire concert of Ray Charles material that is so on the money that you'll think Ray is sitting right in front of you! Tickets are \$8.00 - 10pm.

**Wednesday, April 6th,**  
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Nominated to be inducted into the Rock & Roll Hall of Fame! Tickets \$18.00.

**Wednesday, April 13th,**  
**Big Bill Morganfield**

Muddy Waters son, Morganfield is a terrific bluesman. Tickets \$12.50 - 8:30pm.

**Saturday, April 16th,**  
**The Melvin Sparks Band**

Melvin Sparks has been and is one of the most sought after session guitar players on the planet. Tickets are \$10.00 - 8:30pm

**Thursday, April 28th,**  
**Richie Havens**

Yes, Richie Havens what more needs to be said. Tickets are \$30.00 - 8:30pm.

**Saturday, May 7th.. 8:30pm.**  
**Al Stewart**

"Year of the Cat" is back..... Show Starts at 8:30pm.

**Every Tuesdays:** The Winchester features Karaoke **Thursdays:** Musicians Jam Night, hosted by Jeff Powers

birth Brass Band, Troy "Trombone Shorty" Andrews and others. Authentic and often brassy, the fare features impressive instrumental solos, hot horn sections, Afro-Cuban chanting and singing, ass-shaking rhythms and much more that should satisfy Latin-jazz fans.

There's never a dull moment. The leaders wrote (or co-wrote with others) many of the tunes and embrace an array of sounds. Also, superb performing talents, Mayfield and Summers frequently relinquish the spotlight to feature the many fine soloists. "James Booker" is a dramatic, funky number that spotlights the piano genius Ronald Markham and the ticking sticks of Summers. Ruffins and Rebirth Brass Band drive the raucous, cacophonous "The Mardi Gras Second Line." One of the hottest numbers is "Mardi Gras Bayou," with its brassy front line and catchy, thundering bass-drum beats (from Derrick Moss) that should test your sub-woofer.

The abundant talent performing on this disc delivers an exhilarating session that makes worthwhile the band's two-year recording hiatus. It's a hard-to-beat listening treat that begs for party time!

*Nancy Ann Lee*

## VARIOUS ARTISTS

### National Downhome Blues Festival, Vol 2 SOUTHLAND RECORDS

Held in October, 1984 in Atlanta, the National Downhome Blues Festival was a one-time gathering of what Festival producer George Mitchell aptly called the "greatest collection of traditional blues talent ever assembled in one place."

This album makes available on cd the third and fourth vinyl albums that were issued from this event. Performers include the late John Jackson, Robert Lockwood Jr, Eddie Kirkland, Piano Red, Doctor Ross, Booker T. Laury, Henry & Vernell Townsend, Larry Johnson, Albert Macon & Robert Thomas, and Hezekiah & the Houserockers.

There are some stunning performances including three brilliant samples of the late John Jackson, Robert Lockwood Jr doing "Big Legged Woman," Snooky Pryor & Homesick James (reviving Pryor's "Boogie Twist"), Doctor Ross' ebullient "Chicago Breakdown," Vernell Townsend backed by husband Henry on "Tears Come Rolling Down" and Larry Johnson's sprightly performed "The Wrong Woman," plus a gospel number adapted from his mentor Rev. Gary Davis, "Can 't You Hear the Angels Singing." There is some barrelhouse piano from Piano Red on "Right String, But the Wrong

Yo Yo" and Booker T. Laury whose "Woman I Love Lives in Memphis, Tennessee," evokes the influence of the legendary Roosevelt Sykes. The album closes with a raucous downhome blues by Hezekiah & the Houserockers with PeeWee Whittaker's trombone lead.

While a number of these performers have passed, one notes that Robert Lockwood, Eddie Kirkland, Snooky Pryor, Henry Townsend, Homesick James, Henry Townsend and Hezekiah Early are still performing and are still vital artists.

Volume One has performances by Cephas & Wiggins, Junior Kimbrough, and Sunnyland Slim, among others. Southland is one of the labels associated with George H. Buck in New Orleans.

Borders Books may have this and others stores may be able to order it. I would try [www.jazzology.com](http://www.jazzology.com) if you have trouble obtaining this. It is well worth picking up.

*Ron Weinstock*

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## LOWELL FULSON

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This 4 cd box by JSP is one of several box sets of recordings that are in the public domain overseas. JSP has boxes of such pre-war artists as Memphis Minnie, Blind Blake, Blind Willie McTell, Charlie Patton and Blind Lemon Jefferson and post World War II artists like Big Joe Turner and Charles Brown.

The Oklahoma born Fulson, who had traveled with and accompanied Texas Alexander, bridged Texas country blues with the West Coast jump blues of the forties and fifties. Here you can hear his "River Blues" that goes back to Texas Alexander and others as well as his hit recordings like "Every Day I Have the Blues" (he had a bit hit with this Memphis Slim number), "Blue Shadows" and "Sinner's Prayer," which would also be a hit for Ray Charles who toured and led Fulson's big band on one tour. Fulson would later give B.B.King his "Three O' Clock Blues," and it was B.B.'s first major hit.

Fulson would later have other hits like "Reconsider Baby" and "Tramp," but this box collects his pioneering early sides and lets us observe his maturation as a blues artist.

*Ron Weinstock*

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