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REVISITED**

featuring

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& Robert Cray
On Tour
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in Europe
Plus... Russia**

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**TRI-C
JAZZ FEST
CLEVELAND**

**UPDATED
INFORMATION:**

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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days – mid '70s

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JazzFest Time is Here Here is the Updated Scoop!

Rather than have you refer to the March issue, we have decided to run the full updated information on the 2006 Tri-C JazzFest, just a few weeks away at this writing. One of the recent additions is singer **Lizz Wright**, whose magnificent Verve Forecast CD "Dreaming Wide Awake" is still at the top of our regular CD listening pile here at the office, and in many of our homes and cars. Read on to get the full scoop on this year's JazzFest.

Renowned as America's premiere educational jazz festival, JazzFest Cleveland continues as a dynamic force in cultivating the next generation of jazz music lovers through its diverse and wide range of performances and educational programs. This year is no exception.

An exciting week of entertainment highlighting more traditional and well-known jazz performers is planned for late April. **The Manhattan Transfer** with special guest **Lizz Wright** will treat jazz aficionados to a pre-festival performance the weekend leading up to JazzFest at 8 p.m. on April 22 at the Ohio Theatre. This performance will whet appetites for the week of entertainment to follow.

Tri-C JazzFest Cleveland officially kicks off on Wednesday April 26 at 5 p.m. with a New Orleans-style "second line" parade, complete with fans, admirers and festival revelers. Leading the Tri-C JazzFest Second Line from Tower City is the renowned **Rebirth Brass Band** of New Orleans, who will end the procession at the House of Blues with a swinging party and a full concert at 8 p.m. Also featured that evening will be the **Tri-C JazzFest High School All-**

Stars and the presentation of the Cleveland Jazz Legend Award to bassist **Chink Stevenson**. This is a FREE event.

NEA Jazz Master **Randy Weston's African Rhythms** & the **Gnawa Master Musicians of Morocco** are at the Metro Campus Auditorium on Thursday, April 27 at 7:30 p.m. Weston, influenced by Duke Ellington and Thelonious Monk, has developed an African-centric, unique rhythmic style of jazz, that is a perfect complement to the music of the Gnawa Master Musicians of Morocco. Their powerful mixture of spiritual songs and African rhythms is tinged with mysticism.

JazzFest shifts into high gear on Friday, April 28 with a 6:30 p.m. performance by the multi-award winning **Jason Moran and the Bandwagon** at the Museum of Contemporary Art. Truly a young lion, Moran's sometimes edgy renditions bring the diverse elements of jazz into a new age while retaining his early opera, classical, rap, world music, fine art, and film influences. According to *Rolling Stone*, Moran is "the most provocative thinker in current jazz."

At 8:30 p.m. on April 28, Grammy Award-winning **Diane Schuur** performs with the **Caribbean Jazz Project**, led by vibraphonist and marimba player **Dave Samuels**. A passionate, inventive jazz vocalist, Schuur will magnificently showcase her multi-faceted, one-of-a-kind vocal artistry in Cleveland as a part of her 25th anniversary celebration. Also appearing this evening as special guests are The Yellowjackets, acclaimed by *Billboard Magazine* as "...an elastic outing of music that is straight-ahead and fusion, composed and improvised, imaginative and adventurous," all wrapped into one excit-



Lizz Wright has been added to the **Manhattan Transfer** show on Saturday, April 22 at the State Theatre, Cleveland. *Photo by Bill Phelps, courtesy of Verve Music Group.* Read her CD review at www.jazz-blues.com - hit *Search Reviews* tab.

ing performance.

New for Tri-C JazzFest is a jazz for kids performance featuring **Aesop Bops!** with **David Gonzalez** at 10:30 a.m. on Saturday, April 29 at the Ohio Theatre at

Playhouse Square Center. This extraordinary performance is geared towards families attending the festival with children.

Another first for Tri-C JazzFest is the "Debut Series" at 4 p.m. on Saturday, April 29 that features **Eric Person & Meta-Four**, and **The Neal Smith Trio**. This unique series gives jazz lovers a preview of up-and-coming musicians who are quickly garnering national acclaim and are expected to be headliners in the near future. Festival attendees get a preview of these talented musicians free of charge at the East Cleveland Public Library.

Wildly popular **Béla Fleck and The Flecktones** bring "blu-bop," the mixture of jazz and bluegrass, to the State Theatre at 7:30 p.m. on April 29. The eight-time Grammy Award winning Fleck has been nominated in more categories than anyone in Grammy history as evidenced by his creative energies in bluegrass, jazz, pop, rock, world beat and classical music. Special guest performer **Regina Carter** provides a fresh, aggressive approach to the violin and a multicultural perspective as she explores musical combinations and contexts that are both familiar and unexpected.

Jazz Meets Hip-Hop, Part 4, featuring **Bill Ransom** and the Cincinnati-based hip-hop band **Iswhat?!**, takes the festival to another level starting at 10 p.m. at the Beachland Ballroom, also on April 29. This creative performance fuses old school jazz, socially enlightened rhythms and beat box mastery for a performance that is downright stunning.

Sunday, April 30 rounds out the festival with an elegant brunch featuring a performance by **T.K. Blue**, **Benny Powell** and **Sayuri Goto** at 11 a.m. at the Ritz-Carlton Hotel's Silver Grille. JazzFest Cleveland concludes with a 3 p.m. performance by the **Mulgrew Miller Trio** at the East Cleveland Public Library. Miller has performed with the Duke Ellington Orchestra led by the late Mercer Ellington, Art Blakey's Jazz Messengers, Woody Shaw and Betty Carter. With his current trio, Miller has most recently released a two-volume live series on the MaxJazz label.

For tickets, call 800-766-6048 or visit online at www.tricpresents.com. For more information about any of the Tri-C JazzFest Cleveland performances, call 216-987-4400 or visit online at www.tricpresents.com.



Jason Moran... Exclusively on Blue Note Records

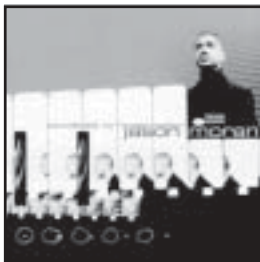
"One of jazz's great new artists...jazz in the truest sense: chewy, improvisational, percussive, acoustic...Same Mother is a reconsideration of the blues that doesn't depend on chichéd dynamics and song structure."—The New York Times

"Those who say jazz has lost its soul...should hear Jason Moran play the blues...the pianist is the brightest light on jazz's future."—Tracks Magazine

**Hear Jason Moran & The Bandwagon
In Concert at Tri-C JazzFest
Friday, April 28
Cleveland Museum of Contemporary Art**



Same Mother, 2005



Soundtrack, 1999



Facing Left, 2000



Black Street, 2001



Modernistic, 2002



The Bandwagon, 2003

www.bluenote.com

INTERNATIONAL CONCERT UPDATE

Due to the ever-growing number of international hits our site has been getting, we will from time to time pass on information we receive about notable concert tours of interest to a worldwide audience as well as tourists from the U.S. and Canada

Eric Clapton Summer European Tour With Robert Cray

**PLUS – HISTORIC CONCERT PERFORMANCE IN
RED SQUARE, MOSCOW AUGUST 3**

Russian Date Completes 13 Country Tour

On the heels of his latest album, *Back Home*, Eric Clapton hits the road again launching a recently announced world tour beginning in Europe on May 5 and travelling to 13 European countries with an already sold out 7-night run at London's Royal Albert Hall.

Completing his tour, Clapton will perform a final, historic show for this leg of the world tour on August 3 in Red Square, Moscow.

This will be the first time Clapton has performed in Red Square, following in the footsteps of major artists such as Paul McCartney, Placido Domingo and Luciano Pavarotti who have all performed in the famed location, in addition to last year's historic Live 8 concert.

The Red Square show will feature The Robert Cray Band as support act as well as the tour band which consists of: Eric Clapton, Guitar, along with Doyle Bramhall II and Derek Trucks also on Guitar, Chris Stainton and Tim Carmon on Keyboards, Willie Weeks on Bass, Steve Jordan on Drums, The Kick Horns: Simon Clarke, Roddy Lorimer, and Tim Sanders on Brass, and backing vocals by Michelle John and Sharon White.

The Robert Cray Band will open for Eric Clapton on the tour beginning with the May 8 show in Glasgow (except for the June 9 & 10 UK shows).

The five-time Grammy Award winning Robert Cray has enjoyed an accomplished career that spans nearly three decades, and recently celebrated the 1,000th performance with his band in early 2005. Working with legendary Grammy-winning engineer, Don Smith (The Rolling Stones, Miles Davis, LeAnn Rimes and many more), The Robert Cray Band's latest project, *Twenty* (produced by Cray and his keyboardist Jim

Pugh), finds the ever-popular group exploring an array of musical settings and drawing on diverse influences from blues to rock, gospel and soul music.

Tickets for the Red Square concert will go on sale in early April through the following websites, and will also be available via city ticket sales locations:

www.kontramarka.ru

www.parter.ru

www.concert.ru

www.biletmarket.ru

Or via telephone sales +7 495 995 8052

CURRENT TOUR DATES

FRANCE

May 5 (Fri) - Le Cannet La Palestre

UNITED KINGDOM

May 8 - Glasgow SECC

May 9 - Manchester MEN Arena

May 11 - Birmingham NEC

May 12 - Sheffield Hallam FM Arena

May 14 - Nottingham Arena

May 16 - London Royal Albert Hall

May 17 - London Royal Albert Hall

May 19 - London Albert Hall

May 22 - London Royal Albert Hall

May 23 - London Royal Albert Hall

May 25 - London Royal Albert Hall

May 26 (Fri) - London Royal Albert Hall

FRANCE

May 28 - Paris Bercy

BELGIUM

May 31 - Antwerp Sports Paleis

NETHERLANDS

June 1 - Rotterdam Ahoy

GERMANY

June 3 - Frankfurt Festhalle

June 4 - Stuttgart Schleyerhalle

June 6 - Leipzig Arena

June 7 - Berlin Wuhlheide

UNITED KINGDOM

June 9 - Surrey Hampton Court Palace Festival

June 10 - Surrey Hampton Court Palace Festival

ITALY

July 7 - Lucca Piazza Napoleone

July 8 - Perugia Arena Santa Giuliana

July 10 - Verona Arena

GERMANY

July 13 - Cologne Arena

July 14 - Dortmund Westfalenhalle

AUSTRIA

July 16 - Vienna Stadthalle

HUNGARY

July 18 - Budapest

CZECH REPUBLIC

July 20 - Prague The Arena

GERMANY

July 22 - Munich Olympiahalle

July 23 - Mannheim SAP Arena

July 25 - Hamburg Colorline Arena

DENMARK

July 26 - Augustenborg Castle

NORWAY

July 28 - Oslo Spektrum

SWEDEN

July 29 - Stockholm Globen

FINLAND

July 31 - Helsinki Hartwall Arena

RUSSIA

August 3 - Moscow Red Square

Check local venues for ticketing information.

**A U.S. Tour for the
Clapton-Cray pairing is
currently in the works. Stay
tuned for more details**

INTERNATIONAL CONCERT UPDATE

Due to the ever-growing number of international hits our site has been getting, we will from time to time pass on information we receive about notable concert tours of interest to a worldwide audience as well as tourists from the U.S. and Canada



GARY BURTON QUARTET REVISITED

featuring

"Burton's Quartet takes a few well-earned shots at controversy and hedges the bet with unassailable jazz craftsmanship."
JazzTimes

pat METHENY
steve SWALLOW
antonio SANCHEZ

Concert & Club Dates Set in Japan: Nagoya, Tokyo, Sapporo - In the United States: Oakland, Santa Cruz, Santa Barbara CA; Detroit MI & Buffalo NY - More to be announced!

The news of a reunion quartet featuring Gary Burton and Pat Metheny should be great news to jazz fans worldwide. At this writing, there are only a handful of dates booked in Japan and the United States, but we expect more to follow.

The word is that they had so much fun at the Montreal Jazz Festival when Pat was up there for his "residency" playing within a whole round of different groups and artists, that Gary and Pat decided together to try and get the quartet back on the road – and here they are.

Burton's innovations in jazz, especially his approach to the vibraphone and his mastery of simultaneous four-mallet playing, have been the hallmark of a career that has spanned four-decades. His five Grammy Awards and

13 GRAMMY® nominations cross multiple categories and attest to the high regard his music has achieved amongst his peers. Yet Burton's genius as a jazz pioneer has been sometimes overlooked.

It was in Burton's late 1960s group where the electric guitar first came into prominence as a leading instrument in jazz and where rock elements were first infused into a pulsating and virtuoso jazz mix. Before Miles Davis plugged in his guitarists—Gary's 1967 fusion band predated the seminal BITCHES BREW recording—Burton was eagerly pushing the jazz form toward the more explosive rock genre. Ever since, Gary has enlisted an impressive list of young guitar players as erstwhile collaborators.

Burton's experiments with Larry

Coryell created a trailblazing jazz-rock sound that landed the Gary Burton Group concert performances with such mega-rock headliners as The Electric Flag and Cream (The Fillmore West in 1967). This was the first time a jazz ensemble ever broke the rock barrier. The same group also wowed the rock-hardened audiences at The Fillmore East when they opened for Moby Grape and the Fugs in 1968. Other guitarists who would later receive their first big break in Burton's group were John Scofield, Jerry Hahn, Mick Goodrick, and Pat Metheny, considered by many as the pre-eminent jazz guitarist of his generation. In retrospect, an extraordinary list of alumnae graduated from under Burton's wing and went on to reshape the future of jazz.

By the age of 15, guitarist Pat

Metheny was working regularly with the best jazz musicians in Kansas City, receiving valuable on-the-bandstand experience at an unusually young age. Metheny first burst onto the international jazz scene in 1974. Over the course of his three-year stint with Gary Burton, the young Missouri native already displayed his soon-to-become trademarked playing style, which blended the loose and flexible articulation customarily reserved for horn players with an advanced rhythmic and harmonic sensibility - a way of playing and improvising that was modern in conception but grounded deeply in the jazz tradition of melody, swing, and the blues.

With the release of his first album, **Bright Size Life** (1975), Metheny reinvented the traditional "jazz guitar" sound for a new generation of players. Throughout his career, Pat Metheny has continued to re-define the genre by utilizing new technology and constantly working to evolve the improvisational and sonic potential of his instrument.

Metheny's versatility is almost without peer on any instrument. Over the years, he has performed with artists as diverse as Steve Reich to Ornette Coleman to Herbie Hancock to Jim Hall to Milton Nascimento to David Bowie. He has been part of a writing team with keyboardist Lyle Mays for more than twenty years—an association that has been compared to the Lennon/McCartney and Ellington/Strayhorn partnerships by critics and listeners alike. Metheny's body of work includes compositions for solo guitar, small ensembles, electric and acoustic instruments, large orchestras, and ballet pieces, with settings ranging from modern jazz to rock to classical. Over the years, Metheny has won countless polls as "Best Jazz Guitarist" and awards, including three gold records for **(Still Life) Talking**, **Letter From Home**, and **Secret Story**. He has also won sixteen Grammy Awards spread out over a variety of different categories including Best Rock Instrumental, Best Contemporary Jazz Recording, Best Jazz Instrumental Solo, Best Instrumental Composition. The Pat Metheny Group won an unprecedented seven consecutive Grammys for seven consecutive albums. Metheny has spent most of his life on tour, averaging between 120-240 shows a year since 1974. At the time of this writing,

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he continues to be one of the brightest stars of the jazz community, dedicating time to both his own projects and those of emerging artists and established veterans alike, helping them to reach their audience as well as realizing their own artistic visions. Visit www.patmethenygroup.com.

Playing bass in the quartet is the legendary bassist/composer Steve Swallow. His association with Burton goes way back, as he toured from late 1965 through 1967 with The Stan Getz Quartet, which also included Gary Burton (replaced in 1967 by Chick Corea) and Roy Haynes. In 1968 he left Getz to join Gary Burton's quartet, an association he maintained, with occasional interruption, for 20 years and is back in the fold with the Gary Burton Quartet revisited. He has performed on more than 20 of Burton's recordings. Visit www.wattxtrawatt.com.

On drums is Antonio Sanchez. During a double bill concert in Europe, which included Perez's trio playing opposite Pat Metheny's trio, Pat took notice of Antonio's drumming. After a few months of auditions he got offered the drum chair of the Pat Metheny Group. The Group has recorded two albums since Sanchez's addition. The first one, **Speaking of Now**, won a Grammy in 2003 under the "Best Contemporary Jazz Album" category. And the second effort, the four part suite, **The Way Up** was released in January 2005. In addition to being a member of the Pat Metheny Group, Antonio is also one third of Metheny's acoustic trio featuring Christian McBride on bass. Visit www.antoniosanchez.net.

THE DATES

The following are all the confirmed dates so far.

May 26 - Nagoya, Japan - Blue Note Nagoya

May 27 - June 3 - Tokyo, Japan - Blue Note Tokyo

June 05 - Sapporo, Japan - Hokkaido Kousei Nenkin Kaikan

June 8 - 11 - Oakland, CA - Yoshi's - ticket phone 510-238-9200

Tickets go on sale in May online at yoshi's website

June 12 - Santa Cruz, CA - Santa Cruz Civic Auditorium - ticket phone 831-420-5260 online at Ticketmaster

June 13 - Santa Barbara, CA - Lobero Theatre - ticket phone 805-963-0761 - online at Lobero Theatre website

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June 15 - Highland Park, IL - Ravinia Jazz Festival - ticket phone 847-266-5100 - online end of April on Ravinia website

June 16 - Detroit, MI - Music Hall Center for the Arts - ticket phone 313-887-8501 - online Ticketmaster

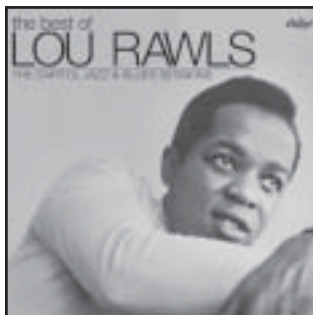
June 17 - Buffalo, NY - The Church-tickets by phone 4/18/06 at 716-852-5000 - Not available online

More dates are being booked - for ongoing updates, check online at www.patmethenygroup.com/travels.cfm

BLUES WATCH

By Mark Smith

New Release blues.... **Daddy Mack Blues Band**- *Slow Ride*; **Janiva Magness**- *Do I Move You?*; **Jackie Greene**- *American Myth*; **Duke Robillard**- *Guitar Groove-A-Rama*; **Texas Harmonica Rumble**- *Texas Harmonica Rumble*; **Otis Rush**- *An Introduction to*; **Jimmy Witherspoon**- *Roots*; **Lightnin' Hopkins**- *Bring Me My Shotgun*; **Sister Rosetta Tharpe**- *Complete Vol. 4: 1951-1953*; **Johnny "Guitar" Watson**- *Bow Wow and Giant*; **James Hunter**- *People Gonna Talk*; **Etta James**- *All The Way*; **Kelly Richey Band**- *Live*; **Lou Pride**- *Keep on Believing*; **Eddie Turner**- *The Turner Diaries*; **David Gogo**- *Skeleton Key*; **Jeff Healey & The Jazz Wizards with Chris Barber**- *It's Tight Like That*; **Jay McShann**- *Hootie Blues*; **Andy Fairweather Low**- *Sweet Soulful Music*; **Bill Rhoades & the Party Kings**- *VooDoo Lovin'*; **Bob Brozman**- *Blues Reflex*; **Sue Foley**- *New Used Car*; **Eric Burdon**- *Soul of a Man*; **Rose City Kings**- *Holler Out For More*; **Deb Callahan**- *Blue Pearl Moon*.....**Grammy Blues**..... Congratulations to **B.B. King** and **Delbert McClinton** who took home the little gold statues for **Best Traditional Blues Album** (B.B.'s *80*) and **Best Contemporary Blues Album** (Delbert's *Cost of Living*) at this year's Grammy Awards. Interestingly, neither



Best of Lou Rawls, Lou Rawls



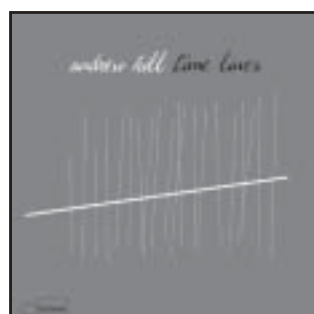
Remember, Pat Martino



Thunderbird, Cassandra Wilson



Solo, Gonzalo Rubalcaba



Time Lines, Andrew Hill



Indigo 4, Gianluca Petrella



THE RUDY VAN GELDER EDITIONS

From 1953 to 1967, Alfred Lion produced a body of work that ranks as the most innovative series of recordings in modern jazz. Almost all of these masterpieces were documented by the extraordinary Rudy Van Gelder; a self-taught engineer who more than set a new standard. Devoid of caution or timidity, he captured the full power and rich sound of jazz ensembles with dazzling clarity. His contribution to the focused approach that Blue Note took at every stage of any album was immeasurable. Decades later, Rudy agreed to take a second look at the original recordings, bringing them into the digital domain with the same skill and focus. Six more RVG Editions have just been released. If you think you've heard these gems before, listen again.



Gettin' Around, Dexter Gordon



Smokestack, Andrew Hill



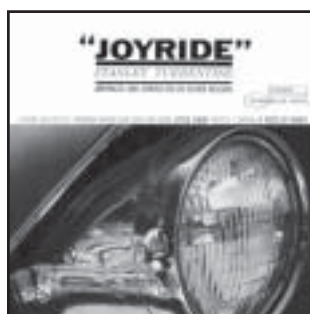
Workout, Hank Mobley



The Gigolo, Lee Morgan



Horace-Scope, Horace Silver Quintet



Joyride, Stanley Turrentine

Plus...Six More RVG Titles Just Released February 21

Mosaic, Art Blakey • *A Swingin' Affair*, Dexter Gordon • *Dippin'*, Hank Mobley • *Tom Cat*, Lee Morgan • *Silver's Serenade*, Horace Silver • *Softly As A Summer Breeze*, Jimmy Smith

disc was nominated for the Blues (formerly W.C. Handy) Awards issued by the Blues Foundation. **It's festival time!!.....** Every blues fan knows that outdoor festivals are a great way to meet like-minded people and hear lots of great music for a relatively modest gate fee. In addition, while people may smoke at festivals you won't need to take your clothing to the cleaners immediately afterwards (unless, of course, you make a pig of yourself at the BBQ pit). If this sounds like the gig for you then you should add the following to your late spring/early summer travel plans...**Juke Joint Festival-** April 21-23, Clarksdale, MS.(for info call 662-624-5992 or log on line to www.jukejointfestival.com **Cat Head Mini Blue Festival-** April 23, Clarksdale, MS.. Call 662-624-5992 for information. **New Orleans Jazz & Heritage Festival-** April 28-30, May 5-7, New Orleans, LA, Call 504-522-4786 for information. **Beale Street Music Festival-** May 7th, Memphis, TN. Call 901-525-4611 or log on line at www.memphisinmay.org for more information. **Tampa Bay Blues Festival-** May 5-7, St. Petersburg, FL. Call 727-502-5000 or log on line to www.tampabaybluesfest.com for more information. **Chicago Blues Festival-** June 8-11, Chicago, IL. Call 312-744-3370 or log on line to www.cityofchicago.org. **Kalamazoo Blues Festival.** July 6-8, Kalamazoo, MI. Details available at www.kvba.org. More festivals in next month's column. That's all for now. See ya!



We only bring you
the Cream of the Crop!

HURRICANE KATRINA BENEFIT CDS

VARIOUS ARTISTS

Higher Ground:

Hurricane Relief Benefit Concert BLUE NOTE RECORDS

In the aftermath of Katrina there have been a number of benefit concerts and recordings trying to help those who had their lives devastated by the storm.

Jazz at Lincoln Center did one of the first TV benefit shows, **Higher Ground, Hurricane Relief Benefit Concert**, which has been made available on Blue Note. Given that the Artistic Director of Jazz From Lincoln Center, Wynton Marsalis, is from New Orleans, as well as the city's seminal place in the history of jazz and American popular music, it is not surprising that they came out early to help try to help the cradle of jazz recover.

Despite being presented by Jazz at Lincoln Center, the music presented here includes much that is not strictly jazz including a marvelous gospel number by Shirley Caesar and lively number by Buckwheat Zydeco. Art & Aaron Neville revive Professor Longhair's *Go to New Orleans* with Allen Toussaint on piano, Art Neville on organ, an uncredited guitarist, Wes Anderson on alto and Wynton Marsalis on trumpet.

A spirited recording follows by Diana Krall rendering *Basin Street Blues*, with a nice traditional jazz feel to the backing evoking Louis Armstrong and Ella Fitzgerald. James Taylor's simple solo rendition of his *Never Die Young*, and Dianne Reeves' treatment of *The House I Live In* both give the lyrics special meaning in light of the performance context, as does Norah Jones on a solo performance of Randy Newman's *I Think It's Going To Rain Today*.

Terence Blanchard's performance *Over There* may be the strongest

straight jazz performance with its somber mode, whereas the music of New Orleans is celebrated by Marcus Roberts on Jelly Morton's *New Orleans Blues* and Wynton Marsalis' revival of *Dippermouth Blues*, from the first recordings made by King Oliver's Creole Jazz Band with a young second cornet player whose nickname was Dippermouth. Trumpeter Irvin Mayfield plays a marvelous *Just a Closer Walk With thee*, just backed by pianist Ronald Markam, and Bette Midler is marvelous on *Is That All There Is*, which some may be familiar of from Peggy Lee. The closing *Come Sunday* with Mark O'Connor on violin is a moving treatment of a composition originally part of Duke Ellington's *Black, Brown and Beige*, and later done by another legend from new Orleans, Mahalia Jackson.

Like the city celebrated here, the performances contain a variety of styles, idioms and moods.

Ron Weinstock

VARIOUS ARTISTS

Our New Orleans

NONESUCH RECORDS

This collection of new studio recordings by New Orleans and other Louisiana musicians was recorded in various cities last September and October. The emphasis is less towards jazz and more towards blues and rhythm & blues. Allen Toussaint opens with his own *Yes We Can Can*, a song he originally wrote for Lee Dorsey and the spirit of helping each other make it is especially apt. Dr. John's morose *World I Never Made* is followed by Irma Thomas, backed by Toussaint, singing an unfortunately topical

Back Water Blues, singing "My house fell down and I can't live there no more." Davell Crawford adds a touch of gospel with his marvelous *Gather By the River*, one of several fine solo piano performances including Eddie Bo's slow drag interpretation of *When the Saints Go Marching On*, Carol Fran's *Tou' Les Jours 'est Pas La Mîme* with New Orleans rhythm accents as she sings bilingually about her man "where were you when I passed by?," and Allen Toussaint's instrumental *Tipitina and Me*.

Traditional jazz is represented by clarinetist Dr. Michael White on a lively salute to King Oliver on *Canal Street*

Cleveland Fats The Schwartz Brothers DC and the Continental

For Bookings Contact

HONEYBEE ENTERTAINMENT
4786 Dressler Rd #145
Canton, OH 44718
330-904-0454
Pblues@hotmail.com

Blues and Preservation Hall on *Do You Know What It Means to Miss New Orleans*. Cajun and zydeco are represented by Buckwheat Zydeco's *Cryin' in the Streets* (with a sullen feel and one of the best vocals I have heard from Mr. Dural with Ry Cooder on guitar) and Beausoleil's bittersweet instrumental *L'Ouragon*. The street sounds of New Orleans are sampled by the Wild Magnolias' *Brother John is Gone/ Herc-Jolly-John*, and the Dirty Dozen Brass Band's *My Feet Can't Fail Me Now*. Charlie Miller plays sings and provides the only accompaniment on his trumpet on *Prayer to New Orleans*, while Donald Harrison's alto is featured on The Wardell Querzerque Orchestra's rendition of *What a Wonderful World*.

The disc concludes with Randy Newman reviving his unfortunately appropriate *Louisiana 1927* (about the flooding of Cajun country in 1917) backed by the Louisiana Philharmonic Orchestra with members of the New York Philharmonic singing about "they are trying to wash us away," a lyric that rings unfortunately true.

Ron Weinstock

THE NEW ORLEANS SOCIAL CLUB

Sing Me Back Home
BURGUNDY RECORDS

Sing Me Back Home is a collection of performances cut last October in Austin. Dr. John and Irma Thomas (here with Marcia Ball) are the only performers on the Nonesuch disc reviewed above that are here. Cyril Neville opens with the Impressions' protest ballad *This is My Country*, followed by Ivan Neville (Aaron's son) doing a funk reworking of *Fortunate Son*, with the lyrics about the "millionaire's son" and "I ain't no fortunate one," reverberating with a once-again timely message. *Somewhere* from "West Side Story" takes a new meaning in light of Katrina as Henry Butler sings "There's a place for us." Irma Thomas & Marcia Ball sing about keeping a smile and a sense of things being better on *Look Up*, while Dr. John, with band, revisits Bobby Charles' *Walking to New Orleans* (originally Fats Domino's hit), although this time with a funk groove and not as gloomy as the take he did that closed one of the televised

Katrina benefits.

Troy 'Trombone Shorty' Andrews, a threat on both trumpet and trombone, gets the spotlight on *Hey Troy' Your Mama's Callin' You*, a lively Caribbean-flavored instrumental. The Mighty Clouds of Joy contribute a gospel number while the Subdudes take on Earl King's *Make a Better World*. New Orleans legend Willie Tee contributes *First Taste of Hurt*, while the Sixth Ward All-Star Brass Band Revue featuring Charles Neville do *Where Y'at*, a medley of songs associated with Brass bands including *Jesus is on the Mainline, I'm Walkin'*, and *(When) The Saints Go Marching In*). Big Chief Monk Boudreaux's *Chase* is set to a reggae groove with its lyric questioning why one wants to send him away from home. Singer John BouttÉ closes with the moving ballad by Annie Lennox, *Why*, which is an amazing performance to close another album of terrific music.

Ron Weinstock

DR. JOHN Sippiana Hericane BLUE NOTE RECORDS

New Orleans native, Mac Rebennack, better known as Dr. John, was greatly affected by the destruction Katrina inflicted on his hometown. Shortly after Katrina's destruction and the breach of the levies, Dr. John and his band, guitarist John Fohl, bassist David Barard and drummer Herman Ernest III, who he refers to as the lower 911, went in the studio and recorded

Sippiana Hericane, a benefit recording the proceeds from which benefit the New Orleans Musicians Clinic, the Jazz Foundation of America and The Voice of the Wetlands.

This is a somewhat short recording, approximately 26 minutes or so that opens with Bobby Charles'

Clean Water with the heartfully sung plea to "clean all the waters in the world." It is followed by the four-part *Wade: Hurricane Suite*, the opening part is derived from the spiritual *Wade in the Water*. The third part is a slow, bluesy section, which evokes *St. James Infirmary* a little. The Final part harks back to *Wade in the Water*, although with a message, "Wade in the water, Comin' back like we oughta ... Wade in The Bayou, Comin' back and ya know why-o," delivered against a

A Web Exclusive



Big Al Anderson

Duane Verh interviewed Big Al Anderson, longtime member of NRBQ, a brilliant songwriter & master of many genres about his new Columbia/Legacy CD "After Hours." Big Al also speaks about just about everything but the kitchen sink.

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funk groove. Dr. John and Cat Yellen reworked his *Sweet Home New Orleans* which he hears callin yet after the levee "Where y'aaat my lil darlin," as he recounts some of the devastation. A short reprisal of *Clean Water* closes this very moving disc.

Ron Weinstock

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ERIN BOHEME

What Love Is CONCORD

Singer/songwriter Erin Boheme is one of Concord's new rising stars and the 18 year-old makes a dramatic debut with this recording of 11 tunes, five of them her originals.

With a soft, sultry voice and much feeling, Boheme sings American Songbook standards such as "Teach Me Tonight," "Let's Do It," and "I Love Being Here With You, as well as engaging originals like "One Night With Frank," which is styled as a swinging ballad a la Sinatra. Among the many musicians admirably backing her is pianist Taylor Eigsti, another young newcomer to the Concord label.

Born in Oshkosh, Wisconsin, Boheme sang for local events but her writing-singing ambitions ultimately led her to relocate to Los Angeles in 2004, where she was mentored by pianist Mike Melvoin, a hometown musician nominated for a 2004 Grammy who was musical director for Peggy Lee. Boheme had been raised on Sinatra tunes as well as exposed to recordings by Al Green, Aretha Franklin, and Earth, Wind and Fire and this versatility underpins her expressiveness.

Boheme can deliver a ballad straight-up or add some note-bending twists. Her phrasing is remarkably polished for her age and she seems to understand that a

song is a story. Her writing is solid, especially on the orchestra-backed "Make You Happy" and her Sinatra tribute, "One Night With Frank." This is a very appealing debut album. Boheme is definitely a young talent to track. *Nancy Ann Lee*

SUNNYLAND SLIM

Long Tall Daddy ARCOLA RECORDS

It was Halloween, 1977 and if you could not be in New York to see Frank Zappa, being in Buffalo to see Captain Beefheart was not too shabby a substitution. Beefheart's first words related to his opening act,

"How the hell do you follow Sunnyland Slim?" This indicated how he felt about the music of one Albert Laundrew, who after playing in the barrelhouse, juke and saw mill clubs of the south, and Beale Street headed up to Sweet Ole Chicago to become part of the bustling blues scene there.

First recorded as Dr. Clayton's Buddy, he went on to record over five decades in a trademark piano style and a strong, boisterous vocal that often was laced with a Woody Woodpecker type call. Once you heard his opening notes on the piano, you knew it was Sunnyland Slim, who brought Muddy Waters to Leonard Chess' attention and played on so many legendary blues recordings as a bandmember and as a leader.

Arcola Records, out of Seattle, recently commenced a series of CDs that feature traditional blues artists. Slim's CD,

Long Tall Daddy, was recorded in 1976 on the houseboat of Bob West, who was a blues radio programmer there. The disc mixes Slim's performances with his reminiscences about his life along with two vocals from a then-young singer, Sarah Streeter (who has become known as Big Time Sarah). He opens up with an uptempo, *I'm Tore Up*, credited to Slim but derived from a Federal recording by Ike Turner & the Kings of Rhythm on which Billy Gayles handled the vocal.

Recollecting his early career, Slim recalls several of his nicknames before reworking his wonderful *Going Back to Memphis*, which is based on the *Rolling and Tumbling* melody, then followed by terrific renditions of *The Devil Is a Busy Man*, *Dust My Broom*, Speckled Red's *The Dirty*

Dozen (done in a pretty raunchy manner that is not suitable for airplay) and a wonderful rendition of Leroy Carr's *Prison Bound Blues*. Sarah Streeter sings on *Long Tall Daddy*, a song she recorded on Slim's Airway label as well, and *Got to See My Baby*. Three more performances by Slim close out this delightful disc. A very extensive booklet with information on Slim and the songs and some wonderful photographs is included, and the sound is wonderful.

It's been over a decade since Sunnyland Slim passed on, and this disc is another strong reminder of his major contributions to the blues. Anyone interested in blues piano should check this out. *Ron Weinstock*

GONZALO RUBALCABA

Solo

BLUE NOTE RECORDS

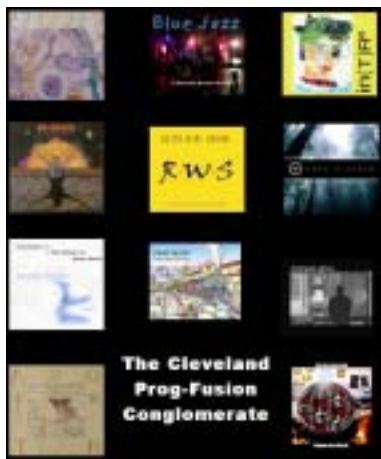
For his tenth Blue Note release, Gonzalo Rubalcaba performs 15 tunes solo at the piano, more than half of them originals.

One might hear influences of Keith Jarrett in some of Rubalcaba's tunes but, overall, Rubalcaba's unique playing is warmly melodic with simple linear right-hand lines and a mixture of single note and light chordal left-hand basslines. He doesn't rely heavily on left-hand chording. Hence, many of his improvisations sound light, airy, and spacious, obviously drawing from his classical training. One of the best tunes (also the longest) is "Prologo (Prologue to A Fantasy)," which explores varied tempos, dynamics and nearly the full range of the keyboard.

Born in Havana, Cuba on May 27, 1963, Rubalcaba was nurtured by his pianist father Guillermo and began formal studies at age nine. He later studied at Amadeo Roldan Conservatory and earned a music composition degree from Cuba's Institute of Fine Arts. When in his teens, he performed with traditional Cuban groups and began to experiment with more contemporary styles. His blend of classical jazz and Cuban elements caught the ear of Dizzy Gillespie and by 1991 Rubalcaba had begun his association with Blue Note.

This is one of the prettiest solo piano albums I've heard. There's a penesive, meditative quality to his tunes and Rubalcaba infuses some of them with subtle twists that surprise and engage the listener. *Nancy Ann Lee*

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ZAC HARMON

The Blues According to Zachariah

33RD STREET RECORDS

Winner of the 2004 International Blues Challenge conducted by the Blues Foundation, Zac Harmon has been slowly building a fan base outside of the home Southern California core.

With his Mid-South Blues Revue he was a surprise hit of the 2005 Legendary Rhythm & Blues Cruise and made new fans with appearances in the DC area and Europe among others. IN 2006 he was an invited guest on the cruise and will be playing a number of Festivals throughout the US and Europe.

In mid-2005 Zac his second album, **The Blues According to Zachariah** (originally on BlueStone Records and now on 33rd Street Records), and, like his earlier album, it is an enticing mix of downhome blues influences with more than a touch of soul blues and gospel seasoning. Growing up in Jackson, Mississippi, such blues legends as ZZ Hill and Sam Myers inspired and influenced him and over the years he has played, recorded and/or done back stage tech work for a who's who of blues and soul.

The present album showcases his soul and gospel foundation on the rocking gospel number about the train to glory, *That Mighty High*, which is followed by a nice soulful number as Zac tells his girl he wants to be her *Sugarman*. This is followed by *Who's Knockin'*, one of the highlights of his live shows as he tells of being with his woman when someone is knocking early in the morning. Zac sings to his woman that she told him that she had left her man who had hit her and done her very wrong. The recorded song suggests some of the power of the performance that is enthralling live as he keeps the rap going for several more minutes and always drew a strong response from his audience.

While the covers of *Mannish Boy* and *It Hurts Me Too* (a duet with singer Mickey Champion) stay true to their sources, Harmon does lend his own voice to these. *Comfort of A Man* is a terrific original ballad as he tells his woman when she is not do-

ing well she needs the comfort of a man. There is solid playing from his band including fellow guitarist Phil Gates and keyboardist Christopher Troy.

Check out his website, www.zacharmon.com. This is available from cdbaby and Amazon, but also is in some stores as well.

Ron Weinstock

ENRICO RAVA

Tati

ECM RECORDS

Recorded in New York in November 2004, this exciting trio album by Italian-born trumpeter Enrico Rava with pianist Stefano Bollani and drummer Paul Motian features 12 tunes, mostly originals by Rava.

Whether Rava's playing inside or out, he maintains his rich tonalities, spaciousness and passion. The set launches with a tenderly rendered version of George Gershwin's "The Man I Love." The title tune is a romantic ballad with a pretty melody that gives Rava an opportunity to demonstrate his heartfelt style and warm tones. Tunes such as "Cornettology" give all three musicians room to experiment. Motian contributes the edgy, dark "Fantasm" and the melodious "Gang of 5."

Born in Trieste in 1939, Rava has had a 40-year career as player/composer, recordings as leader for ECM, Black Saint, and Label Bleu. He bought his first trumpet when he was 18, gained notice playing with "Gato" Barbieri, Mal Waldron and Steve Lacy. Rava became part of the free-jazz movement sweeping Europe at the time and when Lacy briefly returned to New York, Rava—unable to speak any English—moved there in 1967. He worked with Rosewell Rudd before starting his own groups. He left ECM in 1986 over contractual issues but returned to the label in the last couple years.

Rava exhibits a haunting, rounded, pensive sound on ballads and it's mainly that which stays in your memory once you've caught him in live performance. He doesn't try to push the music, it just flows. This album brought back beautiful memories of Rava's Chicago Jazz Festival performance which I photographed more than a decade ago.

Nancy Ann Lee

ADOLPHUS BELL

One Man Bell

MUSIC MAKER RELIEF FOUNDATION

The Music Maker Relief Foundation has been a boon to practitioners of southern musical traditions, which has enabled a number of individuals to gain recognition as performers and also meet their day to day needs including emergency medical and housing assistance, purchasing and repairing musical instruments, recording the performers and issuing the recordings, and presenting artists in concerts around the world.

One Man Bell is among recent releases by the Foundation and features the one-man band from Birmingham, Alabama. While born in Birmingham, Bell grew up in Pittsburgh where he learned guitar from George Benson. Frustrations from dealing with band members led him start playing as a one-man band, playing drums, harp and guitar while singing.

Over the years of playing the streets he has developed a lively performance style, as indicated on the opening *The One Man Band*, where he introduces the various members of the band.

There is a fondness for a couple of songs associated with Bobby Bland, including *You Got to Hurt Before You Heal* and the Bill Withers classic that is such a part of Bland's live show, *Ain't No Sunshine*, along with the vocal group classic, *Cherry Pie*, the Motown classic, (*I Need Some*) *Money*, and Sam Cooke's *Let*

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the *Good Times Roll*. Other songs are originals like *Ever Had the Blues* and some topical numbers, *Child Support Blues*, *Passport Blues* and *Black Man's Dream*. The latter number has a message that America better get things together or it is gonna be in for dark times.

Musically, Bell brings a soulful singing style mixed with some witty banter. His accompaniments often are simple and nicely delivered with Jimmy Reed-flavored grooves. He adds some spare single note fills and takes some solos as well, mixing in some comments and replies as he performs.

Despite the valuable documentation of a number of performers, I have found some Music Maker Foundation releases to be uneven. This however, is one of the better recent releases and its nice to have another one-man band to join such long-gone legends as Jesse Fuller, Dr. Ross and Juke Boy Bonner. This may be in some stores, and cdbaby.com does offer many releases of artists of the Music Maker Relief Foundation. You can also obtain this from the Foundation's website, www.musicmaker.org, which has full information on their mission and all of the marvelous recordings and books that they offer. You will be getting some fine music and helping deserving artists.

Ron Weinstock

VARIOUS ARTISTS

Gospel Music
HYENA RECORDS

Joel Dorn, who with noted photographer Lee Friedlander, compiled this recently issued Hyena CD compilation writes to explain the lack of detailed liner notes, "When you listen to *Gospel Music*, I guarantee that even without knowing its doing it, your brain will write its own liner notes. That's how powerful this music is." Certainly there can be no dispute that performances by The Golden Gate Jubilee Quartet, the Swan Silvertones, Dorothy Love Coates, The Soul Stirrers, The Staple Singers, Mahalia Jackson, Reverend James Cleveland and others are powerful and stirring.

When Coates sings about how "when he touched me I felt the power in his arms" on

Strange Man, or when Sam Cooke shares the lead on The Soul Stirrers *The Last Mile of the Way*, and sings about the last mile and then shall rest on the throne, one not only can understand the message, but also feel the passion and complete commitment in their singing. Still, if the music does not need explanation, the absence of full liner notes on the performers is frustrating as this CD should not simply be a terrific listen but also provide information on who these performers are, and hopefully lead one to check out their recordings.

This promises to be the initial release in a series of gospel recordings and does include a fair breadth of performances from the classic Golden Gate Quartet's jubilee style, the modern gospel quartet style of the Soul Stirrers, The Five Blind Boys and The Consolers, the magnificent Mahalia Jackson and Reverend Cleveland. Hopefully, the future volumes will tell us about the artists even if the music does speak powerfully for itself.

Ron Weinstock

JANIVA MAGNESS

Do I Move You?
NORTHERN BLUES

With 5 prior discs to her credit, Michigan native Janiva Magness has proven herself as a force to be reckoned with in the blues world. While she's extremely easy on the eyes she doesn't rely on her looks to mask weaknesses in her performance skills. With a voice that can cover everything from tender ballads to scorching blues rockers Magness would capture attention even after a serious bout with the ugly stick. This 11 cut disc is a diverse change in direction from the mostly acoustic 2004 release, *Bury Him at the Crossroads*. With Colin Linden and Rick Holmstrom sharing guitar duties and fronting a band with plenty of horns and keyboards, this disc is a soulful, R & B tinged tour de force. Stand out tracks in-



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clude Delbert McClinton's tear jerker, *You Were Never Mine*, Nina Simone's slow scorcher, *Do I Move You?*, the rollicking soul of *I Want You to Have Everything*, the reverb drenched, *A Man Size Job*, and the jug band groove of *Stealin' Sugar*. A great way to start the blues year.

Mark Smith

JACO PASTORIUS BIG BAND

The Word Is Out

HEADS UP

Conducted by Peter Graves, The Jaco Pastorius Big Band follows up their 2003 Heads Up release, *Word of Mouth Revisited*, with this fresh tribute to the brilliant legacy of the bassist/composer/arranger.

This 11-track studio set is a showcase for some of the hottest bassists on the contemporary scene, including Gerald Veasley, Israel "Cachao" Lopez Jr., Mark Egan, Victor Wooten, Richard Bona, Jimmy Haslip, and Oteil Burbridge. A slew of other musicians (too many to mention) perform solos and add oomph to band sections.

The fare opens with the lively "Dania," an uptempo number that Pastorius often used as a set opener in the 1980s with his scaled down Word of Mouth band. "Las Olas," a melodious samba arranged by guitarist band member Randy Bernsen, features Toots Thielemans on harmonica. Wooten shines on the jazz-funk tune, "Beaver Patrol," which also guests guitarist Hiram Bullock and features alto saxman Billy Ross. There are plenty of other highlights among the tunes arranged mostly by Dan Bonsanti and Larry Warrilow.

All but two of the tunes were composed by Pastorius and Graves (in whose orchestra Pastorius was rhythm player and arranger for about 5 years) has said that the late bassist, had he lived, would have come to be known for his compositions long after his bass chops were faded from memory. Hopefully, the JPBB will continue to remind us of Pastorius's legacy with new recordings that match the vigor and enthusiasm heard on this disc.

Nancy Ann Lee

DR. JOHN

Right Place, Right Time:

Live at Tipitina's Mardi Gras '89

HYENA RECORDS

DR. JOHN

Plays Mac Rebennack

THE LEGENDARY SESSIONS VOLUMES 1 & 2

CLEAN CUTS MUSIC

The first of these three newly issued Dr. John CDs is the Second Volume of "The Rebennack Chronicles," a series of live recordings from over 600 cassettes that Dr. John has accumulated over the years, and issued on the Skinji Brim imprint that is distributed by Hyena Records. Volume One was the excellent *All By Himself: Live at the Lonestar*, a performance where he was only accompanied by his piano. This Second Volume is *Right Place, Right Time: Live at Tipitina's Mardi Gras '89*, and has him backed by his band of the time that included Mr. Ernest III, and Mr Barard who are still with the good doctor sixteen years later. Tommy Moran was the guitarist, Charlie Miller on trumpet and Amadee Castanell on saxo-

phone with Trazi Williams on percussion. This is a lively performance as he opens with a funky *Junco Partner*, which is followed by the Rebennack-Goffin *Renegade* during the middle of which he raps about "I like to do what I wanna do anytime I feel like doing what I wanna do, I like to say what I am sayin' anytime I feel like sayin' how I want to say it." There is the Night Tripper classic *Walk on Gilded Splinters*, and *Travellin' Mood*, on which Castanell solos in a most fiery manner. Earl King's classic *Let the Good Times Roll* certainly is an appropriate tune to celebrate Mardi Gras and is followed by Louis Jordan's ballad, *Don't Let the Sun Catch You Crying*. Willie Dixon's *Wang Dang Doodle* and Mac's *Such a Night* close out this most entertaining addition to the Doctor's discography.

Clean Cuts Music has reissued Dr. John Plays Mac Rebennack, 1981 solo piano recordings (with a few vocals that often sound off-mike) done at a time when he was without a recording contract.

A couple of years ago they issued

The Legendary Sessions Volume 1, which makes available the first of the two albums issued of this material. The present reissue includes not only three selections first issued on the first CD release of this material, but also four previously unissued tracks. Among the songs here is a marvelous song for his mother, *Dorothy*, with its graceful ragtime flavor; *Mac's Boogie*, a solid boogie woogie in the Albert Ammons vein; an atmospheric *Memories of Professor Longhair*, which is a reworking of Longhair's classic *Tipitina*; *Delicaco* which also

sports a bit of the rumba groove that Longhair favored. *Danse a La Negres* is derived from a famous creole composer of the 19th century and anticipates the opening track of his *Going to New Orleans* disc, and *Silent Night* gets a bit of a New Orleans reworking (likely based on the Huey 'Piano Smith & the Clowns recording). *Saints* is his individual interpretation of the traditional jazz anthem. Among the previously unissued selections is a wonderful rendition of *Careless Love*.

This CD comes in a digipak and has a booklet with liner notes and some rare pictures of Mac and his family. The playing on this holds up well 25 years after its initial release.

The Legendary Sessions Volume 2 was originally issued as **The Brightest Smile in Town**, and that was one of the twelve numbers on its original release which I do not have. Included is a blues, *Saddle the Cow*, that foreshadows Mac's *Trajick Magick* that he performed on Hank Crawford's marvelous **Roadside Symphony** album; *Waiting For a Train*, a nice bluesy reworking of the classic by Jimmy Rodgers, the Singing Brakeman; *Touro Infirmary*, reworking the classic *St. James Infirmary*; a medley of *Just a Closer Walk With Thee/Midnight Ramble*; and his original *Suite Home New Orleans*. Newly issued selections include *Key to the Highway*, *Sippiana Midnight* and *Rockin' Pneumonia and the Boogie Woogie Flu* before closing with the classic *Yesterdays*. Both of these are delightful and recommended. I have an advance copy, but I trust that the packaging for Volume 2 will approach, if not quite match, that of Volume 1.

Ron Weinstock

JOEY DEFRANCESCO

Organic Vibes
CONCORD

Playing Jimmy Smith's 1959 Hammond B-3 organ for his seventh Concord recording, Joey DeFrancesco leads a troupe of veteran players on a nine-tune set that mostly conforms to the album title. The organist interacts freely and, in various musician configurations, spotlights Bobby Hutcherson (vibes), Ron Blake (tenor & soprano saxes, flute), George Coleman (tenor sax on two tunes) Jake Langley (guitar) and Byron Landham (drums).

DeFrancesco's playing is always prime and he nods to his cohorts who serve up fine solos, but on this outing Landham's free-style drumming earmarks the loose feel of the session, especially on DeFrancesco's chops-challenging opener, "The Tackle." Included among the tunes are standards such as "Speak Low," "I Thought About You," and "My Foolish Heart," as well as three DeFrancesco originals, Landham's airy ballad, "JeNeane's Dream" and Hutcherson's delicate "Little B's Poem." Hutcherson adds much to the project, particularly his warmhearted melody head and solo on the lightly swinging ballad, "I Thought About You," performed as a tidy trio with DeFrancesco and Landham.

DeFrancesco proves there is more to explore on the B-3 than the bluesy, bar-walking sounds we've come to love. This is an elegant, highly satisfying listen that adds nicely to his discography.

Nancy Ann Lee

BOOKS

Broadcasting the Blues

by Paul Oliver

Paul Oliver's writings have done so much over the past half century to elucidate the history and nature of the blues. His 1960 volume **Blues Fell This Morning: The Meaning of the Blues** was a trailblazing volume that helped bring the music to greater visibility. He has written other equally important books on the blues including **Savannah Syncopators**, which examined the African roots of blues music; **Conversation With the Blues**, compiled from interviews with a number of blues performers; **Screening the Blues**, another examination of lyrical themes in the blues; **The Story of the Blues**, the first history of blues music; and **Songsters and Saints**, which examined some of the musical forms that existed prior to the blues emergence that played a great role in shaping the evolution of blues.

Oliver's latest volume, **Broadcasting the Blues** (Routledge), is a collection of scripts of radio broadcasts that Oliver has produced for the BBC over the past several decades that looks at the emergence of the blues idiom and considers its function as an art form in the community



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during the period of racial segregation. He also has a section on the history of blues documentation. The text includes a parallel column that indicates recordings Oliver used to illustrate his points. Document Records is putting out a three CD set as a companion to this collection.

An introductory chapter, which is from a 1967 broadcast and raises some broad themes, is followed by the First Section, consisting of 8 fall 1987 broadcasts on the theme of **Before the Blues**.

After raising the question of what do we mean of

the blues and then noting the connections between such early legends as Charlie Patton and Tommy Johnson, to Robert James, to Elmore James and Muddy Waters, Oliver first considers the African echoes in blues and contrasts the recordings of Fred McDowell, a Fife and Drum band and James 'Butch' Cage and Willie Thomas with field recordings of African music. He next turns his attention to work songs and compares some of the field recordings made in Prisons in the thirties with the singer, Alger 'Texas' Alexander, whose singing suggested the unformed moans of solitary field hollers. On another broadcast, Oliver looked at the string band tradition and country dances as reflected in the repertoire of songsters and early blues men, including Henry Thomas, Mance Lipscomb, Jim Jackson and Peg Leg Howell. Songs from stage shows and the minstrel shows also were among those recorded by the early blues acts, who oft subtly adapt them to take the sting from the racist stereotypes of some songs, as reflected in Pink Anderson's *I've Got Mine*. Then there are the heroic ballads of *John Henry* and *Kassie Jones* as well as the saga of the Boll Weevil. After considering some of the song traditions out of which the blues was formed, Oliver next notes how professional songwriters helped shape the development of the blues.

The Second Section, **Blues, How Do You Do?**, considers the effects of recordings and other factors in the emergence of the blues, wondering if Barbecue Bob was familiar with some vocal quartet recordings when he waxed *Chocolate to the Bone*. Another chapter examines the Library of Congress recordings, and notes that most of those recordings that have been reissued were made by the Lomaxes, noting that "[i]t is telling that the recordings made by other fieldworkers for the Archive [of Folk Music], whose interests and perceptions differed from those of the Lomaxes, are largely unavailable.

Another chapter briefly considers the role of the washboard in early jazz and blues before it ended up as a novelty instrument. What makes the blues an art form is considered as the role it played in Black Society, and how some themes served as a coded message.

The Third Section has ten chapters considering **The Meaning of The Blues**. Troubling times inspired many blues and how the records might have touched something that the listeners could relate to. There is the image of going down the dirt road and the movement of Blacks through the south, as well as songs about hoodoo, conjure women and mojos. Discrimination compounded by the depression led to songs about moonshine, canned heat and jake leg, and prostitution, and times got so tough that one would sing that "Tricks Ain't Walkin' No More." Other chapters deal with the hopes fostered by the New Deal, and natural catastrophes as represented by Bessie Smith's

Backwater Blues and Lonnie Johnson's *St. Louis Cyclone Blues*.

The finals section, **Documenting the Blues**, shifts the focus from the actual music to the documentation of the music and considers the place of discographies as guides for collectors and the source of information on who played on what, before then considering the work of Johnny Parth who has attempted to reissue all early blues recordings, and Robert MacLeod who has attempted to document all of the lyrics of these recordings that literally fill thousands of CDs before raising the question of what still needs to be documented.

As usual with Paul Oliver, the chapters are concise and lucid. Its unfortunate perhaps that one cannot have the actual broadcasts to listen to with the recordings mixed in, but the themes considered here should help the reader to perceive aspects of the blues that they never considered. I suspect some might be adventurous enough after reading this to delve into Oliver's other works. Certainly this is a most welcome addition to blues literature.

Ron Weinstock

American Big Bands

By William F. Lee, III Ph.D., Mus.D.

Published by Hal Leonard Corporation, this 376-page paperback (ISBN: 0634080547) contains hundreds of chronological entries spanning the genre's history. Lee (no relation to this reviewer) considers the Swing bands, "Mickey Mouse" or commercial bands, and studio bands and he explores the role of jazz in the big band movement, what's happened musically since the waning of big bands, the roles of colleges and universities, the existence of ghost bands and the future for big bands.

Chapters are arranged by years as follows: Chapter One: A NEW CENTURY BEGINS - 1900-19; Chapter Two: BATH TUB GIN AND RADIO RULES - 1920-29; Chapter Three: THE DEPRESSION YEARS - 1930-39; Chapter Four: THE WAR YEARS - 1940-49; Chapter Five: TELEVISION REIGNS - 1950-59; Chapter Six: EXIT THE BANDS - 1960-69 and Chapter Seven: FINALE - 1970-99.

Inside each chapter, which begins with a brief outline of what was going on in the world during the years covered in the chapter, bands are listed in A-to-Z format. If you don't know a timeline for a band, there's an alphabetized index in the back of the book, although the listings are by first-name, last-name format, making the index a little hard to use. Most entries list the name of the band, its leader, top personnel, years the band existed, top hits and a brief description of the band and its leader. A few black-and-white photographs enhance the book and extras include an Introduction by Billy Taylor, a 5-page "Overture" by the author, a Bibliography, and six pages of artist quotes, titled, "Big Band Artists On Music."

The author is co-founder, past president and past executive director of the International Association for Jazz Education and has published more than 100 books. This book makes a nice addition to one's library, but would not suffice as the single source on big bands.

Nancy Ann Lee