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JAZZ ON THE TUBE
story inside!

Jazz & Blues Report

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NEW SERIES ON PUBLIC TELEVISION

At long last - after four decades - we have a jazz series back on TV. And it includes a bit of blues too. **Legends of Jazz** with Ramsey Lewis began to air on Public Television stations last month. The much anticipated series, produced by LRSmedia, is the first weekly network television jazz show in 40 years. Each themed episode – such as *The Golden Horns*, *The Piano Masters* and *American Songbook* – features intimate conversations and original performances by some of the world's leading musicians.

Grammy Award-winning composer/pianist Ramsey Lewis hosts the series, which is produced in multi-camera HDTV and Dolby Surround 5.1 audio. In association with Chicago's WTTW11, America's most-watched public television station, this series will air across the public television network.

The primary sponsor for this series is E TRADE FINANCIAL, with additional funding support from Marantz and the National Endowment for the Arts. The 13-week season debuted nationally to coincide with National Jazz Appreciation Month. As part of that month-long celebration, and prior to the first weekly episode, both PBS stations, WETA in Washington, D.C and WTTW11 in Chicago, aired all shows continually on Sunday, April 2.

"This is America's art form," Ramsey Lewis, co-chairman of LRSmedia and the Executive Producer of the series said. "Jazz continues to provide inspiration to musicians around the globe and to influence artists in a wide range of fields. I believe as you watch the shows, you will notice not only the memorable individual performances, but also the energy and excitement created when great artists

react and respond to each other. I will admit that having the opportunity to jam on the closing theme with so many great players and singers was beyond my wildest dreams."

Each show in this ground-breaking series is theme-based and includes conversation with and performances by some of today's most important jazz and jazz related musicians, including: Tony Bennett, Chick Corea, Al Jarreau, Dave Brubeck, Billy Taylor, David Sanborn, Phil Woods, Pat Metheny, Jim Hall, George Duke, Marcus Miller, Lee Ritenour, Clark Terry, Roy Hargrove, Chris Botti, Ivan Lins, Eddie Palmieri, the late Ray Barretto, Dave Valentin, Keb' Mo', Robert Cray, Jane Monheit, John Pizzarelli, Kurt Elling, Benny Golson, Chris Potter, Joey DeFrancesco, Dr. Lonnie Smith, and many more.

Guest artists who have taped appearances on **Legends of Jazz** have been uniformly effusive in their praise for the new series and highly enthusiastic about the return of jazz to national television.

Tony Bennett, who joins the late Ray Barretto and Chick Corea in the episode entitled, *NEA Jazz Masters 2006*, said, "I hope that the show will help everybody realize that this is American music. It was created here. It belongs here. I travel all over the world and every country shows me what they do. This is what we've created. The British show us theater, the Italians show us music and art, the French painting and cooking and the German's have all this science. So when all is said and done, 50 years from now, we'll be bowing to Dizzy Gillespie and Charlie Parker."

Dave Brubeck, an NEA Jazz Master, who joins Billy Taylor for *The Piano Masters* episode, said: "This is a long overdue series that combines new and established artists sharing what they

have most in common – a love for this music – and discussing some of the great musicians and people who have influenced their art. I'm honored to be included."

Al Jarreau, who appears in *The Jazz Singers* episode with Kurt Elling, said: "This is a great series because it allows the artists behind the music to tell their stories – what influenced them, who influenced them, and what they are doing today. It brings the history of this art form to life. I can't wait to see the other episodes."

As a part of the 360° media programming platform for the **Legends of Jazz** brand, this national TV series is accompanied by the successful **Legends of Jazz** with Ramsey Lewis weekly radio show, which airs in more than 60 markets, a multi-city **Legends of Jazz** tour across America and the launch of the media rich web site, www.legendsofjazz.net.

LRSmedia is launching its original branded music programming with a full complement of recorded products, including DVDs, CDs, digital and wireless products. Encoded from HD masters and presented in 5.1 Surround Sound, the first national product release, **Showcase**, released in April, is a 2-disc CD/DVD collection of 13 unique performances from the series, including Al Jarreau and Kurt Elling on "Take Five," Chris Botti's "My Funny Valentine," and a David Sanborn and Phil Woods duet on "Senor Blues," among others.

The series is airing in cities coast to coast. For the benefit of those who read our pulp edition, many of you can find it on one or more of these stations:

Cleveland/Akron - TV - WVIZ 25 TV & HDTV - Sundays at 9:30 p.m. & WEAO 45 & 49 - Saturdays at 11:30 p.m.; Radio - WNWV-THE WAVE 107.3 Sundays at 10 p.m.

Buffalo - HDTV (only - at least for now) - WNED - Repeated throughout the week at 6 p.m. and 3 a.m.; Radio - WWWS Solid Gold Soul 1400 AM Sundays 8-10 p.m.

Columbus - TV - WOSU Sundays at 9:30 p.m.; Radio - WJZA Smooth Jazz 103.5 and WJZK Smooth Jazz 104.3 Sundays at 5 p.m.

Detroit - TV & HDTV - WTVS Sundays at 2 p.m.; Radio - WVMV Smooth Jazz V98.7 Sundays at 9 p.m.

To the best of our knowledge and research, this information is correct.

We strongly advise that you check your local listings. For our web readers in all other U.S. cities, you can check the complete schedule for all areas online at its website at www.legendsofjazz.net/television/schedule.

Legends of Jazz Episode Titles & Descriptions - Season One

Keep in mind that some of these shows have already run. Some cities started a week or two late, so it is possible that they may be out of the order kept by those that started April 1. At the end of each description you will see the approximate date the episode is scheduled to run. AGAIN....check your local listings.

We have decided to put in the full descriptions of all shows - even the ones which already ran - in case some stations rerun them at a later date, or if per chance they are released at some time in the future as DVDs. All are HDTV, Dolby Surround Sound

The Golden Horns - w/ Clark Terry, Roy Hargrove & Chris Botti

The importance of the trumpet in jazz cannot be overstated, and the legends who have made their mark, from Louis Armstrong to Roy Eldridge, from Clifford Brown to Dizzy Gillespie and Miles Davis, will all be the topic of the day when three of the finest trumpet players in jazz join Ramsey Lewis on stage. What a wonderful cross section of trumpet sounds from the legendary Clark Terry, who seems to make the trumpet actually talk when he plays, to the high energy innovations of hard-bopping Roy Hargrove, to the romantic and intimate ballad playing of Chris Botti. This show will leave you feeling that you know much more about the trumpet than when you arrived. (#101, 4/01/06)

The Jazz Singers w/ Al Jarreau & Kurt Elling

Al Jarreau is the only vocalist in the history of the GRAMMYs to win awards in three different categories (Jazz, Pop and R&B). He's been compared to such legends as Billy Eckstine and Johnny Mathis, and has been thrilling audiences since his 1975 debut, the top-selling "We Got By." Multiple GRAMMY nominee Kurt Elling is one of the great modern proponents of the "vocalese" tradition of marrying original lyrics to classic jazz solos. Al and Kurt perform and talk with Ramsey Lewis about the great male vocalists

and their own lives and times on stage and in the studio. Although approaching jazz from two opposite directions, these two master vocalists, Al Jarreau and Kurt Elling, came up with a duet on "Take Five" that will become a classic. Check it out! (#102, 4/08/06)

The Great Guitars

W/ Pat Metheny & Jim Hall

Pat Metheny has been one of the most unique forces in jazz guitar for more than 20 years. His music – with its blend of jazz, rock, folk and electronic elements – is highly original and enormously popular, allowing him to sell out arena venues. He appears in this episode with Jim Hall, NEA Jazz Master and a musician of understated elegance who is considered one of the greatest living jazz guitarists. Although Pat Metheny, the wonderful contemporary guitarist, says that he has always looked up to Jim Hall, you will witness this as simply a musical love affair between two great artists. (#103, 4/15/06)

Contemporary Jazz

W/ George Duke, Lee Ritenour & Marcus Miller

Lee Ritenour, Marcus Miller and George Duke have played together in the past, but in this episode they perform with energy, creativity and as though they had been playing together for years. Master guitarist and contemporary jazz legend Lee Ritenour, keyboardist George Duke and the phenomenal bassist/producer Marcus Miller perform together and share the musical progressions that led to the creation of the various sub-genres that we call "contemporary jazz." The trail ranges from the soul/R&B/funk inflected jazz beginning in the late 1950s into the '60s with artists such as Horace Silver, Herbie Hancock and Ramsey Lewis; the creation of Rock Fusion in the late 60s and into the 1970s by artists like Miles Davis, Weather Report and Chick Corea; the melding of pop and jazz in the 1980s with artists such as Spyro Gyra, the Yellowjackets, and Lee himself, and on into the Smooth Jazz era that characterizes contemporary jazz today. (#104, 4/22/06)

The Altos

w/ David Sanborn & Phil Woods

Charlie Parker, Johnny Hodges and Benny Carter are just a few of the altoists that have influenced this episode's guests David Sanborn and Phil Woods. The hard-driving Sanborn is, of course, one of the best known

and most identifiable voices on the contemporary jazz scene for the past 20 years, while Woods has established himself over many decades as one of the legends on the instrument. Although from opposite sides of the musical fence, Phil Woods and David Sanborn, separately and together, have created something very wonderful on this show. (#105 4/29/06)

The Piano Masters

w/ Dave Brubeck & Dr. Billy Taylor

Art Tatum, Teddy Wilson, Oscar Peterson, Bud Powell, Count Basie and Duke Ellington are just some of the piano legends talked about by two living legends themselves – Dave Brubeck and Dr. Billy Taylor. The reputations of these two great legends are widely known and respected. Here they show us why. These two 85-year-old masters put on an incredible show in both solo and duet numbers, and offer fascinating reminiscences. (#106, 5/06/06)

Roots of Jazz: The Blues w/ Robert Cray & Keb' Mo'

In the beginning, jazz and blues started out on the same track before diverging into two separate genres, and in the early 20th century, the two forms borrowed liberally from each other as they took their first formative steps. In this episode, GRAMMY winners Robert Cray and Keb' Mo', talk about what jazz has taken from the blues, and how the two uniquely American forms of music have intertwined over the years. Robert Cray and Keb' Mo' in their own highly distinctive styles remind us that the blues can be entertaining as well as innovative. (#107, 5/13/06)

The American Songbook

w/ Jane Monheit & John Pizzarelli

From the 1930s to the 1950s, American songwriters created an unequalled body of work we call The American Songbook. Many of these tunes have become our "standards" and they are linked forever to the jazz and pop singers who gave them life. Guitarist/vocalist John Pizzarelli and top jazz singer Jane Monheit talk with Ramsey Lewis about what jazz has taken from (and given to) the great American popular song composers, from Irving Berlin to Gershwin and beyond. John Pizzarelli and Jane Monheit sing both separately and in duet to demonstrate why they are so well loved as are the songs they perform ... and why this great music continues. (#108, 5/20/06)

PAGE FOUR

Latin Jazz

w/ Eddie Palmieri & Dave Valentin

This episode looks at the evolution and current state of Latin Jazz. Keyboard legend Eddie Palmieri and flute virtuoso Dave Valentin perform and talk with Ramsey Lewis about the genesis of Latin Jazz, from the early days of Xavier Cugat and the rumba, to the Afro-Cuban stylings of Dizzy Gillespie and Charlie Parker (picked up from Latin jazz giants Chano Pozo and Machito), to the great Latin Jazz artists of the 1950s and early '60s, including Chico O'Farrell, Perez Prado, Tito Puente, Mongo Santamaria, Ray Barretto, Willie Bobo and more. During this show, not only were people tapping their toes as usual, but it was all we could do to keep them in their seats while Eddie Palmieri and Dave Valentin spun their high-energy magic. (#109, 5/27/06)

The Tenors - w/ Benny Golson, Chris Potter & Marcus Strickland

Almost more than any other instrument, the tenor seems to be able to encompass all the infinite shades of jazz. Veteran sax man Benny Golson (who has performed with Lionel Hampton, Dizzy Gillespie and Art Blakey); and Chris Potter, the fiery young horn player who has performed with everyone from the Mingus Big Band to Steely Dan; as well as rising young star Marcus Strickland play individually and together and talk about their lives in music and influences such as Coleman Hawkins, Lester Young, Sonny Rollins, Coltrane and Stan Getz. The legendary Benny Golson's tenor saxophone performance demonstrates that he is quite at home playing with the young lions. Chris Potter, the ever dependable innovator, and the surprisingly fresh Marcus Strickland gave us performances to remind us that jazz continues to be in good hands. (#110, 6/03/06)

Brazilian Jazz

**w/ Oscar Castro-Neves
& Ivan Lins**

The early days and the current groove of jazz from Brazil are explored in this exciting half-hour. Guests include the legendary Oscar Castro-Neves, a contemporary of Tom Jobim, Luis Bonfá and Joao Gilberto, who was on the scene as a major player when the Bossa Nova was being created, and GRAMMY winner Ivan Lins, the keyboardist/composer whose songs have been recorded by artists ranging from Quincy Jones to Ella Fitzgerald and many more. Ivan

Lins and Oscar Castro-Neves through their music show us why the music of Brazil offers something highly stimulating for the heart, body and soul. (#111, 6/10/06)

The Killer B's - w/ Joey DeFrancesco & Dr. Lonnie Smith

In this episode we celebrate the world renowned Hammond B3 organ's role in jazz, and take a look back at the legends who helped take the B3 out of the church and auditorium and into the smoky clubs, roadhouses and recording studios where it gained its fame. Joey DeFrancesco (a former B3 prodigy who made his debut recording at the tender age of 18) talks about his relationship with the B3, and with the instrument's most famous proponent, the late great Jimmy Smith. Dr. Lonnie Smith, a giant of the B3 since the 1960s, discusses those legendary days, while both artists talk about the part they have played in the current global renaissance the "Killer B" is enjoying. Joey and Lonnie perform individually and together in this high-energy episode. There are not many instances where two great organ players come together on the same stage. Joey DeFrancesco and Dr. Lonnie Smith literally burn the studio down with their high energy performances. (#112, 6/17/06)

NEA Jazz Masters 2006 w/ Tony Bennett, Chick Corea & Ray Barretto

The title of this show says it all. These three legendary gentlemen — Tony Bennett, Chick Corea and Ray Barretto — have earned their stripes and are still at the top of their game. This show features incredible performances and fascinating, intimate conversation with three winners of the prestigious National Endowment of the Arts Jazz Masters award from 2006. Join us as we honor Tony Bennett, one of the world's preeminent male vocalists, and a giant figure in both jazz and pop; Chick Corea, the composer, arranger, keyboardist, pianist and bandleader, who is best known as one of the great innovators who literally changed the shape of modern jazz by helping create the jazz fusion movement of the 1970s; and Ray Barretto, the most widely recorded conguero (conga player) in jazz. This episode is in memory of Ray Barretto (1929-2006). (#113, 6/24/06)

Once more...be sure to check your local listings for updated information.



Kirk Whalum will be appearing with the Rendezvous All Stars Thursday, June 22 at Cleveland's Palace Theatre for an evening of Contemporary Jazz. The other All Stars are guitarist **Jonathan Butler**, pianist **Brian Simpson** and bassist **Wayman Tisdale**. They are signed to Dave Koz's Rendezvous Entertainment record label.



Alto saxophonist **Maceo Parker**, once a bandleader and major instrumental voice with James Brown, brings some major funk to House of Blues Cleveland on Saturday, June 3. It's a mix of R&B, soul, funk-jazz and gospel. Expect one hell of a party. Also coming to H.O.B. on Sunday, July 2 is guitarist **Robin Trower**. **Rick Ray** opens.

At the Rock Hall...

"Bob Dylan's American Journey 1956-1966" Opens at Rock and Roll Hall of Fame and Museum

CLEVELAND – Few figures in the history of American popular music have reached the status of Bob Dylan. As the man who showed the world that popular music could be classified as art, Dylan has created a distinctly American body of work to match the legacies of Walt Whitman, Louis Armstrong, and his early musical hero, Woody Guthrie.

The Rock and Roll Hall of Fame and Museum will unveil Bob Dylan's American Journey 1956-1966. The exhibit will be on the top two floors of the Museum from May 20 – September 4. The exhibit opening coincides with Dylan's Birthday. Bob Dylan turns 65 on May 24.

Dylan's lyrics and songs unearth and revitalize the American folk and blues tradition, serving as a key link in the chain that extends from Southern work songs, blues and Anglo American ballads to the many contemporary singer-songwriters for whom Dylan is a main influence. But Dylan's story is not simply that of a musical evolution. As a public figure and artistic innovator, he has taken and chronicled a journey emblematic of modern America's own development.

The exhibit features more than 150 artifacts, including Dylan's 1949 Martin 00-19 guitar, typed and handwritten lyrics, rare concert posters and handbills, signed albums, and dozens of photographs. At the center of the exhibit are four films exploring different facets of Dylan's career, with rare performance footage and interviews with Dylan and other artists. In addition, three viewing stations allow visitors to watch excerpts from the Dylan films *Don't Look Back* and *Eat the Document*, as well as an interview with Dylan himself. Throughout the exhibit space are seven listening stations that enable visitors to hear Dylan's musical evolution and innovations during this 10-year period.

The exhibit, curated by Experience Music Project, marks the first time the Rock Hall has had an exhibit dedicated to Dylan's career.

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 \$20.00 for adults, \$14.00 for seniors (60+), \$11 for children (9-12) and children under 8 and Museum members are free.

BLUES WATCH

By Mark Smith

New Release blues.... Eric Bibb and Leon Bibb-*Praising Peace- A Tribute to Paul Robeson*; Jay McShann-*Hootie Blues*; Jeff Healey & The Jazz Wizards- *It's Tight Like That*; Michael Coleman and the Delmark All-Stars-*Blues Brunch at the Mart*; Jimmy "Duck" Holmes- *Back to Bentonia*; James "Blood" Ulmer- *Birthright*; Sweet Betty-Live & Let Live; Harmonica Shah- *Listen At Me Good*; Mel Brown and the Homewreckers- *Blues- A Beautiful Thing*; Charlie Musselwhite- *Delta Hardware*; Smokin' Joe Kubek and Bnois King- *My Heart's in Texas*; Willie "Big Eyes" Smith- *Way Back*; Popa Chubby- *Stealing the Devil's Guitar*; Eugene "Hideaway" Bridges- *Coming Home*; Trudy Lynn- *I'm Still Here*; The Calvin Owens Show- *I Ain't Gonna Be Yo' Dog No Mo*; Johnny & The Mo-Tones- *Two Hits For the Kitty*; Marla BB- *Destiny Meets Devil at the Crossroads*; The Hollywood Blue Flames- *Road to Rio*; Lynwood Slim (with special guests Kid Ramos and Kirk Fletcher)-*Self Titled....More Festival Blues....* Summer wouldn't be complete without taking in a

blues festival or two. With generally modest ticket prices to see a couple of dozen top notch acts, fresh air, cold beer, BBQ and lots of like minded friends (or soon to be friends) what's not to like? Here's a few festival within easy striking distance from the mid-west: **Eureka Springs Blues Festival-** June 1-3, Eureka Springs, AR. - 888-855-7823 or www.eurekaspringsbluesfestival.com; **Jackson Blues Festival-** June 1-3, Jackson, MI. - 517-796-9368 or www.slippediscproductions.com; **Chicago Blues Festival-** June 8-11, Chicago, IL. - 312-744-3370 or www.cityofchicago.org. ; **Blues on the Fox Festival,** June 16-17, Aurora, IL. - 630-844-4731 or www.aurora-il.org/specialevents/downtownalive.asp ; **Alpena Blues Festival.** June 23-25, Alpena, MI. - 989-356-6674 or www.alpenablues.com ; **Kansas City Kansas Street Blues Festival.** June 23-25, Kansas City, KS. - 913-371-0024 or www.kckstreetbluesfest.com; **Kalamazoo Blues Festival.** July 6-8, Kalamazoo, MI. Details available at www.kvba.org; **Toledo Rock, Rhythm & blues Festival.** July 29, Toledo, OH. Call 419-249-5018 or log on line to www.citifest.org.

This is just a minor sampling of the treats available to you this summer. The cool thing is that there are one or more festivals in virtually every region of the county every single weekend all summer long.

That's it for now. See ya!



We only bring you
the Cream of the Crop!
ALLIGATOR RECORDS
35X35

ALLIGATOR 2-CD SET

It is always nice to see another Alligator anniversary sampler arrive. All I need to do is note the number of years they are celebrating, then subtract three to figure how long this publication has been around.

This time around the Gator staff has decided to focus on the earliest recordings from as many of their artists, past and present, that they could fit on two CDs. Obviously they have had so many in 35 years they could not fit them all, but there sure is a good amount and a lot of music to digest.

This set is a chronological history of the label, so to speak. It opens with the first track from the label's very first album, **Hound Dog Taylor and the HouseRockers**, released in 1971 and concludes with Mavis Staples' spine tingling "A Dying Man's Plea" from her late 2004 **Have A Little Faith**.

In between you'll travel through the various blues and roots music styles the label has featured as you hear from such artists as Big Walter Horton, Luther Allison, Fenton Robinson, Buddy Guy, Koko Taylor, Son Seals, Albert Collins, Roy Buchanan, Johnny Winter, Gatmouth Brown, Lil' Ed & the Blues Imperials, Katie Webster, Elvin Bishop, Professor Longhair, William Clarke, Charlie Musselwhite, Dave Hole, Carey Bell, C.J. Chenier, Saffire-the Uppity Blues Women, Shemekia

Copeland, Marcia Ball, Corey Harris, and many others. Yep...you guessed it...35 in all.

While the strict chronological order of the songs was done for the historical nature of this set, it is good for many reasons, including the fact that improvements in recording technology are experienced gradually, rather than bouncing back and forth like a yo-yo, which can make for an unpleasant listening experience. Some other labels release retrospectives with that flawed format – perhaps produced by someone without a clue. Also included is a 44-page booklet with personal notes on the tracks from Alligator president & founder Bruce Iglauer and other good stuff.

An independent label celebrating 35 years is quite a feat. When I think of how many hurdles we've jumped to keep this mag going for 32, I can just imagine alligators jumping all kinds of hurdles in the Louisiana swamps when thinking of this Chicago label's journey. We wish them a very happy birthday. It is nice to have some friends our own age! **Bill Wahl**

PAT MARTINO

Remember

A Tribute to Wes Montgomery

BLUE NOTE

Going way back to his years with Prestige, Cobblestone and Muse – the release of a new Pat Martino album was always a sure treat. After his brain aneurism brought the news that he forgot how to play guitar, the jazz world feared his music would no longer be created. Incredibly, he relearned how to play – mostly from his own records – in the very same style he was famous for, and returned to the scene in the '90s with releases on Muse and Evidence before signing to Blue Note. **Remember** is the fifth Pat Martino album on Blue Note Records.

Martino was influenced by the great Wes Montgomery, and it is said that he also listened to Wes' recordings while re-learning after the amnesia. While you can certainly hear a bit of Wes in Pat's style, he does not try to emulate Montgomery in any way in this 10-song homage. Martino's trademark rapid fire, angular staccato style – and his sound (heavy on bass and low on treble) – are in control throughout. He picked tracks recorded by Wes, mostly from his Riverside years. Some of the Montgomery-penned classics here are "Four On Six," "Full House," "Road Song" and "West Coast Blues." Then there are others that Wes recorded

fine versions of, such as Milt Jackson's "S.K.J.," the Cannonball Adderley favorite written by Sam Jones "Unit 7," and Carl Perkins' "Groove Yard." His band, David Kinkoski/piano, John Patitucci/bass, Scott Allan Robinson/drums and Daniel Sadownick/percussion, are all in good form throughout. There are highlights everywhere - check out Martino's lightning fast runs on "S.K.J." for just one.

This is a fitting tribute to Wes indeed. But more than that, it is another tasty treat from the hands of Pat Martino. It sure would be nice to see this guy performing live somewhere...will have to mark that thought on the "To Do List." **Bill Wahl**

MARY FLOWER

Bywater Dance

YELLOW DOG RECORDS

One of the truly wonderful fingerstyle guitarists and a lovely vocalist, Mary Flower went into a studio in the Bywater area of New Orleans last May shortly after JazzFest and wandered into the studio with various local musicians who joined her for her latest recording, **Bywater Dance**.

It is bitter irony that this disc came out shortly after Katrina devastated much of the Crescent City, but this is a terrific recording in which the guest musicians sound like they had played with Mary for some time, not simply in the studio.

One thing refreshing about Mary is that she mines songs off the beaten path, so no Robert Johnson covers thankfully. Instead we hear her render a marvelous *Blues My Naughty Sweetie Gives to Me*, with some rolling piano from Amasa Miller and a hot clarinet solo from Tim Laughlin. Miller switches to accordion on *Crow Jane*, which is derived from the William Walker recording and her wonderful strutting guitar matches Walker's original.

On *Raise the Devil*, after an introduction with some sublime slide playing from Flower, Jon Cleary adds some wonderful backing piano. Cleary is also present on Flower's rendition of George Washington Thomas' *New Orleans Hop Scotch*, one of the first recordings to sport a boogie bass pattern. Kirk Joseph adds sousaphone for the bass here and a horn section including Tim Laughlin and Charlie Miller add atmosphere. Clearly takes a nice Longhair-flavored piano break, and Flower has a typically cleanly executed solo.

She is a marvelous blueswoman and I do recommend this unreservedly.

Ron Weinstock



Blues Guitar Blowout

Cleveland Fats

and

The Legendary

Louisiana Red

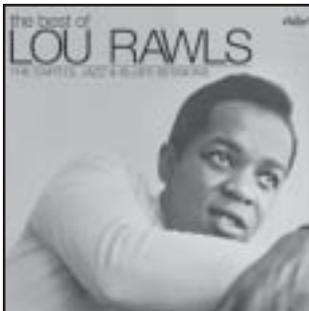
(Rare Cleveland Performance)

Sunday June 4th 8pm

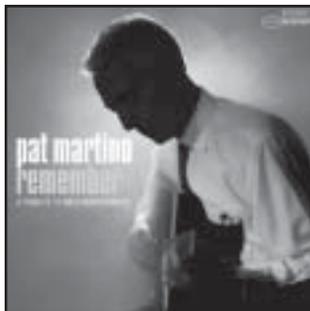
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Best of Lou Rawls, Lou Rawls



Remember, Pat Martino



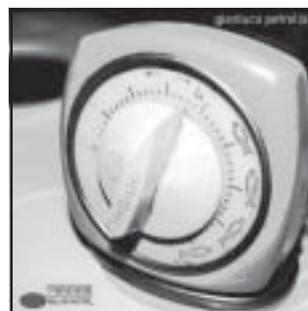
Thunderbird, Cassandra Wilson



Solo, Gonzalo Rubalcaba



Time Lines, Andrew Hill



Indigo 4, Gianluca Petrella



THE RUDY VAN GELDER EDITIONS

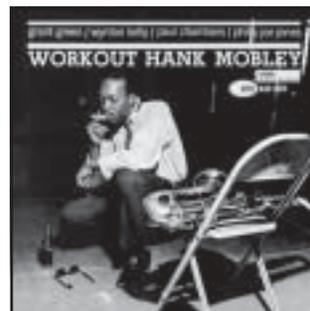
From 1953 to 1967, Alfred Lion produced a body of work that ranks as the most innovative series of recordings in modern jazz. Almost all of these masterpieces were documented by the extraordinary Rudy Van Gelder; a self-taught engineer who more than set a new standard. Devoid of caution or timidity, 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



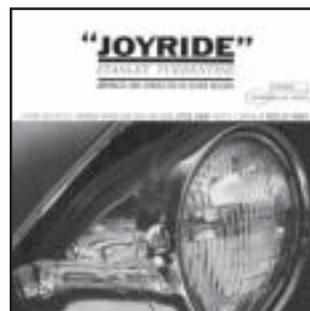
Workout, Hank Mobley



The Gigolo, Lee Morgan



Horace-Scope, Horace Silver Quintet



Joyride, Stanley Turrentine

Plus...Six More RVG Titles 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

TAYLOR EIGSTI

Lucky To Be Me CONCORD

Blessed with abundant talent, 21-year-old pianist Taylor Eigsti makes his Concord debut with two groups, one featuring bassist Christian McBride and drummer Lewis Nash and the other (his working group) with bassist James Genus and drummer Billy Kilson. Guests on various tracks include Julian Lage (guitar), Greg Adams or Brian Swartz (trumpet), Eric Marienthal (sax), Ben Wendel (tenor), Adam Schroeder (bari), and Garrett Smith (trombone),

Launched with a fresh take on Coltrane's "Giant Steps," the expansive 12-tune set includes four Eigsti originals and a mixture of jazz standards and pop. The rising star has a definitive knack for creatively re-inventing warhorse standards such as "Love For Sale," "Darn That Dream," and "Freedom Jazz Dance," and his originals are ear-appealing, expressive tunes.

With his working trio, Eigsti previously recorded *Resonance*, a 2003 release on Bop City Records. He began playing piano when he was very young and at age eight, opened for his friend and mentor, jazz pianist David Benoit. He shared the stage with Diane Schuur and opened for Diana Krall and Al Jarreau when he was 12 years old. Throughout high school, he worked with name jazz artists as well as making his mark in Classical music, performing with Frederica von Stade and Sylvia McNair, as well as with numerous symphony orchestras. Dave Brubeck remarked after Eigsti sat in with him, "Taylor is the most amazing talent I've come across. Remember him."

Mature beyond his years, Eigsti seems to have all the ap-

propriate elements for reaching peak success. He's an imaginative improviser, displays passion and vitality at the keys, shows technical expertise and a pleasing light touch, and he writes pretty tunes. He's certainly one of the most exciting new pianists I've heard in my 17 years of reviewing. *Nancy Ann Lee*

WILLIE "BIG EYES" SMITH

Way Back HIGHTONE

Sessions like these get more rare with each passing year. Vets with top-flight Chicago blues roots resemble hen's teeth these days and Mr. Smith's new offering provides an appealing snapshot of what the old-school fellas can still bring to the party. Drummer in both the latter-day Muddy Waters line-up and the Legendary Blues Band that followed it, Smith conjures a previous incarnation as a harmonica player on the majority of these tracks and gives a most respectable account of himself.

Fellow "Legends" pianist Pinetop Perkins and guitarist Bob Margolin are also on board and harp-god James Cotton guests on two numbers. The strength of *Way Back* lies in its overall atmosphere rather than "standout" tracks but few discs of recent vintage are likely to speak to the classic Windy City sound so well. *Duane Verh*

RED GARLAND TRIO

At the Prelude PRESTIGE/CONCORD

This two-disc set features William "Red" Garland's swinging, straight-ahead trio with bassist Jimmy Rowser and drummer Charles "Specs" Wright, in three live-recorded sets performed on October 2, 1959 at a Harlem nightspot, The Prelude.

The material was first released piecemeal on four Prestige albums in the 1960s and 1980s. This new 23-tune set contains all the music released in 2003 on a three-disc Japanese set, plus new notes by Joe Goldberg.

Inspired by Ahmad Jamal, Bud Powell and, some say, Walter Bishop, Dallas-born Garland (1923-1984) started out playing clarinet, then saxophone and diverted from music to become a boxer. Near the end of his military career, he began learning how to play piano and within a decade relocated to the East Coast where he worked with Charlie Parker, Lester Young, Coleman Hawkins and others before gaining wider notice with the Miles Davis Quintet from 1955-58.

After leading his own groups, Garland retired to Dallas in 1965 following his mother's death. He reappeared in concert in the 1970s before retiring for good at the end of that decade.

By the time of this recording, Garland was leading his own trio and regularly recording for Prestige as leader. Although he may seem to have been a somewhat overlooked jazz pianist, his expertise is evident as he demonstrates his intimate, understated bebop translations, his light perky touch, left-hand block chording and single-note right-hand lines. Garland's sparkling trio with his two Philadelphia friends tidily reworks gems such as "There Will Never Be Another You," "A Foggy Day," "We Kiss In A Shadow," two versions of "Lil' Darlin'," three versions of "One O'Clock Jump," "Bye Bye Blackbird," "Satin Doll," "Cherokee," and more.

Garland trio's toe-tapping material is a total treat that may lead you to investigate his other recordings.

Nancy Ann Lee



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DUKE ROBILLARD

Guitar Groove-A-Rama STONY PLAIN

And now for all the folks who have complained about Duke Robillard's last couple releases, it is time to stop. Quiet. Hush. Shut up already. Your howls of "not enough guitar" did not fall on deaf ears, especially Duke's. His latest disc is a 14-track tour de force of every conceivable blues style known to mankind on each six string instrument the Rhode Island resident owns. If it was radio, it would be all Duke, all the time.

To break it down a little further, the center piece here is the 16-minute title cut where Robillard pays homage to the styles of Muddy Waters, Guitar Slim, Johnny "Guitar" Watson, B.B. King, Freddie King and many others all in one slick setting with Bruce Bears using the Hammond organ as a background canvas for Duke to paint on. Stax Records gets a nod during the heavy "Do The Memphis Grind" as "No Way Out" is the left handed version of Elmore James' "One Way Out," done Robillard-style.

Most unusual cut might be Duke taking a stab at Bob Dylan's country blues tune "Down Along The Cove" from the latter's *John Wesley Harding* release, although a softer version of the Gaelic standard "Danny Boy" turns jazzy at one point. Irish blues? Let's face it, if you've followed

"the troubles" over there, that isn't much of a jump. And just when you think Duke's lulled you into a groove, he opens it up full throttle via "Cookin'" and then reverses polarity again with "Dark Eyes," based on a Russian folk song with Al Basile adding some cornet into the tune.

Guitar Groove-A-Rama delivers on its title, so stop complaining already and go buy one. *Peanuts*

CASSANDRA WILSON

Thunderbird

BLUE NOTE

Singer Cassandra Wilson has been blending jazz with folk and rock for several years now. That mix has brought some rave reviews from the mainstream press, and also some jeers from the jazz purist brigade. While hoards and hoards of singers have been putting out cookie-cutter-like CDs with versions of songs from the Great American Songbook, Wilson, with her very low and smokey voice, has created very unique and musically stimulating discs with originals and songs from other arenas that demand a response...one way or another. She has also paved the way for the likes of Norah Jones and Lizz Wright (and others), both of whom have brought their own unique blends of music genres into the Universe. Let's face it - without singers like these three, and instrumental players in similar realms, jazz

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If you didn't check our website since the March/April pulp issue:

1. Our April issue - web only - with info on the historic Gary Burton-Pat Metheny concert tour - playing closeby in Buffalo and Detroit, plus many CD and Book Reviews

2. Duayne Verh's interview with former NRBQ guitarist and master songwriter Big Al Anderson

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just might meet an untimely death. Someone needs to go well beyond the old standards to keep things fresh and attract new and/or younger ears. Hey...didn't Miles do something like that?

That said, Cassandra has hired noted producer T-Bone Burnett to bring things into a new gear. Now you can add hip hop rhythms into the mix for some songs, and a much bigger dose of the blues for others. So how many genres is she mixing

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now? Haven't really counted...but it works, and that's all that matters. In fact, it works extremely well.

With her originals such as "Go To Mexico," "It Would Be So Easy," "Poet" and "Tarot" mixed with covers like a re-working of Blind Lemon Jefferson's "Easy Rider Blues" (here titled just "Easy Rider"), Willie Dixon's "I Want To Be Loved" and the traditional fur trader and cowboy song "Red River Valley" (done delta style as a vocal/guitar duet) – things flow along quite nicely, and she never comes close to hitting a rut. She also does Jakob Dylan's (Mr. Bob's son) pensive ballad "Closer To You" – one of the songs given the hip hop treatment.

Instrumentally, the set is quite guitar heavy – nothing wrong with that. Wilson plays some acoustic, and she also has guitarists Colin Linden and Marc Ribot on board, plus Keb Mo on the Dixon track only. Noted rock studio drummer Jim Keltner is heard on much of the disc, probably one of T-Bone's ideas.

Thunderbird is a very enjoyable listening experience from Cassandra Wilson. Highly recommended for anyone with diverse musical tastes. It will be interesting to see the reviews on this one! *Bill Wahl*

LYDIA PENSE & COLD BLOOD TRANSFUSION DIG MUSIC

At times it is really amazing the number of band names that get lost in the archives of rock and roll.

There were an explosion of horn bands after Chicago and Blood, Sweat & Tears' popularity took off, just like any other trend in those days. The San Fran-

cisco bay area had three notable names in Tower Of Power, the Sons of Champlin and Cold Blood. All now just footnotes in the 1960's volume, they had various times to shine and then faded into the background.

Leaning towards the Stax/Volt sound (first group hit in 1969 was a remake of Sam & Dave's "You Got Me Hummin'"), it's good to see the Cold Blood name pop up as Lydia Pense was one of the bay's most notable female belters besides Janis Joplin at the time.

Transfusion is a mixed bag of styles and boy is it good to hear Pense open her mouth the minute "Face The Music" kicks into high gear with help from Rob Zuckerman's sax solo. Guitarist Steve Dunne contributes a second ton of funk via "Coming Back" and "Wait For You," again thanks to Zuckerman, pumps high octane.

If anything the material gets too tentative in spots as, let's face it, if you're going to bring in Lenny Williams from Tower of Power to do a duet with Pense, it's best not to pick a slow tune like "It Could Be Me, It Must Be You," to give them. That's way too much vocal fire power to be muted like that.

The duet highlight instead turns out to be the remake of an earlier FM hit the band had, "Down To The Bone," with Pense teaming up with Michelle Shocked for a great take on the tune. Weaving different styles across the board, another highlight is Rich Armstrong's trumpet giving "Down To My Last Heartache" some nice jazz touches as the entire disc is rich in brass.

It might not beat down any new doors, but **Transfusion** will be a nice surprise for fans of the band's earlier work. *Peanuts*

RICK HAYDON & JOHN PIZZARELLI

Just Friends

MEL BAY RECORDS

Two seven-string guitar masters, Rick Haydon and John Pizzarelli serve up a melodious 11-tune set with Martin Pizzarelli on bass and Tony Tedesco on drums.

There are plenty of lively gems to engage the listener. The tasty set kicks off with an uptempo swinger "Chasin' the Blues," one of Rick's favorite tunes from a 1957 Al Cohn/Zoot Sims LP. Included among the selections are two other Al Cohn tunes, the pulsing "Two Funky People" and the percolating "Halley's

Comet." Haydon and Pizzarelli interactions and improvisations on American Songbook standards such as "Old Folks," "It's A Wonderful World," "Look For The Silver Lining," and other tunes make this one of the recent best guitar albums.

Haydon is not as well known as he should be. He's been a professional musician and educator for more than 25 years and is Professor of Music at Southern Illinois University—Edwardsville. Pizzarelli, son of jazz-guitar legend Bucky Pizzarelli began his solo career in 1982 and has accrued numerous recordings as leader.

This is one of those pleasant, anti-frantic albums that will make you want to kick off your shoes, settle back in your easy chair and absorb the swinging music. *Nancy Ann Lee*

ERNIE HAWKINS

Rags & Bones
SAY MO' MUSIC

The masterful fingerpicking guitarist, Ernie Hawkins' new CD is delightful. The talented disciple of the legendary Rev, Gary Davis opens with a superb rendition (played on a twelve-string guitar) of Davis' *Make Believe Stunt*, a tune Davis derived from a lick of Scott Joplin's *Maple Leaf Rag*.

There are enjoyable covers here including Mississippi John Hurt's *Avalon Blues*, country music pioneer, Jimmie Rodgers' *TB Blues*, Henry Thomas' *Texas Easy Street*, and Mance Lipscomb's *G Rag*, with Hawkins delivering relaxed, easy going vocals to go with his deft fretwork. Most interesting are guitar adaptations of three classics of twenties jazz, Louis Armstrong's *Potato Head Blues* and *Cornet Chop Suey*, along with *Singin' the Blues*, which is adapted from the legendary Frankie Trumbauer/Bix Beiderbecke recording and a George Gershwin piano roll.

One problem with adapting these songs to a solo approach is that the beauty of the originals often comes from the group interplay, especially notable on *Potato Head Blues*. The rendition of *Cornet Chop Suey* comes off more successfully, but there is no faulting Hawkins' marvelous playing. Maria Muldaur guests with a wonderful vocal on Rev. Davis' *I Am the Light of This World*, and the album closes with Hawkins handling an African tune *Massanga*.

It's a delight listening to the music hear and how wonderfully the guitar sounds here. For further information check www.erniehawkins.com or better mail order stores. *Ron Weinstock*

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DEREK TRUCKS BAND

Songlines

COLUMBIA/LEGACY

Usually by March or April a contender for best album of the year shows itself and we've not been denied in '06. Guitarist Trucks is possessed of one of the sweetest, richest tones in slide guitar history and has placed it, as well as his conventional style, in the service of one of the freshest fusions of roots music ever laid down. Furthermore, Trucks has surrounded himself with a most distinctive group sound, sharing the front line with flute and keyboards, that draws in jaded ears and is welcomed by established fans.

And both those fans and newbies should be duly impressed with Trucks & Co's. continued inventive cross-breeding of jazz, blues, soul and Eastern forms. Whether referencing Rahsaan Roland Kirk ("Volunteered Slavery") or Nina Simone ("I Wish I Knew How It Would Feel To Free"); taking on vintage Memphis r&b or navigating trance-like modal scapes, this line-up consistently cooks up strong and engaging grooves. Keyboardist/flautist Kofi Burbridge inserts his woodwind sparingly and strategically, much like the late Traffic reedman Chris Wood did, vocalist

Mike Mattison is a suitably soulful frontman and Trucks' standout slide sound, a sublime mix of liquidity and bite, headlines one of this year's very best offerings to date. Worth the money! *Duane Verh*

ERIC LINDELL

Change in the Weather

ALLIGATOR

Guitarist Eric Lindell hails from northern California but has made New Orleans his home since 1999. One listen to his debut on Alligator reveals that he has assimilated the rich potpourri of musical styles that can be heard on any given night in the crescent city. This isn't the Cajun or Zydeco recycled for the tourists on Bourbon Street.

Instead, it's the polyrhythmic funk, jazz, blues and soul laid out by adventurous artists like Anders Osborne or Joe Krown, cutting edge bands like Galactic or Papa Grows Funk or even long running institutions like the Neville Brothers. When it comes from New Orleans there's not just a simple groove to drive a song, there's several grooves all working at the same time. The 14 self penned cuts feature include funky guitar work outs, "Casanova," upbeat pop about the need for repeated

sessions of the "horizontal bop", "Feel Like I Do," soulful ballads, "All Alone" and "See Me Through," classic R & B, "Let Me Know," Latin tinged reflections on the redemptive power of the sun, "Sunny Daze," a Black Crowes style rocker, "Uncle John" and even jazz tinged Reggae, "It Won't Be Long."

With Lindell's rhythmic guitar chops augmented throughout by punchy horn riffs and cuts sounding one moment like a long lost Delaney and Bonnie tune and the next like War or Stevie Wonder, there's little here that fits very neatly into the blues. That's not all bad. As tours through musical styles go, this one is top notch.

Mark Smith

HERBIE HANCOCK

The Essential Herbie Hancock

COLUMBIA/LEGACY

Pianist Herbie Hancock, certainly one of the "household names" in jazz, is well represented in this recent two-CD set from Columbia Legacy.

His early years with Blue Note are covered on 3 of the first 4 tracks - all Hancock classics, "Watermelon Man," "Cantaloupe Island" and "Maiden Voyage." A version of "Round Midnight" from a '64 Sonny Rollins RCA recording is also in

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there, as they try, for the moment, to stay in chronological order. Then there is one tune with Miles' quintet, "Circle" followed by a later Hancock Blue Note cut from '68 – "The Sorcerer."

Hancock then moved to Warner Bros. and we get one track from **Fat Albert Rountunda**, but none from **Mwandishi** or **Crossings**. The Mwandishi band, however, is represented on "Hidden Shadows" from their **Sextant** album, now on Columbia. The remaining songs on Disc One are "Chameleon" from the **Headhunters** album and "Joanna's Theme" from the **Death Wish** movie soundtrack.

Disc Two opens with "Butterfly" from the Headhunters band's **Thrust** album, followed by two tracks from 1980's **Mr. Hands**, featuring a band that included Jaco Pastorius. In between there is a trio version of "Milestones" with Ron Carter and Tony Williams recorded in 1977. How'd it get in that spot?

Then we get one song from his commercial period from '78 before a wonderful track from a Sony-Japan V.S.O.P studio album (with Hubbard, Shorter, Carter and Williams) titled "Finger Painting." Closing out the proceedings are two more cuts from his commercial funk albums from '80 and '83, "St. Louis Blues" with Stevie Wonder from the CD **Gershwin's World** on Verve (2000), and a solo piano version of Hancock's original "Manhattan" from his 2005 Verve disc **The New Standard**.

Though many could probably do with-

out the few commercial tracks with vocals and the like, the vast majority of the music here is first rate stuff with many of his most important songs. Thus, the set serves very well as a Hancock retrospective.

Bill Wahl

JW JONES BLUES BAND

Kissing in 29 Days NORTHERN BLUES

On this, his fourth disc, Canadian bluesman JW Jones surrounds his band with a wailing horn section that adds a perfect compliment to his West Coast Style guitar and nimble vocals. With a sound that evokes memories of Roomful of Blues circa "Hot Little Mama" Jones plays blues devoid of any rock references. Instead, listeners are treated to the big band era blues more closely associated with Kansas City and the West Coast. Thankfully, this isn't just a run through oft covered jump blues and swing covers. Jones penned 11 out of the 14 cuts with uniformly engaging results.

The title cut gets things off to a wailing start that will have you checking the liner notes to make sure you haven't stumbled across a long lost classic. Speaking of classics, Tenor Sax man David "Fathead" Newman guests on three cuts that simply smoke including Ray Charles' "Hallelujah I Love Her So." Jimmy Reed also gets a nod on "Got Me Chasin'" which features low key harmonica and a loping beat that serves as a nice counterpoint to the harder swing groove of much of the rest of the material. Blues guitar fans need not

be put off by the horn laden material: virtually every track features a sizzling guitar break that perfectly complements the material. The jam found as a hidden track at the end of the disc is particularly tasty. A must have for any fan of the glorious intersection between jazz & blues.

Mark Smith

PAUL SAMUELS

Speak

DOC CITY MUSIC

For his debut CD, drummer Paul Samuel tags saxophonist Greg Osby, organist Dan Wall and, on two tracks, percussionist Jamey Haddad for an edgy eight-tune session.

Raised in Cleveland Heights, Ohio, Samuels, the son of a Cleveland Orchestra violinist, began his professional career at age 14 playing around the Cleveland area. He recorded in the mid-1980s with Osby and has since recorded, performed and toured internationally with a variety of musicians.

This is a New York-sounding debut that relies on the gifts of Wall and Osby as much as Samuels' illustrious timekeeping. Included are tunes by Thelonious Monk, John Coltrane, Wayne Shorter, Ornette Coleman. The musicians innovatively stretch out to the inner edge on most tunes but, if you're looking for warmth or swing, only their take on Monk's "Ruby, My Dear" comes close.

What makes this album enjoyable are the interactions between Samuels and Wall, especially on Shorter's "ESP."

Nancy Ann Lee

ANGEL RISSOFF

Where Have You Been?

ANGEL MUSIC

If you have a jones for fifties Rock & Roll, Doo-wop, beach music (think the Drifters or Coasters) and R & B this is the release for you.

With a voice that combines the soul of Al Green and the punch of James Brown, Angel nimbly works his way through Huey Piano Smith's classic, *Where You At?*, Don Covay's *It's Better to Have and Don't Need* and a number of originals. Fronting an assortment of guitarists, horn players and keyboardists Angel will make you think you fell asleep and traveled back through time to the not so long ago era where these styles dominated the air waves. I dare any fan of early rock to sit still through the horn drenched *Oh Rockin' Daddy*. Pretty fun stuff. Try CDBaby.com for this.

Mark Smith

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DEBBIE GIFFORD

So Many Songs About Love SELF-PRODUCED

Cleveland-based vocalist Debbie Gifford sings 12 love songs backed by pianist Linda Presgrave (piano), Harvie S (bass), Allison Miller (drums), Bob Fraser (guitar) and, on four tracks, drummer Ricky Exton.

Gifford has a seductive voice, is an imaginative improviser and puts a lot of feeling into each tune. She knows how to pick the right tunes and musicians for the task. Highlights abound. A powerful storyteller, she's selected an array of favorites. She nicely remakes standards and lesser-known songs such as Van Morrison's "Moondance," the blues-edged Mabel Wayne tune, "Sway," the ballad duet of Victor Young's "When I Fall In Love" and the Gershwin classic, "I've Got A Crush On You," all splendidly accompanied by Clevelander Fraser (whose playing enhances the success of this project). Gifford makes the gorgeous Harold Arlen ballad "Somewhere Over the Rainbow" into a passion-filled gem, aided by Harvie's arco-bass melody head.

This promising debut album should further Debbie Gifford's singing career. *Nancy Ann Lee*

JOVINO SANTOS NETO

RODA CARIOCA (RIO CIRCLE) ADVENTURE MUSIC

Brazilian composer-pianist Jovino Santos Neto makes his label debut leading a lively trio set on piano, melodica, flutes, and accordion, with musicians from his hometown Rio de Janeiro—Rogerio Botter Maio (bass) and Marcio Bahia (drums). The album is enhanced with brief guest appearances from Fabio Pascoal (percussion), Gabriel Grossi (harmonica), Hermeto Pascoa (melodica), Joyce (vocals), and Marcos Amorim (acoustic guitar).

Playing mostly originals by the leader, the tight-knit core trio keeps the music authentic, and it's their shimmering performances without the guests that are most enjoyable. The 11-tune set launches with three of Neto's appealing compositions, of which the most intriguing (though brief at 4:13) is the bubbly "Marfim (Ivory)." Equally enjoyable, his perky "Coco Na Roda (Coco In the Circle)" conveys a carnival/party mood and his minimalist samba "Homeopatia (Homeopathy)" has healing powers.

Though he's lived in the US for years, Neto's tunes are steeped in the Brazilian tradition. It's a treat to hear such enchanting original tunes and this trio blends Brazilian music with jazz without sacrificing the integrity of either. *Nancy Ann Lee*

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KENNY NEAL

A Tribute to Slim Harpo & Raful Neal TRUE LIGHT ENTERTAINMENT

One of the most versatile as well as skilled blues artists working today, Kenny Neal has just issued this new disc that goes to the roots of his music, **A Tribute to Slim Harpo & Raful Neal**. Originally this was a Slim Harpo tribute that he and his father, the late Raful Neal, recruited James Johnson and Rudolph Richard from Slim Harpo's original band to participate in. Ten Slim Harpo songs were recorded when Kenny went on tour, and in the interim Raful was diagnosed with bone cancer, so Kenny was among those looking after his dad who passed away September 1, 2004. Going back to the tapes, he listened to them and decided to release what was initially a tribute to Slim Harpo as a tribute also to his dad.

He shares the vocals with his father, with the exception of *What a Dream* on which James Johnson sings while the band captures the understated, laconic grooves that made Harpo's originals so classic. Raful opens the set with a nice vocal and some harp on *Rainin' in My Heart*, while Kenny and Raful swap harp riffs on *Swamp Boogie*.

Raful comes across very appealingly on *King Bee Scratch My Back* and *Got Love If You Want It*. The two share the vocals on *Late Last Nite* with Kenny taking the vocal prior to the harp break, which is followed by Raful singing and closing the song with his nicely played harp, and *Te-Ni-Ne-Ni-Nu* where Raful takes the lead with Kenny joining in on the chorus.

Its nice to hear this played in such a nice relaxed manner, lacking the frenzy or overstatement that mars some rock in-

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terpretations of this material. Kenny Neal and his late dad have put together a small gem of a disc, and if playing time is a little short, there are no frills or filler here. Highly recommended.

Ron Weinstock

Jazz & Blues on DVD

CHICAGO BLUES REUNION

Buried Alive In The Blues
OUT OF THE BOX DVD/CD

Simultaneously, while Dylan was electrifying folk music and The Dead and the Airplane were trippin, out San Francisco way, a pack of young white musicians from around Chicago were unknowingly starting a revolution of their own. Braving the rough and ready ghetto bars of the city's South and West Sides, they came to learn the blues from masters still in their prime.

As solid as the set played by keyboardist Barry Goldberg, lead guitarist Harvey Mandel, harmonica ace Corky Siegel and vocalists Nick Gravenites, Tracy Nelson and Sam Lay is on the CD half of this package (and solid it is), the DVD interviews with these same folks plus B.B. King and Buddy Guy are even a greater draw.

The reminiscing is mixed with vintage footage of these cats plus the likes of Muddy Waters, Mike Bloomfield, Paul Butterfield and others working hard onstage and cutting up offstage. The film captures this very special time in the history of modern blues in a rich, warm and informative manner.

The white blues bands that proliferated in the '70s and beyond owe much to this crew who showed that it could be done for real. Few releases rate the tag of "must have" like this one.

Duane Verh

Editor's Note...Buffalo readers of the Raven era will enjoy seeing and hearing drummer **Gary Mallaber** on the **Chicago Blues Reunion** set.

LEGENDS OF JAZZ W/ RAMSEY LEWIS

Showcase

LRS MEDIA DVD/CD SET

This brand new set, mentioned in our cover story, contains a CD and a DVD with some highlights of the Legends of Jazz series on American Public Television. It will serve well to give fans an overview of the diverse programs featured.

Opening with Al Jarreau and Kurt Elling together singing Paul Desmond's classic "Take Five," it continues with trumpeter Chris Botti, well known in the smooth jazz vein, on a stirring acoustic quartet version of "My Funny Valentine." Some of the other highlights are alto saxophonists Phil Woods and David Sanborn plus section with an outstanding take on on Horace Silver's "Senor Blues," Chick Corea solo piano on his own "Armando's Rhumba," Robert Cray & Keb' Mo' with band for the blues segment, Benny Golson plus the section playing his own "Killer Joe," Clark Terry with the section on his original "Mumbles," dual pianos with Billy Taylor & Dave Brubeck playing "Take The A Train" accompanied by bass and drums, another vocal duet with Jane Monheit & John Pizzarelli, backed by Pizzarelli's guitar, plus piano/bass/drums and a second guitar, and Ramsey Lewis with a solo piano version of Coltrane's "Dear Lord."

Also seen and heard are Lee Ritenour with Marcus Miller & George Duke on Miller's "The Panther," Brazilian vocalist/pianist Ivan Lins with his original "The Island," and flautist Dave

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Valentin covering Pedro Flores' "Obsession." Some of the tracks – those noted as with with "the section" – use the same rhythm section, consisting of Willie Pickens/piano, Larry Gray/bass and Leon Joyce Jr./drums. Others have members of the artists own bands on hand.

The enclosed color booklet devotes a page to each track with color pictures, personnel listings and a paragraph on the artist(s). This is not only a sampler of the TV series, but also of the three other CD/DVD sets coming out soon. Each apparently contains music and video from four of the programs on each of the CDs, and also on the DVDs, which offer Dolby Digital 5.1 Surround Sound. It is a bit unclear as to how much will be included from each program, but we should know more when they are released beginning in June and continuing through August.

As for this sampler set, the only programs not represented are "The Great Guitars" with Pat Metheny & Jim Hall and "The Killer Bs" with Joey DeFrancesco & Dr. Lonnie Smith.

Very exquisite stuff on both audio and video formats. The video on this was shot in HD and recorded in Dolby 5.1. We look forward to the forthcoming sets.

Bill Wahl

Globe Trotting

ARSEN SHOMAKHOV & RAGTIME

Troublemaker
AZOD/BLUES.RU

When Non-Americans take on American roots music, what they miss in nuance they frequently make up for in enthusiasm (think of those Europeans that take up traditional New Orleans jazz). So, when guitarist/vocalist Shomakov shoots "TOM-stone" bullets during a run-through of Willie Dixon's "I'm Ready", his passion for the blues inclines one to cut the Russian some slack.

Actually Shomakov and his tight, spunky rhythm section need very little handicapping at all on this set. Aside from a few covers, the disc showcases Shomakov's penchant for fresh original takes on the blues form. If his lyrics aren't of "blow-you-away" caliber, they are at least unobstructive to his energized instrumental work. This would be a neat little outfit to catch in some intimate venue and perhaps they can figure out how to land some Stateside gigs sometime. More info is available at: arsenic.blues.ru.

Duane Verh

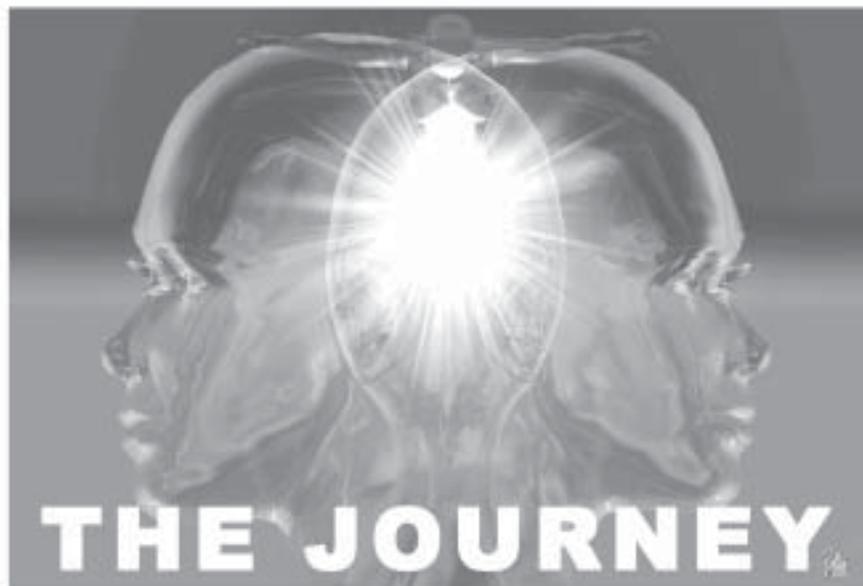
MICKE BJORKLOF & BLUE STRIP

Three Times Seven Is ...
BLUELIGHT (FINLAND)

Speaking to the same point made in the Aresen Shomakhov review elsewhere in this issue, this eclectic five-piece from Finland wields enthusiasm as a key ingredient. Blue Strip delivers a blues-pop hybrid which at times flirts with acoustic country sounds, other times puts a sophisticated spin on what's called "swing" these days and uses blues elements in a decidedly non-native way.

Contributing in a big way to this "foreign" take are the lyrics. The bayou heroine of "Lowland Girl" sounds like the faraway fantasy she no doubt is for a Finn. The kinky lady cop of "Miss Bluecap" has a definite Euro air about her. The music is stylistically varied, centered on guitarist Ville Leppanen who comes off as the heavyweight of the band. Purists may chafe but Blue Strip could grow on others. You can check it out at www.bluestrip.net.

Duane Verh



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BUD LIGHT, IT'S ALL HERE.

BABE STOVALL

The Old Ace
ARCOLA RECORDS

Born in Tylertown, Mississippi in 1907, Jewell 'Babe' Stovall learned music from his brothers and other musicians near home, and included songs from the church as well as string band traditions.

Around 1930, the legendary Tommy Johnson came around Tylertown where he got the basis of *Big Road Blues*. Eventually he moved to New Orleans where he sang on the streets and, based on Marc Ryan's urging, was booked in Boston and Cambridge in 1965 where he and Ryan stayed with David Evans in Evans' Harvard dorm room.

Evans contributed the liner notes to this album, and notes that his repertoire is that of a songster.

Included are some familiar blues and gospel numbers including *Candy Man* and *Baby Let Me Follow You Down*, *The Ship is At the Landing*, and *Will the Circle Be Unbroken*. There are renditions of Sonny Boy Williamson's *Good Morning Little School Girl*, Jim Jackson's *Kansas City Blues* and Leroy Carr's *How Long How Long Blues*.

Included are some interviews where he talks about family and playing in new Orleans and a medley of Tommy Johnson's *Big Road Blues* with *Careless Love*, in which Johnson's influence can be heard and felt.

Bob West produced these recordings in New Orleans in 1968 and Stovall strongly played his National guitar and sang with verve although he was a bit hoarse for a latter session issued here. Stovall was not exactly overrecorded. Larry Borenstein recorded him in 1961, which was issued on Flyright on vinyl, and I do not believe it has become available on CD. He also recorded for Prestige Bluesville if I remember correctly. These are frankly as good of recordings as I heard him play, and the accompanying booklet has Evans' notes and some great pictures, including one of him playing with the guitar over his head.

This is a most enjoyable set of downhome acoustic blues, the likes of which you do not hear anymore.

Ron Weinstock

PETER APFELBAUM & THE NEW YORK HIEROGLYPHICS

It Is Written
ACT RECORDS

Bandleader, composer, musician Peter Apfelbaum (b. 1960) first gained notice in the USA during the 1990s with his 15-member Hieroglyphics Ensemble, then based in the San Francisco Bay area. Drawing upon various musical genres, his works appealed to the multi-cultural jazz crowd. At age 19, he moved to New York City, where some name jazz musicians joined his band, which recorded for the Antilles label. Although he worked with smaller groups after the Hieroglyphics Ensemble was dropped by the label, he continued to keep the band going.

His newest release with this New York ensemble was recorded at Loho Studios during September 22-24, 2004 and features nine of his eclectic original compositions.

Twenty-five musicians perform with Apfelbaum in ensembles ranging from 10 to 15 musicians. Tunes are tinged with blues, Afro-Cuban rhythms, funk or other musical genres. Apfelbaum himself plays piano, tenor sax, flute or percussion, but it's Apfelbaum's compositions, his engaging melodies, great horn-section work, punchy rhythms and talented instrumental soloists that make this disc such a thrilling listening experience. *Nancy Ann Lee*

ROY BROWN Good Rocking Brown ACE RECORDS (UK)

The late Roy Brown was one of the legends of rhythm and blues who left an impressive body of blues that foreshadowed modern soul and urban blues with his high-end blues crying and shouting style.

English Ace Records has inaugurated the initial release in its The King & Deluxe Acetates Series with **Good Rocking' Brown**, which provides at least one version of every surviving acetate that Brown recorded for Deluxe No. 1 1947. 17 of the performances are previously unissued and include unused tracks and alternate takes. In fact the CD opens with an alternate take to Browns celebrated

Good Rocking' Tonight, along with unused or alternates of such celebrated tracks as *Mighty Mighty Man*, *Deep Sea Diver*, *Miss Fanny Brown*, *Special Lesson No. 1* and *'Long About Midnight*. He was backed by some terrific jump blues bands.

Copiously annotated (although one wished Ace would include discographical details) and with very good sound, this terrific disc will be of great interest to those who are fans of jump blues and this great blues pioneer. *Ron Weinstock*

TOOTS THIELEMANS One More For The Road VERVE

Belgian jazz harmonica virtuoso Toots Thielemans has another marvelous new CD, which is set for release May 9 on Verve Records.

This time around Toots has decided to pay a most honorable tribute to Harold Arlen, as he presents twelve tunes from the Arlen songbook – all presented in the typical exquisite Thielemans fashion. Produced by Ruud Jacobs with lush orchestral arrangements by Jurre Haanstra, this set recorded in Hilversum, Holland and Brussels, Belgium features several guest artists – mostly female singers – most of which are not really that well known, but who all do a magnificent job in their respective spots during the proceedings. And, they come from a variety of different countries, as well as musical genres.

The set kicks off with another Verve artist, Lizz Wright – whose recent CD is still one of my favorites – singing "Come Rain Or Come Shine." Another Georgia-born singer, Madeleine Peroux, follows with "Between The Devil And The Deep Blue Sea," after which Norwegian singer Silje Nergaard offers her styling to "Last Night When We Were Young."

The only male singer on hand is Jamie Cullum, hailed as a British Boy Wonder, who settles down here for a ballad on "One For My Baby (and one more for the road)." The other guests are Dutch singer Trijntje Oosterhuis, LA-born Beth Hart, who was described by one critic as a mix of Janis Joplin and Patsy Cline, Dutch ballad diva Laura Fygi, Ger-

man trumpeter Till Bronner and American pop/soul singer Oleta Adams. There are definitely several featured on this disc I'd like to hear some more from after hearing their contributions. Obviously Toots picked them all for a good reason.

Two of the songs, "Ill Wind" and bonus track "Over The Rainbow" feature Thielemans in quartet or octet instrumental outings...sans guest. All the backing musicians throughout, except for pianist Kenny Werner, are European names that will probably not ring a bell, but they all do a fine job indeed. Toots, now in his eighties, is in top form – pretty much as always.

Grab a bottle of the best wine you can find, and settle yourself down for some music that, in a nutshell, is simply downright gorgeous. If that sounds at all intriguing, grab a copy of this one. You may find yourself wanting to check out more from some of these singers as well.

Bill Wahl

VARIOUS ARTISTS

Chicago Blues Harmonica Project SEVERN RECORDS

Severn has issued this collection of lesser known blues harp players from Chicago called the Chicago Blues Harmonica Project with the intent of showing that down home classic style Chicago blues harp can still be heard today. Of the six harp players, Dusty Brown, Omar Coleman, Russ Green, Larry Cox, Harmonica Khan #1 and Little Addison†—only Brown and Cox had been recorded previously. Brown in fact recorded a classic *He Don't Love You* for the Parrot label 50 years ago which he reprinted here, while Cox with Phil Guy on an LP. The six mostly show traditional blues roots, including the influences of Little Walter, Big Walter and the two Sonny Boy Williamsons, although Russ Green was influenced by the innovative modern blues harp wiz Sugar Blue.

The backing band of guitarists Rick Kreher & Little Frank, pianist Mark Brumbach, bassist Pat McKeever and drummer Twist Turner provide the solid backing that allows the performers to shine without drawing attention to themselves. Nothing

fancy or original as they are generally blues traditionalists. Dusty Brown does a solid take at Little Walter's *I Got to Go* along with his own number, while Larry Cox handles Walter's *Mean Old World*, although playing in the style of Sonny Boy Williamson II. Harmonica Khan had recently returned to the blues scene when he recorded Jimmy Reed's *Baby What You Want Me to Do* and Junior Parker's *Next Time You See Me* backed solely by his harp and bones playing, whooping and hollering on these very enjoyable performances. Unfortunately he passed away shortly thereafter.

Little Addison updates *Look on Yonder's Wall* with a pleading vocal and some chromatic harp while Omar Coleman takes a more modern blues theme on *Jody's Got You Gal and Gone* as well as doing a nice take on Little Walter's *Everything's Gonna Be Alright* with a strong, soulful vocal and some real fine playing, and Larry Cox handles Jimmy Reed's *Going to New York*. This is a very nicely put together CD that displays some real enjoyable blues artists that may not be major names, but certainly bring plenty of heart to their recordings.

Ron Weinstock

books

One O'Clock Jump: The Unforgettable History of the Oklahoma Blue Devils

BY DOUGLAS HENRY DANIELS
BEACON PRESS

Legendary is an oft-used word, but appropriate when discussing the Blue Devils, a territory band that toured for a decade before disbanding. They made one solitary recording, and members of the Blue Devils became core members of Benny Moten's Big Band, and later Count Basie, and also exerted their influence in other ways.

Douglas Henry Daniels, author of the Lester Young bio, **Lester Leaps In**, has put together the story of this celebrated band in **One O'Clock Jump** (Beacon Press). In the course of drafting his book on Young, Daniels became aware of how much

pride Young took in having been a 'Blue Devil,' which was common with the many celebrated and less-known individuals who were members of this band at different times, including Buster Smith, Jimmy Rushing, Eddie Durham and Oral 'Hot Lips' Page.

Reviewing prior histories of the territory bands, including those focusing on Kansas City, and making use of archives of interviews in addition to interviewing surviving Blue Devils, as well as going through newspaper files and other sources, Daniels provides many details of the Blue Devils history including their links to various social organizations in Oklahoma City. One purpose of this volume is to stress this linkage of a band that often is wrongly linked to Kansas City. The Blue Devils was a commonwealth band, which meant that they shared equally in the band proceeds. Managers were band members, and they were skilled and musically educated, sometimes teaching new members some of these lessons.

In addition to going through the various lineups, and the ups and downs of the group, separate chapters are devoted to examining pivotal members Henry "Buster" Smith who would later mentor Charlie Parker; Mr. Five By Five, James A. Rushing who made so many great recordings with Bennie Moten and Count Basie; Eddie Durham, trombonist, pioneer electric guitarist and arranger who played a great part in the early Count Basie Band and later worked with an All Women Jazz Big band; and Oran "Hot Lips" Page, the fiery trumpeter and great soloist who later would make a terrific body of recordings as a leader straddling the world of swing jazz and jump blues. The legacy of the band, after its demise, continued in the groups of Bennie Moten, and after Moten's death, Count Basie – and such classics of the Basie repertoire as *One O'Clock Jump*, were of the product of the Blue Devils in the Basie band at the time, particularly Durham and Buster Smith.

A final chapter looks at the legacy of the members in their later years. This is a very valuable addition to the jazz literature that serves to counterbalance some myths some of us hold with respect to this era.

Ron Weinstock