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**JazzTimes Readers Vote Monterey
Jazz Festival Best in the World**

jazz & blues report

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Founded in Buffalo New York in March of 1974; began in Cleveland edition in April of 1978. Now this global e-zine edition is posted online monthly at www.jazz-blues.com

On The Cover

Just one of the many sights and sounds we captured at the Monterey Jazz Festival's 2008 Edition. These kids looked and sounded fantastic! We congratulate MJF on their JazzTimes Readers Award.



"Buffalounious"

Our original mascot from the very early Buffalo Jazz Report days – mid '70s. He is older now, but global & still very cool!

Monterey Jazz Festival Wins 'World's Best Jazz Festival' Award

MONTEREY, California – The Monterey Jazz Festival, a leader in jazz education and presentation since 1958, is proud to announce that the 2008 *JazzTimes* Readers' Poll has named the Monterey Jazz Festival as the top jazz festival in the world for the third consecutive year.

The *JazzTimes* Readers' Poll win reflects MJF's commitment to presenting the best cross section of creative artists in the jazz world, showcasing the genre's most promising emerging talents, and presenting the country's top student jazz bands. Highlights of the 51st Festival, held September 19 - 21, 2008, included stellar debuts from Cassandra Wilson, the Derek Trucks Band and Jamie Cullum, with highly anticipated returns of jazz legends and NEA Jazz Masters Nancy Wilson, Herbie Hancock, and Wayne Shorter. MJF/51 Artist-In-Residence, bassist Christian McBride was in full form with a number of his ongoing electric and newly-minted acoustic endeavors, and the Monterey fans were treated to several special projects that were crowd-pleasers: *Willow Lake* from the Maria Schneider Orchestra (her second commissioned composition for the Festival); the polished *Tribute to Cannonball Adderley* with Tom Scott, Terence Blanchard and Nancy Wilson; the Kurt Elling Johnny Hartman/John Coltrane homage, *Dedicated to You*; and *Cuban Lullabies* from Maraca. In 2008, 43,000 people attended MJF/51.

The Festival is also proud to announce that NEA Jazz Master and longtime MJF veteran, saxophonist James Moody, and 2007 MJF Artist-In-Residence, trumpeter Terence Blanchard, have both been nominated for Grammy Awards in the "Best Jazz Instrumental Solo" category for their improvisations from the Dizzy Gillespie-penned classic song, "Be-Bop" off the *Live at the 2007 Monterey Jazz Festival* recording on Monterey Jazz Festival Records.

Collectively known as the "Monterey Jazz Festival 50th Anniversary All-Stars," this stellar group of three generations of jazz masters included James Moody on saxophone; Terence Blanchard on trumpet; Benny Green on piano; Nnenna Freelon on vocals; Derrick Hodge on bass; and Kendrick Scott on drums. The band made two appearances at MJF/50 in 2007 and appeared in a nationwide, 52-date tour across twenty-two states in the first quarter of 2008, performing for over 43,000 fans. The Monterey Jazz Festival Records Grammy nomination will be Mr. Moody's fourth; Mr. Blanchard has been nominated for eleven Grammys and has won the award three times.

Since the label was launched in 2007, the not-for profit Monterey Jazz Festival Records (an imprint of Concord Records) has released thirteen historic records, including never-before-released live sets from Art Blakey and the Giants of Jazz, Dave Brubeck, Miles Davis, Dizzy Gillespie, Shirley Horn (her *Live at the 1994 Monterey Jazz Festival* was recently named by the web magazine *Slate* as the #2 jazz album of 2008), Thelonious Monk, Tito Puente, Cal Tjader, Jimmy Witherspoon, and Sarah Vaughan. The 50th Anniversary All-Stars' *Live at the 2007 Monterey Jazz Festival* represents the label's first non-archival recording, and is the first of the ongoing series to be nominated for Grammys. The Grammy winners will be announced on February 9, 2009 on CBS.

In a related development, the Festival is also proud to announce that the Carla Bley recording for the WATT/ECM label, *Appearing Nightly*, has been nominated for a Grammy in the "Best Large Jazz Ensemble Album" category. The title track, "Appearing Nightly at the Black Orchid" was commissioned by the Monterey Jazz Festival and made its premiere at MJF/48 on September 17, 2005 on the Jimmy Lyons Stage in the Arena.

In addition, the web magazine *Slate* has named *Appearing Nightly* as the #5 jazz album of 2008.

The 52nd Monterey Jazz Festival will take place September 18 - 20, 2009 and will feature a roster of jazz legends and talented newcomers alike. For MJF/52, the Festival has named as Artists-In-Residence the New Orleans-born trumpeter and multiple Grammy Award-winning and Pulitzer Prize recipient, Wynton Marsalis and the Jazz at Lincoln Center Orchestra. The full roster for the 52nd Monterey Jazz Festival will be announced on March 30, 2009; tickets will go on sale the same day. Updates can be found on the web at www.montereyjazzfestival.org.

8th Annual Ponderosa Stomp Set: April 28, 29 in New Orleans

NEW ORLEANS – The eighth annual Ponderosa Stomp will invade the House of Blues New Orleans April 28 and 29 as it further strengthens its mission to shine a light on the unsung heroes of American music. The 2009 edition will be the biggest and best Stomp to date, with an expanded three-day conference of panel discussions and a Ponderosa Stomp-curated exhibition at the Louisiana State Museum at The Cabildo in New Orleans.

Once again, Dr. Ike (aka Dr. Ira Padnos a New Orleans anesthesiologist by day) has assembled an incredible lineup of rockabilly, soul, funk, gospel, blues, rhythm and blues, and garage rock legends and remarkable unknowns in a wild New Orleans party that yearly threatens to rage all night. Rockabilly queen Wanda Jackson and soul legend Howard Tate will be among the acts making their Stomp debuts. Rejoining the Stomp will be swamp man Dale Hawkins (“Suzie Q”), Dan Penn (“The Dark End of the Street”), the Hi Rhythm Section, and 75-year-old Lazy Lester, the patron saint of the P-Stomp, whose instrumental 1966 track for Excello Records provided the festival’s namesake.

As has become a yearly tradition, Dr. Ike has managed to coax powerful performers out of retirement and create incredible on-stage collaborations. Cyril Jordan and Roy Loney of the Flamin’ Groovies have not played a full set together since 1971, but will perform backed by the A-Bones at the P-Stomp. James Burton and Dale Hawkins had not shared the stage for 40 years prior to the 2nd Ponderosa Stomp but the rare pairing will return next year. Otis Clay will perform with the Hi Rhythm Section, another pairing that has rarely taken place in recent years.

Last year’s P-Stomp drew standing-room-only crowds at the festival and daytime music conference. Jon Pareles of The New York Times called the P-Stomp “a party on its way to becoming an institution.” He continued, “the Stomp mingled high-octane rockabilly, elegantly dynamic Southern soul, intricate New Orleans R&B and some kindred untamed music.” The LA Times’ Steve Hochman dubbed last year’s event “an exhilarating lineup [and] a wail of a time.” Little Steven’s Underground Garage devoted a full show to the event and Little Steven himself dubbed Dr. Ike “the wildest anes-

thesiologist you’re ever likely to meet.”

The full lineup:

Wanda Jackson, Roddy Jackson, Alton Lott, Carl Mann, Johnny Powers, Jack Earls, Dale Hawkins, James Burton, Dan Penn And Bobby Emmons, Howard Tate, Otis Clay, The Hi Rhythm Section, The Remains, Question Mark And The Mysterians, The Legendary Stardust Cowboy, Bobby Patterson, Wiley And The Checkmates, The Bo-Keys, Lil Buck Senegal And The Top Cats Featuring Stanley “Buckwheat Zydeco” Dural, Dennis Coffey, Robert Parker, Jivin Gene, Ray Sharpe, Long John Hunter, Texas Johnny Brown, Little Joe Washington, James Blood Ulmer Trio, L.C. Ulmer, Little Willie Littlefield, Lil Greenwood, Jerry McCain, Kenny And The Kasuals, Classie Ballou, Deke Dickerson And The Eccofonics, Roy Loney And Cyril Jordan Of The Flamin Groovies Backed By The A-Bones, Lazy Lester

The Ponderosa Stomp Foundation (PSF) is a non-profit organization dedicated to celebrating the legacy, revitalizing the careers and preserving the history of the architects of American music. The music of the blues, soul, rockabilly, swamp pop, funk and New Orleans R&B, are the building blocks of rock and roll, rhythm and blues, hip hop and other contemporary music forms. Many of us sing along to songs, made popular by musicians as varied as Elvis Presley, Fats Domino, the Rolling Stones, the Ramones, and the Velvet Underground. But, sometimes the most unforgettable parts of a song come from the behind the scenes architects, not the face on the album cover. Yet, these musicians aren’t recognized for their contributions to contemporary popular culture.

With many of these unsung heroes aging, it is essential to honor and capture their pioneering cultural contributions for generations to come. And, it is with this sense of urgency and profound respect for the individuals and their music that the Ponderosa Stomp Foundation continues its work to:

- Celebrate the legacy of the unsung heroes of rock ‘n roll whose influence and contributions have shaped American culture for over 50 years;
- Help revitalize the musical careers of these American music icons while they’re still alive;
- Preserve the history of rock ‘n roll history by educating audiences about American music’s unsung heroes.

The Ponderosa Stomp Foundation achieves its mission through the presentation of unique and varied programming, ranging from music education initiatives in public schools and museums to an oral history project to the signature annual concert event, The Ponderosa Stomp. The Foundation is a 501(c) (3), not-for-profit educational organization.

Originally named MK Charities, Inc, the Ponderosa Stomp Foundation was started by rock n’ roll aficionados and members of the Mystic Knights of the Mau Mau who considered it their mission to rediscover and celebrate America’s overlooked musical pioneers. Since its inception in 2001, we have put on over 70 shows employing more than 500 musical legends and given a forgotten generation of musicians a platform to perform - and reeducate - the public about their pioneering cultural contributions.

30th Annual Blues Music Awards Confirmed for May 7 in Memphis

MEMPHIS – The Blues Foundation has confirmed the 30th annual Blues Music Awards, a seven-plus hour throw-down featuring dozens of incredible musicians and honoring the best of the blues world. Blues Foundation members will be able to vote starting today, through March 1, with the results determining the winners.

West coast-based group The Mannish Boys lead the pack this year with six nominations, including band, traditional album and album of the year in addition to individual nominations for band members Richard Innes (drums), Kid Ramos (guitar), and Larry Taylor (bass). Tied with four nominations each are slide guitar legend Elvin Bishop, pianist Eden Brent, songstress Janiva Magness, soul man Curtis Salgado, and former truck driver Watermelon Slim. Buddy Guy is nominated for three awards and B.B. King for two.

The Mississippi-based Homemade Jamz Blues Band are the youngest nominees at 9, 14, and 16 years of age. Sadly, Sean Costello received two posthumous nominations while Jeff Healey received one. Chicago elder statesman and torch bearer Magic Slim earned three nods. Lurrie Bell earned two nominations for an album he made while grieving the loss of his wife and his father, harp man Carrie Bell.

The Blues Foundation has added a Rock Blues category for the first time in 2009, with nominations going to Gary Moore, Jeff Healey, Michael Burks, Smokin' Joe Kubek & Bnois King, Sonny Landreth, and Walter Trout.

Performers have not yet been confirmed for the 2009 show but all nominees are invited to take the stage, showing a broad range of blues styles from solo resonator fingerpicking to soul-blues shouters. For the blues fan, it's the only way to see a lineup like this and it annually threatens to rage well into the night.

The awards ceremony and concert will be broadcast live by Sirius XM Satellite Radio's B.B. King's Bluesville channel. The Blues Music Awards will be shot in HD for a DVD to be released in by October, 2009.

The Blues Foundation has 3,000 individual dues-paying members around the world and 160 affiliated grassroots, member-based local blues societies in a dozen countries.

The Blues Music Awards are produced by The Blues Foundation, a non-profit organization established to preserve Blues history, celebrate Blues excellence, support Blues education and ensure the future of this uniquely American art form. In addition to the Blues Music Awards,

the Foundation also produces the Blues Hall of Fame Induction Ceremony, the International Blues Challenge and the Keeping the Blues Alive Awards. It fosters education through its Blues in the Schools programming and supports the medical needs of Blues musicians with its HART Fund. Throughout the year, the Foundation staff serves the worldwide Blues community with answers, contact information and news. For more information or to join The Blues Foundation, log onto www.blues.org

Caribbean Jazz Project Wins Latin Grammy Award

CLEVELAND – Cleveland-based Heads Up International (a division of Concord Music Group), one of the world's premier jazz and world music labels, is proud to announce that the Latin Recording Academy has awarded the Caribbean Jazz Project a Latin Grammy in the category of Best Latin Jazz Album for *Caribbean Jazz Project-Afro Bop Alliance*. Winners were announced at the 9th Annual Latin Grammy Awards Ceremony on Thursday, November 13 at the Toyota Center in Houston, Texas. The ceremony was broadcast live on the Univision Network.

The Caribbean Jazz Project-Afro Bop Alliance, released on Heads Up on March 25, 2008, recasts nine CJP signature pieces – some by leader/vibraphonist David Samuels and others by Coltrane, Monk and other jazz luminaries – in a fresh new light via full-bodied arrangements by the Maryland-based Afro Bop Alliance, one of the most exciting new bands on the Latin jazz scene today.

The Caribbean Jazz Project crafted their first recordings on Heads Up International in the 1990s and immediately captured the imagination of audiences and critics worldwide. In the years since, a few of the faces in the group's roster have changed. Nevertheless, Samuels and company continue to explore and test the commonly accepted boundaries of Latin jazz – and jazz in general – via innovative compositions and exciting arrangements. This is the Caribbean Jazz Project's first Latin Grammy Award for Heads Up. The group also won a Grammy Award in 2003 for *The Gathering* on Concord Picante.

Samuels says, "What a great honor to be recognized by your peers. Keep music alive!"

"I am excited about the Caribbean Jazz Project winning their second Grammy Award for Best Latin Jazz Album," says Dave Love, President of Heads Up International. "I've been working with Dave Samuels and the Caribbean Jazz Project since their inception in 1995, and I'm thrilled to reunite with them after all these years."

The Latin Recording Academy is a membership-based organization comprised of recording artists, musicians, producers and other creative and technical recording professionals who are dedicated to improving the quality of life and cultural conditions for Latin music and its makers. In addition to producing the Latin Grammy Awards to honor excellence in the recording arts and sciences, the Latin Recording Academy provides educational and human services programs to the Latin music community.

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Freddie Hubbard dies at 70



Jazz legend Freddie Hubbard passed away in Sherman Oaks Hospital on December 29 in Sherman Oaks California at the age of 70.

The cause of death was complications of a heart attack he suffered on November 26.

David Weiss, his longtime manager, arranger and producer who also organized and played trumpet in Hubbard's last band, The New Jazz Composers Octet, recalls "He played faster, longer, higher and with more energy than any other trumpeter of his era."

The fiery trumpeter, composer and NEA Jazz Master defined the 1960's. No other trumpeter played and impacted the music in so many far-reaching and innovative projects. He played with artists John Coltrane, Ornette Coleman, Max Roach, Art Blakey, Bobby Hutcherson, Oliver Nelson, Andrew Hill, Eric Dolphy, Herbie Hancock, Wayne Shorter, McCoy Tyner and countless others.

Hubbard also recorded on over 300 albums as a leader and sideman with an imposing solo legacy on the storied labels, Impulse!, Blue Note, Atlantic and CTI Records where he had his biggest success with the album *Red Clay*. He later recorded for Columbia, Elektra, MPS, Music Masters, Telarc, Enja and Hip Bop Records where he made his final album, *On the Real Side*, released June 24, 2008.

Frederick DeWayne Hubbard (born April 7, 1938) in Indianapolis is survived by his wife of 35 years, Briggie Hubbard and his son Duane. *Text and photo courtesy of DL Media*

Our 2008 Losses

With the passing of Freddie Hubbard on December 29, I thought I'd check to see again the names of the other musicians who left us this past year. Just before Freddie moved on, we also lost singer Eartha Kitt and bluesman Robert Ward on Christmas day. The following is a partial list of other musicians, arrangers or album producers who passed on in 2008, in no particular order:

Joe Beck, Pete Candoli, Jeff Healey, Sean Costello, Bo Diddley, Isaac Hayes, Maurice Reedus, Teo Macero, Jerry Wexler, Jimmy Giuffre, Nappy Brown, Neal Hefti, Dave McKenna, Mae Mercer, Mitch Mitchell, Bobby Durham, Robert Lucas, Odetta and Delaney Bramlett. I thank them all for what they gave us. May they rest in peace.

Bill Wahl

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Fusion Fans Listen Up! MOJA is on the way

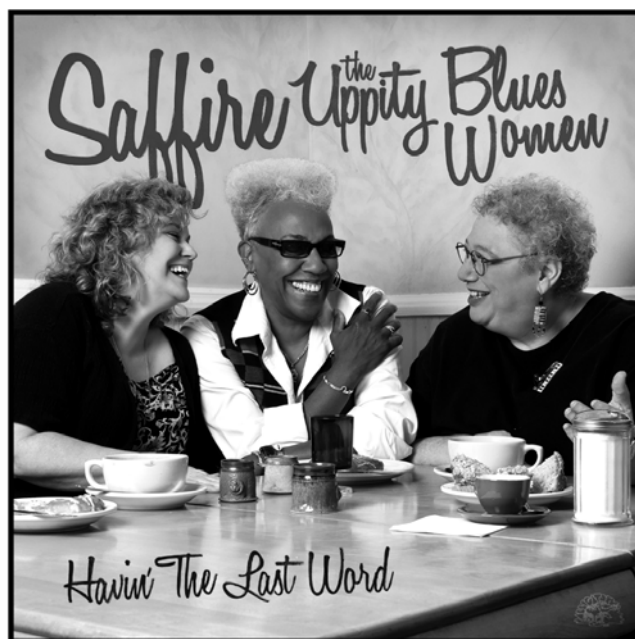
Satellite radio subscribers lost their last, best fusion music option this past November when XM Radio, merging with its one-time competitor Sirius, shut down its Beyond Jazz channel. This channel was an oasis for followers of both classic fusion and of new artists who keep the genre alive and vital. Fortunately, two of Beyond Jazz's strongest host/personalities, Russ Davis and Michelle Sammartino, are carrying on in the form of MOJA Radio.

While the new outlet is still in a pre-launch state at press time, MOJA's website is up and running and already jam-packed with artist info, new release news, etc. Log on to www.mojaradio.com and get on their list. *Duane Verh*

Xanadu Records on eMusic The Peter Bernstein Trio's Monk Available Exclusively on eMusic Two Weeks Early

NEW YORK —The Orchard (NASDAQ: ORCD), a global leader in music and video entertainment, announced today the exclusive pre-release of Monk (Xanadu), by the Peter Bernstein Trio, on eMusic, the world's largest retailer of independent music. The much anticipated jazz title, which is the first new release on Xanadu in several years, has been available since December 30 along with five newly-remastered Xanadu catalog albums. The music will be released on digital retailers worldwide on January 13.

"A rollicking joyride of infectious blues energy...smart and sexy, soulful and sassy." —Chicago Sun-Times



Havin' The Last Word



The new release on Alligator Records available now at finer record stores everywhere, by phone at 1.800.344.5609 or online at www.alligator.com

"eMusic's enthusiasm about jazz as a genre, the Monk record, and the Xanadu catalogue makes them a great partner for a pre-release exclusive program," said Greg Scholl, president and chief executive of The Orchard. "Also, eMusic's large and eclectic customer base is a great fit with the music."

"eMusic jazz fans recognize the significance of labels like Xanadu and we're excited to re-introduce to them these classic titles and especially Peter Bernstein's new record," said Rob Wetstone, eMusic Vice President of Label Relations. "Jazz is one of our top-selling genres and our pre-release exclusive with The Orchard demonstrates our commitment to working with labels to provide the best quality experience for our customers."

On the Monk record, his first new album in four years, Bernstein, a critical favorite and prominent side-man leads a trio backed by Doug Weiss (bass) and Bill Stewart (drums) through twelve Thelonious Monk tunes including "Let's Cool One," "Ruby, My Dear" and "Well You Needn't." Monk's music is daunting for any instrument but poses particular challenges for the guitar; Nate Chinen of The New York Times wrote recently, "Peter Bernstein finds ingenious ways to adapt Thelonious Monk's language for modern jazz guitar."

In addition to the new offering from Bernstein, five newly-remastered Xanadu catalog albums will be available in advance on eMusic, featuring recordings by Dexter Gordon, Fats Navarro, Charlie Parker, Clifford Brown, Billie Holiday, Jack Teagarden, Art Tatum, Thelonious Monk, Earl Hines, Roy Eldridge, Bud Powell, Johnny Griffin, Kenny Clarke and others. You can find Monk and the others at www.emusic.com as of December 30.

Xanadu: Xanadu is the legendary jazz label founded by veteran producer Don Schlitten who was also associated with such groundbreaking imprints as Signal, Prestige, Cobblestone, Muse and Onyx. During its initial run in the 1970s and 1980s, Xanadu was actively involved in issuing new recordings by such artists as Barry Harris, Dexter Gordon, Art Pepper, Red Garland, Terry Gibbs, Sonny Criss, Kenny Drew, Jimmy Raney, Ted Dunbar and others. The label's "Gold Series" focused on reissuing classic bebop works that included historic performances by Art Pepper, Shorty Rogers, Bud Powell, Coleman Hawkins, Earl Hines, Roy Eldridge, Jimmy Heath, Billie Holliday, Clifford Brown, Jack Teagarden, Art Tatum and many more. The Xanadu catalog, including thousands of sides, was acquired by The Orchard, and has been reactivated in an ambitious reissue program. At the same time, The Orchard will be investing in new Xanadu recordings that remain true to the pure bebop jazz ethos of Xanadu. The first Xanadu title issued in almost two decades is Monk, by the Peter Bernstein Trio, which streets on January 13, 2009.

The Orchard: The Orchard (NASDAQ: ORCD) controls and globally distributes more than 1.3 million songs and over 5,000 video titles through hundreds of digital stores (e.g. iTunes, eMusic, Google, Netflix, V CAST) and mobile carriers (e.g. Verizon Wireless, Vodafone, Bell Canada, 3). With operations in 29 regions around the world, The Orchard drives sales for its label, retailer, brand, and agency clients through innovative marketing and promotional campaigns; brand entertainment programs; and film, advertising, gaming and television licensing. A pioneer in

digital music and media services, The Orchard fosters creativity and independence.

eMusic: eMusic (www.emusic.com) is a specialty digital entertainment retailer that has been at the forefront of offering MP3 downloads and customer-friendly prices since its inception in 1998. The company is focused on serving customers aged 25 and older by offering independent music and audio books in a universally compatible format at a great value. It is the world's largest retailer of independent music and the world's second-largest digital music service after iTunes, with more than four million tracks from 40,000 of the world's leading independent labels and thousands of titles from top audio book publishers.

BLUES WATCH

BY MARK SMITH

New Release blues.... Ouch, that hurt!! Another holiday season come and gone. Here's a few new releases to chew up all those gift cards you received: **Ry Cooder-** *The Ry Cooder Anthology: The UFO Has Landed*; **Gary Moore-** *Bad For You Baby*; **Doc Pomus-** *Blues in the Red*; **Kim Simmonds-** *Out of the Blue*; **Various Artists-** *Delmark-55 Years of the Blues*; **Big Dave McLean-** *Acoustic Blues*; **Jimmy "Duck" Holmes-** *Gonna Get Old Someday*; **Various Artists-** *Mark Hummel's Blues Harmonica Blowouts 'Still Here and Gone' 1993-2007*; **Chuck Leavell-** *Live in Germany: Green Leaves & Blue Note*; **William Clarke-** *One More Again!*; **William Clarke-** *Vol 1-Early Years; Vol 2-Early Years....* **Award time blues....** The Recording Academy has announced the nominees for the annual Grammy® Awards. Of interest to blues fans, the **Best Traditional Blues Album** nominees are: **The Blues Rolls On-** *Elvin Bishop*; **Skin Deep-** *Buddy Guy*; **All Odds Against Me-** *John Lee Hooker Jr.*; **One Kind Favor-** *B.B. King*; and **Pinetop Perkins & Friends-** *Pinetop Perkins & Friends*. **The Best Contemporary Blues Album** nominees are: *Peace, Love & BBQ-* *Marcia Ball*; *-Like A Fire-* **Solomon Burke**; *City That Care Forgot-* **Dr. John And The Lower 911**; *Maestro-* **Taj Mahal**; *Simply Grand-* **Irma Thomas**. In the **Best Traditional Gospel** category are *Down In New Orleans-* *The Blind Boys Of Alabama*; *I'll Say Yes-* *The Brooklyn Tabernacle Choir*; *Take It Back-* *Dorinda Clark-Cole*; **Deitrick Haddon Presents . . . Together In Worship- *Voices Of Unity*; **Bishop Charles E. Blake Presents...** *No Limit-* *The West Angeles COGIC Mass Choir*. **Best Zydeco Or Cajun Music Album :** *Live At The 2008 New Orleans Jazz & Heritage Festival-* *BeauSoleil & Michael Doucet*; *From Now On-* *Michael Doucet*; *Homage Au Passé-* *Pine Leaf Boys*; *Live At The 2008 New Orleans Jazz & Heritage Festival-* *Steve Riley & The Mamou Playboys*; *Cedric Watson-* *Cedric Watson*.**

....That's it for this month, See ya,

Why Some People Think **Duke Ellington** Is a Member of the Royal Family.

KIDS DON'T GET ENOUGH

ART THESE DAYS. So you can see why some of them might accidentally confuse a jazz legend named Duke with royalty named duke. But it's finally time to set the record straight.

Edward Kennedy "Duke" Ellington didn't rule over a small English estate. Instead he reigned supreme over jazz institutions like The Cotton Club. He riffed

powerfully on the piano, but it was the full orchestra that he considered his most compelling instrument. He introduced improvisation to his compositions — a process unheard of using a 15-piece orchestra. The result was a different approach to jazz that sparked a revolution and an evolution.



Royal dukes are squaresville.
 They have no rhythm.
 And they wear crowns.

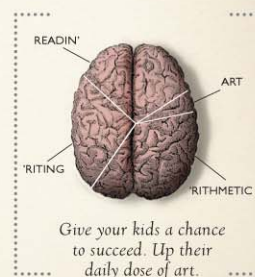
His music spread across the world with songs like "Sophisticated Lady," "In a



A piano player. A composer. An orchestra leader.
 Duke Ellington reigned over a land called Jazz.

Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who has ever tapped their foot to a beat.

Jazz is art, you dig? Art can really transform lives. In fact, the more art kids get, the smarter they become in subjects like math and science. And the more likely they'll become well-rounded, cool members of society. For *Ten Simple Ways* to get more art in kids' lives, visit AmericansForTheArts.org.

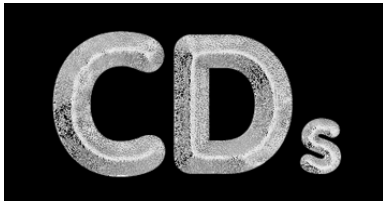


Art. Ask for More.

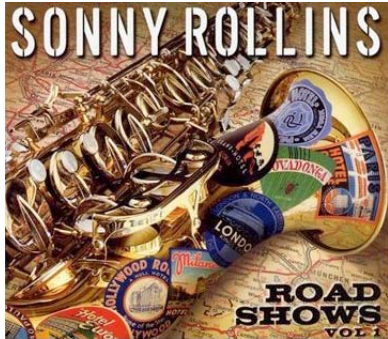
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SONNY ROLLINS

Road Shows, Vol. 1

DOXY RECORDS/EMARCY/UNIVERSAL

This compilation of live-recorded concert performances from 1980 to 2007, on tenor saxophonist Sonny Rollins' Doxy label, documents the master tenor saxman playing with his various sidemen in settings from trio to sextet.

The tracks culled from the Carl Smith collection and Rollins' personal soundboard tapes feature Rollins performing four originals and three standards in Japan, France, Sweden, Poland, Canada and New York City.

The fare kicks off with a fiery 9:26-minute take of the Rollins original, "Best Wishes" from a Tokyo sextet performance on May 25, 1986 with trombonist Clifton Anderson, pianist Mark Soskin, guitarist Bobby Broom, bassist Jerome Harris, and drummer Al Foster. Rollins blows a seductive, 8:44-minute version of the warhorse ballad, "More Than You Know," from a May 2006 concert with Anderson, Broom, bassist Bob Cranshaw, drummer Victor Lewis and percussionist Kamti Dinizulu.

Other originals featured on the disc are "Blossom" (1980, Sweden), "Nice Lady" (2007, Canada), and his trademark "Tenor Madness" (2000, Japan). Standards include a quartet take on "Easy Living," with Soskin, Foster and Harris, and a trio version of "Some Enchanted Evening" with bassist Christian McBride and drummer Roy Haynes.

Rollins began recording many of his concerts for archival purposes and potential release, but logistics, permission and technical problems prevented many of his concerts to go unrecorded. About one-third of the estimated 600 concerts Rollins performed since the late 1980s are in the archive. For future Road Shows compilations Rollins and trombonist/producer Clifton Anderson have their own archives and Carl Smith's to glean from.

This disc captures Rollins in rapturous performances assured to please the listener. I eagerly await the follow-up "Road Shows" recordings.

Nancy Ann Lee



LLUÍS COLOMA

Blues Portraits

SWING ALLEY

Spanish pianist Lluís Coloma is representative of a worldwide group of pianists devoted to the classic boogie-woogie and blues form. His most recent album on Swing Alley, "Blues Portraits" is comprised of a solo performance along with eleven duets with blues and boogie-woogie pianists from around the world.

The other pianists (some of whom I am familiar with) include August Tharrats, Mitch Woods, Carl Sonny Leyland, Julien Brunetaud, Bob Seeley, David Giorcelli, Mark 'Mr. B' Braun, Frank Muschelle, Barrelhouse Chuck (Goring), Philippe LeJeune and Bernat Font.

Opening with his original "Coloma's Boogie," a lively performance, Coloma is joined on a range of traditional or classic blues and boogies along with a few idiomatic originals. Coloma is on the left speaker throughout. It allows the listener to discern the different approaches, such as Tharrats who sounds a bit honky tonk on the gospel "Just a Closer Walk With Thee," while Mitch Woods takes us to New Orleans on "Red Beans," adding an affable vocal. Carl Sonny Leyland's opening bar on "C C Rider" evoked Amos Milburn as the two provide a nicely crafted, underplayed blues here, while Julien Brunetaud has an appealing vocal on "I've Got to Learn to Do the Mambo," with crisp lead playing along with his strong left hand, while "Swanee River Boogie," dates back at least to Albert Ammons and Fats Domino prior to the furious duet by the two that Albert Ammons and Pete Johnson would be proud of. David Giorcelli takes lead on the classic piano blues theme "44 Blues," with a rubboard adding rhythmic accents, although the tempo smoothes out some of the intriguing twists and turns that Sykes and Little Brother Montgomery provided when playing this.

The spirit of Meade Lux Lewis is suggested on the duet between Coloma and Frank Muschelle on the furious "Honky Tonk Blues Bar boogie," while Barrelhouse Chuck conjures up Sunnyland Slim on his terrific reworking of Floyd Jones' "Schooldays on My Mind." Philippe LeJeune adds a bit of sophistication on Ray Bryant's "I'll Stick With It," whose melody is quite similar to Johnny Copeland's "Cut Off My Right Arm."

This is a first-rate set of performances that illustrates the wide number of excellent blues players out there that will probably be unfamiliar to most. Coloma himself is a superb player who also is quite willing to allow the others to shine here. Piano players do play together, and quite well as shown here.

Ron Weinstock

JAZZ ARTS TRIO

Tribute

JRI RECORDINGS

Pianist Frederick Moyer, bassist Peter Tillotson and drummer Peter Fraenkel make their recording debut with an 11-tune set that melds classical music and jazz. Reinterpreting gems by Oscar Peterson, Erroll Garner, Bill Evans, Vince Guaraldi, Herbie Hancock, Horace Silver and their trios, this stellar team puts their own mark on an intimate set.

This new undertaking by Moyer and cohorts is a departure from his world-wide concert performances and 23 recordings (on three labels). His pristine, intelligent keyboard approach gives fresh life to familiar tunes such as "Something's Coming," "Tin Tin Deo," "Watch What Happens," "My Foolish Heart," and others.

The three musicians began playing together in the 1970s while in high school but went their separate ways and only reunited in 2007. Still, their familiarity comes across as Tillotson and Fraenkel provide sensitive, tasty accompaniment to Moyer's expansive piano improvisations.

This solid trio generates plenty of excitement to keep the listener engaged.

Nancy Ann Lee

FREDERICK 'SHEP' SHEPPARD

Tradition: The Habiri Gani Sessions

DRUMPARADE

A mainstay on the New Orleans scene for decades, tenor saxophonist Frederick 'Shep' Sheppard passed away in January 2007 in Phoenix, Arizona after being one of the victims of the Katrina catastrophe in his hometown, shortly after recording "Tradition: The Habiri Gani Sessions." John Magnie of the Subdues and bassist James Singleton are the only names in the backing band I recognize here in the session that drummer Chuck Lacinak produced, but there are guest appearances by Roger Lewis and David Torkanowsky among others.

As Geraldine Wyckoff states in her liner notes, Shep contributed his soulful sound to everyone from Fats Domino to Otis Redding and Ray Charles, having apprenticed in such local bands as Tommy Ridgely and Snooks Eaglin. The eight instrumentals here exhibit his big, soulful sound ranging from the bluesy feel of the opening "Father," followed by "Habari Gari," a reggae reworking of "St. James Infirmary," with some nice guitar fills from Brian Seeger. Drummer Lacinak contributes "Slippery But Wet," opening with a second-line groove sporting some nice organ, with Shep sounding particularly funky here. "Big Dave" has a funky bluesy foundation while "Big Bertha," is a late night blues on which Shep switches to flute. The disc closes with a swinging rendition of "Down By the Riverside," with Shep's soulful singing the melody, followed by "A Closer Walk with Thee," opening as a dirge backed by just drums before Lacinak turns the beat around and, with a full and augmented band, they strut out wailing.

A solo rendition of "Down By the Riverside" closes this disc that serves as a fitting testimonial to a player who was more often in the background for others. As shown here, when he had the spotlight, it would shine

brightly. It is available from the Louisiana Music Factory, cdbaby.com and other internet sources. *Ron Weinstock*

GLENN MILLER & THE ANDREWS SISTERS

On the Radio: The Chesterfield Shows 1939-1940

ACROBAT MUSIC GROUP

The Glen Miller Orchestra is in peak form on the 19 tunes recorded for CBS radio with the swinging Andrews Sisters, who make this a spectacular listening treat. The shows ran for three months (December 27, 1939—late March 1940) and this compilation, complete with introductions, captures the essence of that era.

The Andrews Sisters, featured on every track with the big bold-sounding Miller band, deliver bouncy tunes such as "Oh Johnny, Oh Johnny, Oh!," "I've Got No Strings," "Donkey Serenade," "Ciribiribin," "Beer Barrel Polka," "Little Red Fox," "Little Sally Water," "I Want My Mama (Mama Yo Quiero)," "Well All Right," their trademark hit, "Bei Mir Bist Du Schoen," and more.

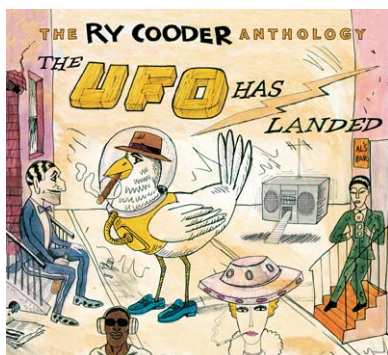
Radio ruled in the 1940s and families gathered around the radio to listen. Miller continued with the Chesterfield shows for another two and a half years while his popularity grew stateside and internationally. Miller was 38, too old to be drafted, when he volunteered to form a new Army band. In 1944, Miller decided to travel ahead of the band to make arrangements for a six-week tour in France. His single engine plane disappeared over the English Channel and was never found. Fans of both groups will reminisce with the nearly one hour of tunes on this disc.

Nancy Ann Lee

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This photo of Gary Bartz captured by Ron Weinstock at the 2008 Duke Ellington Jazz Festival is just one of hundreds of Ron's photos you can view online at www.flickr.com/photos/novaron



THE RY COODER ANTHOLOGY THE UFO HAS LANDED

RHINO

Slide guitarist *par excellence*, film composer, world musician, traditionalist and innovator; these descriptions for the most part sum up the *resume* of Ry Cooder. But Cooder's creative persona is certainly more than the sum of parts. Whether exploring music from any given decade, region, country or century, Cooder invariably stamps his work with distinctive personality and makes music that is, whatever its source point, ultimately his own. This excellent double-disc package highlights primarily his output for the Warner Brothers and Reprise labels since 1970. It does so in a splendidly non-chronological order that lets Cooder's wide musical range shape the proceedings. The results are superior to a mere "historical" presentation.

Signature Cooder touches like robust vocal choruses ("Little Sister", "Why Don't You Try Me"), his sophisticated harmonic sense ("Poor Man's Shangri-La") and his knack for catchy instrumentals ("Available Space") are well showcased here. Few present day vocalists can be as convincing on populist fare like Woody Guthrie's "Do Re Mi" and no one in modern times likely can extract more emotion out of a sparing slide lick than Cooder as the two soundtrack themes ("Paris, Texas" and "Southern Comfort") that lead off Disc Two attest to. Nothing touches *The UFO Has Landed* as a starting point to discover this remarkable artist and even long-standing fans might be out a few of the tracks here. Worth the money!

Duane Verh

VARIOUS Women of Jazz PUTUMAYO

Ten North American female vocalists serve up one tune each on this delightful disc.

The CD launches with a catchy, swinging number, "Goodnite," sung by New Jersey native Melody Gardot. Madeleine Peyroux follows with "Dance Me to the End of Love," a bouncy French-flavored song likely inspired by her early teen years in Paris. In her breathy mid-range voice, Cassandra Wilson delivers an uptempo take on the standard "Lover Come Back to Me."

Etta Jones singing a bluesy "Since I Fell For You" caps off the set. Other tracks feature Sophie Milman ("Lonely in New York"), Stacey Kent ("Shall We Dance"), Hope Waits ("I'll Be Satisfied"), Jennifer Hartswick ("Lover Man"), Kate Paradise ("Mean to Me"), and Della Griffin ("It Could Happen To You").

This sampling of easy-tempo original songs and classics from some fine vocalists and side musicians is an enjoyable listen from beginning to end. *Nancy Ann Lee*

LINDA HORNBUCKLE JANICE SCROGGINS

Sista

PSYCHEDELTA RECORDS

Vocalist Linda Hornbuckle and pianist Janice Scroggins are among the musical treasures of the Pacific Northwest and they have combined for this enchanting album. The renditions of pop, soul, blues and gospel songs feature just the two of them in intimate, but lively collaborations.

Both exhibit deep blues and gospel roots throughout this from the opening moments of their rendition of Sam Cooke's "You Send Me," followed by the title track with a lively piano solo. There is a regal quality in Scroggins' playing and she knows how to lay back when Hornbuckle moves from a whisper to a shout. W.C. Handy's "St. Louis Blues," comes alive in the performance here with the stately piano underlining a marvelous vocal. They don't take great liberties with the melody as both add little embellishments to place their own stamp on one of the most recorded songs of all time. Similarly, Lennon and McCartney's "Yesterday" is a lovely performance with Scroggins adding some synthesized strings to augment her piano accompaniment, as the vocal evokes the great Donny Hathaway.

Even with the understated accompaniment, one should not be surprised by the passion exhibited on the gospel performances here; "I Can Hear My Savior Calling," or the medley of "Enter His Gates" / "This Is the Day" The piano does get rollicking for the exuberant celebration of "This Is the Day." The mood changes for Kris Kristofferson's "Help Me Make It Through the Night," but the standard remains high and remains so on the closing performance of Cole Porter's "Miss Otis Regrets."

While this may be classified as a blues album, it does not do it justice to call it a 'blues album.' The marvelous performances transcend that classification. Linda Hornbuckle's singing is a revelation to these ears as is Janice Scroggins marvelous accompaniments here; making for one of the most enchanting musical releases this writer has heard this year.

Ron Weinstock

CARMEN MCRAE Live at the Flamingo Jazz Club ACROBAT MUSIC GROUP

Vocalist Carmen McRae delivers a tidy, cozy club set, live recorded in London in May 1961 with Don Abney (piano), Kenny Napper (bass) and Phil Seaman (drums).

The 11 American Songbook tunes total up to only 38 minutes of music, yet McRae delivers some special moments as she sings the mix of ballads and swingers. Included are gems such as "I Could Write A Book," "Round About Midnight," "Moonlight in Vermont," "Day In Day Out," "Stardust," and others.

Production quality seems uneven on this disc. Some

tracks are crisp, others sound a bit muffled. Still, the set captures the essence of McRae, whose sweet voice and expert phrasing comes through nicely on her first trip overseas and her first performance in Great Britain.

Nancy Ann Lee

SUSAN TEDESCHI

BACK TO THE RIVER
VERVE/FORECAST

Thirteen years, several discs, a husband (Derek Trucks) and two kids separate Susan Tedeschi from her 1995 debut *Better Days*. So how has time treated her? Very well, thank you. The gloriously versatile voice that takes her from a sly, sexy Bonnie Raitt disciple to a raucous Janis Joplin lioness remains in full throttle. This time around she applies it to mostly self-penned or co-written tracks that stay pretty far away from the standard blues cannon of hard times and cheating, no good, lovers.

Instead she looks at a whole host of topics including the need to move on despite disaster, *700 Houses*, getting whipsawed by advice from everyone when the only true answer to her issues is love, *Love Will*, a theme that gets reaffirmed on *Butterfly* and the need to get your priorities in line, *Revolutionize your Soul*.

While many enjoy the gruff side of Tedeschi's vocal range tracks like *People* and *True*, which feature her softer side, are a more natural fit and bring out her inner-hippy. But Tedeschi isn't just another writer with a great voice. She's also a kicking guitarist who surrounds herself on this release with the likes of Doyle Bramhall, II, who helps her move the disc into high gear on *Talking About*, a soulful horn section and her husband who adds his steamy slide guitar to several tracks.

With plenty of blues for the faithful, there's also a few change ups including a soul infused take on Allen Toussaint's, *There's a Break in the Road*, the jazzy *Learning the Hard Way*, co-written with the Jayhawk's Gary Louris, and the title cut which reverberates with funky atmosphere befitting co-author Tony Joe White. This disc is sure to please Tedeschi's fans, and may even add a few new ones.

Mark Smith

ERNIE KRIVDA

Ernie Krivda & The Art of the Trio

CIMP (CREATIVE IMPROVISED MUSIC PROJECTS)

Tenor saxophonist Ernie Krivda has a distinctive style that has lost none of its luster over the years. This CD of eight originals, recorded June 21, 2007, is Krivda's second trio recording for CIMP to feature bass (Peter Dominguez) and drums (Ron Godale). Krivda made his CIMP recording debut (*Sarah's Theme*) in 1995 with a trio.

Krivda (b. 1945, Cleveland, Ohio) led a similar pianoless trio in the 1960s in Cleveland. He's subsequently performed with Godale and Dominguez many times but the idea of this group was launched when the piano player got stuck in a blizzard on way to a New Year's Eve gig.

Krivda originals usually contain fascinating melodies, harmonies and beats. He often builds on the changes of familiar tunes such as on "Considered Revisions" (based on the harmonic structure of Cole Porter's "You'd Be So Nice To Come Home To"), "The Jerry Turn" (built on

Jerome Kern's "All The Things You Are"), and "Porter's Riddle" (taking Cole Porter's "What Is This Thing Called Love" and injected Latin touches). The tunes "Beauty Passing," "Tzigine" and "Blue Hokum" were previously recorded by Krivda, but with different instrumentation.

Dominguez and Godale are two of the best rhythm players in Northeast Ohio and their stellar contributions to this session suitably complement Krivda's fiery and warm-toned improvisations. There's no obligatory drum solo but Godale's pyrotechnics burst from the foundation of each tune. Krivda's widespread fan base should find this CD to be a significant addition to his existing discography.

Nancy Ann Lee

DANNY KALB

I'm Gonna Live The Life I Sing About

SOJOURN

Some may remember Danny Kalb as the remarkably fleet-fingered lead guitarist for the Blues Project in the mid-60's, turning out signature high-speed solos. A few others may also recall his interesting acoustic escapades with folk-blues wizard Stefan Grossman (run down a copy of *Crosscurrents*). There's more of the latter but a taste of the former on Kalb's latest set.

On *Gonna Live The Life* Kalb offers up his own takes on a number of blues chestnuts and tosses in a couple of easy goin' originals. The leadoff tune, Billy Boy Arnold's classic "I Wish You Would", teases with a bit of the old

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Blues Project flash but the set soon settles in on a mostly acoustic-plus-rhythm section approach. A most interesting re-working of Little Richard's "Slippin' And Slidin'" and a medley built around Little Walter's "Mean Old World" are among the standouts here. The title track comes off as an ironic, dark response to the sunny B.B. King hit from years past. The modal middle of Kalb's "live" run-through of "Baby Please Don't Go" speaks to his work with Grossman.

Gonna Live The Life works like an e-mail from a good friend one's not heard from in a while. It's nice to catch such tasty stuff from such a talented member of that first white blues generation. **Duane Verh**

ROSEMARY CLOONEY

On The Air

ACROBAT MUSIC GROUP

The late singer Rosemary Clooney (1928—2002) was at the peak of popularity during the 1950s when the 18 recordings on this CD were made for radio broadcast.

Backed by the Earl Shelton Orchestra on 16 tracks and Buddy Cole on two bonus tracks, Clooney sings a variety of songs. Included are familiar American Songbook tunes such as "This Can't Be Love," "But Not For Me," "Manhattan," "I Get A Kick Out of You," as well as some lesser known.

Born in Maysville, Kentucky, Clooney overcame a poverty-stricken childhood. She began singing with her sister, Betty, as The Clooney Sisters in 1945 on the radio station WLW in Cincinnati. They toured with the Tony Pastor band from late 1945 through 1948, both solo and together. Clooney went solo and had a series of hits until the coming of rock and roll, after which she starred in some Hollywood films, including the top-grossing movie, "White Christmas."

Clooney's lovely, mature vocals and the clarity of these recordings provide total listening enjoyment.

Nancy Ann Lee

SLOLEAK

New Century Blues

ICON MES

Guitarist Danny "Kootch" Kortchmar has worked with everybody from Billy Joel to The Fugs and those in between make for a Who's Who of pop music's last few decades. Singer/guitarist Charlie Karp has an exquisitely rough-edged, made-for-blues voice. Underneath the vocals and axes, Sloleak is a dark, often compelling brew of loops, beats and other techno trappings that will likely turn off purists but ultimately win over more adventurous (or merely more contemporary) ears.

In addition to Karp's kick-butt pipes, working in favor of their taking on new fans is the duo's writing skills. Songs including "Nothing but Taillights" and "House of Cards" are heavily dosed with blues wisdom, irony and plain old lyrical savvy. Kortchmar's well-traveled chops deliver a solid second voice with sharp solos and varied backdrops.

The techno treatment brings a head-turning character to the classic "Spoonful" and Sloleak's attempt to bridge blues generations is worth (forgive the pun) sampling.

Duane Verh

CY TOUFF & SANDY MOSSE

Tickle Toe

DELMARK

Cy Touff (bass trumpet) and Sandy Mosse (tenor saxophone) grew up in the Rogers Park area in Chicago along with the likes of Lee Konitz and Lou Levy. In the fifties they had a quartet after touring with Woody Herman and other bands. In 1981, Sandy who had moved to Amsterdam, was visiting Chicago and contacted drummer Jerry Coleman who put together a session at Universal studios with John Campbell on piano and Kelly Sill on bass, which has finally been released by Delmark as "Tickle Toe."

It's a swinging date with echoes of Lester Young with some bop accents and such players as Zoot Sims and Al Cohn in the mood here. The front line of Touff's bass trumpet and Mosse's tenor is quite appealing, while the excellent rhythm section complements them. The mood is set on the Lester Young classic that opens this recording, followed by Harry Edison's classic blues "Centerpiece" where the gruff sounding bass trumpet is particularly appealing. Campbell's piano sets the pace for the Gershwin classic "The Man I Love," with Touff playing counterpoint to Mosse's statement of the song before he takes a short lead with Mosse once again reciting the lead before taking the first lengthy solo. With "Allen's Alley" there is a bit more bop flavor followed by their lyricism on the romantic "Alone Together."

Closing with a beautiful ballad performance on "What's New," the disc ends at the same high musical level as it opened. It took over a quarter century for this marvelous recording to finally surface, and while Touff and Mosse are no longer with us, this recording provides us with some of the musical magic they left us with. **Ron Weinstock**

VARIOUS ARTISTS

Rich Man's War

RUF

Subtitled "New Blues & Roots Songs of Peace and Protest," this disc has 12 different acts taking a crack at being commentators of the world around us. Sad to say, only half succeed. To be very clear, there are a handful of bands on here you may want to start searching for to see what else they have up their musical sleeves.

We'll start with Charlie Wood & The New Memphis Underground's selection "You Don't Really Wanna Know." Fueled by a great, uncredited organ solo, the cut is slow and smokey with a touch of jazz thrown in. Their self-titled release is on Daddy-O Records. Based on this, their disc might be worth tracking down.

Runner-up prize goes to Michael Hill's "Fear Itself," a good mix of soul and reggae via JSP Records. Go scare it up. Third blue ribbon is handed to the most familiar name of the trio, Eddy "The Chief" Clearwater, representing Alligator Records. His "A Time For Peace" is a strong, old fashioned blend of soul and blues. Besides the aforementioned artists, Guitar Shorty, Candye Kane and the Matthew Skoller Band also give good musical efforts here.

While the rest of the tracks on here would be better off as instrumentals, "Rich Man's War" gives you an idea of some other releases to be on the look out for.

Peanuts

**jazz
blues**

books

SWING ALONG: THE MUSICAL LIFE OF WILL MARION COOK

By Marva Griffin Carter

OXFORD UNIVERSITY PRESS, 2008

An Associate Professor of Music at Georgia State University, Marva Griffin Carter has written a long overdue book on the pioneering Will Marion Cook, the classically trained virtuoso violinist, and then composer, who played such a major role in the early development of African American Musical Theater out from Minstrelsy, and who mentored Duke Ellington among others.


Griffin made use of the archival materials available, which includes Cook's unfinished autobiography and the memoir of his wife Abbie, along with contemporary press accounts and other sources. Cook was born in the District of Columbia, near the newly established Howard University. His father was a graduate of Oberlin College, and settled in as a clerk of the Freedman's Bureau as well as a law student and part of Howard Law School's graduating class. He began practicing law as well as a member of Howard's Board of Trustees and later Dean of the Law School, but died in 1979 and Cook's mother was too frail to care for all three children, sending two siblings to other relatives and caring for Will. They traveled to Denver and

Kansas City where she became an educator and Will a student. However, when a teacher attempted to punish Will with a lash, he resisted and was expelled.


Sent by his mother to her parents in Chattanooga, he first experienced the 'Jim Crow' south. His resistance to efforts to discipline him was reflected by the fights he got into with white youths that called him a "nigger," which could have led to deadly consequences.

In the year in the south he had "heard real Negro melodies" for the first time as well as became infatuated with members of the opposite sex. The importance of the music, as well as his refusal to accept being subjected to racial injustice, would underlie much of his life and career. Back North, he was admitted to Oberlin College, beginning a musical education that saw him develop first as a violin virtuoso, and he impressed at student recitals. When he had advanced to a certain point, it was suggested that he attend the Cincinnati Conservatory, but the race relations there were similar to southern cities so instead he was accepted at Berlin's Hochschule fur Musik under Joseph Joachim, and then upon returning to the United States, studied in New York at the National Conservatory under Anton Dvorak. He would then begin a career as a composer and a conductor, forming an orchestra in Washington with Frederick Douglas as President and he as Director. Around this time he changed his middle name from Mercer to Marion after he was at a speech where John Mercer Langston, after whom he got his middle name, left him disgusted by aspects of the speech, which suggested

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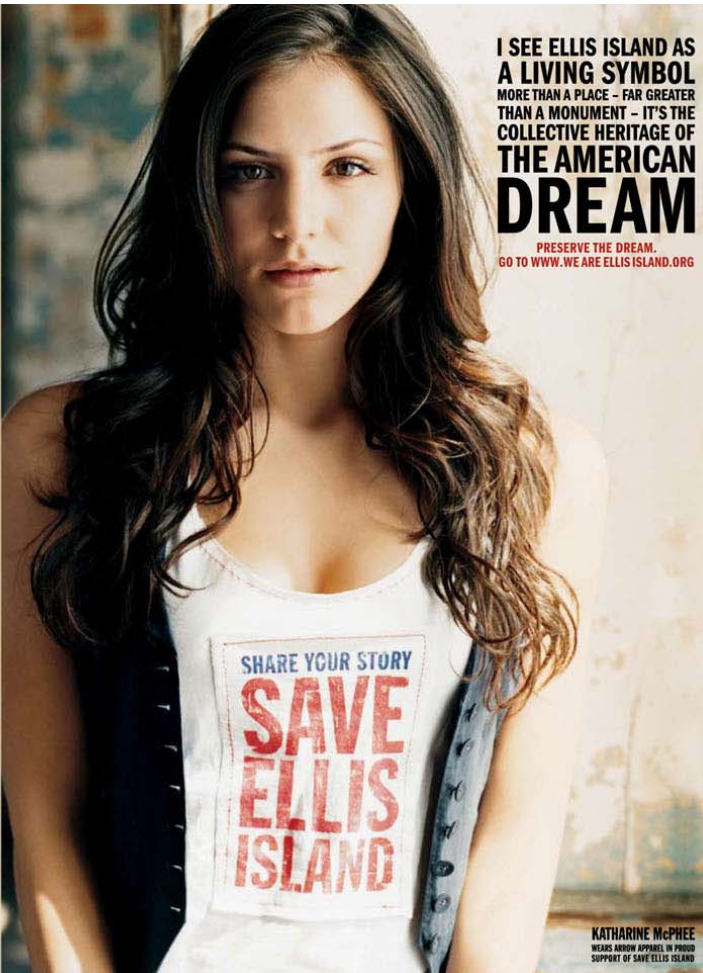
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a lack of racial pride.

Now a composer and conductor, Cook embarked on a remarkable career which included the pioneering production of his opera "Uncle Tom's Cabin" at the 1893 Colombian Exhibition in Chicago after the efforts led by Frederick Douglas to end the exclusion of almost all black Americans from the World's Fair, which led to a "Colored American's Day" that included a successful parade and a concert of classical music and selections from Cook's opera and a speech by Douglas condemning White Supremacy. It should be noted that at this Fair ragtime began its ascent. It was after the Colombian Exhibition that Cook had his studies with Anton Dvorak, and after that began his work in the Broadway Theater, which Ms. Carter documents from his initial revue with a cast of Black Vaudevillians at the Worth Museum. This was forging an original contribution with participants including many of the luminaries of the time such as James Weldon Johnson and poet Paul Laurence Dunbar, who Douglas introduced to Cook and who would collaborate with Cook extensively. One of Cook's pioneering efforts was "Clorindy," conceived as a vehicle for George Walker and Bert Williams, and details the efforts to stage it, including the racist resistance to black performers.

It is beyond this brief review to go into all the details of Cook's life and musical biography, but Carter takes us on this journey as well as noting his use of dialect tunes as well as spiritual and other materials to create a distinct music that rejected the racist stereotypes of the minstrel shows and transformed some of the images into positive ones. Besides pioneering on Broadway and the Black Mu-

sical Theater, Cook also was an organizer of the important Clef Club that helped elevate the status of Black musicians and bands. He helped assist the important leader James Reese Europe, and after World War I organized and led the Southern Syncopated Orchestra that first toured the United States and later Europe, featuring Sidney Bechet as a soloist. He also helped a young Duke Ellington, who named his son Mercer after Cook's original middle name. Cook had some eccentricities which Carter details and likely undermined achievement of some of his musical and other goals, but when he passed he left a legacy. Perhaps his most famous composition was "I'm Coming Virginia," but the body of his work left a firm imprint on American Music.

Ms. Carter includes a list of Cook's compositions as well as the songs of he performed in musical shows, personnel and itinerary of the Southern Syncopated Orchestra, and a listing of sound recordings of Cook's compositions, but unfortunately does not include a listing of available CDs that contain these recordings. Carter includes some musical examples, but the text is such that a layperson can understand her points and appreciates Cook's remarkable life. It is an important story that we thank her for making accessible to us.

Ron Weinstock

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