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jazz
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**JAZZ & BLUES
FESTIVALS
HAVE BEGUN!**

Ruby Hayes



Jazz & Blues report

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On The Cover

Ruby Hayes performing at the 2007 Western Maryland Blues Fest. She'll also be back for 2009. See the preview on page 3. Photo by Ron Weinstock

CD Reviews Begin on Page 9



"Buffalounious"

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

The Festivals Continue!



The 12th Annual Doheny Blues Festival

By Bill Wahl

DANA POINT, CA – The 12th Annual Doheny Blues Festival returns to Dana Point, California (right on the coast between Los Angeles and San Diego) Saturday and Sunday, May 16 & 17. The nationally recognized, award-winning music festival celebrates the best of Blues, R&B and Roots music right by the beach in South Orange County. The festival will run from 11 a.m. to 9 p.m. on both days. It all takes place at Doheny State Beach in Dana Point, CA. 25300 Dana Point Harbor Drive.

As Omega Events President Rich Sherman explains, "Doheny Blues is proud to have hosted a who's who of music; Bonnie Raitt, John Lee Hooker, John Fogerty, Etta James and Al Green. This year's line-up continues in this tradition by headlining with two icons of American music."

The headliners for this year are B.B. King – "King of the Blues," a 15-time Grammy Award Winner; and Brian Setzer, who has been a leader of two popular music revivals: Rockabilly, with his chart-topping band The Stray Cats; and swing music, with Brian Setzer and his rockin' Orchestra.

"We have always looked to the future when programming Doheny Blues, and this year is no exception with The Derek Trucks Band, Sharon Jones & The Dap-Kings, and Grace Potter & The Nocturnals," continues Sherman. "From top to bottom, this year's Doheny line-up is our strongest yet!" Also playing during the weekend: Keb' Mo', Buckwheat Zydeco, Elvin Bishop & Ruthie Foster.

Flashback to 2008 - I was able to attend last year's festival and it was quite an event. Two main stages alternated acts, including Bonnie Raitt, Pinetop Perkins, Hubert Sumlin & Willie Big Eyes Smith, Robert Cray, Jonny Lang, Joe Bonamassa, Ivan Neville's Dumpstaphunk, The Bobby Rush Revue and much more. There was also a third stage, The Backporch, off to the side with a more intimate setting with more acoustic-oriented, or quieter bands such as Bobby Rush "Unplugged," Watermelon Slim & the Workers and the Paul Rishell & Annie Raines Band.

Back to 2009 - This year the Backporch will feature a lineup of bands including John Hammond, Ruthie Foster, Cedric Burnside & Lightnin' Malcolm and Big Sandy & The Fly-Rite Boys.

The two-day lineup as of this writing is:

Saturday, May 16

Brian Setzer & The Nashvillains

The Keb' Mo' Band

Elvin Bishop with special guest **John Németh**

Grace Potter & The Nocturnals

John Hammond - on the Backporch

Rick Estrin & The Nightcats

Sven Zetterberg - direct from Sweden

Cedric Burnside & Lightin' Malcolm - the 2 Man Wrecking Crew

Big Sandy & The Fly-Rite Boys

Whiteboy James & The Blues Express, The 44's, Gregg Young

Sunday, May 17

B.B. King... 15-time Grammy Award Winner

The Derek Trucks Band

Sharon Jones & The Dap-Kings

Buckwheat Zydeco... the most popular Zydeco act in the world!

The Legendary Rhythm & Blues Revue... **Tommy Castro Band • Kenny Neal • Janiva Magness • Magic Dick**

Ruthie Foster - on the Backporch

Coco Montoya

Porterhouse Bob and Down To The Bone

... and we are told a few more surprises may be announced!

Since you'll probably be there for the entire day, or days, there are many food vendors located in the large International Food Court. There is also Microbrew Tasting at The Backporch, an eclectic Vendor Village where you can buy a variety of items including music and t-shirts; sponsor displays; and the Blackstone Wine Lounge (I'm gonna like that!).

The festival site, Doheny State Beach, is a 62-acre state park in scenic Dana Point Harbor, with one mile of whitewashed sandy beach. The two main stages are placed at opposite ends of a large grass field, and both stages are within 100 yards of the Pacific Ocean.

Although close by parking was available to those who arrived early, we did not arrive early last year and followed the very well-placed signs to a school lot a couple of miles from the site. But it was so easy, I'd probably do it again as they had many shuttles taking people to the festival site, and we had no problem on the return trip either. Plus, you get to see a bit of Dana Point!

General admission tickets will be \$48 per day, \$78 for a 2-day pass, kids (6-12) only \$13. VIP & Backstage Passes are also available.

Tickets are now on sale at OmegaEvents.com or the Omega Box Office at (949) 360-7800 and at all Ticketmaster outlets, all So. Cal. Wahoo's Fish Taco locations, Renaissance Dana Point, and the Doheny State Beach Lifeguard Tower.

All the information you should need, including driving directions, parking, venue/hotel info, bios on the bands, what you can (and can not) bring through the gates and any updated info they might have can be found at www.omegaevents.com/dohenyblues/.

LIVE BLUES ON THE HIGH SEAS



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14th Western Maryland Blues Fest

By Ron Weinstock

HAGERSTOWN, MD – Downtown Hagerstown, Maryland will be rocking Thursday, May 28 through Sunday, May 31 as the City of Hagerstown hosts the 14th annual Western Maryland Blues Festival. The Festival has grown to become quite popular with its line-up that includes blues-oriented pop and jazz artists in addition to a strong core of straight blues.

The Festival kicks off Thursday evening, May 28, at the University of Maryland, Park Plaza with a free performance by the Nighthawks from 5:00 PM to 6:30 PM. Friday evening, May 29 at the City Central Lot in downtown Hagerstown is the Lotta Blues Show with headliners Little Ed & the Blues Imperials with his hard-driving slide guitar blues and Jimmy Thackery and the Drivers with Thackery's scorching blues-rock sounds. This is a ticketed event.

Saturday, May 30, is the festival's main day with 8 acts on two stages. Acts include the unique Kelly Bell Band, the New Orleans street funk of Bonerama, former Muddy Waters band member, Willie "Big Eyes" Smith leading his band, the marvelous vocalist Janiva Magness, the hot horn-led grooves of Roomful of Blues, the bluesy jazz guitar of Mike Stern, and the genre-spanning Derek Trucks Band. This is also a ticketed event.

Sunday, May 31, is the free Family Blues Picnic at the City Park Bandstand with the headliners being a fine Washington DC blues singer, Ruby Hayes, and the fabulous sacred steel of the Campbell Brothers. They both captivated the audience at prior festivals and make welcome return visits to Hagerstown.

This is a festival that has things for people of all ages. For more information, including ticket information, check out www.blues-fest.org.

5th Duke Ellington Jazz Festival: June 5-15 Celebrating New Orleans

WASHINGTON DC – The festival features top musical talent from New Orleans: the Marsalis family, Harry Connick, Jr., Terence Blanchard, Rebirth Brass Band, Buckwheat Zydeco and Irma Thomas.

Highlights include:

- two FREE *Jazz 'n Families Fun Days* at the Phillips Collection June 6-7
- three FREE *Jazz on The National Mall* concerts

June 12-14

• FREE student concerts and master classes; and the return of the popular *Jazz in the 'Hoods* and *Brunchin' in the 'Hoods*, which features performances at over 35 restaurants, clubs, hotels and art galleries across the city.

In partnership with the DEJF, the French Embassy will pay a special tribute to New Orleans with the Fifth Anniversary Gala Concert: *Vivre New Orleans* on June 10 featuring Paquito D'Rivera, the festival's artistic director, presenting Dr. Michael White and the Original Liberty Jazz Band. The festival closes at the Kennedy Center on June 15 with its showcase event, *DEJF Jazz Master's Concert*, in honor of Ellis Marsalis.

Ron Weinstock will be doing a preview which will be posted on our site sometime in May -- www.jazz-blues.com, under Special Issues to the right of the current issue.

Fifth Annual Bonaire Heineken Jazz Festival 2009

KRALENDIJK, BONAIRE – This year, a very popular Bonaire tradition will return to the island in the Dutch Caribbean when the Fifth Annual Bonaire Heineken Jazz Festival takes place on June 4 through 7. A variety of music styles will be heard around the island when internationally famous musicians mingle with the island's local bands.

A Jazz & Poetry Evening will once again kick-off the festival on Thursday, June 4 with the romantic backdrop of Fort Oranje. Gabby Saleh and his quartet and the Cabocoa Trio, all local artists, pave the way for Denise Jannah, a Surinam/Dutch female vocalist who was the festival's leading artist in 2004.

On June 5 and 6 there are two main concerts which will be held at the Topsy Seagull Restaurant, on the beach at the Plaza Resort Bonaire where The Monty Alexander Quartet, The Hans Dulfer band, Denise Jannah with a quartet from Curacao, Alfredo Naranga (Venezuela) will be joined by the ten-musician Latin Jazz Salsa Band, the Dikazz Group (Bonaire), and the Silver Bullet Steelband (Bonaire). After each concert on these evenings, jam sessions with the festival musicians will begin at midnight at Sense, close to Plaza Resort for those who go on into the wee hours.

On Sunday, June 7 there's another event, back by popular demand: The exciting Jazz Brunch at Dive Flamingo Beach Resort & Casino presented by local and festival musicians.

Thanks go out to event sponsors: Heineken, Littman's Jewelers, Rocargo & IFC, It Rains Fishes Restaurant, Telbo, Caribbean Homes & Yachts, Maarten Maartense, Plaza Resort Bonaire, Divi Flamingo Beach Resort & Casino, Bonaire Fun Travel, Ennia and MCB Bank.

For more information on the festival, go to www.bonairejazz.com. You can read our review of last year's festival on our site, www.jazz-blues.com. And click whatever image is just under "Special Issue" to the right.

Located eighty-six miles east of Aruba, the Dutch Caribbean island of Bonaire offers year-round sunshine,

low annual rainfall, pristine coral formations and the most thriving fish population in the Caribbean. Ideal for adventurers, explorers and sun-worshippers alike, Bonaire offers myriad eco-adventure activities including world renowned scuba diving and snorkeling, windsurfing, kiteboarding, mountain biking, sea and mangrove kayaking, horseback riding, nature tours, hiking, bird watching, sailing and deep sea and bone fishing. And with a selection of accommodations ranging from full-service oceanfront resorts and condominiums to guesthouses and small inns, Bonaire has something for every lifestyle and budget.

Bonaire is the recipient of the prestigious *Islands Magazine/Caribbean Tourism Organization* 2008 Sustainable Tourism Award and continues to be recognized as one of the top destinations worldwide for its sustainable tourism as reported by *National Geographic Traveler* magazine (March 2004) and *Islands Magazine* (December 2007), and as one of the top diving destinations in the Atlantic/Caribbean for seven years in a row in the *Scuba Diving* magazine's Readers' Choice Awards. It was designated by the National Oceanic and Atmospheric Administration (NOAA) as having the healthiest reefs in the Caribbean (January 2008), and as the Favorite Dive Destination in the World by *About.com* (June, 2008).

In 2009, the island will be Celebrating Bonaire's Commitment to Conservation, commemorating the 40th Anniversary of Washington-Slagbaai National Park and the 30th Anniversary of the Bonaire National Marine Park. There will be a variety of festivities and events throughout the year, celebrating these combined years of nature protection for the island.

For more information on Bonaire contact the Tourism Corporation Bonaire in the U.S. at 1-800-BONAIRE or visit Bonaire's official web site at www.tourismbonaire.com.

"Hot Blues...Cold Brews" at the 13th Annual Untapped Blues Festival

KENNEWICK, WA – The 13th Annual UnTapped Blues Festival will be held at the Benton County Fairgrounds, Kennewick, Washington, on May 9 from Noon to 11 p.m. is the Tri-Cities largest outdoor music event. Each May nearly 3,000 fans flock to Kennewick, Washington for the region's spring festival season opening act. This year the festival features seven talented bands representing Chicago and LA and the best of the Pacific Northwest.

The Festival will be jumping to the Latin influenced *Delgado Brothers* from Los Angeles. The Delgado Brothers weave roots, rhythm, blues, and funk into their music. Dancers swirl, swing and gyrate to a Latino flavored back beat of percussion, rock solid bass playing, emotive guitar solos, and moving vocals.

Magic Slim and the Teardrops will be playing down-home Chicago-style blues. Magic is the 2009 the Blues Music Awards nominee for the prestigious B.B. King Entertainer of the Year award. Magic will be appearing at UnTapped following a two month tour of Europe.

Making a first ever performance at UnTapped will be *The Fat Tones*. They are one of the tightest, rockin' three piece bands you will ever experience. We also have the swampabilly blues sounds of *Junkyard Jane*. Junkyard Jane will be appearing at the festival after a five year absence. Other bands appearing include *Miriam's Well*, *Wired!*, and *Roberson, Breese and Flores*.

The UnTapped Blues Festival is also one of the regions largest microbrewery festivals. Each year it attracts nearly 30 breweries from the Northwest and West Coast. Come and enjoy your favorite brews. UnTapped is located in the heart of wine country and it has wineries from Walla Walla, the Yakima Valley and the Columbia Valley.

As an added bonus Clover Island Inn is hosting the Festival kick-off party. The party will be on Clover Island on Friday, May 8th from 7 to 11 pm. *The Vaughn Jensen Band* will open the party followed by *Magic Slim and the Teardrops*.

Clover Island Inn is offering a smokin' hot "Weekend of Blues" package. The package features a double room for two nights (May 8th and 9th) for \$179. The package includes 2 tickets to the Kick-off party (\$20 value), 2 tickets to UnTapped (\$50 value), complementary breakfast on Saturday and Sunday (\$60 value), and free shuttle service to and from the festival.

For tickets and more information visit: www.UnTappedBlues.com.

Tuscia In Jazz 2009 Goes International

TUSCIA, ITALY – From July 18 through August 2, in the Viterbo region of Italy (about 43 miles from Rome), the countryside town of Soriano nel Cimino will host the 8th edition of the Tuscia in Jazz Festival.

For the past seven years, Tuscia in Jazz has been considered one of the most important international jazz festivals, as well as an important vehicle to promote the beautiful region with its Etruscan roots, Roman history, medieval hill towns and unspoiled lakes and forests. Tuscia in Jazz has extended its branches significantly: with a record label to release recordings of its unique live performances, by adding workshops with world-renown pianist Kenny Barron and rising-star drummer Francisco Mela, and incorporating the annual *Jimmy Woode Award* for bass playing.

The festival has been strongly supported by the local administration of Soriano and it now returns to the squares of the centro storico and thanks to their continued support, all the concerts are free.

The Tuscia in Jazz Festival has integrated within it the *Jimmy Woode Award*. Jazz bassist Jimmy Woode spent his career carving his deep double-bass sound into recordings by Duke Ellington, Dizzy Gillespe, Sarah Vaughan, Ella Fitzgerald, Billie Holiday and Lionel Hampton. The *Jimmy Woode Award* for bass playing is an integral part of the festival proceedings at Tuscia in Jazz. In the summer of 2005, shortly after his passing, Woode's daughter Shawnn Monteiro, along with the

director of the festival Italo Leali, held a personal ceremony in his memory at the festival. It was at that moment they decided to create a scholarship award for young, talented musicians, starting with the 2006 Tuscia in Jazz Festival, and through which the memory of one of the greatest bass players of our century, his music and his family would be honored and carried on. Groups from Italy competed alongside bands from Germany, Holland, England, France, Croatia, Serbia, Belgium, the UK and the USA. Since its inception, it has grown just as much as the festival itself: from a Euro-centric show-down to a global tournament.

The 'Tuscia in Jazz Masterclass' workshops provide an opportunity for young musicians to learn from the masters. This year's teachers-in-residence include: Kenny Barron, Ray Mantilla, Flavio Boltro, Francisco Mela, Bobby Watson, Eddie Gomez, Edy Martinez, Kurt Rosenwinkel, Amana Melome', Dado Moroni, Shawnn Monteiro, Karl Potter, Tony Monaco, Giorgio Rosciglione and Gege Munari.

Also featured at the festival, the 'Tuscia in Jazz Jam Sessions,' incredible jam sessions open to all who turn up anytime during the festival hours at the lovely Tavern Papacqua di Soriano nel Cimino. Unexpected and unplanned appearances by top international players have made this a festival within the festival, and not to be missed.

However, the festival highlight is the 'Notte in Jazz,' which made its premier at the 2007 festival. Named after the Italian tradition of a 'Notte Bianca,' (a white or sleep-

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less night); this jazz version will feature 35 concerts, spread across various stages in the town's medieval square. Shops, market stalls, and other entertainment will also be open, coordinated by the traders and associations of Soriano nel Cimino, the Proloco, and the Commune. Soriano, a town with a rich and ongoing tradition of ancient sacred processions, stages the famous sagra della castagna every Autumn. The opening of the 'Notte in Jazz' will be trusted to the members of the ancient organization responsible for the sagra.

Aside from the townspeople, who volunteer their time and energy, a number of sponsors have lent their financial support to keep every performance at Tuscia in Jazz free. Special thanks to local sponsors Ministero dei Beni Culturali Regione Lazio, Fondazione Carivit, Provincia di Viterbo, and Camera di Commercio e Comunita Montana dei Cimini, and international sponsors MSC Crociere, Warsteiner Beer, and finance organizations like Carivit.

In addition to its nightly recurring events: the trials of the *Jimmy Woode Award*, open jam sessions, and performances by Massimo Lattanzi; Tuscia in Jazz will feature:

- July 18 - Philadelphia Jazz Orchestra
Flavio Boltro and The Tuscia in Jazz New Generation
 - July 19 - Philadelphia Jazz Orchestra
 - July 20 - Bradley Jazz Ensemble
 - July 26 - Tuscia in Jazz All Stars
 - July 27 - Dado Moroni, Flavio Boltro, Giorgio Rosciglione, & Gege Munari
 - July 28 - Ray Mantilla 75th Anniversary
 - July 29 - Kurt Rosenwinkel, Eddy Gomez, & Francisco Mela
 - July 30 - Kenny Barron Trio
 - July 31 - Bobby Watson Night
 - August 1 - Soul Passion - Shawnn Monteiro, Tony Monaco & Amana Melomé
 - August 2 - Open Stage Night
- For more information, visit www.tusciainjazz.it

Captivating Jazz Puppet Show at The Harlem School of The Arts

NEW YORK, NY — Culture Project (Allan Buchman, Artistic Director), who brought to the stage the successful, seven season run of the children's show *Maya the Bee*, has announced a special, six-performance run of the acclaimed children's jazz puppet show *The Cat Who Went to Heaven* at The Harlem School of the Arts Theater (647 St. Nicholas Avenue at 141st Street). Directed by Will Pomerantz, with music and lyrics by Nancy Harrow (creator of *Maya the Bee*), this delightful show is based on the 1931 Newbery Award-winning children's book by Elizabeth Coatsworth.

The Cat Who Went to Heaven features notable instrumentalists Clark Terry, Kenny Barron, Frank Wess and the voice of Grady Tate. The delightful tale is about the intertwined fates of a struggling Japanese artist, his housekeeper, a Buddhist priest from the local temple and an inspirational cat named Good Fortune. The

story's timeless message of compassion for all beings resonates with people of all ages.

The Cat Who Went to Heaven brings together contemporary jazz and the traditional Japanese art of "Bunraku" puppetry. The full cast includes the singing voices of Ms. Harrow (as the title cat), Grady Tate (as the Artist), Anton Krukowski and Daryl Sherman, with Kameron Steele as the narrator. The puppeteers include Lara MacLean (as the Artist), Melissa Creighton (as the Cat), with Anna Sobel, Kate Katz and Eric Wright.

The full design team includes Jane Catherine Shaw and Amanda Maddock (puppet design and construction), Amanda Maddock (costume design) and Joseph Silovsky (set design).

"The show is a perfect introduction to jazz for children," said Allan Buchman, Artistic Director, Culture Project. "For more seasoned jazz lovers, the show is an opportunity to enjoy Harrow's beautiful score while soaking in the visual feast of Japanese Bunraku Puppetry."

The six performances will take place at The Harlem School of the Arts Theater, 647 St. Nicholas Avenue between West 145th and 141st Streets, New York, NY 10030 as follows:

- Wednesday, May 13 at 7 p.m.
 - Saturday, May 16 at 11a.m.
 - Wednesday, May 20 at 7 p.m.
 - Wednesday, May 27 at 7 p.m.
 - Saturday, May 30 at 5 p.m.
 - Wednesday, June 3 at 7 p.m.
- (Suggested donation is \$10.)

For more information, visit www.cultureproject.org or www.harlemschoolofthearts.org. Reservations can be made at 212-479-0829.

The Harlem School of the Arts has, since 1964, offered children and young adults the freedom to discover the artist within them through instruction in dance, music, theater and the visual arts. HSA's programs recognize the intrinsic value of the arts in everyday life, and the ways in which arts education enhances academic achievement. Every day, HSA helps young people to develop into self-reliant adults by developing self-confidence, discipline and their love of the arts. HSA is committed to meeting the challenges of the 21st century by providing access to new arts education methodologies and cutting-edge technology in today's information-driven global society. Through HSA's numerous partnerships and artists-in-residence, the School is a cultural destination, serving all ages and interests.

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Music Students Learn & Live Latin Jazz at Roberto Ocasio Music Camp

CLEVELAND, OH- The Roberto Ocasio Foundation today officially announced the fifth annual Roberto Ocasio Latin Jazz Music Camp, July 12-17, at Baldwin-Wallace College Conservatory of Music (Berea, Ohio) with Artist-In-Residence, Bobby Sanabria, world renowned leader in the Afro-Cuban and jazz fields as a multi-Grammy-nominated drummer, percussionist, composer, arranger, bandleader, producer, and educator.

The resident camp, honoring the late Roberto Ocasio, is for music students in grades 8-12 (including '09 graduates), all instruments—percussion (including Afro-Cuban and Brazilian), drum set, brass, woodwinds, piano, and all other instruments.

"This year's theme, *Latin Jazz-Learn It Live It*—not only portrays a generous week of studying and playing but also enjoying and experiencing this incredible music," says Bobby Sanabria. "It has an amazing capacity to teach an exuberance for life, a sense of discipline and professionalism, and a dedication to giving 110 percent whether in music or otherwise. Above all, it teaches multiculturalism, a world view and a respect for others."

The program includes the technical aspects of playing, composition, and improvisation in the various styles in Latin jazz, the history of the continuum, and analysis of the rhythmic aspects (in particular, la clave). Sanabria and faculty provide group and individual instruction, rehearsals, jam sessions, nightly music presentations, field trips, Latin-jazz activities, and a public recital concert. Tuition covers all as well as room and board.

Application deadline is June 15, or May 15 to receive a discount off of the regular \$500 tuition. Time-payment, sponsorship, and tuition-refund arrangements are also available as well as scholarship and financial-assistance opportunities. The Camp also includes a master class with Bobby Sanabria on Tuesday, July 14, for college-level music students, music educators, directors, and adult amateur and professional musicians-class instruction and demonstration of various Afro-Cuban rhythms/styles from a historical perspective as well as an overview of the evolution of the Afro-Cuban/Latin jazz continuum, a clave stage presentation, and optional critique and consultation (dinner included). Enrollment is suggested by June 15 for assured space, \$125 per student.

Complete details and application forms for both Camp and Master Class sessions are posted at www.robertoocasiofoundation.org or contact the RO Foundation At 440.572.2048 or trof@robertoocasiofoundation.org.

Holland-Dozier-Holland To Receive Songwriter's Hall of Fame Johnny Mercer Award During Mercer Centennial Year

NEW YORK, NY – The Songwriter's Hall of Fame, the organization founded in 1969 by songwriter Johnny Mercer and publishers Abe Olman and Howie Richmond, will award the prestigious Johnny Mercer Award

to the songwriting team of Holland-Dozier-Holland during the 2009 centennial year celebration of Mercer's life and legacy. The Songwriters Hall of Fame Awards dinner gala is slated for June 18 at the New York Marriott Marquis Hotel.

The Johnny Mercer Award is given out yearly and reserved for songwriters who have already been inducted into the Songwriters Hall of Fame, and whose body of work is of such high quality and impact, that it upholds the gold standard set by the legendary Johnny Mercer. Past Johnny Mercer Award recipients include songwriting giants: Paul Anka, Dolly Parton, Kris Kristofferson, Smokey Robinson, Stevie Wonder, Carole King, Billy Joel, Jimmy Webb, Hal David, Burt Bacharach, Jerry Leiber, Mike Stoller, Paul Simon, Alan and Marilyn Bergman, Stephen Sondheim, Cy Coleman, Sammy Cahn and Jule Styne.

Mercer would have turned 100 in 2009, and The Johnny Mercer Foundation is coordinating an ambitious, year-long slate of activities celebrating his legacy, including the publication of a new Mercer anthology book, an educational program at Northwestern University, a documentary film to air on PBS, new CD releases, and much more. Additionally, Mercer's hometown Savannah, GA will mount its own year-long program of concerts, galas, historical presentations and cultural activities.

It's almost impossible to go a day without hearing a Johnny Mercer song. Tunes like "Moon River," "Hooray for Hollywood," and "That Old Black Magic" are woven into the fabric of American life. He wrote more than 1500 songs in a career that spanned nearly fifty years. His work appeared in over 90 films and he was nominated for eighteen Academy Awards, winning four. Mercer wrote six Broadway shows, and was himself a top radio personality and recording artist. He co-founded Capitol Records, and nurtured the talents of musical legends such as Margaret Whiting, Jo Stafford, Peggy Lee, Frank Sinatra, and Nat King Cole.

BLUES WATCH

IS ONPAGE 16



Coming Up
May 7
visit www.blues.org

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



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

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

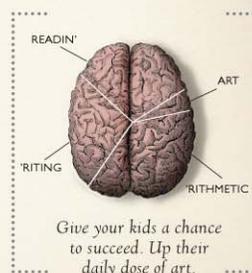


A piano player. A composer. An orchestra leader. Duke Ellington reigned over a land called Jazz.

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.



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**CHICK COREA
JOHN MCLAUGHLIN
Five Peace Band Live
CONCORD**

Whether due to random chance or some unique planetary alignment, the bounty of top-notch music from fusion masters of late has been full to say the least. In recent months, the beautiful final offerings of Josef Zawinul and the robust reunion of Return To Forever have appeared.

Now, Corea and fusion's *first* guitarist, McLaughlin, deliver a double-disc "live" set that sets a high bar for whatever comes next.

Filled out by saxophonist Kenny Garrett, drummer Vinnie Colaiuta and bassist Christian McBride, the Five Peace Band toggles easily between electric and acoustic modes and as strong as the electric fare is- McLaughlin's "New Blues Old Bruise" for example- the acoustic stretches may be the real sleepers here. Corea's extended plays on "wood" piano, such as the expanded blues "Dr. Jackle", are dazzling.

Of course, fusion came from Miles, and he's given his propers on the closing pair here. "In A Silent Way/It's About That Time", on which Corea and Colaiuta appear to be having a grand time, is followed by a graceful duet run-through of "Someday My Prince Will Come", courtesy of the co-leaders.

Whatever it may look like, this is no "star" show. The Five Peace Band is a vital sounding outfit that hopefully will lay down more after they're off the road.

Duane Verh

jazz-blues.com



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Sunnyland
AIRWAY RECORDS**

Zora Young, one of Chicago's leading blues ladies, first emerged in the blues scene in the early 1980s, and was mentored by the legendary blues pianist Sunnyland Slim. She was not the only one befriended by the late Albert Luandrew, who helped bring Muddy Waters to the attention of Leonard Chess. In any event, Zora has a new album, with special guest Hubert Sumlin, titled "Sunnyland" on Airway, the label started by Sunnyland decades ago.

The album was produced by Sam Burckhardt, the saxophonist who played in Sunnyland's band for many years, as did guitarist Steve Freund while pianist Barrelhouse Chuck Goring was mentored by Sunnyland and Little Brother Montgomery.

Hubert Sumlin, one of the Chicago blues' most compelling guitarists, spent time with Sunnyland during Sunnyland's stints in Howlin' Wolf's band. Add to this mix the terrific bass player Bob Stroger and drummer Kenny Smith and one has quite a band with several tracks having added brass. Quite a band for a session recorded at Delmark's Riverside Studio in July 2007 with some horns added last year.

And it opens with a bang as Zora tears into her original "Bad Track Record," belting out the vocal with an authority that grabs the listener as the horns blast in support. Both Freund and Barrelhouse Chuck shine on a rocking rendition of Sunnyland's "Goin' Back to Memphis," a "Rolling & Tumbling" variation with more forceful singing by Young. The mood gets a bit low-key on Young's "Travelin' Light," singing about traveling light and not carrying any load being a bluebird that loves to sing, with Sumlin taking a somewhat straightforward solo as Burckhardt riffs on tenor.

"Hubert's Groove" is an instrumental that evokes "Tramp," with its funky groove, as Barrelhouse Chuck gets greasy on organ, with Sumlin, Freund and Burckhardt also taking solos. Young's "Football Widow" is an amusing number with a melody evoking "Just a Little Bit," as she wants to get her couch potato man off the coach and out on the town, with Burckhardt ripping off a terrific tenor sax solo followed by a guitar break from Sumlin. "You Said You Were Leaving" is one of two Sumlin vocals here and is one of his better ones with him singing quite passionately as well as playing his quirky twisting guitar.

The title track, written by Burckhardt, is a feature for Barrelhouse Chuck as he suggests Sunnyland's unique

style while Freund takes a particularly choice solo that evokes Sumlin's playing as well before Burckhardt gets nasty on the tenor, resulting in a terrific instrumental.

Sunnyland recorded "Johnson Machine Gun" for Aris-tocrat, and Young belts a vocal that certainly does honor Slim's memory. While the song is credited to Sunnyland here, it was a reworking of Willie '61' Blackwell's 1941 Bluebird recording, "Machine Gun Blues." "Stumbling Blocks and Stepping Stones" is another shuffle built upon some traditional blues imagery of a big city country girl far from home dealing with her false friends. "Till the Fat Lady Sings" is a topical blues with telling lyrics about the mess in her community and around the world set to a groove evocative of Bobby Rush's "Chicken Heads."

"Blues For Hubert" is a jazzy sounding instrumental in honor of Sumlin who sits this performance out. Burckhardt sets the tone with his tenor with both Chuck and Freund getting nice solo space. Zora certainly sounds like no one to mess with on "Daughter of a Son-of-a-Gun," a hard rocking number with rollicking piano and a sharp solo from Freund. Sumlin joins Young for a closing downhome blues, "Looka Here Baby," with Sumlin and Freund providing the accompaniment.

It is a change of pace for a welcome surprise release. Young really shines as a strong singer and the entire recording is first-rate. I would assume better stores will have this, but you could contact www.airwayrecords.com for information on how to order.

Ron Weinstock



DIANA KRALL
Quiet Nights
VERVE

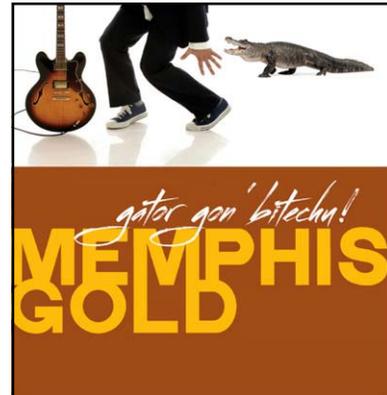
On her 12th album, vocalist-pianist Diana Krall delivers 10 Brazilian and West Coast jazz gems and two bonus tracks, complemented by guest percussionist Paulinho Da Costa and her quartet regulars—guitarist Anthony Wilson, bassist John Clayton and drummer Jeff Hamilton.

Reminiscent of Julie London's style or like Astrud Gilberto (as on the Brazilian jazz title tune), Krall tenderly sings and plays favorites such as "Where or When," "Too Marvelous For Words," "Walk On By," "The Boy From Ipanema," and more. Included are two bonus tracks "How Can You Mend a Broken Heart" and "Every Time We Say Goodbye." The romantic ballads and Antonio Carlos Jobim bossa novas, enhanced by Claus Ogerman's studio orchestra arrangements, make this one of Krall's most elegant, seductive releases, her first full length studio release since 2006's *From This Moment On*. Krall describes her soft, whispery vocals as "like you're

lying next to your lover in bed whispering this in their ear."

Co-produced by Krall with Tommy LiPuma, this is an ear-pleasing listen from start to finish, a satisfying addition to her existing discography.

Nancy Ann Lee



MEMPHIS GOLD
Gator Gon' Bitechu!
STACKHOUSE RECORDS

As a preliminary matter, I note that I have known Chester Chandler for about 18 years, am friends with him, and was at the studio when he worked on finishing some of the tracks on "Gator Gon' Bitechu!". I disclose this because of possible bias that might exist despite my efforts. While I have been seeing him play shows at small and larger bars in the Washington, DC area for a lengthy period of time, when he gave me an advance of his second CD, "Prodigal Son," several years ago, I was floored at how mature his music sounded.

I was not the only one. Long-time Living Blues editor, Jim O'Neal, was obviously impressed as he signed Memphis Gold to Stackhouse and re-released "Prodigal Son" on the label. And others noticed as Memphis Gold was featured in cover stories in the Swedish publication, Jefferson, the world's oldest blues magazine; the esteemed British publication, Blues & Rhythm, and most recently in Living Blues.

Chester Chandler grew up in Memphis where he attended the same sanctified church as Robert Wilkins, the one-time blues guitarist and vocalist of the twenties, who stopped playing secular music. Later he started playing blues in Memphis with such legendary combos as The Fieldstones while also serving his country. Around 1991, he relocated to the Washington DC area where he first was known as K.D. King and later after meeting Barbara, who would become his wife, adopted the name Memphis Gold, while honing his music. Many may be aware in early 2008 he suffered severe injuries falling out of a tree (his day job was in the tree-cleaning business) and he has been making great strides since then.

On his new album, there are a variety of DC area musicians backing him, the best known being guitarist Robert Lighthouse who adds slide to several tracks and drummer Pete Ragusa of the Nighthawks. The recording spans a couple of years, as the accident slowed up its production, but it is finally here. The disc opens with a sample of a symphony orchestra before some slide is played against a North Mississippi groove as he sings "I

Shoulda Known,” a lament about a woman who bled him dried. It’s followed up by “Catfish Creeper,” with dual slide guitars (I assume Lighthouse and Memphis) as he shouts about laying on the river bottom like a log and if one wants to get their hooks in him they better lay the right bait on, with Jay Summerour adding a nice harmonica break. Set to the groove of “Woke Up This Morning,” “Do You Still Want Me” has a nice lyric as he asks his woman whether she wants him after breaking his heart and using him.

The title track, inspired by a Washington DC blues programmer, has an infectious funky groove as he sings about ‘watch out cause that gator gonna bite you,’ with some brassy horns added and there is a nice guitar break on this one. I assume Warren Witherspoon, drummer with the disco-funk band Heatwave, is on this track. “My 2 Kcandys” is a jaunty shuffle that is a shout out to a Candy and a Kandy, while “Can’t Get Enough” uses the melody of B.B. King’s rendition of “The Thrill Is Gone,” as Memphis sings about can’t get getting enough of his woman using him hoping that one day she’ll finally see his love.

The mood shifts on a lovely blues ballad about falling in and out of love, “How I Got Over,” and then the groove picks up on the quasi-biographical shuffle “I Was Born in Memphis,” where he sings being born in 1955 and his folks still burned wood and coal just to stay alive; went to church house staying some time, and always ended up on Monday morning finding his brother’s wine. “Squeaky Wheel” features a nice Jay Summerour harp solo. “Lil Lucy” opens with a dreamy backing as Memphis recalls a beautiful lady that used to pass his house everyday and then the band shifts gear as it picks things up with a funky groove and a funky bass riff as he recalls his boyish fantasy as he asks “Lucy, why do you tread on me.”

This ends a very successful follow-up to “Prodigal Son.” His strengths are his sanctified-rooted singing, his solid, rhythmically charged guitar playing and the good-time feeling he invests his performances. This should be available from better retailers along with Amazon, cdbaby.com. and Memphis Gold’s website at www.memphisgoldblues.com.

Ron Weinstock

Three From ECM

CYMINOLOGY

As Ney
ECM

Compelling atmospherics, ranging from the reflective to the seductive, from moody to cerebral, but always compelling. These form the signature of this unique Berlin-based quartet, fronted by German-born Iranian singer/composer Cymin Samawatie. Delivering a sublime fusion of ethnic strains and minimalist jazz, Cyminology offer up creations both delicate and highly focused, and, as previously noted, compelling.

If most listeners don’t understand Persian, all the more likely that Ms. Samawatie’s lyrics will read as music. Her handling of nuance and sense of understatement speaks to high jazz values. Pianist Benedikt Jahnel is an ideal partner, providing both simpatico support and alter-ego counterpoint. Bassist Raif Schwartz and drum-

mer Ketan Bhatti can be sparing to the point of near-invisibility, ultimately lending further mystique to Cyminology’s one-of-a-kind sound.

Duane Verh

AMBROSE FIELD

JOHN POTTER

Being Dufay
ECM

On *Being Dufay* medieval sacred music and 21st century electronics merge in a fascinating work in which the literal distance between these two idioms is both traced and transited through their dialogue. All of this is to say that this is a “space music” experience of the highest order. Eight actual minutes of tenor John Potter’s vocals, drawn from the works of 15th century composer Guillaume Dufay, are electronically processed in a multitude of ways by Field.

The seven pieces that result all use the true voice as a focal point, but in each, the processed sound emerges, encircles and expands the vocal into fascinating regions of aural universe. Whether one’s idea of cosmic fare is Hawkwind or “Lux Aeterna” this disc is not to miss.

Duane Verh

FLY

Sky and Country
ECM

The democratic spirit of the free jazz school shows through the compositional and structural sense of the trio Fly- Mark Turner, tenor and soprano sax, Larry Grenadier, bass, and Jeff Ballard, drums. So does respect for the composition.

On *Sky and Country* the role of “leader” is tossed masterfully among the threesome within engaging, undeniably cerebral, compositions; pieces with adequate openness built into the form to accommodate this egalitarian stance.

The apparent freedom within Fly’s musical space seems to place palpable responsibility on each of the three to maintain the tune’s integrity because that liberty is used judiciously. Turner in particular is a thoughtful improviser in this regard. The occasional bit of whimsy aside, his solos consistently sound carefully guided and built of more conventional matter than one might expect in a “free” environment.

Which is not to say this is bland or timid stuff by any means. Fly demands careful listening but delivers a payoff in the form of the splendid interplay their compositions ultimately generate. Predecessors would include the remarkable early 70’s Brit outfit The Trio (John Surman, Barre Phillips & Stu Martin) and Jack Bruce’s under-heralded post-Cream jazz outing *Things We Like*.

Sky and Country is a good bet to make many intelligent folks’ “best of” list of jazz sets this year. Worth the money.

Duane Verh





THE SOUL OF JOHN BLACK

**Black John
ECLECTO GROOVE**

John A. Bigham jammed on guitar and keyboard for the pioneering rock-funk-ska band Fishbone for eight years and toured and recorded with artists as acclaimed and diverse as Miles Davis, Eminem, Dr. Dré, Nikka Costa, Bruce Hornsby and Everlast.

Recently he has adopted the persona of The Soul of John Black and has fused blues, soul, funk and hip hop, pop with field hollers, spirituals and work songs resulting in some compelling, music with a steady groove and mesmerizing quality to the performance.

On his last album, "The Good Girl Blues" (Yellow Dog), the focus seemed to be on blues material with "The Hole" being a modernized feel holler.

His most recent release on the Delta Groove affiliate Eclecto Groove, "Black John," shifts its focus for a blues to soul-funk foundation for another intriguing effort that opens with the title track, with its bad ass hero in the vein of Railroad Bill, Stagolee and other outlaw heroes.

It is followed by "Billie Jean," an intriguing song about being sweet on "Billie Jean," who he's been trying to meet, but she is like a dream. On both his band lays down a funk groove and his soulful vocals engage in a call and response with the backing vocal as he also lays down some stinging guitar as is appropriate.

His slide guitar kicks off "Last Forever," as he tells a story about a Sunday Morning and forgot his prayer as his woman stayed out all night but was like a bad cell phone, you know she liked to roam. The fact he is a terrific singer and guitarist does not hurt.

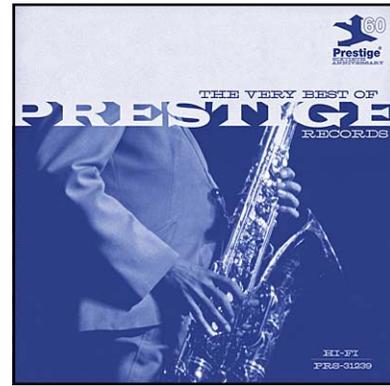
"I Knew a Lady" conjures up Leadbelly before he mixes a lyric about a dancing lady with a chorus that sounds like a rap based on a children's rhythm about "all the Lord's children needs to feel good."

On "White Dress" he celebrates sexuality and how his woman looks in her white dress and black drawers dancing in the sun. The mood shifts to a bit of country soul on "Better Babe," and the remainder of this is equally fresh sounding.

The Soul of John Black is a breath of fresh air in contemporary vernacular music and with "Black John" we are provided with yet another stunning release.

Ron Weinstock

jazz-blues.com



VARIOUS

**The Very Best of Prestige Records
CONCORD MUSIC GROUP**

The 60th anniversary celebration of Prestige Records is upon us and this two-disc set serves as an "appetizer" to the label's catalog, according to compilation producer Nick Phillips, who chose tracks from 1949 to 1969.

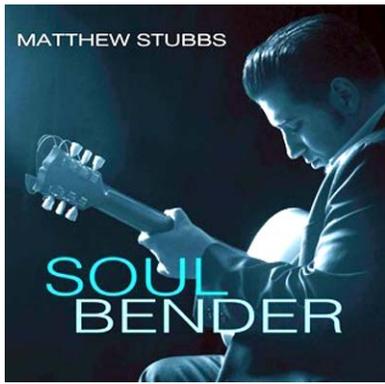
Among the 13 tunes on Disc One and 12 on Disc Two, you'll hear jazz standards from artists who forged the genre, such as: Lee Konitz, Lennie Tristano, James Moody, Sonny Stitt, Bud Powell, Miles Davis, The Modern Jazz Quartet, Sonny Rollins, Red Garland, John Coltrane, Kenny Burrell, Eddie "Lockjaw" Davis, Coleman Hawkins, Kenny Dorham, Gene Ammons, Oliver Nelson, Eric Dolphy, Yusef Lateef, and others.

Seventy minutes of music on each disc includes treasures such as "Blue Monk" (Thelonious Monk); "Tenor Madness" (Sonny Rollins with John Coltrane); "My Funny Valentine" (Miles Davis); "St. Thomas" (Sonny Rollins); "Django" (Modern Jazz Quartet); "Soul Shoutin'" (Shirley Scott with Stanley Turrentine); and "Fried Bananas" (Dexter Gordon). The B-3 organ and a more bluesy sound can be heard on some tracks on Disc Two, which covers the decade from 1959 to 1969. One notable pairing features Roland Kirk and Jack McDuff on the walking blues, "Three for Dizzy."

Phillips gleaned tracks from original sessions produced by Bob Weinstock, Esmond Edwards, Ozzie Cadena, Cal Lampley, Don Schitten and Bob Porter. The latter contributed the liner notes tracing the Prestige label history. A 20-page liner booklet contains period black-and-white photos and original LP cover art.

Featuring legendary jazz artists, this engaging, chronologically-ordered set could serve as an introduction to jazz for neophytes and also satisfy avid fans who enjoy variety in listening. This appealing set might also stir fans to seek out the re-mastered original sessions, the 4-CD box set *The Prestige Records Story* and the many re-mastered CD reissues of complete classic Prestige albums in the Rudy Van Gelder Remasters series as well as other Prestige titles by these musicians. *Nancy Ann Lee*





MATTHEW STUBBS

Soul Bender
VIZZTONE

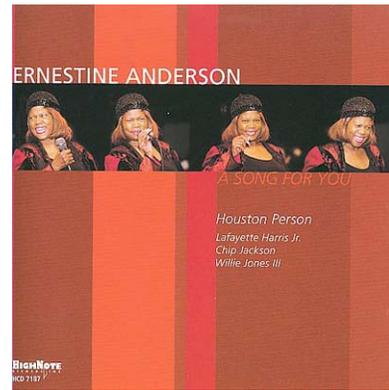
Another young guitar, Matthew Stubbs makes his debut on the VizzTone label with “Soul Bender.” Stubbs, only 25, certainly has quite some experience, having competed in the Blues Foundation’s International Blues Challenge, and toured as a sideman with Janiva Magness, John Nemeth and Linwood Slim. Currently he is in Charlie Musselwhite’s Band.

His pretty impressive resume is receiving strong endorsements from Bob Margolin and Junior Watson. “Soul Bender” was produced by Stubbs and includes Sax Gordon Beadle leading a tight horn section along with a tight rhythm section on an all-instrumental program. Listening to this, one can agree with Margolin who suggests this is what Freddie King might have sounded like if he had recorded in Memphis with the Bar-Kays. There is a mix of hot blues riffs infused with some surf instrumental twang set against a funk groove and riffing horns styled after the Memphis horns.

Taken a few tracks at time, or put in an iPod or other mp3 player put in a shuffle mode, Stubbs fiery, yet tasty guitar is best appreciated along with some blasts of Beadle’s gutbucket tenor (“20 Gallons of Beadle Juice” or “Sticky Bunz”). “Rivelli’s Mood,” is a nice slow gospeltinged instrumental with the horns setting the mood with Stubbs stating the theme before blasting out a call and response with Beadle. The rocking “Stompin’ On Thru,” opens with Stubbs setting out with a blistering tempo and mixing his single note runs with some chords that Beadle works off of.

While there are moments that might evoke King Curtis’ “Memphis Soul Stew,” the songs are based on funky grooves and riffs that underlie that start to sound the same when listened to in one sitting. But, bear in mind that some of us find albums of Freddie King instrumentals also best taken in small morsels.

Ron Weinstock



ERNESTINE ANDERSON

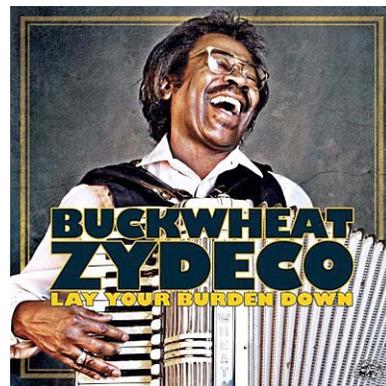
A Song For You
HIGHNOTE

Veteran vocalist Ernestine Anderson, (born 1928 in Houston, Texas) proves she still has the mettle to deliver swinging American Songbook sets marked with her indelible bluesy style. Performing with her are Houston Person (tenor sax), Lafayette Harris Jr. (piano), Chip Jackson (Bass) and Willie Jones III (drums).

Anderson puts plenty of emotion into the eight standards on this romantic excursion, but especially the title tune. She also does sublime justice to classics such as “This Can’t Be Love,” “Make Someone Happy,” “Day By Day,” “For All We Know,” and others. Anderson knows how to passionately deliver lyrics, shading and phrasing for maximum effect. Her unhurried, gorgeous remake of the Carmichael/Mercer gem, “Skylark,” will make you believe you’re hearing this warhorse tune for the first time.

Intimate, expressive and warm-hearted, this April 2008 set produced by Todd Barken (her second for HighNote) proves Anderson remains in her prime, solidly supported here by a stellar team.

Nancy Ann Lee



BUCKWHEAT ZYDECO

Lay Your Burden Down
ALLIGATOR

From Clifton Chenier forward, modern zydeco artists have never shied away from simpatico pop music styles and no Louisiana man these days is more comfortable with this mix than Stanley Dural aka Buckwheat Zydeco.

As much a classic soul/r&b balladeer as bayou stomper, who can mess with the rock as well, Monsieur D. (or Z., if one prefers) stands as one of the swamp

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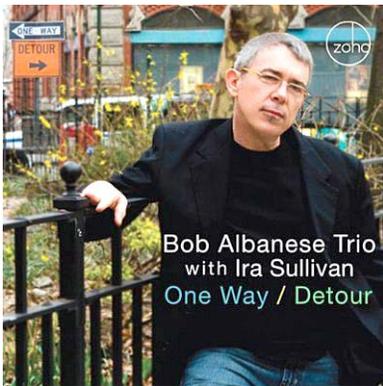
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sound's most widely appealing ambassadors.

His versatility is in full evidence on *Lay Your Burden Down*, covering Memphis Minnie by way of Led Zeppelin ("When The Levee Breaks") and flirting with ska ("Let Your Yeah Be Yeah") and siding up to Captain Beefheart ("Too Much Time"). The brawny organ, guitar and rhythm backing Dural's accordion on "Levee" sets the stage for this highly energized set and dashes of horns on "Yeah" further reveal the features of top-notch production both earthy and sharp.

For all the variation on *Burden*, Mr. Dural knows his way back to the bayou as evidenced on his own "Throw Me Something, Mister". This session sets a high bar for roots releases for the remainder of the year. Worth the money.

Duane Verh



BOB ALBANESE TRIO

WITH IRA SULLIVAN

One Way / Detour

ZOHO MUSIC

New York City-based pianist Bob Albanese makes his Zoho label debut in a trio setting with Tom Kennedy on bass and Willard Dyson on drums for a 10-tune set of mostly originals. Ira Sullivan (tenor and soprano sax, alto flute, percussion) guests on six tunes.

Albanese self-produced the tidy straight-ahead studio set in January 2008 during two days off from a gig in Palm Beach, Florida.

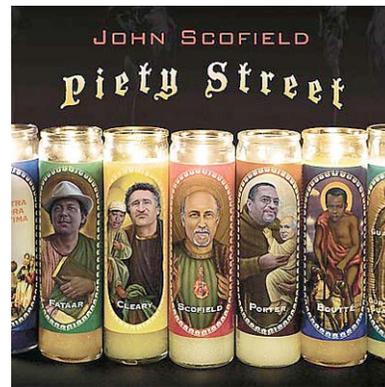
Albanese's linear style shines on this outing. His unpredictable improvisations confirm his creativity on the keys, especially notable on his original, "Joyful Noise," written for a Latin jazz band (Café Simpatico) formed for a six-week U. S. State Department Jazz Ambassador tour in 2003. In addition to Albanese originals, the trio also performs "Ugly Beauty," one of the leader's favorite Thelonious Monk tunes. Written by Monk in 3/4 time, the trio performs the gem here in 4/4 time and enhances it with Sullivan's alto flute. One of the most familiar tunes is Lionel Hampton's "Midnight Sun," performed as a graceful piano/sax duo by Albanese and Sullivan.

Based in New York since 1980, Albanese completed his B.M. and M.M. on a scholarship grant in May 2006 at Manhattan School of Music in Jazz Composition. He has worked with a wide variety of musicians, has toured the U.S. and overseas and performed for a number of years as house pianist for the legendary Rainbow Room. He has four recordings under his name and has appeared on more than 50 other recordings. He is presently accompanist for

Ben Vereen, performing with him regularly as group pianist and as solo accompanist for Vereen's keynote speaking/performing engagements.

Albanese shows a skillful, inventive, warm approach in any tempo. Both Dyson and Kennedy are seasoned players who have polished their chops with top musicians. This is an exceptionally listenable recording that will have you wondering where this very talented pianist has been hiding all these years.

Nancy Ann Lee



JOHN SCOFIELD

Piety Street

SCO BIZ

Jazz guitarist John Scofield has channeled his long time desire to do a blues disc into this effort, which is billed as a gospel release.

Featuring songs by the "father of gospel music", Thomas A. Dorsey, who first combined gospel with jazz and blues, *The Old Ship of Zion* and *Never Turn Back* as well as Dorothy Coates' classic *99 and Half*, Hank Williams, *The Angel of Death* and even a couple of self-penned numbers this set does, indeed, have gospel roots but for the most part isn't driven by the high energy "testifying" you find at the House of Blues' Gospel brunch.

Instead, Scofield has joined forces with some of the funkier musicians in New Orleans including Jon Cleary on keyboards and vocals, George Porter, Jr. on bass, Ricky Fataar on drums, John Boutte on vocals and Shannon Powell on tambourine and drums to craft a disc that will get your mind, body and soul all shaking at once.

Ever the consummate musician, Scofield lays down impeccably tasty jazz oriented riffs that evoke George Benson and add rich sonic counterpoints to Cleary's rollicking piano and the thoughtful lyrics.

But this isn't all just tasteful reserved stuff: Those who can't imagine gospel without a bit of hand-clapping should proceed directly to the Rev. James Cleveland's *Something's Got a Hold On Me* while those who need that Gospel Brunch high should check out the upbeat *It's a Big Army*. Can I get an Amen!!

Mark Smith



ERIC LINDELL
GULF COAST HIGHWAY
ALLIGATOR

On his third Alligator release guitarist Eric Lindell is joined by members of funk band Galactic (Stanton Moore on drums, Robert Mercurio on bass) and a host of other New Orleans based musicians including Marc Adams on Hammond B3, Jimmy Carpenter on Tenor sax, Derek Huston on Baritone sax, Chris Mule on guitars and Shelia Sanders, Tara Doughty and Sean Carey on backing vocals.

Normally, getting more than two New Orleans based funk or jazz musicians together at a time results in long-winded jams and six songs to a disc. Not so here: five of the 15 tracks clock in at less than three minutes and none of the rest pass the four minute mark. So, does that mean that there isn't much going on here musically? Not a chance. Sounding at times like a classic Delany and Bonnie disc or even a countrified Rolling Stones, this is hard hitting soul and funk driven blues with hot horn charts, slamming rhythms and plenty of booty shakin' fun.

Rather than keeping a lid on the talents of the musicians, paring the songs to their essence allows Lindell and crew to keep your attention from cut to cut. Like John Fogerty's short but catchy solos that drove the great Creedence Clearwater singles, Lindell has a knack for getting to the point with a few well placed guitar riffs and then getting out of the way for the horns, keys and vocals. While the charts are hot, Lindell is always cool with a vocal approach that alternates between the urgency of Chris Robinson of the Black Crowes and the unhurried vibe of mellow surf dude Jack Johnson. Lindell's skill with the pen equals his prowess on guitar and vocals.

With thirteen originals that fit seamlessly with classics by Waylon and Willie, *I Can Get Off on You*, Buck Owens, *Crying Time*, and Delbert McClinton, *Here Come the Blues Again*, Lindell has crafted a disc that will stand the test of time.

Mark Smith

THE LOUDHORNS

One For Maynard
LOUD CONVERSATION PIECES

Nashville's top studio brass players come together for this invigorating nine-tune debut CD tribute to Maynard Ferguson, the legendary trumpet player with the identifiable upper-register reach.

The players are: Steve Patrick, Vinnie Ciesielski, Mike Casteel (trumpet, flugelhorn); Erin Horner, French horn; Barry Green, Roy Agee (trombone); Joe Murphy (tuba); Ron Gilmore (keyboards); Adam Agati (guitar); Tony Nagy (bass); and Jason Waters (drums).

Tunes made famous by Ferguson include a brassy version of Chick Corea's "La Fiesta," and a faithful rendition of Joe Zawinul's "Birdland, as well as "Give It One," "Left Bank Express," and "Superbone Meets the Band Man." Loudhorns also delivers a funky arrangement of Stevie Wonder's "I Wish," and a stirring rendition of Queen's "Bohemian Rhapsody. Murphy wrote most of the arrangements.

Loud and powerful with blistering solos, the fare on this CD will test your speakers and your ears. Available digitally at Amazon and iTunes and the CD is available at cdbaby.com.

Nancy Ann Lee

LOUISIANA RED

Back To The Black Bayou
BLUESTOWN / RUF

Now living in Germany, guitarist/harpist Louisiana Red headed to Norway to do this latest disc, catching up with the audio equipment that use to be at the storied Stax Records in Memphis. Yes, "Back To The Black Bayou" was recorded at Juke Joint Studio, in those northern climes, on the same Auditronics mixing console used by Booker T. & The MG's, Otis Redding and many other R&B legends from that label's heyday.

Out of the 12 tunes, Red wound up revamping a handful he had cut earlier in his career for various other labels, including calling cards like "I'm Louisiana Red," "Alabama Train" and "Ride On Red, Ride On." Former Fabulous Thunderbird Kim Wilson pops up in a couple spots, including the first mentioned song and the closing instrumental, "At The Zanzibar."

"Sweet Leg Girl" channels some down home Chicago blues as pianist Dave Maxwell and harp man Jostein Forsberg commence to duel for your attention. "The Black Bayou," first cousin to blues standard "Catfish Blues," cooks as "Don't Miss That Train" gets in the gospel groove.

Having been around forever, there is much mythology surrounding Louisiana Red, his history and his music. Some can debate if this is the audio feather in Louisiana Red's cap, but, if you are a fan of Mississippi Fred McDowell or have crossed paths with Louisiana Red before, your ears should like what's happening during "Back To The Black Bayou."

Peanuts

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CASSANDRA WILSON

Closer To You: The Pop Side

BLUE NOTE

Cassandra Wilson just this new CD, which is a collection of her versions of pop songs culled from her previous albums. Her low, husky yet smooth voice combined with her unique phrasing has kept her on my list of favorite jazz singers. Here she includes 11 songs, most of which are very fine indeed. My favorites are "Time After Time" (Cyndi Lauper), "Fragile" (Sting), "The Weight" (The Band), "Tupelo Honey" (Van Morrison), "Harvest Moon" (Neil Young), "I Can't Stand the Rain" (Ann Peebles), "Lay Lady Lay" (Bob Dylan and "Love Is Blindness" (U2). So 8 out of 11 is pretty good. While the other three are not really bad, I personally just don't care for the songs. Very nice versions, and if you download single tracks, the ones mentioned are top notch. But sample the others for as you might like them as well.

Bill Wahl

BLUES WATCH

BY MARK SMITH

New Release blues....Buddy Guy-The **Definitive Buddy Guy**; Ray Charles- **Genius- The Ultimate Ray**

Charles Collection; Black Joe Lewis- **Tell 'Em What Your Name Is**; Michael Bloomfield- **Live At Bill Graham's Fillmore West: 1969**; Mick Fleetwood- **Blue Again**; Muddy Waters- **Authorized Bootleg: Live at the Fillmore Auditorium- San Francisco November 4-6, 1966**; Web Wilder- **More Like Me**; Little Willie John- **Heaven All Around me- The Later King Sessions 1961-1963**; Commander Cody- **Dopers, Drunks and Everyday Losers**; Little Walter- **The Complete Chess Masters- 195-1967**; Tracy Nelson- **Essential Recordings: The Soul Sessions**; Michelle Malone- **Debris**; Solomon Burke- **Essential Recordings: It Don't Get No Better Than This**; Duke Robillard- **Essential Recordings: Rockin' Guitar Blues**; John Mayall- **Moving On**; John Mayall- **Ten Years Are Gone**; Billy Price and Fred Chapellier- **Night Work**; Kelly Joe Phelps- **Western Bell**; Seth Walker- **Leap of Faith**; Cyril Neville- **Brand New Blues**; Muddy Waters Blues Band- **Muddy Waters, Dizzy Gillespie**; Nick Moss & the Fliptops- **Live At Chans- Combo Platter No. 2**; Clarence "Gatemouth" Brown- **Essential Recordings: Flippin' Out**; Too Slim and the Taildraggers- **Free Your Mind**; Roy Rogers- **Split Decision**; John Hammond Jr.- **Rough & Tough**; Billy Flynn- **Blues Drive**; Sunny & Her Joy Boys- **Introducing...**; Chris Duarte- **396**; Dave Myers- **You Can't Do That**; John Mayall- **Latest Edition**; Omar Kent Dykes- **Big Town Playboy**; Jason Ricci & New Blood- **Done with the Devil**; The Insomniacs- **At Least I'm Not With You**; Louisiana Red & Little Victor's Juke Joint- **Back to the Black Bayou**; Aynsley Lister- **Upside Down.... Well, the sun is finally shining. That's it for now. Later!**

ELLIS ISLAND. WHERE THE WORLD CAME TOGETHER AND AMERICAN STYLE BEGAN



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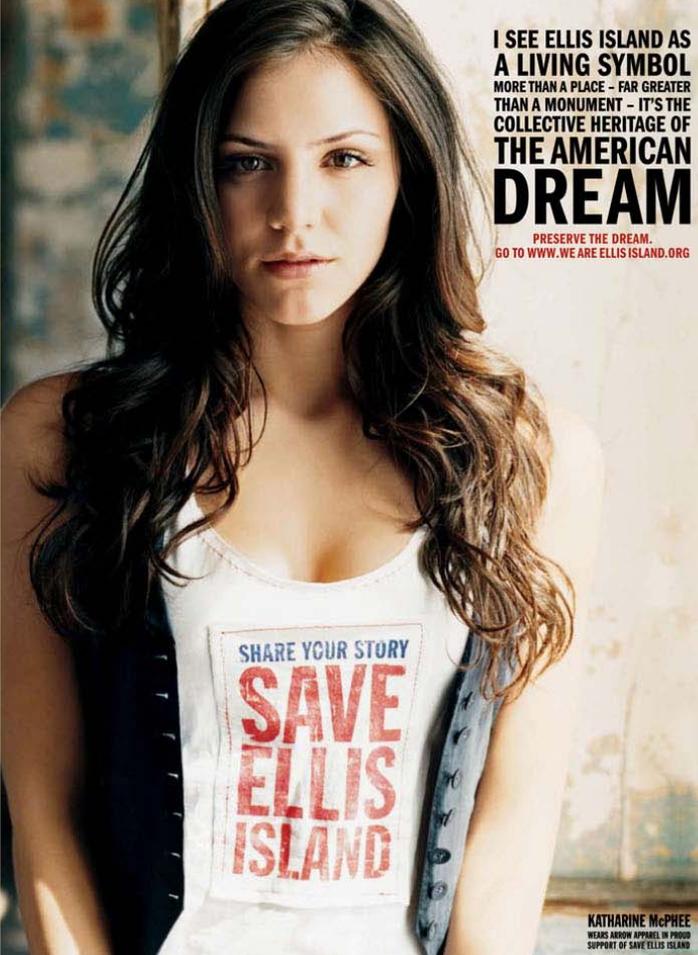
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KATHARINE McPHEE WEARS ARROW APPAREL IN PHOTO SUPPORT OF SAVE ELLIS ISLAND