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Doheny Blues Festival

Atlanta Jazz Festival

**Grammy Museum:
Strange Kozmic Experience**

Jazz & Blues report

Editor & Founder Bill Wahl

Layout & Design Bill Wahl

Operations Jim Martin
Pilar Martin

Contributors

Michael Braxton, Mark Cole, Kelly Ferjutz, Nancy Ann Lee, Peanuts, Matt Simpson, Wanda Simpson, Mark Smith, Dave Sunde, Joerg Unger, Duane Verh, Emily Wahl and Ron Weinstock.

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Comments...billwahl@jazz-blues.com
Web www.jazz-blues.com

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Jazz & Blues report

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DOHENY BLUES FESTIVAL

Doheny Blues Festival May 22 & 23

By Bill Wahl

SOUTHERN CALIFORNIA – It is almost time again for the Doheny Blues Festival at Doheny State Park in Southern California. The dates are Saturday, May 22 and Sunday, May 23. This festival has been going since 2003, and is always a good time as well as a well-produced event.

The park is located at 25300 Dana Point Harbor Drive, Dana Point, CA 92629 (Corner of Pacific Coast Hwy & Dana Pt Harbor Dr.) Doheny is only 15 minutes south of Irvine. See driving notes from San Diego and Los Angeles below, as well as parking info.

This year the lineup includes Crosby, Stills & Nash, The Black Crowes, Taj Mahal & The Phantom Blues Band, Robert Cray Band, Booker T. Jones, The Fabulous Thunderbirds, Bettye LaVette, Jackie Greene, Black Joe Lewis & the Honeybears, Otis Taylor, Duke Robillard Band, Eric Lindell, The John Nemeth Revue, James Intveld, Igor Prado from Brazil with Lynwood Slim, Big Sam's Funky Nation...and a handful of regional artists will be announced shortly.

Doors open at 11 a.m. daily (10:45 a.m. for VIP and 10:30 a.m. for Gold) and the music ends at 9:30 p.m. (8:30 p.m. on Sunday). For those arriving early to the festival, they will have music in the morning outside the front gate as well as a coffee cart.

The 2010 festival will feature:

- 26 acts on 3 stages – Blues, Rock & Soul music
- A waterfront grass park with two main stages at opposite ends of the venue
- The Backporch Stage, where fans can enjoy acoustic perfor-



OTIS TAYLOR

mances in an intimate lawn area

- A large Vendor Village with tons of cool stuff
- International Food Court with authentic restaurants and tasty beverages
- Kidz EcoZone featuring fun and music filled activities for the kids, as well as their own "Beach Shack" stage
- On-site music store where fans can meet the performers and buy new music

Omega Events has partnered with Front Gate Tickets. Founded in 2003, Front Gate Tickets has worked to provide venues, festivals and promoters a simple and affordable ticketing solution. This year, Doheny fans will be able to either utilize Front

Gate's Print Pass, which allows customers to print their tickets from home, as well as UPS and USPS delivery methods.

Front Gate Procedures

Upon arriving at the event, exchange your tickets for a wristband. This will allow for in-and-out privileges during the event. Doors will open at 10:30 a.m. for Gold Pass members 10:45 a.m. for VIP ticket holders and 11:00 a.m. for general admission.

What To Bring

A low-back chair, blanket, one personal bottle of water is OK, still camera (no video), sunscreen and cash/ATM/Debit/Credit Cards. Re-entry will be allowed with a wristband.

What Not To Bring

Please do not bring the following items: food, beverages, coolers, pets, audio or video recording equipment and umbrellas or canopies. All seating is lawn seating... bring a blanket or low-back beach chair. Umbrellas and high-back chairs must be placed on the perimeter of the seating area (courtesy rule – if you are blocking someone's view, you may be asked to move). The festival is "Rain or Shine," artists and times are subject to change without notice, no refunds.

Food & Drink

The international food court will include a variety of authentic vendors; everything from BBQ ribs to Cajun sausage to vegetarian pitas. Beverages of all types will be available, including beer, wine, cocktails, water and non-alcoholic beverages.

They accept the following payment methods at the festival – cash, ATM/Debit cards and credit cards (Visa, MasterCard, American Express and Discover.)

The Event Card – No more hassling with food tickets...go cashless. Use the Doheny Blues Festival "Event Card." Similar to an ATM/Debit card, blues fans can buy dollar amounts on the card for the purchase of food, beverage, and Official Blues Merchandise at the event. All unused money left on the card will be refunded when you leave – it's that easy. To improve efficiency, Event Cards will be available each morning prior to the gates opening, as well as at four locations throughout the venue. Save yourself some time inside and get an Event Card while you are waiting for the gates to open. The main refund booth will be directly inside the front gate. If you have any questions on The Event Card system, feel free direct them to eventcards@yahoo.com.

Directions from Los Angeles

To Doheny State Beach in Dana Point, exit the 5 Freeway at the Pacific Coast Highway/Highway 1/Beach Cities exit and travel north on Pacific Coast Highway. Turn left on Dana Point Harbor Drive, first left into Doheny State Beach.

Directions from San Diego

Travel north on the 5 Freeway, exit the 5 Freeway at the Pacific Coast Highway/Camino Las Ramblas exit and travel north on Pacific Coast Highway. Turn left on Dana Point Harbor Drive, left into Doheny State Beach

Parking at Doheny State Park

Parking is available at Doheny State Park for \$10 per car. Courtesy shuttle service runs from 10 a.m. till 10:00 p.m. between the North and South parking lots

at Doheny State Beach. Arrive early, since the Doheny State Beach lot often fills up by noon.

Secondary Parking Lot and Shuttle

Once the main Doheny lot is full, additional Parking is available at Dana Hills High School with shuttle service running continuously through the day. Parking is free at Dana Hills High School, but the shuttle is \$5 per person round-trip. (Hint – this is the way I always go – it is very easy and the shuttles run regularly and drop you very close to the gate. And, there are no hassles later at night when you need to leave)

Directions to Dana Hills High School (only 1.5 miles from Doheny): take the 5 Freeway to P.C.H. North, go past Doheny Stage Beach, turn right on Golden Lantern, left on Acapulco. There are always plenty of signs to direct you.

For more information, as well as updates, visit <http://www.omegaevents.com/dohenyblues/>.

Cover photo of Taj Mahal by Ron Weinstock

33rd Annual Atlanta Jazz Festival

Celebrated Free Music Festival Unites Music Lovers Far and Wide Runs Throughout May

ATLANTA – Whether it's out-of-this-world improvisation or boogie-woogie notes of Big Band music that moves you, the 33rd Annual Atlanta Jazz Festival embodies the spirit of Jazz and will unite the City of Atlanta for 31 days of amazing music during the "31 Days of Jazz" this May. The month-long celebration culminates in Piedmont Park on Memorial Day weekend, Saturday, May 29 and Sunday, May 30, with music from local and nationally-renowned artists including Marcus Miller "Tutu Revisited the music of Miles Davis" featuring Christian Scott, Spyro Gyra, MF Production's Celebration of Lionel Hampton featuring Diane Schuur & Jason Marsalis, Stanley Clarke Band featuring Hiromi and more...

Regardless of race, nationality, sexual orientation or religion, music is the common denominator that unites people across Atlanta, the nation and the world. The City of Atlanta is known as a culturally diverse melting pot and has introduced and brought to the limelight artists from a variety of musical styles. One of the premier free jazz events in the county, the Atlanta Jazz Festival is a fantastic family-oriented event whose mission is to expose and educate audiences, young and old, to the rich heritage of the jazz genre and is the perfect location to unite jazz lovers from far and wide. From the Nightlife Series to Dinner & Jazz and Eclectic Jazz to Jazz Etc., there will literally be "31 Days of Jazz" in May to experience one of the country's oldest and purest music forms.

"The City of Atlanta is excited to bring such a talented group of jazz musicians to our cultured and diverse city and festival and back to Piedmont Park," says Camille Russell Love, Director of the City of Atlanta Office of Cultural Affairs. "Jazz is a very expressive artform that has been influenced by every single country and culture. We really try and bring in artists from

every form to many diverse venues during the 31 Days of Jazz and Memorial Day weekend to celebrate that diversity and help Atlantans to experience new sounds and learn everything they can about jazz! It is our goal that locals and visitors alike, especially those who are new to Atlanta or haven't attended in the past, can come together to simply enjoy the music!"

Recording artist, performer, composer, conductor, arranger, producer and film score composer **Stanley Clarke** is one of the most celebrated bass players in the world – a living legend. Known for his ferocious dexterity and consummate musicality, he is a true musical pioneer. The Stanley Clarke Band will be joined by **Hiromi**, heralded as one of the brightest new lights on the piano jazz landscape since her 2003 debut *Another Mind*.

Audience favorite, **Spyro Gyra**, a band from Buffalo, NY jokingly named after the scientific term spirogyra, has endured through more than three decades because they have a style that sounds like nothing that came before it. An instrumental hybrid, incorporating elements of R...B, Latin and Brazilian with accessible pop qualities and happy uplifting tones, Spyro Gyro spun out hits like their 1970's breakthrough songs "Morning Dance" and "Shaker Song" that audiences still go crazy over.

Two-time Grammy Award winner **Diane Schuur** and American jazz drummer and composer **Jason Marsalis** will join forces to perform **MF Production's Celebration of Lionel Hampton**. A longtime disciple of Dinah Washington and other legendary jazz singers of the '40s and '50s, Schuur's rich, resonant vocals and mix of embracing both the jazz of her parents' generation and the pop music of her youth during the late 1950's and '60s, has led to an amazing career spanning nearly three decades.

Marcus Miller, along with featured artist **Christian Scott**, will be bringing to Atlanta one of the most important recordings in the history of jazz music: the Marcus Miller-written and Miles Davis-produced album *Tutu*. Miller notes that *Tutu*, originally recorded more than 20 years ago, was "music for that time," and Miller has assembled a perfect combination of artists to play his "**Tutu Revisited, the Music of Miles Davis**" at the Atlanta Jazz Festival.

The Atlanta Jazz Festival Presented by American Family Insurance is proud to have the generous support of Publix, Coca-Cola, Anheuser Busch and the Loews Hotel.

Produced by the City of Atlanta Office of Cultural Affairs, the Atlanta Jazz Festival builds on the success and heritage of previous festivals by continuing its expansion with a 31-day schedule. It is the mission of the Atlanta Jazz Festival to expose and entertain a diverse audience of jazz aficionados, young jazz enthusiasts and musical artists to the rich heritage and variety of jazz as an authentic form of traditional music. For 33 years, the festival has brought to Atlanta world-renowned performers such as Herbie Hancock, Miles Davis, Etta James, Hiroshima, Neville Brothers, Al Jarreau, Branford Marsalis & Wynton Marsalis, Nina Simone and Dizzy Gillespie. For more information,

please call 404.853.4234 or visit www.atlantafestivals.com. Find The Atlanta Jazz Festival on Facebook - www.facebook.com/AtlantaJazzfestival or Twitter - www.twitter.com/AtlantaJazzFest. The 2010 Atlanta Jazz Festival is a program of the City of Atlanta Office of Cultural Affairs, a division of the Department of Parks, Recreation and Cultural Affairs.

Schedule for Grand Finale May 29-30

Saturday - May 29, 2010

2:00pm – Rialto Jazz For Kids All Star Jazz Band

3:00pm – Jay Norem/Keith White Quartet

4:00pm

– Steven Charles Band

5:30pm - Trombone Shorty and Orleans Avenue

7:00pm - Swing Streets to Swing Beats featuring Esperanza Spalding and Raydar Ellis

8:30pm - Marcus Miller - "Tutu Revisited the music of Miles Davis" featuring Christian Scott

Sunday - May 30, 2010

2:00pm – Metropolitan Atlanta Youth Wind Ensemble Jazz Band

3:00pm – Ultimate Jazz Score winner

4:00pm – Kathleen Bertrand

5:30pm - Spyro Gyra

7:00pm - MF Production's Celebration of Lionel Hampton featuring Diane Schuur and Jason Marsalis

8:30pm - Stanley Clarke Band and Hiromi

Sixth Annual Bonaire Heineken Jazz Festival 2010

KRALENDIJK, BONAIRE – Once again this year, a very popular Bonaire tradition will return to the island, when the Sixth Annual Bonaire Heineken Jazz Festival takes place May 27 - 30. A variety of musical styles will be presented with bands from Brazil, Cuba, the United States and The Netherlands in different venues around Bonaire as these internationally known jazz musicians mingle with the best musical talent Bonaire has to offer in this sixth year of the annual event.

As in past years, the festival will kick off at Fort Oranje on May 27 with an evening of Jazz and Poetry. Then, on May 28 and 29, the two main concerts will take place at the Topsy Seagull at the Plaza Resort Bonaire. This year's top attraction will be the world renowned trumpeter Arturo Sandoval, performing with his seven-piece band. Arturo is originally from Cuba, but now lives in the USA.

Also performing will be Manny Moreira from Brazil, BEKU from the United States, Joke Buijs with Frits Landesberg from The Netherlands, and Henk van Twillert with Tjako van Schie, also from The Netherlands. These performers will be joined by Bonaire's best local musicians: the Cabaco Trio, the Silver Bullet Steelband, the New Generation Dancers, and KaOa Brabu, offering a combination of varying styles of jazz, all with their own character. For fans who just cannot get enough, jam sessions with many of the musicians will be held at Sense, just across the street from the Plaza Resort Bonaire, starting at 11:30 PM on Friday

and Saturday.

The always popular Jazz Brunch takes place on Sunday, May 30 at the Divi Flamingo Resort, where musicians participating in the festival, along with other musicians and singers, will provide a spectacular jam session while guests enjoy brunch.

As in previous years Heineken is the title sponsor and the main sponsors to date for the event this year are: Plaza Resort Bonaire, Divi Flamingo Resort, Telbo NV, Breathe-IT, It Rains Fishes, Budget Rent a Car, Maduro & Curriel's Bank, Sunbelt Realty, Rocargo, Sense, Mega FM, Captain Don's Habitat and RumRunners, Hotel Rochaline, TIS, Don Andres, HBN Law, Bonaire Affair, Tourism Corporation Bonaire, and Addo's Books & Toys. Additional information about the artists, final program, and ticket sales will be announced soon.

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, land sailing, mountain biking, sea and mangrove kayaking, horseback riding, nature tours, hiking, bird watching, sailing and seep 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 and as one of the top diving destinations in the Atlantic/Caribbean for eight years in a row in the *Scuba Diving* magazine's 2010 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).

For more information on Bonaire contact the Tourism Corporation Bonaire in the U.S. at 1-800-BONAIRE or visit Bonaire's official website at www.tourismbonaire.com. Follow Bonaire on Twitter and Facebook.

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The GRAMMY Museum Presents Strange Kozmic Experience: The Doors, Janis Joplin, Jimi Hendrix

Special New Exhibit to Explore the Legacies of the Artists Who Defined a Generation

LOS ANGELES — On April 5 The GRAMMY Museum debuted its third major special exhibit, *Strange Kozmic Experience*. Housed on the Museum's second floor, the exhibit explores the innovations, legacies, and continual impact of the artists who defined a generation, Janis Joplin, Jimi Hendrix and The Doors.

"Forty years later, the music of The Doors, Joplin, and Hendrix still resonate in rock circles and popular culture, an enduring testimony to the power and freedom of 1960s rock," said Museum Executive Director and music historian Robert Santelli. "Provocative, counter-cultural, and experimental, these artists stirred senses and celebrated personal freedom like never before, so we're pleased to offer fans the rare opportunity to engage with them again in such a personal way."

Rising from distinctly different backgrounds yet united by a common love of the blues and rock and roll, Hendrix, Joplin, and The Doors made music that revolutionized and energized rock's most fertile and provocative period: the 1960s. The untimely deaths of

the devil is an angel too
Janiva Magness

"A bold and potent artist of the highest order...
impossible to forget" —*Blues Revue*



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Receive tour info and special online offers by subscribing to the Alligator Mailing List at alligator.com

Jimi Hendrix (Sept. 18, 1970), Janis Joplin (Oct. 4, 1970), and Jim Morrison (July 3, 1971), all at the age of 27 and within one year of each other, marked the end of a decade unmatched in free-spirited and experimental creativity. To this day, the losses are still being felt: Hendrix stands unsurpassed as the greatest electric guitarist of all-time; Joplin's heightened dimension of blues singing has yet to be matched; and never has a band brought poetry and artistic sophistication to blues and rock the way The Doors did. *Strange Kozmic Experience* will explore how these artists became icons, where they took music, and why their art still resonates.

Bringing together more than 60 diverse artifacts and 30 rare photographs never before displayed together in Los Angeles, the exhibit features holdings from the Doors Music Co, the Morrison and Courson Families, the Janis Joplin Estate, Experience Hendrix L.L.C., Experience Music Project, Jampol Artist Management, the Rock and Roll Hall of Fame and Museum, Hard Rock International, and other private collections. On display, visitors will see a wide-ranging array of items, including:

- Joplin's custom-painted 1965 Porsche 356c Cabriolet
- Morrison's never-before-seen journals
- Handwritten lyrics and letters
- Iconic wardrobe pieces
- Original paintings by Joplin
- Instruments used during some of the 1960s most important performances and recordings
 - 1960s ephemera, including ticket stubs, concert posters, fan memorabilia
 - Instruments and lyrics from blues influencers Willie Dixon, Muddy Waters, Odetta, Albert King, Howlin' Wolf, and B.B. King
 - Photographs from iconic 1960s photographers, Joel Brodsky, Jim Marshall, Elliott Landy, Lisa Law, Eddie Kramer, and more
 - Seminal 1960s poster art
 - And much more...

Artifacts will be accompanied by an exciting selection of biographical films and archive footage. Archived talk show interviews with The Doors, Joplin, and Hendrix will also be on display, made available with the assistance of the Paley Center for Media.

Strange Kozmic Experience will be on display in The GRAMMY Museum's Special Exhibits Gallery – where temporary exhibits will be showcased on a rotating basis – through February 13, 2011, before touring internationally.

The GRAMMY Museum is located at 800 West Olympic Boulevard, Suite A245, Los Angeles, CA 90015. With an entrance off of Figueroa Street, the Museum resides within the L.A. LIVE campus, at the intersection of Olympic Boulevard and Figueroa Street in downtown Los Angeles.

Paying tribute to music's rich cultural history, this one-of-a-kind, 21st-century Museum explores and celebrates the enduring legacies of all forms of music, the creative process, the art and technology of the recording process, and the history of the premier recognition of excellence in recorded music — the GRAMMY Award.

The GRAMMY Museum features 30,000 square feet of interactive and multimedia exhibits located within L.A. LIVE, the downtown Los Angeles sports, entertainment and residential district. Through thought-provoking and dynamic public and educational programs and exhibits, guests can experience music from a never-before-seen insider perspective that only The GRAMMY Museum can deliver.

BLUES WATCH

BY MARK SMITH

New Release Blues.... Can it be true that we've finished a quarter of the year already and are on the edge of the summer festival season? Here's some of the new stuff you will be hearing this summer on a stage near you: **The Holmes Brothers-** *Feed My Soul*; **Popa Chubby-** *The Fight is On*; **Peter Karp & Sue Foley-** *He Said- She Said*; **Luther Dickinson & The Sons of Mudboy-** *Onward And Upward*; **Catherine Russell-** *Inside This Heart of Mine*; **Guitar Shorty-** *Bare Knuckle*; **Little Freddie King-** *Gotta Walk With Da King*; **Johnny Lang-** *Live at the Ryman*; **Mark Hummel-** *Odds & Ends*; **Mississippi Heat-** *Let's Live It Up*; **Dave Weld & The Imperial Flames-** *Burnin' Love*; **Karen Carroll-** *Talk To the Hand*; **Downchild-** *I Need a Hat*; **Janiva Magness-** *The Devil Is An Angel Too*; **Anders Osborne-** *American Patchwork*; **Smokin' Joe Kubek & Bnois King-** *Have Blues, Will Travel*; **Brown Sugar-** *Shakura S'Aida*; **Otis Rush-** *I Can't Quit the Blues*; **Bill Wyman & The Rhythm Kings-** *Groovin'*; **Luther Allison-** *Songs from the Road*; **Shannon Curfman-** *What You're Getting Into*; **Coco Montoya-** *I Want It All Back*; **Jeff Healey-** *Last Call*; **Seasick Steve-** *Man From Another Time*; **Delta Moon-** *Hell Bound Train*; **Mick Taylor-** *Live In Leverkusen*; **Nighthawks-** *Last Train to Bluesville*; **Tad Robinson-** *Back in Style*; **Kirk Fletcher-** *My Turn*; **Kellie Rucker-** *Blues Is Blues*; **Tommy Garrett-** *Return of the 50 Guitars*; **Bluesmasters featuring Mickey Thomas**; **Lucky Peterson-** *Heart of Pain*; **Mark Hummel-** *Retroactive*; **Johnny Moeller-** *Bloogaloo*; **Derek Trucks Band-** *Out of the Madness*; **Chainsaw Dupont-** *Real Guitar Hero*; **Jeff Turmes-** *five horses, four riders....* **Speaking of festivals**, put the following Midwest Festivals on your schedule: **31st Blues Music Awards**, Memphis, May 6, **Chicago Blues Festival**, June 11-13, **Hot Blues and BBQ** (Oxford, MI) June 17-19, **Eric Clapton's Crossroads Guitar Festival** (Chicago), June 26, **Kalamazoo Valley Blues Festival**, July 8-10, **The Cowpie Blues Festival**, August 13-14, and **Old Town Bluesfest** (Lansing, MI), September 17-18. That's it for this month. See ya!

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Concord Music Group Acquires Celebrated American Roots Label Rounder Records

Acquisition Firmly Establishes the Combined Entity as the World's Preeminent Independent Music Company

LOS ANGELES - The Concord Music Group today announced the acquisition of storied Massachusetts-based independent music label Rounder Records. Rounder, celebrating its 40th year as the world's leading American roots music label, is a major force in a broad range of musical genres including bluegrass, Americana, singer-songwriter, Cajun & Zydeco and children's music.

Rounder possesses an extraordinary recorded catalog and current artist roster including bluegrass superstar Alison Krauss, singer-songwriter Mary Chapin Carpenter, banjo virtuoso Béla Fleck, actor/musician Steve Martin, jazz singer Madeleine Peyroux, the iconic Robert Plant, notable children's artist/activist Raffi and country legend Willie Nelson, to name just a few. The acquisition of Rounder and its essential collection of over 3,000 masters combined with Concord Music Group's rich catalog of more than 10,000 master recordings strengthens Concord's status as one of the world's most significant independent record companies, with a leadership position in multiple genres.

Rounder's creative and marketing functions will continue to be based in Boston and its owners and founders Ken Irwin, Bill Nowlin and Marian Leighton Levy will remain active with the company in a creative and advisory capacity. The company's senior management will also remain in place: John Virant will continue as the President of Rounder; Sheri Sands will stay on as General Manager. Operating synergies will be achieved by combining the sales, administrative and support functions of the two companies.

Rounder, founded in 1970 by Cambridge folkies, Irwin, Nowlin, and Leighton Levy, has been at the center of nearly all of the American roots revivals that have reshaped the music world in the last 40 years. The self-titled 1975 record by J.D. Crowe and the New South (featuring future stars Ricky Skaggs, Tony Rice and Jerry Douglas) revitalized bluegrass and inspired such modern superstars as Rounder's own Alison Krauss, who is the most decorated female artist in the history of the Grammy Awards and has also sold over eight million albums and DVDs.

Her collaboration with Led Zeppelin front-man Robert Plant on the album *Raising Sand* emerged as one of 2007's major critical and word-of-mouth sales success stories. The album was RIAA certified platinum in early 2008 and won five Grammy Awards including Album and Record of the Year in 2009. An unequaled leader in the preservation and re-release of precious historic recordings, Rounder has brought the music of Jelly Roll Morton, Woody Guthrie, Lead Belly, the Carter Family, Jimmie Rodgers and Mississippi John Hurt back to vibrant life. In addition, their dazzling work on the

epic anthologies from the Library of Congress and the Alan Lomax Collection has been universally respected and admired.

Glen Barros, President and CEO of the Concord Music Group, said, "The combination of Concord and Rounder makes so much sense on a creative, strategic and cultural level. With the addition of Rounder, Concord is gaining a magnificent catalog of recordings, the opportunity to work with more of the world's most amazing artists and a company filled with some great people. Plus, Rounder's uncompromising commitment to authenticity and intense independent spirit is perfectly in line with everything that Concord is about."

Norman Lear, Concord Music Group Chairman and co-owner added, "We couldn't be more honored to join together with Rounder in our collective mission to deliver great, timeless music."

Marian Leighton Levy, co-Rounder Founder, concurs and adds, "For us, it's always been about the music. We have long been aware of Concord's commitment to great catalogue labels within a vibrant and contemporary independent context, and feel the Concord Records Group provides not only a great home for our music and artists, but also a stronger and more secure position going forward."

John Virant, President of Rounder, said "We've always been the little label that could, and our new affiliation with Concord – another fiercely independent organization that shares our core values – ensures that we can remain true to our central calling: discovering and nurturing quality musical talent."

Concord Music Group is one of the largest independent record and music publishing companies in the world and is owner of a rich and historically significant catalog of recordings. Concord Music Group's legendary family of labels include Concord Records, Concord Jazz, Fantasy, Stax, Milestone, Riverside, Specialty, Telarc, Peak, Heads Up, Prestige and several others. They include titles from some of the most admired and enduring names in music, including Ray Charles, John Coltrane, Creedence Clearwater Revival, Miles Davis, Ella Fitzgerald, Isaac Hayes, Little Richard, Thelouious Monk, Oscar Peterson, Rosemary Clooney, George Shearing and Mel Torme.

The group's current roster of world-class artists includes George Benson, Chick Corea, Kurt Elling, Will Downing, Kenny G, Ladysmith Black Mambazo, Sergio Mendes, Esperanza Spalding, Macy Gray, Angie Stone and many more. In 2007, Concord partnered with Starbucks Entertainment to form Hear Music, an innovative record label rooted in quality, authenticity and passion. Hear Music works directly with artists, both emerging and established, to bring quality music to the widest possible audience, in both Starbucks locations and music retailers worldwide. Hear Music releases include records from Paul McCartney, Joni Mitchell, James Taylor, John Mellencamp, Elvis Costello and Playing For Change.

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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 rified



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

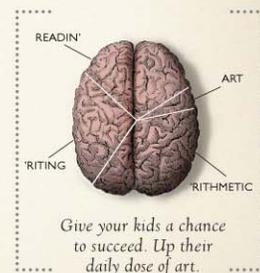
"Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who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

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



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

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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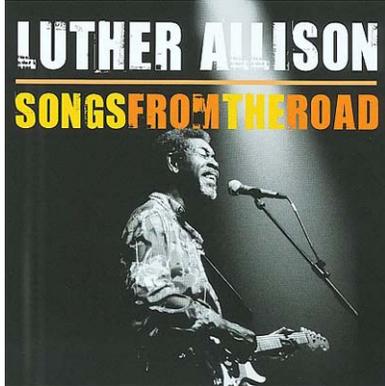


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LUTHER ALLISON
Songs From the Road
Ruf Records

There were few performers in any genre as riveting as the late Luther Allison. Having been a fan since his debut Delmark recordings, I remember going to catch him at Oberlin College in 1970 and he almost tore off the roof of the Chapel he was playing at. From playing a one-string guitar in Mississippi to taking over Freddie King's gig and band in Chicago, he brought a hold no prisoners approach to his performances, throwing everything into his singing and his guitar playing. One can point to B.B. King as a primary inspiration, but Elmore James and Freddie King seem to have the most important influences in Allison's music. He struck me in his earlier days as a cross of the two Kings instrumentally with James' impassioned vocals. I was privileged to see Luther a number of times in the last decade of his life including when he performed for a DC Blues Society show for the "Soul Fixing Man" tour. I am not sure if the last time I saw him was at Wolf Trap when they still put on a Jazz and Blues Festival, and I remember this gentleman who had seen James Brown, Otis Redding, Miles Davis and others stating that Luther was as great a live performer as anyone he ever witnessed.

"Songs From the Road" (Ruf Records) presents on disc and DVD one of Luther's last performances at the Montreal International Jazz Festival on July 4, 1997. Shortly after this performance, he would be diagnosed with the disease that in August 2007 would take this wonderful person away from the world. This was a representative performance with his great band of James Sjoberg, rhythm guitar; Ken Faltinson, bass guitar; Mike Vlahakis, keyboards; and Rob Stupka, drums. It was a band that played hundreds of gigs together, toured globally for several years and played with a tightness that reflected this experience.

Luther, of course, held nothing back this night from

the opening moments of "Cancel My Check" to his brief encore on "Serious." There are several extended performances that never falter, unlike most of his contemporaries (Otis Rush being one of the few exceptions) who could neither sustain such inspired playing and vocals that Luther could, and Sjoberg's solos add another exciting voice while maintaining the fervor of the performances. Much of this are his originals including the rocking B.B. King styled shuffle "Will It Ever Change," where he tells his woman to listen to him (with Sjoberg taking the opening B.B. King styled solo while Allison takes the longer break later), and he takes a Magic Sam recording, "What Have I Done Wrong," and places his own stamp on it.

"(Watching You) Cherry Red Wine," was always one of the climatic parts of any Allison performance as he sings about this woman destroying herself drinking herself into oblivion. "There Comes a Time" is a soulful number as Luther confesses to be a good man who went astray and begging to be taken back by his woman, with another killer solo here. His vocal is a standout here. Luther takes out the slide for "It Hurts Me Too" (as well as Bernard Allison's "Low Down and Dirty"), doing Elmore James memory proud with his fervent rendition of the classic.

The DVD contains 7 of the songs from the CD ("Will It Ever Change" is not listed but present) and adds "Move From the Hood." The 59 minutes of the performances on the DVD video are electrifying with great camera work catching all the sweat and passion that he put in his performances. The Montreal Jazz Festival has recorded and filmed many if not all of the performances in the past couple decades and generally do excellent work. The DVD also includes a 23-minute interview and a ten-minute excerpt "Tribute to Luther Allison" from a documentary. This writer understands that a 50-minute CBC broadcast was compiled from this performance. This CD/DVD makes all of the music from that day available.

What a joy to listen and watch previously unissued performances by Luther Allison after all these years. It doesn't get much better than this release, which is quite reasonably priced and should be available from iTunes or Amazon and better retailers.

Ron Weinstock

CATHERINE RUSSELL
Inside This Heart of Mine
WORLD VILLAGE

It's been about two years since Catherine Russell delighted us with the marvelous disc *Sentimental Streak* on World Village. The daughter of legendary bandleader, Luis Russell and bassist Carline Ray, Russell has another excellent release "Inside This Heart of Mine," also on World Village. This session is produced by Paul Kahn with Catherine as the Executive Producer and, like the prior disc, is rooted in swing tunes from the twenties to forties with a few more recent songs included. The core of the backing band is the trio of Mark Shane on piano, Matt Munisteri on guitar and banjo and Lee Hudson on bass (although Neal Miner is on two selections). Brian Grice and Rob Garcia play drums where added, and Howard Johnson adds brass bass (tuba) to two selections and Sara

PAGE NINE

Caswell adds violin to a different pair of performances.

In my prior review I noted that Russell evokes a variety of influences, including Alberta Hunter, Billie Holiday, Ivie Anderson and Nellie Lutcher throughout this. I find Holiday an apt comparison as she phrases the lyric. She does not come across as a Holiday sound-alike in the manner of a Madeline Peyroux, but rather her delivery and timing is reminiscent of Lady Day, and the backing is so complimentary and sympathetic.

The selection of songs is immaculate starting with the title track, a indigo blue chestnut that Fats Waller and J.C. Johnson authored with nice lovely horn solos and Munisteri's graceful rhythmic riffing in the backing as she conveys the sadness of love being a stranger 'inside this heart of mine.' "All the Cats Join In," is a spicy, swinger taken from a Peggy Lee recording with some growling trumpet from Jon-Erik Kellso and solid tenor solo from Dan Black. Andy Razaf is among those who wrote the swinging "We the People" that Fats Waller first recorded, with lyrics that we don't care about taxation as long as legislators give us syncopation, with Shane taking a lively stride-inspired solo with a short riffed guitar break tossed in. "Troubled Waters," penned by Sam Coslow and Arthur Johnston, comes from a 1934 Duke Ellington recording that featured Ivy Anderson with Kellso's growling trumpet (echoes of Cootie Williams) underscoring Russell's lamentation here.

A 1969 Maxine Sullivan recording is the source for the delightful love song "As Long As I Live," with a nice piano solo. Paul Kahn's "November," with accordion and violin in the backing, has a gypsy jazz tinge as Russell sings about the change of seasons and its getting cold outside but her lover is not by her side. Sara Caswell's violin along with Munisteri's banjo also lends a gypsy flavor to Rachele Garniez's original "Just Because You Can," with its message that doesn't mean one should. Joya Sherrill handled the vocal in 1945 when the Ellington Orchestra recorded Duke's "Long Strong and Consecutive," and the intimate setting here has Russell coming off like a female Nat Cole as she sings about wanting, long strong and consecutive kisses as "no short snort will suit" her. Perhaps the most fetching, dreamy and romantic number on this album is the rendition of "Close Your Eyes," with a lovely guitar solo. Its followed by a nice reworking of Wyonnie Harris' "Quiet Whiskey," with its classic lines "Whiskey on the shelf,

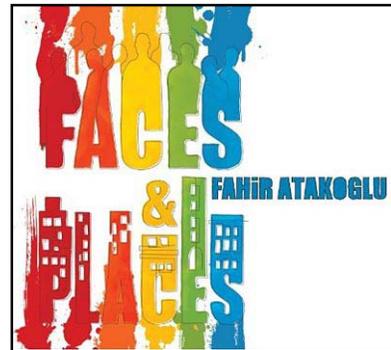
You were so quiet there by yourself
Things were fine 'till they took you down
Opened You Up and Passed Your Around."

Russell and her small group take this jump blues and make it some hep jive. Russell then takes her interpretative talents to Willie Dixon's "Spoonful," with backing from just Munisteri's banjo, Rob Garcia's drums and Howard Johnson's tuba lending it a distinctive tenor. The trio backing her on "Spoonful" is augmented by the three horns provided on "Slow as Molasses," originally recorded in 1929 by the Jungle Town Stompers on which her father, Luis, played piano celeste, with lyrics added by Rachele Garniez. Its a lazy vocal and lyrics evoking the jazz age, a mood that continues with the closing rendition of one of the most fa-

mous of all jazz recordings, Lil Hardin Armstrong's sassy "Struttin' With Some Barbecue" that concludes this superb collection of songs and performances.

Catherine Russell continues to mine lesser-known songs from decades past and revive them in a lively fashion that avoids being campy. Her vocals are a model that many singing jazz and blues would do well to listen to and learn from how she delivers her songs as well as marvel from the sensitive and sympathetic support she receives. Like her prior recordings, "Inside This Heart of Mine" is a recording to treasure.

Ron Weinstock



FAHIR ATAKOGLU

Faces & Places

FAR AND HERE

Turkish born pianist-composer Fahir Atakoglu follows up his 2008 release, *Istanbul in Blue*, with another World/jazz-fusion project that includes an all-star cast featuring trumpeter Randy Brecker, guitarist Wayne Krantz, saxophonist Bob Mintzer, guitarist Romero Lubambo, bassist John Patitucci and drummer Horacio "El Negro" Hernandez.

Playing piano, Rhodes, and synthesizers, the 46-year-old Atakoglu (now living in Maryland), leads an exhilarating 11-tune mix of originals from around the world. He draws influences from the sounds of Brazil, the Mediterranean and the Middle East and his illustrious cohorts solo and support with expected flair. One of the catchiest tunes is "Rio Da Noite," which begins the melody head with the sound of synths (simulated flute) and strings before breaking into an uptempo samba rhythm.

A prolific composer, Atakoglu gained fame in his native Turkey in the 1990s for his soundtrack to a popular documentary film on Turkish history. He began playing piano and drums at a young age and later studied with famous Turkish composer, Cemal Resit Rey. From 1987-1980, Atakoglu attended the Istanbul State Conservatory before moving to London, where he studied for five years at the London School of Music and Croydon College, earning a degree from the latter in 1983. He has composed music for a variety of commercial ventures, orchestras and bands. He has racked up 18 albums and continues to compose film scores, ballet music, operas and other symphonic works while also performing world-wide.

There's plenty to like about this album. Atakoglu and his stellar team have made a lasting contribution to jazz-fusion with this diverse project.

Nancy Ann Lee

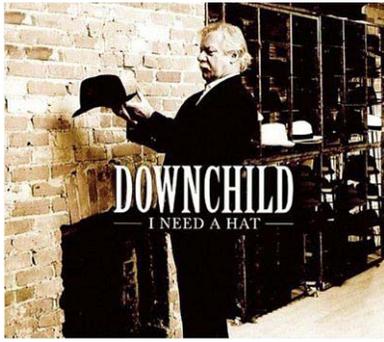


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DOWNCHILD

I Need a Hat

LINUS

Downchild is a Canadian institution that has been laying down the blues for forty years, and for their 40th year they have a new release “I Need a Hat” (Linus). Donnie Walsh with his brother Richard formed Downchild back in 1969, and after the brothers had a parting of the ways, Donnie remained as the leader and focus of the band. Over the year’s Downchild has had a variety of vocalists fronting the group, and that role is presently held by Chuck Jackson. The rest of Downchild is Pat Carey on saxophones, Michael Fontara on keyboards, Gary Kendall on bass and Mike Fitzpatrick on drums. This edition of the band has been together for a decade and a half, which is evidenced by the crisp, swinging and rocking grooves the band puts together. They are augmented by the likes of Colin James and Colin Linden as well as famed trumpeter Wayne Jackson. Dan Ackroyd joins the party for one track on harmonica. Downchild was an inspiration for Ackroyd’s act with the late John Belushi, The Blues Brothers.

This lively disc is comprised of Walsh’s originals, which are full of humor as well as some dark-sided twists on the breakdown in relationships that mark most blues songs. The title song is a delightful ditty about figuring out that to be a famous blues man one needs a hat, and too bad he should have seen it sooner, as he would be a rich and famous man. Jackson delivers it with the appropriate tone while Walsh rips off a strong solo. It’s followed by a strong slow blues, “Somebody Lied,” as Jackson sings about how his life is falling apart with Wayne Jackson taking a terrific trumpet solo before Colin James rips off an energetic solo. “You Don’t love Me” features Linden’s guitar and Ackroyd’s harp on a nice Jimmy Reed inspired shuffle that benefits from the band’s relaxed groove. In contrast, “Rendezvous”, has Walsh with driving slide and a harder groove hints at some classic Elmore James. “Down to the Delta,” is a bouncy number with Jackson on harp as he sings about going down from Mississauga in the land of snow to the Delta with some swinging, jazzy guitar. The last of Jackson’s vocals, “What Was I Thinking,” has him wondering why he couldn’t see “there was no light at the end of the tunnel.” Pianist Fontara is excellent here as throughout while Walsh takes a harp solo.

Walsh follows with two vocals, one of which is “These Thoughts Keep Me Marching,” which is built on an old country blues groove with more trumpet from Wayne

Jackson with a topical tinge to the song. His other vocal, “Some More of That,” is a nicely delivered bit of home-spun philosophy. If not having the range of Chuck Jackson as a singer, Walsh certainly puts plenty of feeling in his very likable singing. The disc closes with the instrumental “El Stew,” which is an instrumental reworking of the title track, sporting a funky groove and some very nice organ. Walsh’ guitar solo shows more concern with developing ideas than simply displaying technique, although Walsh does have plenty of technique. It is a fitting end to this first-rate disc of Walsh and his fellow blues road warriors that should be of interest in blues enthusiasts everywhere.

Ron Weinstock

FIGHT THE BIG BULL

All Is Gladness In The Kingdom

CLEAN FEED / ROYAL POTATO FAMILY

If the term “big band” conjures preconceptions for the reader (other than those that evoke Sun Ra’s Arkestra or some such esoteric outfit), it’s a safe bet that Fight The Big Bull will blow those notions to bits. The 11-piece Richmond VA-based outfit, led by guitarist Matt White and joined by NYC avantist trumpeter Steven Bernstein who also served as producer, both challenges and energizes the large ensemble jazz format, taking it down new pathways while charged with old-school jazz spirit.

While proceedings on *Gladness* at times take on the air of sparse chamber jazz, these gents are, at their core, a pack of feral players who love to fire on all cylinders. It’s apparent after a few tracks that wherever things start, they’ll hit the boiling point sooner or later. The resulting crossfire of mirth and rage frequently evokes some of Charles Mingus’s larger lineups. With titles that celebrate everyone from proto-lounge music masters to black baseball greats to Nipponese movie monsters, one can reasonably guess that conventional borders will not be recognized here. Nor need they be.

Duane Verh

GREG NAGY

Walk That Fine Line

BIG O RECORDS

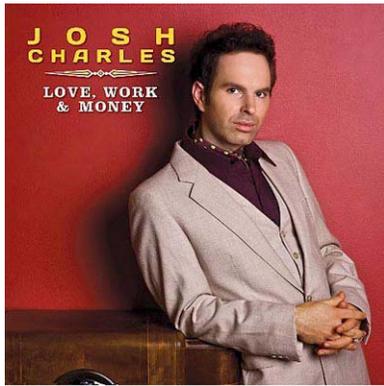
Greg Nagy is well known to mid-western audiences as the guitarist and occasional vocalist for Lansing, Michigan based Root Doctor.

This disc reveals that if his main gig ever ends, Nagy will land quickly on his feet. Joined by Jim Alfredson (Root Doctor and Organissimo) and Al Hill (Bettye Lavette) on keys, Jen Sygit and Rachael Davis on vocals and a host of others, Nagy and crew rip through 10 mostly self-penned tunes that cover a broad range of blues styles. The Don Nix classic,

For The Love of A Woman is not only funky, but has some scorching guitar work. The title cut plays closer to the Soul side of the spectrum while *M & O Blues* has a Hill Country feel to it and *You Can Love Yourself* will have Keb’ Mo’ smiling at Nagy’s adept cover. On *Sunrise*,

Nagy channels the Doobie Brothers with his supple vocals propelling the rocking groove. Closing things out is the ballad, *She’s My Baby* which showcases Nagy’s sensitive side. Overall, a fine release.

Mark Smith



JOSH CHARLES
Love Work & Money
CC ENT / COPYCATS

Josh Charles was born in California and raised in Kansas City, where he was trained in classical piano before the jazz bug hit him. After High school, Josh moved to New York, where he went to study at the Manhattan School of Music and studied with the legendary Barry Harris. He would play all around the city at any bar with a piano, and discovered Tramps, the legendary New York City club which brought in many giants of classic rhythm and blues, as well as many of the great New Orleans artists. Josh honed his craft by listening and learning from the masters of the New Orleans sound and mentored by Crescent City transplant Dr. John. In August 2005, he was in New Orleans readying to move in as well as record down there. But fate in the form of Hurricane Katrina intervened and he was on one of the last buses out.

In 2009 he recorded a single "Healing Time," which provided a small window into the struggle of what the citizens of New Orleans have felt since Katrina. All the proceeds from the success of "Healing Time" have gone back into the community in the city he loves toward rebuilding the city. Healing Time is included in his just issued album, "Love Work & Money" (CC Entertainment/El Records). It has him with members of Dr. John's Band as well as his own touring band and was recorded in New Orleans as well as New York. With the exception of a cover of Jimmy Cliff's "The Harder The Come," Charles wrote or co-wrote the nine originals here.

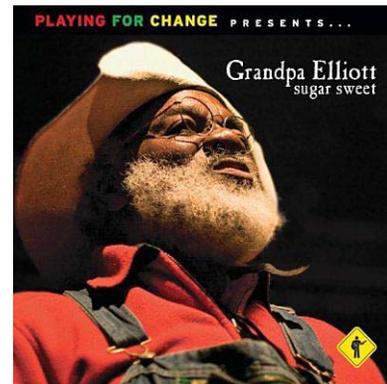
Listening to this, I am tempted to burden Charles by describing him as a blue-eyed Allen Toussaint. I do not mean that Charles is a Toussaint imitator, but his vocals, piano and the general feel of the material is suggestive of the New Orleans legend, in the nature of his songwriting, use of vocal chorus backing and the general groove. Given how Toussaint's productions shaped much of what we think of as New Orleans music over the past five decades, the fact that Charles' soulful efforts here sound like they could have been all recorded in New Orleans shouldn't be surprising given how he immersed himself in New Orleans grooves in New York.

I think Toussaint would be proud of Charles with the opening, "The Waiting Game," a nice piece of funk as Charles sings about waiting for the phone call or a train or a check to clear, as well as the title track with its churchy piano opening before delivering a message about how love, work and money makes the world go round,

and what brings one up can bring one down.

Jimmy Cliff's classic "The Harder They Come" is a nice change of pace with its Caribbean groove. "Pickin' Up the Pieces" opens with classic Crescent City piano riffs, before Charles takes up with a piece of bluesy soul with perhaps more of a tint of Memphis than New Orleans. The afore-mentioned "Healing Time" is included, and one can understand why this remarkable song about coping with the hard times has been so well received. Other songs such as "Stars" and the closing "Just a Man" further display Charles' strengths as a songwriter of soulful songs and a solid, genuine singer. This is an impressive release and he will be performing at WWOZ's piano night this year on Monday, April 26 of this year. He will be doing a fair amount of touring to support this disc and this writer certainly hopes he can see him live.

Ron Weinstock



GRANDPA ELLIOTT
Sugar Sweet
PLAYING FOR CHANGE RECORDS

According to its website, Playing for Change began a decade ago, the brainchild of Grammy-winning music producer and engineer Mark Johnson. Utilizing innovative mobile audio/video techniques, it records musicians outdoors in cities and townships worldwide.

For ten years, Johnson and his team traveled the globe, with a single-minded passion to record little-known musicians for what would become Playing for Change - its name evoking the coins thrown to street musicians as well as the transformation their music inspires. They have had a documentary on public television trying to bring peace and positive change through music.

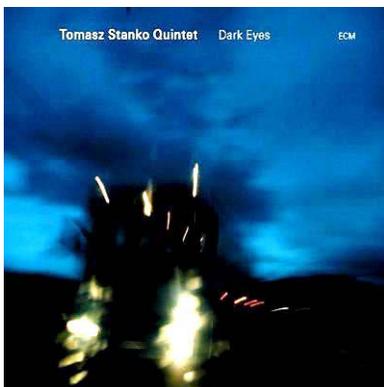
Through Timeless Media they have an arrangement with Concord Music Group to issue some of the music they document from South Africa to Santa Monica to New Orleans, in the case of their newest release by Grandpa Elliott, "Sugar Sweet."

In September, 2006 they came to New Orleans as that city was in the beginning of its recovery from Hurricane Katrina to find Grandpa Elliott. Grandpa Elliott is a fixture of the French Quarter scene, regularly seen singing and playing harmonica on the street at the corner of Royal and Toulouse. While much of what Playing For Change does is bringing the studio to the street, in this case they did a studio recording session with the Playing For Change Band in Spring 2009 which was led by Reggie McBride on bass and included musicians from around the

world with the guitars of Louis Mhlanga and Jason Tamba, the keyboards of Michael Thompson, the drums of Peter Bunetta, and the djembe of Mohammad Alidu worth noting. There are also guest appearances from Keb' Mo', Joe Krown and Kirk Joseph.

Elliott has a wonderful voice as he sings a variety of mostly blues & R&B classics including Bobby Bland's "Ain't Nothing You Can Do," Jimmy Reed's "Baby What You Want Me To Do," Little Milton's "We Gonna Make It," and Sam Cooke's "Another Saturday Night." While Bland sings the opening song as someone suffering heartbreak, Elliott's warm, rich vocal, set against an Afro-Caribbean groove is reassuring in tone, which also falls into the mood of the lyric of "Share Your Love," another song from the Bland songbook as well as his wonderful reading of "We're Gonna Make It," with a soulful country tinge and a nice harmonica solo that owes as much to jazz players as Little Walter. "Sugar Is Sweet," is a Caribbean, slightly saccharine love song that gives this disc its title.

There is also a spirited live club recording of Buster Brown's "Fannie Mae," followed by a rendition of Charles Brown's "Please Come Home For Christmas," backed by Joe Krown on Wurlitzer piano and Kirk Joseph on tuba that concludes this somewhat short (37 and a half minutes) but thoroughly engaging recording. **Ron Weinstock**



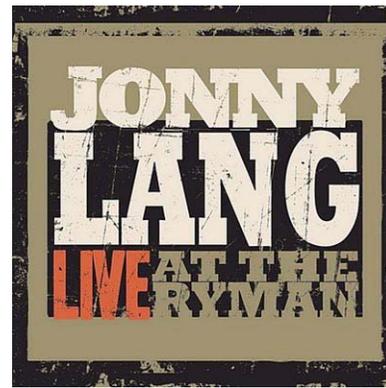
TOMASZ STANKO QUINTET
Dark Eyes
 ECM

On *Dark Eyes*, Polish trumpeter Stanko's draw upon Miles Davis borders on channeling. The elegant melodic and improvisational sense Stanko bestows on this set of concise, compelling pieces evokes that same signature Davis quality, particularly the pre-electric Miles.

Stanko lays out a moody, dusky-shaded pathway on most every track and, as with a typical MD ensemble, his supporting cast honors that mood when each takes his solo turn. Pianist Alexi Toumarila proves Stanko's peer and full partner with his graceful, articulate understatement, carrying an equal share of the load. The rhythm players- guitarist Jakob Bro, bassist Anders Christiansen and drummer Olavi Louhivouri- provide ideal atmospherics throughout.

The creative level being what it is on *Dark Eyes* the sameness of settings are by no means a problem but rather a splendid continuity on a disc that sets a very high bar for upcoming jazz releases this still-very young year.

Duane Verh



JONNY LANG
Live At The Ryman
 CONCORD

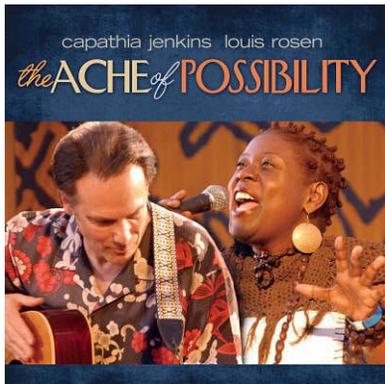
Back in 1962, Marcie Blane had a one hit wonder with the song "Bobby's Girl." Her background chorus kept repeating the line "you're not a kid anymore, you're not a kid anymore" in the opening. Which brings us to blues guitarist Jonny Lang not being a kid anymore. If Lang was 14 in 1995, then via my math skills he must be in the ballpark of 29 this year, giving him grizzled vet status at last (at least when he covered Sonny Boy Williamson's "Good Morning Little School Girl" as a teen, the version didn't make people think twice about it).

This all leads us to LIVE AT THE RYMAN, as in the Ryman Auditorium in Nashville, Lang's first live disc. Backed up by his usual Minnesota wrecking crew (gui-

tarist Sonny Thompson, bassist Jim Anton, keyboardist Tommy Barbarella, percussionist Jason Eskridge and drummer Barry Alexander), Lang tears through 11 of his better known tunes, finishing off the night with the charting "Lie To Me." Although "Breakin' Me" is quiet and reflective, "Don't Stop (For Anything)" has quite a bit of guitar firepower as does the more funky "I Am." Tinsley Ellis' "A Quitter Never Wins" is presented as smokey blues with chops from Lang and piano by Barbarella. The latter is given a lot of space during LIVE AT THE RYMAN including major B-3 action during "Thankful."

It's a jumble of blues, rock, gospel and funk that makes LIVE AT THE RYMAN live up to its name. Hopefully, Lang stays at it long enough to where the next time he does "Good Morning Little Schoolgirl" during his show, it will make some in the audience start driving their kids to school.

Peanuts



CAPATHIA JENKINS/LOUIS ROSEN

The Ache of Possibility DI-TONE

Songwriter Louis Rosen and actress Capathia Jenkins may have formed what superficially looks like a surprising partnership, but the pair has drawn attention with their recordings, "South Side Stories," a song-cycle by Rosen, and "One Ounce of Truth," a mix of jazz, blues, soul, pop and more based on the words of the famed African-American, writer and poet, Nikki Giovanni. They have a new release on Di-Tone, "The Ache of Possibility." It is comprised of mostly Rosen originals along with several more pieces where he has set the words of Nikki Giovanni to music.

The tone is set with "How You Gonna Save 'Em?," with Nikki Giovanni's words "How you gonna save them, if they can't learn how to pray/ give 'em a song I guess/ to chase those blues away," as Capathia belts out the words set against a bluesy backing with solid horn support. The backing core is Rob Moose on electric guitar, Dave Phillips on electric bass, Gary Seligson drums with Louis playing acoustic guitar, and others adding musical color such as Andrew Serman on sax and Glenn Drewes on trumpet. On the title track they provide a jazzy setting. Rosen's "I want to Live to Love You," is a marvelous folk-tinged love song with nice interaction between Rosen's acoustic guitar and Moose's electric playing as Capathia achingly delivers the lyric of yearning. The title track opens with Phillips on acoustic bass as Capathia sings about a world gone wrong as she pleads for us to

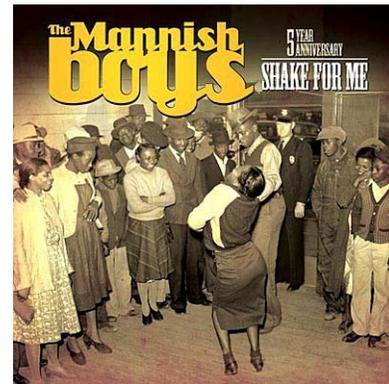
make it better also, seeing the ache of possibility and lift our voices to overcome the aches of disappointment with horns, marimba and violin providing a jazzy flavor here.

Louis takes a slightly gruff, almost talking, vocal with Moose joining for an acoustic guitar duet with rhythm, "The Middle Class (Used to Be) Blues," reciting a litany of things that have gone down as rent's not paid, his shoes need soles, and his IRA has gone RIP. Moose turns to violin behind Capathia for "Winter Daze," a dreaming song about floating through winter with hard times with a nice sax break. Nikki Giovanni's poem on conservation, "Love Is In Short Supply," is given a lively New Orleans R&B flavor while the setting for Giovanni's "Choices" evokes Van Morrison as Capathia delivers the message "if I can't do what I want to do then my job is to not do what I don't want to do," with Drewes adding muted trumpet and Mark Sherman adding a crystalline vibraphone solo. Rosen is himself a capable lyricist as on his vocal duet with Capathia, "I Need You." "I need you/ like a seed needs the rain/ Love I need you/ Like pleasure needs pain" as Serman plays clarinet here and Moose adds violin.

Capathia Jenkins and Louis Rosen make some marvelous music together. Her stage-experienced voice can be powerful, yet she also expressed the aches and vulnerabilities we all feel so convincingly. Rosen has set the wonderful uplifting poetry of Nikki Giovanni as well as his own words in varied and lively musical settings that are fused with soulful blues feeling and a jazz sensibility.

"The Ache of Possibility" is available along with their earlier CD at <http://www.capathiajenkins.com/CJLRosen.html>, and from cdbaby and amazon and downloadable at i-tunes, amazon, cdbaby and other sources.

Ron Weinstock



THE MANISH BOYS

Shake For Me DELTA GROOVE

Delta Groove is celebrating its 5th Anniversary and part of the celebration is the fifth recording by The Manish Boys, "Shake For Me," also celebrating the 5th Anniversary of this aggregation.

Returning for this are vocalists Finis Tasby, Bobby Jones and Johnny Dyer; guitarists Kirk Fletcher and Frank Goldwasser; Randy Chortkoff on harmonica; and pianist Fred Kaplan with special guests Nick Curran, Michael Zito, Kid Ramos, Rod Piazza, Mitch Kashmar, Arthur Adams and Lynwood Slim with a terrific rhythm section of Willie

J. Campbell on bass and Jimi Bott on drums sparking things throughout. David Woodward plays saxophone on several selections. As expected, it is a celebration of classic blues, with a few originals styled in the vein of classic blues also included.

We get a ripping cover of Johnny 'Guitar' Watson's "To Tired" with an able vocal from Tasby and Curran playing in the vein of Watson's original recording. The medley of Bo Diddley's "Mona" and Johnny Otis' "Willie & the Hand Jive," features the famous Bo Diddley groove and Zito's rocking guitar backing Bobby Jones and Zito himself. Goldwasser handles guitar behind Tasby for a nice treatment of Lowell Fulson's "Reconsider Baby."

Few can put together the grainy southwestern approach of Fulson as a singer as does Tasby. Randy Chortkoff contributed "Educated Ways," an original styled after some of Elmore James' Fire recordings ("You Got To Move") with some strong slide from Goldwasser and vocal by Jones. Jones then handles the vocal backed solely by pianist Rob Rio on a doomy St. Louis Jimmy slow blues "Half Ain't Been Told." Tarheel Slim's "Number 9 Train" is revived by Frank Goldwasser's vocals and guitar with Bott's drum. Goldwasser's vocal and driving, slashing guitar (inspired by Wild Jimmy Spruill's work on the original), takes listeners on a wild ride.

Rod Piazza's harp backs Tasby's nice rendition on "Last Night" with Goldwasser and Fletcher both present before Jones reprises Ray Charles on "Hey Now," with brassy horns and some tough guitar from Fletcher in a Pete 'Guitar' Lewis fashion. Fletcher's work on Howling Wolf's "You can't be Beat" evokes the slashing style of Willie Johnson's from Wolf's Memphis days. More solid playing from PFletcher is heard behind Tasby's evocation of Lowell Fulson on "Black Nights."

Fletcher trades solos with Curran on "The Bullet," a hot instrumental combining hot bop flavored jump blues of the likes of Tiny grimes with the driving Memphis boogie of Willie Johnson and Pat Hare with some nice piano from Kaplan.

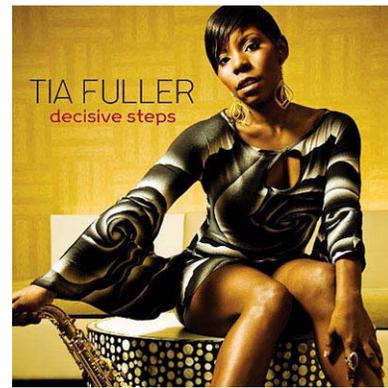
Chortkoff wrote a nice slow blues for Bobby Jones, "These Worries," with Lynwood Slim on chromatic harp, himself on harmonica and Goldwasser on slide with more of Kaplan's fine down in the alley piano. "Raunchy" by Arthur Adams is a jaunty feature for the veteran singer and guitarist. Johnny Dyer's sole vocal is a nice rendition of Muddy Waters' "Champagne & Reefer," while Bobby Jones reprises Bobby Bland's "You Got Bad Intentions" with Fletcher taking a frenetic solo.

This disc concludes with the Dutch singer and harp player, "big" Pete van der Pluijim reprising the late Lester Butler's "Way Down South with Kid Ramos' treble-laden guitar in support.

The only sour note here is the failure to properly credit the cover photo, which I believe is from one of the WPA photographers that documented American life during the depression and in the Library of Congress. The photo has been used a number of times going back at least to Yazoo Records anthology of Jackson Blues in the late sixties.

Aside from that (like the previous releases by The Manish Boys), this disc is a celebration of a wide spectrum of blues and rhythm music, wonderfully played and sang.

Ron Weinstock



TIA FULLER
Decisive Steps
MACK AVENUE

For her second release on Mack Avenue Records, saxophonist-composer Tia Fuller delivers a straight-ahead set of 10 originals and standards, performed with Miriam Sullivan (bass), Shamie Royston (piano, Fender Rhodes) and Kim Thompson (drums). Special guests include Sean Jones (trumpet, flugelhorn), and Christian McBride (electric and acoustic bass), Warren Wolf (vibes).

Fuller leads off the set with her original title composition, a vigorous number that has Sullivan, Royston and Thompson fiercely working it out with her. Highlights include Fuller's hard-hitting, funk-tinged "Ebb & Flow," the longest tune (7:51) featuring Jones and McBride in the expanded group.

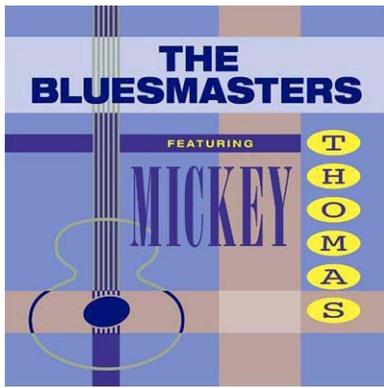
One of the prettiest tunes on the disc is a refreshing drumless version of the warhorse gem, "I Can't Get Started" (by Vernon Duke and Ira Gershwin) for which Fuller fluidly states the melody head, supported by Wolf and McBride. Fuller's mid-tempo, Latinate "Kissed By the Sun" features her on soprano sax, joined by Jones and her core group.

Fuller was born in Aurora Colorado, the child of musicians who both taught in Denver public schools. She was exposed to jazz growing up, studied piano and began playing flute and saxophone. She graduated *Magna Cum Laude* with a B.A. degree in music in 1998 from Spellman College in Atlanta. She earned her Masters of Music degree (Jazz Pedagogy, Performance) in 2000 from the University of Colorado-Boulder.

Fuller eventually moved to the New York City area, arriving two days before September 11, 2001. She played with numerous jazz luminaries before being hired in June 2006 by Beyoncé. In 2005, Fuller released her first CD as leader and followed that in 2007 with her Mack Avenue debut, *Healing Space*.

Fuller knows how to wail and conserve. She's a competent leader and an articulate player. *Nancy Ann Lee*





THE BLUESMASTERS
FEATURING MICKEY THOMAS
DIRECT MUSIC DISTRIBUTION

Starship and former Elvin Bishop Band vocalist Thomas, who provided both outfits hits for the ages, here dives into a set of blues and r&b mainstays.

The high-powered tenor that once propelled “We Built This City” and “Fooled Around And Fell In Love” to the top of pop charts and into permanent rotation in the classic rock universe lends that same arena-strength power to the likes of “Rock Me Baby” and “(Look) Over Yonder Wall”. And for fans of this approach Thomas should not disappoint. The Robert Johnson gem “Walkin’ Blues” fares quite well and a duet workup of “Get Your Business Straight”, featuring Magic Slim, is another high point.

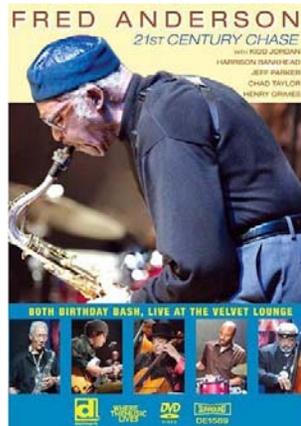
The backup band, featuring another Jefferson Starship alum, drummer Aynsley Dunbar, is solid. And in case anyone has forgotten, a remake of “Fooled Around” is included.

Duane Verh

FRED ANDERSON
80th Birthday Bash: Live
At The Velvet Lounge
DELMARK (DVD)

On the occasion of his 80th birthday party at his Chicago jazz club, The Velvet Lounge, legendary avant-garde Chicago jazz tenor saxophonist Fred Anderson performs with tenor sax man Kidd Jordan (b. 1935), guitarist Jeff Parker, bassist Harrison Bankhead, drummer Chad Taylor and, on one track only, bassist Henry Grimes.

Delmark Records was on the scene to document the March 2009 concert at the second incarnation of Anderson’s club. The four-tune performance documents the free-blowing fare of “21st Century Chase (Part 1)” at more than 36 minutes in duration, followed by “21st Century Chase (Part 2)” lasting 14 minutes. Part 2 begins with an electric upright bass improvisation by the regal, top-hatted Bankhead. The third (16-minute) track, “Ode to Alvin Fielder,” honors the ailing AACM founder/drummer Alvin Fielder and is the most “inside” of the four pieces performed. The final track (bonus on the DVD only) is the 15-minute piece “Gone But Not Forgotten,” a piece



honoring the late Albert Ayler and featuring Grimes on the bass intro before Anderson’s improvisation. Anderson and Jordan are long-time friends and engage in a classic tenor battle with the younger musicians—all bandleaders on their own—who showcase their talents.

Camera work is unparalleled and greatly improved from Delmark’s earliest DVD recordings. Close-ups and group footage from different angles capture the interaction between musicians and the exciting free improvisation. Extras on the disc include Fred Anderson’s commentary, a discography of the musicians on this project and a trailer for Nicole Mitchell Black Earth.

The house was sold out weeks in advance for this historic night of music, captured brilliantly on this must-have DVD. A CD companion of this concert is also available from Delmark.

Nancy Ann Lee



DELTA MOON
Hellbound Train
RED PARLOR RECORDS

Delta Moon, a blues-rooted Atlanta based band features the twin slide guitars of Tom Gray (also a notable songwriter who wrote for Cyndi Lauper “Money Changes Everything”, Carlene Carter and others) and Mark Johnson. While both started playing in rock bands before they started playing slide guitar and begin playing together, then adding bass and drums they started playing nightclubs. Bassist Franher Joseph and drummer Darren Stanley joined Delta Moon in 2007.

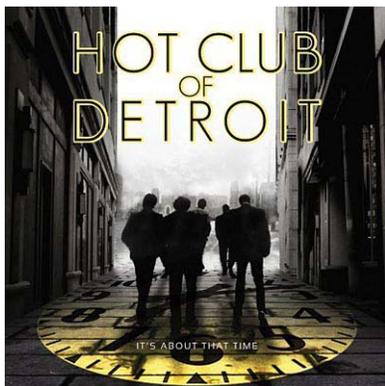
Red Parlor Records (Blues Boulevard in Europe) has just issued Delta Moon’s sixth CD “Hellbound Train.” Gray played a part in writing all ten originals (there is one cover) with Johnson contributed to seven of them, and Joseph and Stanley also are credited on a couple of selections. Francine Reed adds backing vocals to several selections.

Not familiar with their prior records, one is struck by a certain Dylanesque quality to some of the performances in terms of the song imagery and the strong blues feel of the performances. Gray’s lap steel and Johnson’s slide provide this feel with some keen, whining playing with the rhythm section providing simple emphatic (perhaps a trifle too emphatic) backing. Listened to by themselves, the lyrics are intriguing although many of the performances share similar tempos, an exception being the high-stepping “Ain’t No Train.”

With the exception of a rendition of “You’ve Got to Move,” Fred McDowell’s influence on the two guitarists

would be evident even without this tune. Also, the simple driving rhythms and melodies also display this influence as well as the blues of the North Mississippi Hill Country. "Take the Back Road," stands out in contrast with a country-rock feel, while the closing "Plantation Song," is a folk lament.

This is not strictly a blues recording, with some folk and country touches, but certainly the blues roots of much of "Hellbound Train" is clearly evident. Several of the songs are clever and interesting although some of the performances did sound similar, so this may be best enjoyed sampled a few songs at a time, but clearly worth checking out. This can be obtained from <http://deltamoon.com>. A number of their earlier releases are available on cdbaby, and this may be by the time you see this. *Ron Weinstock*

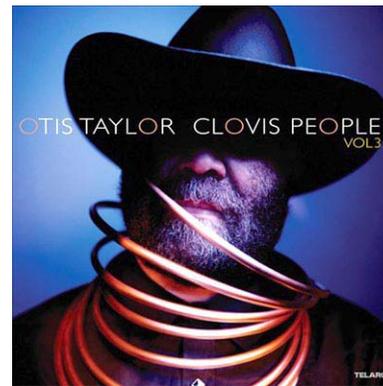


HOT CLUB OF DETROIT
It's About That Time
MACK AVENUE

On their third CD, the unique-sounding Hot Club of Detroit delivers an entertaining mix of originals as well as compositions from various composers. Featuring Paul Brady (steel, nylon string rhythm guitars), Evan Perri (lead acoustic and electric guitars), Carl Cafagna (tenor & soprano saxes, clarinet), Julien Labro (accordion, bandoneon) and Andrew Kratzat (upright bass), this band sizzles with originality, enthusiasm, and consummate musicianship.

Launching the 13-tune fare with "On the Steps" (one of three tunes contributed by Labro), the quintet hints at what this outing is all about – assorted tempos, ear-appealing melodies and intelligent improvisations. Even when they slow down for their interpretation of Chopin's "Tristesse E Major Etude," their unique sound pervades the Classical music piece with delicate flavor. The crew totally refreshes Charles Mingus's "Nostalgia in Times Square," improvising smartly on the melody and maintaining a mid-tempo punctuated with hand claps and bass riffs under Cafagna's skillful soloing. Displaying this band's cleverness, they successfully combine Django Reinhardt's "Heavy Artillerie" with the title tune by Miles Davis. Other tunes by Reinhardt include "Sweet Chorus" and "Duke and Duke."

These talented musicians are full of surprises! Each player gets ample moments in the spotlight and team backing for soloists enhances each tune. There's not a dull moment on this disc. *Nancy Ann Lee*



OTIS TAYLOR
Clovis People, Vol. 3
TELARC

Although many words have been used to describe Otis Taylor, I'm not sure prolific was among them. So I was really caught short to see an advance copy (disc isn't due until May 11) of his latest disc, CLOVIS PEOPLE, VOL. 3, show up, as I had just reviewed Taylor's previous effort here in June of last year.

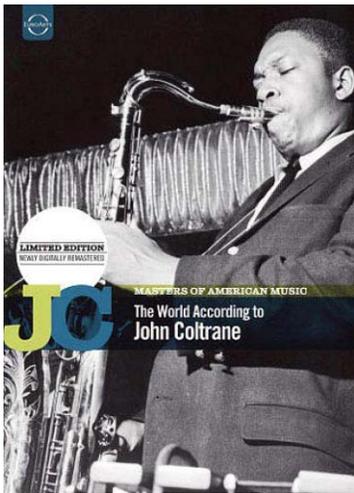
He might have been inspired by the discovery archaeologists found near his property in Colorado of items left behind by the Clovis people, who walked the Earth 13,000 years ago and then suddenly vanished as if they never existed. Either way it's a whole new crop of what's been dubbed "trance music" by some, a form of blues using unusual instruments. Taylor doesn't disappoint in that department as "Rain So Hard" kicks things off with a combination of pedal steel guitar, cornet and theremin as the main instruments on that cut. Noted blues guitarist Gary Moore pops up throughout as "It's Done Happened Again" touches on the heartbreak of love.

While some tunes like "She's Ice In The Desert" are more conventional, bassist/daughter Carrie Taylor's bass holds the groove on "Hands On Your Stomach" for the calliope of instruments that wash over the song. Eventually, Otis Taylor starts throwing his trademark banjo into the audio rainbow during "Babies Don't Lie" and "Coffee Woman," while "Think I Won't" explains why a mother lion will always protect her cubs, no matter how many legs she has.

Otis Taylor isn't what you would call your standard issue bluesman. CLOVIS PEOPLE, VOL. 3 (a misnomer, there aren't earlier volumes) stirs the pot of the genre to the point the tribe that wandered away for no apparent reason just might return to check it out. *Peanuts*

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JOHN COLTRANE The World According to John Coltrane Masters of American Music

EUROARTS DVD

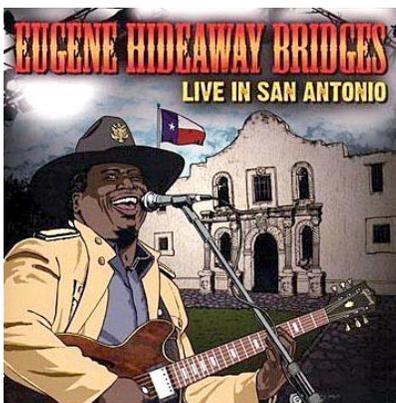
This documentary DVD provides a brief overview on the life and music of John Coltrane. Originally produced in 1990, it was first released on VHS, and I believe it has also been previously issued on DVD. Only an hour long, it is packed full of interview

clips with people such as Wayne Shorter, Alice Coltrane, Jimmy Heath, Tommy Flanagan, Rashied Ali, Roscoe Mitchell and others. There are several partial performance clips featuring Trane with his great quartet, McCoy Tyner, Jimmy Garrison and Elvin Jones – which is probably the main focus here is probably what most people would want to know about. You are also taken back to his days with Miles and even further to a clip of Coltrane playing with a band in his Navy days, and alto sax at that.

All the Coltrane footage is black and white except the clip near the end in his band with his wife Alice on piano and Rashied Ali on drums. Only Jimmy Garrison remained from the classic quartet. Besides the performance footage there are many stills interspersed. This documentary is narrated by Ed Wheeler and is certainly a good introduction to John Coltrane for new fans, and it will also be of interest to those longtime Coltrane listeners.

There are a few more DVDs in this series, which will be covered in the next issue. They are documentaries on Sarah Vaughan, Count Basie, and Bluesland, which explores the blues.

Bill Wahl



EUGENE HIDEAWAY BRIDGES

Live In San Antonio
ARMADILLO

Recorded live at Chango's Havana Club in San Antonio, Texas, this disc features singer/guitarist Eugene Hideaway Bridges backed by a swinging

band including keys and a horn section.

With a guitar sound that draws on the smooth lyrical styles of B.B. King and Robert Cray but with fleet fingered flourishes thrown in to add a sonic punch, Bridges makes each of the 15 cuts collected here an enjoyable listen.

Far from just another night of 12 bar blues, (although straight blues gets its due on *Real Hero* and several other tracks), Bridges and crew treated the audience to every-

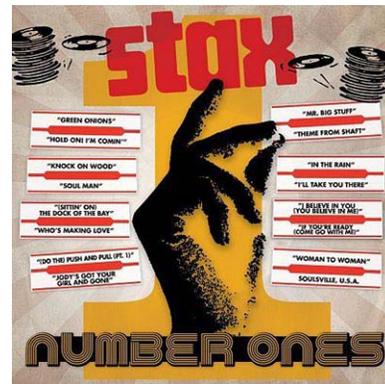
thing from shades of Otis Redding style soul, *Learn How To Let You Go*, to Roadhouse rockers a la Delbert McClinton, *Giving Up On Love*, to Sam Cooke's *Rome Wasn't Built in a Day* to jump blues, *Jump the Joint* and even a bit of East Coast beach style music, *Movin' and a Groovin'*.

Interestingly, Bridges shares more than a guitar style with B.B. King: he also has a big, expressive voice that, like King, can sound notes of despair one moment and outright glee just as effectively the next.

While Bridges is clearly the star of the show he gives the band plenty of room to shine throughout the disc but most prominently on the smoking *I Know That you Love Me* which features punchy solos from each band member that show their skills but don't overstay their welcome.

With one hot tune after another there's no doubt that the crowd at this show were sweat soaked and happy at the end of the night.

Mark Smith



VARIOUS ARTISTS

Stax Number Ones
STAX

"Stax Number Ones" is self-explanatory as it collects the 15 recordings the fabled label issued that were number 1 one either the R&B or pop charts. Obviously there is plenty of

familiar numbers from the opening bluesy instrumental by Booker & the MGs "Green Onions," from the epic Memphis soul classics "Hold On I'm Coming," by Sam & Dave and Eddie Floyd's "Knock on Wood." Otis Redding's post-humorous smash, the reflective "(Sittin' On) The Dock of the Bay" is followed by Johnny Taylor's classic about back door lovers, "Who's Making Love," and he had other chart toppers with "Jody's Got your Girl and Gone," as well as "I Believe In You (You Believe In Me)."

Rufus Thomas had numerous dance tunes hit the charts but none higher than "(Do the) Push and Pull (Part 1)," while the Creole Beethoven, Wardell Quezergue handled the production of Jean Knight's terrific "Mr. Big Stuff." Was there anything bigger than Isaac Hayes' Oscar winning "Theme From 'Shaft'"? The Dramatics scored with "In The Rain," while The Staple Singers had two number ones first with "I'll Take You There" and then the follow-up, "If You're Ready (Come Go With Me)." Shirley Brown's "Woman to Woman" closes out this slice of Stax history.

I suspect many will have a number of these, but it is an intriguing new reissue from the Stax catalog. It is surprising it wasn't done before and some will be surprised to discover that the Soul Philosopher had the most Number 1s of the Stax artists.

Ron Weinstock

jazz-blues.com

The Jazz Loft Project: Multimedia Exhibit at NY Public Library for the Performing Arts

NEW YORK CITY – The story of a little known five-story loft building in New York City’s wholesale flower district that was a popular late-night haunt for some of the biggest names in 1950’s and 60’s jazz is told in *The Jazz Loft Project*, a new multimedia exhibition, which opened February 17 at The New York Public Library for the Performing Arts.

The exhibition features never-before-displayed vintage black and white prints and rarely heard audio recordings by photographer W. Eugene Smith who spent eight years documenting the jazz musicians, artists, and underground characters who inhabited the scene at 821 Sixth Avenue.

Smith’s remarkable photographs evoke the world of smoky jam sessions and after-hours rehearsals with musicians like Thelonious Monk, Zoot Sims, and Hall Overton. Curated by Sam Stephenson and Courtney Reid-Eaton of the Center for Documentary Studies at Duke University, the exhibition features more than 200 images, several hours of audio, and 16 mm film footage of Eugene Smith working in the loft.

The Jazz Loft Project will be on display until May 22 in the Donald and Mary Oenslager Gallery at The New York Public Library for the Performing Arts located

at 40 Lincoln Center Plaza. Admission is free.

“The photos and recordings included in *The Jazz Loft Project*, provide remarkable documentation of the creative atmosphere in Eugene Smith’s loft, which has been little-known until Sam Stephenson’s work on *The Jazz Loft Project*,” said Jacqueline C. Davis, Barbara G. and Lawrence A. Fleischman Executive Director for the Performing Arts.

“They also provide a fresh trove of iconography and audio that will provide new insights for scholars and jazz fans. We are very pleased to host this exhibition.”

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