

now in our 41st year
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& blues report



Maiden Voyage
Blue Note Jazz Cruise
Queen Mary 2

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RIP John Hunt, Chris Colombi,
Mark A. Cole

Check out our constantly updated website. All of our issues from our first PDFs in September 2003 and on are posted, as well as many special issues with festival reviews, Blues Cruise and Gift Guides. Now you can search for CD Reviews by artists, titles, record labels, keyword or JBR Writers. 15 years of reviews are up from our archives and we will be adding more, especially from our early years back to 1974.

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



"Buffalorious"

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

Maiden Voyage Blue Note Jazz Cruise



Cunard and Blue Note Records Announce Musical Partnership

Cunard to host first-ever Blue Note Records jazz themed cruise On-board October 29 Queen Mary 2 Transatlantic Crossing

NEW YORK - Cunard and venerable jazz label Blue Note Records are proud to announce an exciting entertainment partnership, which will debut on Cunard's flagship, Queen Mary 2, on October 29, 2015. Guests onboard will embark on a very special Transatlantic Crossing, featuring intimate jazz performances by Blue Note Records artists.

Cunard is thrilled to announce that multiple Grammy® Award-winning vocalist **Natalie Cole** will headline the first-ever Blue Note Cruise. Natalie Cole was introduced to the world of jazz as a child in the 1950s through her famous father, vocal legend and trailblazer Nat King Cole. Throughout her celebrated career, Natalie has paid tribute to the Latin American, R&B and Jazz genres, as well as to her father through posthumous pairings and renditions of his most popular songs.

Cole will join a roster of top artists onboard, including Blue Note Records 75th Anniversary All Star Band, **Our Point of View**, formed for the label's milestone anniversary in 2014. The supergroup celebrates the vitality of Blue Note by looking ahead and assembling leading young artists on the Blue Note roster who steadfastly continue to move jazz forward. Featuring keyboardist **Robert Glasper**, trumpeter **Keyon Harrold**, tenor saxophonist **Marcus Strickland**, guitarist **Lionel Loueke**, bassist **Derrick Hodge**, and drummer **Kendrick Scott**, the band's repertoire draws from each of these artists' own remarkable catalogs as well new spins on Blue Note classics.

Among the other artists scheduled to be onboard are bassist/composer **Alan Hampton**, drummer **EJ Strickland**, pianist **Fabian Almazan**, pianist **Federico Pena**, drummer **Mark Colenburg**, keyboardist **Michael Aaberg** and guitarist **Michael Moreno**.

President of Blue Note Records, Don Was, who himself is a celebrated musician and Grammy® Award winning producer for Bonnie Raitt and the Rolling Stones, will also sail on the voyage and participate in Q&A sessions. Jazz lovers can look forward to two more special cruises in 2016, and Don will personally hand pick those artists from Blue Note Record's renowned group of musicians.

Don commented: "Cunard and Blue Note Records have accumulated 200 years of excellence and integrity in their respective fields - we're going to have a ball!"

This unique partnership celebrates the two historic, yet innovative, industry leaders. Founded in 1939 by Alfred Lion, Blue Note Records is the most revered and longest running jazz label in the world. Embarking on its 175th anniversary in 2015, Cunard was the first to offer regularly scheduled Transatlantic service and has been carrying guests between continents with luxury, sophistication and sense of occasion ever since.

“We are thrilled to work with such an iconic record label and bring the legendary Blue Note sounds of jazz to our guests,” said Richard Meadows, president, Cunard, North America. “We are dedicated to offering memorable entertainment experiences while maintaining the integrity of Cunard’s rich heritage, and this partnership truly personifies that commitment.”

Through the decades, Blue Note Records has recorded countless legends including Thelonious Monk, Miles Davis, John Coltrane, Horace Silver, Herbie Hancock, Norah Jones and Van Morrison.

Cunard is known for offering guests unique access to some of the most beloved musicians and entertainers in the world, including James Taylor, Carly Simon, and the late jazz legend Dave Brubeck. Guests on upcoming jazz voyages will rub shoulders with the jazz greats of today, and be treated to a series of unforgettable live performances in elegant Queen Mary 2 spaces including the world class Royal Court Theatre, with special evening performances in the ship’s Illuminations theatre.

For those interested, Cunard and Blue Note will have two more transatlantic cruises coming in 2016. An Eastbound cruise will depart on August 1, and a Westbound cruise will depart on October 26. Information on them will be coming soon. Contact your travel agent or Cunard.

For more information about Queen Mary 2 or to book a voyage, contact your Travel Consultant, call Cunard toll free at 1-800-728-6273, or visit www.cunard.com.

About Queen Mary 2

Christened by Her Majesty The Queen in 2004, Cunard Line’s flagship Queen Mary 2 defines luxury travel for the 21st Century and continues an almost 175-year legacy of transatlantic travel. Queen Mary 2 achieved her 200th Transatlantic Crossing in July 2013. Famous names who have experienced this iconic voyage since 2004 include President George H.W. Bush, Desmond Tutu, James Taylor, Wes Anderson, Tilda Swinton, George Takei, Kim Novak, Uma Thurman, Richard Dreyfuss, John Cleese and Angela Bassett.

About Cunard Line

Cunard, operator of the luxury ocean liners Queen Mary 2, Queen Victoria and Queen Elizabeth, has long been synonymous with the quest for new discoveries and the epitome of British refinement since the company’s first paddle-wheeled steamer, Britannia, crossed the Atlantic in 1840. Cunard voyages bring together like-minded travelers who seek a civilised adventure and relish the Cunard hallmarks of impeccable White Star Service, gourmet dining and world-class entertainment. Today, Cunard offers the only regularly scheduled trans-Atlantic liner service and contin-



Don Was - president of Blue Note Records

ues the legacy of world cruising which it began in 1922.

World’s Leading Cruise Lines

Cunard is a proud member of World’s Leading Cruise Lines. Our exclusive alliance also includes Carnival Cruise Lines, Holland America Line, Princess Cruises, Costa Cruises and Seabourn. Sharing a passion to please each guest and a commitment to quality and value, World’s Leading Cruise Lines inspires people to discover their best vacation experience. Together, we offer a variety of exciting and enriching cruise vacations to the world’s most desirable destinations. Visit www.worldsleadingcruiselines.com.

Blue Note Records

Blue Note Records was founded when a German immigrant named Alfred Lion produced his first recording session with two boogie woogie pianists on January 6, 1939 in New York City. Blue Note has gone on to represent the finest in jazz, tracing the entire history of the music from Boogie Woogie, Hot Jazz and Swing, through Bebop, Hard Bop, Post Bop, Soul Jazz, Avant-Garde, and Fusion, and into Jazz’s numerous modern day incarnations. Blue Note’s legendary catalog includes a true Who’s Who of Jazz history: Thelonious Monk, Bud Powell, Miles Davis, John Coltrane, Cannonball Adderley, Horace Silver, Art Blakey, Jimmy Smith, Dexter Gordon, Grant Green, Lee Morgan, Freddie Hubbard, Joe Henderson, Herbie Hancock, Wayne Shorter, McCoy Tyner, Donald Byrd, Andrew Hill, Ornette Coleman, and many more.

Blue Note has since established itself as the most respected and longest running Jazz label in the world, remaining home to some of the most prominent stars and cutting-edge innovators in Jazz today while at the same time broadening its horizons to include quality music in many genres. Under the leadership of current President Don Was, Blue Note has renewed its dedication to Lion’s original vision that “any particular style of playing which represents an authentic way of musical feeling is genuine expression.” In the 21st century Lion’s words still ring true and provide a blueprint that includes Robert Glasper Experiment’s visionary melding of Jazz, R&B, and Hip-Hop, soul singers from Gregory Porter to Kandace Springs, and the full spectrum of jazz artists from legends like Wayne Shorter and Charles Lloyd to rising stars such as Jason Moran and Ambrose Akinmusire. Blue Note Records is one of the flagship labels of the Capitol Music Group.



Monterey Jazz Festival

58th Annual Monterey Jazz Festival September 18 - 20, 2015

MONTEREY CA – There are still some tickets available for the 58th Annual Monterey Jazz Festival, September 18–20. Tickets can be purchased online at montereyjazzfestival.org or by calling 888.248.6499.

2015 Highlights

- Return of **Wynton Marsalis, Chick Corea, Trombone Shorty, Monty Alexander, Pete Escovedo, Dianne Reeves, Chris Botti, Snarky Puppy, Lizz Wright, Rudresh Mahanthappa**, and others

- 2015 Artist-In-Residence the **Jazz at Lincoln Center Orchestra** makes four appearances over the weekend in the Arena and Grounds. Wynton appears twice in the Arena

- World Premiere of 2015 Commission, *The Forgotten Places* by **Ambrose Akinmusire +5**

- 2015 Showcase Artist **Chick Corea** appears with his Trilogy Trio and in duo with **Bela Fleck**

- Special musical programs include **Jaco's World: A Celebration of the Music of Jaco Pastorius**, conducted by **Vince Mendoza**; the **Erroll Garner Project: Concert by the Sea** featuring **Geri Allen** and **Jason Moran**, **Monterey Jazz Festival on Tour** with **Raul Midón, Ravi Coltrane, Nicholas Payton, Gerald Clayton, Joe Sanders, Justin Brown**; 80th birthday celebration with the **Pete Escovedo Latin Jazz Orchestra** with special guest **Sheila E.**; **Jazz at Lincoln Center** comes to **Dizzy's Den**; **Monty Alexander Trio** all weekend in the evenings in the Coffee House

- Festival debut appearances by **Sheila E., Nikki Hill, Kurt Rosenwinkel, Theo Croker, Cyrille Aimée, Etienne Charles, Allan Harris**, and many others

- 20th anniversary of the DownBeat Blindfold test at Monterey with Pete Escovedo and Sheila E.

- Educational panels and conversations include *Remembering Clark Terry*; *A Love Supreme at 50*; percussion discussion with Peter Erskine and Jeff Hamilton, Erroll Garner Jazz Project: *Concert by the Sea*

- NEA Jazz Masters include **Wynton Marsalis, Chick Corea, Jimmy Cobb**

- Film screenings of *Jaco* and *Keep On Keepin' On*

- Return of Sunday's Family Day with fun and music for all ages, with an expanded lineup at the North Coast Brewing Company Jazz Education Pavilion



Jimmy Cobb: Erroll Garner Project ©Pichi Engel

- Jazz Legends Gala honors **Chick Corea** on September 17 on Cannery Row

- Over nearly 110 events on 8 stages in 30 hours on eight stages, September 18-20 at the Monterey County Fairgrounds

Complete Lineup (in order of appearance)

Friday, September 18

ARENA

Jimmy Lyons Stage: Geri Allen presents the Erroll Garner Project: *Concert by the Sea* featuring Geri Allen, Jason Moran, Christian Sands, Russell Malone, Darek Oles, and Jimmy Cobb; Chick Corea Trilogy with Christian McBride & Brian Blade; *Jaco's World: A Tribute to Jaco Pastorius*, conducted by Vince Mendoza, featuring Will Lee, Christian McBride, Felix Pastorius, Peter Erskine, Tierney Sutton, Sonny Knight, Bob Mintzer, Alex Acuña, and others)

GROUND

Garden Stage: Berklee Global Jazz Institute; Musette Explosion; The Brothers Comatose **Dizzy's Den:** Kurt Rosenwinkel Quartet; Terence Blanchard E-Collective **Night Club:** Dennis Murphy Band; Cyrille Aimée; Theo Croker **Coffee House Gallery:** Monty Alexander Trio with John Clayton and Jeff Hamilton (Two sets) **Courtyard Stage:** James Francies on the Yamaha AvantGrand (Two sets) **Jazz Theater:** Simulcasts from the Arena

Saturday, September 19

ARENA

Jimmy Lyons Stage: Nikki Hill; Lucky Peterson;

Trombone Shorty & Orleans Avenue; Ambrose Akinmusire Quartet +5; Monterey Jazz Festival on Tour; Jazz at Lincoln Center Orchestra with Wynton Marsalis

GROUNDS:

Garden Stage: Sonny Knight & The Lakers; Nikki Hill; Lucky Peterson; Etienne Charles; Kneebody

Dizzy's Den: Conversation: Erroll Garner Jazz Project; *DownBeat* Blindfold Test with Pete Escovedo and Sheila E. hosted by Dan Ouellette; Crossing Borders featuring Jennifer Scott & Kristen Strom; Wasabi; Lizz Wright; Ernesto Oviedo with the John Santos Sextet

Night Club: SFJAZZ High School All-Stars Orchestra; United States Marine Corps All-Star Jazz Band; Dann Zinn with Peter Erskine and Chris Robinson; Allan Harris; David Gilmore & Energies of Change; Ambrose Akinmusire Quartet

Coffee House Gallery: Percussion Discussion with Peter Erskine and Jeff Hamilton; Berklee Global Jazz Institute; Monty Alexander Trio with John Clayton and Jeff Hamilton (Two sets)

Jazz Education Pavilion: Student Performances (Two sets) **Courtyard Stage:** James Francies on the Yamaha AvantGrand (Three sets)

Jazz Theater: Simulcasts from the Arena; Film: *Jaco*; Post-film discussion

Sunday, September 20

ARENA

Jimmy Lyons Stage: Next Generation Jazz Orchestra with Wynton Marsalis; Snarky Puppy; Pete Escovedo Orchestra with Sheila E.; Chick Corea & Béla Fleck; Dianne Reeves; Chris Botti

GROUNDS

Dizzy's Den: Conversation: *A Love Supreme* with Ravi Coltrane and Rudresh Mahanthappa hosted by Ashley Kahn; Michael O'Neill and Kenny Washington; Walter Blanding Sextet; Carlos Henriquez: The Deal Maker; Jazz at Lincoln Center Jam Session

Garden Stage: University of Miami Frost School of Music "Extensions"; Central Washington University Big Band; Jones Family Singers; Kyle Eastwood; Duchess; Justin Kauflin Quartet

Night Club: Berkeley High School Combo A; Monterey County High School Honor Vocal Jazz Ensemble; Folsom High School Jazz Choir; Los Angeles County High School for the Arts Jazz Choir; Folsom High School Big Band; Los Angeles County High School for the Arts Jazz Band; Northgate High School Jazz Band; Monterey County High School All-Star Band; Rudresh Mahanthappa's Bird Calls; Monterey Jazz Festival on Tour with Ravi Coltrane, Gerald Clayton, Joe Sanders, and Justin Brown

Coffee House Gallery: Remembering Clark Terry with Justin Kauflin; American Music Program Pacific Crest Combo; University of the Pacific Combo; Monty Alexander Trio with John Clayton and Jeff Hamilton (Two sets)

Jazz Education Pavilion: Jazz for Kids with Amy Cervini (Two sets) **Courtyard Stage:** James Francies



Lizz Wright © Jesse Kitt

on the Yamaha AvantGrand (Four sets)

Jazz Theater: Simulcasts from the Arena; Film: *Keep On Keepin' On*

The Monterey Jazz Festival celebrates the legacy of jazz, expands its boundaries, and provides opportunities to experience jazz through the creative production of performances and educational programs.

For more information, visit www.montereyjazzfestival.org.



LIKE JAZZ & BLUES PHOTOS?



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



HOT SPRINGS BLUES AND BBQ FESTIVAL

**Headlining are Los Lonely Boys,
Shemekia Copeland & Keb' Mo'**

HOT SPRINGS ARKANSAS – The Spa City Blues Society is joining forces with Oaklawn to host the Hot Springs Blues and BBQ Festival on Saturday & Sunday, September 19 and 20. The event, which was formerly held in downtown Hot Springs, will feature local, regional and national Blues acts as well as some of the region's best barbeque. It will take place at the Oaklawn Racing and Gaming Infield, 2705 Central Ave, Hot Springs, AR 71901

The festival hours are Saturday 11am to 10pm and Sunday 11am to 8pm.

Los Lonely Boys, Keb' Mo' & Shemekia Copeland to Headline

Headlining this year's event will be Los Lonely Boys and Shemekia Copeland Saturday, Sept. 19 and Keb' Mo' Sunday, Sept. 20. "Partnering with Oaklawn has really allowed us to take this event to a whole new level," said Rob Pratt, President of the Spa City Blues Society.

With a voice that is alternately sultry, assertive and roaring, Shemekia Copeland's wide-open vision of contemporary blues, roots and soul music showcases the evolution of a passionate artist with a modern musical and lyrical approach. Whether she's belting out a raucous blues-rocker, firing up a blistering soul-shouter, bringing the spirit to a gospel-fueled R&B rave-up or digging deep down into a subtle, country-tinged ballad, Shemekia Copeland sounds like no one else. Copeland's return to Alligator Records with *Outskirts Of Love* (she recorded four albums for the label from 1998 through 2006) finds her at her most charismatic; performing roots rock, Americana, and blues with power and authority, nuance and shading.

The Grammy Award-winning trio Los Lonely Boys is comprised of brothers Henry (guitar, vocals), Jojo (bass, vocals), and Ringo (drums, vocals) Garza, who are following in the tradition of their father, Ringo Garza, Sr., who had a band with his brothers called the Falcones in the 70s and 80s. Their debut single "Heaven" reached number one on the Billboard adult contemporary chart in 2004 and the following year earned them the Grammy for best Pop Performance by a Duo or Group. Other top songs include "More Than Love" and "Diamonds."

Three-time Grammy winner Keb' Mo' is touring in support of his 12th full length album *BLUESAmericana*, released last year. Over the past two decades, Keb has cultivated a reputation as a modern master of American roots music through his live and studio performances. His songs have been recorded by B.B. King, Buddy Guy, the Dixie Chicks, Joe Cocker and Robert Palmer, and his playing inspired leading instrument maker Gibson Brands to issue the Keb' Mo' Signature Bluesmaster acoustic guitar. He's collaborated with a host of other artists including Bonnie Raitt, Jackson Brown, jazz diva Cassandra Wilson, Buddy Guy, Amy Grant, Solomon Burke and Little Milton.

Tickets for the Hot Springs Blues & BBQ Festival presented by Budweiser are \$20 for the weekend, including both headline acts, if purchased in advance. They will be \$30 if purchased at the event.

Tickets are currently available online at the newly launched <http://hsbluesbbq.com/>

Full Line-up

Saturday, September 19

Noon | Blues in the Schools | Main Stage

12:30 p.m. | Lee Langdon | Gazebo

1:10 p.m. | Hump Night Blues Band | Main Stage

2:00 p.m. | Eric Hughes | Gazebo

2:40 p.m. | Salt & Pepper | Main Stage

3:30 p.m. | Trey & Dave | Gazebo

4:40 p.m. | Jackie B & Me | Gazebo

5:20 p.m. | John Calvin Brewer Band | Main Stage

6:10 p.m. | Ray Bonneville | Gazebo

7:10 p.m. | Shemekia Copeland | Main Stage

8:40 p.m. | Los Lonely Boys | Main Stage

Sunday, September 20

12:30 p.m. | Jocko Deal | Gazebo

1:10 p.m. | Heavy Suga and the Sweetones | Main Stage

2:00 p.m. | Brian Martin | Gazebo

2:40 p.m. | Ben Rice Band | Main Stage

3:30 p.m. | Lucious Spiller | Gazebo

4:40 p.m. | Stacy Mitchhart Band | Main Stage

5:40 p.m. | Randy McQuay | Gazebo

6:45 p.m. | Keb Mo | Main Stage

For more information, visit <http://hsbluesbbq.com/>. For more information about Oaklawn, visit www.oaklawn.com. For more information about the Spa City Blues Society, visit www.spacityblues.org.



San Diego Blues Festival September 26 & 27

Embarcadero Marina Park North

Featuring James Cotton, Marcia Ball, Lil' Ed & The Blues Imperials, Booker T. Jones & More

SAN DIEGO CA - When the **AimLoan.com San Diego Blues Festival** was founded in 2011, it had a simple mission to provide great blues music at an affordable price, and raise money to support the battle against hunger in our community.

Since then, the **Jacobs & Cushman San Diego Food Bank** has shared some of the best blues musicians on the planet with an appreciative and growing audience. In the festival's first four years, our sponsors and our festival goers have helped contribute more than 18 tons of food and more than \$350,000 to help the Food Bank fight hunger in San Diego County.

The festival is poised for its biggest year yet. The two-day festival September 26 & 27 will feature James Cotton, Booker T Jones, Marcia Ball, Lil' Ed & the Blues Imperials and many others. The lineup covers a wide spectrum of blues music. Hours on both Saturday & Sunday are noon to 8 PM.

With the help of more than 25,000 volunteers the **Jacobs & Cushman San Diego Food Bank** feeds nearly 370,000 people per in month in San Diego County through 330 nonprofit partners, including: food pantries, soup kitchens, shelters, low-income daycare centers, senior centers, churches, schools and day centers for the elderly and disabled.

In San Diego County, 476,000 people live in poverty and face "food insecurity" which means that little or no



food is available at home and they often will not know where they will get their next meal. Nearly 30 percent of those living in poverty are children.

Last year, the Food Bank distributed more than 22 million pounds of food – the equivalent of 18.3 million meals – to neighborhoods and communities throughout San Diego County.

The annual AimLoan.com San Diego Blues Festival will feature members of the Blues Hall of Fame, Grammy Award winners and many other blues acts. All proceeds benefit the Jacobs & Cushman San Diego Food Bank to fight under in San Diego County.

2015 Lineup Saturday

Park stage - Bubba McCoy ñ Noon; Tomcat Courtney - 1:30 PM; Chris James & Patrick Rynn with Henry Gray - 3:30 PM; John Mooney - 5:30 PM

Bay stage - Whitney Shay - 12:45 PM; The Paladins - 2:30 PM; Marcia Ball - 4:30 PM; James Cotton - 6:30 PM

Sunday

Park stage - Euphoria Brass Band – Noon; Bill Magee Blues Band - 1:30 PM; Billy Thompson - 3:30 PM; Kim Wilson with Anson Funderburgh - 5:30 PM

• Bay stage - Sue Palmer & Her Motel Swing Orchestra - 12:45 PM; Nathan James & the Rhythm Scratchers - 2:30 PM; Lil' Ed & the Blues Imperials - 4:30 PM; Booker T Jones - 6:30 PM

The festival will be held downtown at Embarcadero Marina Park North.

TICKETS ARE NOW ON SALE!

General admission is \$20 per person for one day and \$30 for both days, and children 12 and under are free.

Since the Food Bank can provide 5 meals for every \$1 donation, each \$15 ticket to the festival will provide 75 meals to those who face hunger in our community.

Please support the Food Bank! Bring your family and friends for a fun-filled day of blues by the scenic San Diego downtown waterfront.

For more information, visit <http://www.sdbluesfest.com>

jazz-blues.com



9th Annual Roots N Blues N BBQ Festival Columbia, Missouri

COLUMBIA MO - The 9th Annual Roots N Blues N BBQ Festival will be held Friday, Saturday, and Sunday, September 25-27, 2015 at Stephens Lake Park in Columbia, Missouri. First Launched in 2007, the festival features over 30 artists representing the genres of roots, blues, gospel, country, folk, bluegrass, rock, and soul. The line up includes international, national, regional, and local artists. American Blues Scene Magazine called it "One of the most prominent festivals in the country!" As well as live music, fans enjoy delicious BBQ from local and regional vendors. The festival includes a kick-off event Thursday night, a ½ Marathon and 10K on Saturday morning, and a Gospel Celebration on Sunday. The festival is a fun, true and unique celebration of music, food, and culture.

2015 Artists

Dwight Yoakam, Brandi Carlile, Needtobreathe, Buddy Guy, Dr. John, The Word, Lucinda Williams, Punch Brothers, G. Love & Special Sauce, Robert Cray, Lucero, Charles Bradley & His Extraordinaires, Justin Townes Earle, The Wood Brothers, Irma Thomas, Here Come The Mummies, Tab Benoit, Junior Brown, Drew Holcomb & The Neighbors, Rebirth Brass Band, Whitey Morgan, Mike Farris, Dale Watson, Danielle Nicole, Music Maker Blues Revue, Chump Change, Dave & Dyno with The Roadkill Orchestra, and Broadway Blues

For tickets and more information, visit rootsnbluesnbbq.com/

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jazz-blues.com



The 5th Annual Bay Area Blues Festival

September 26 & 27, 2015

A Free Festival • There is No Admission Charge

SAN FRANCISCO CA – We are pleased to announce the merger of two great Festivals, the Downtown Martinez Italian Street Painting Festival and San Francisco's Polk Street Blues Festival.

For many years each of these long standing free events have attracted thousands of attendees to the communities where they have been held. Both have provided great forms of entertainment to the attendees and it made perfect sense for Steven Restivo Event Services, LLC and Main Street Martinez Downtown Organization to partner and bring both forms together into one great new Festival.

The new Festival is the Bay Area Blues Festival and will be held in Historic Downtown Martinez, CA on Saturday and Sunday, September 26 & 27, 2015, from 10 am to 6 pm.

John Curtis, president of Main Street Martinez, made the announcement during a mid-year presentation to the Martinez City Council on Feb. 4.

"This will bring some of the best blues bands from throughout the state of California to our town for us to

enjoy and contribute to making Martinez a growing cultural destination,” Curtis explained.

The annual event has been hosted in San Francisco the last four years and Curtis said it is expected 10,000-15,000 visitors will attend the two-day event to be held Sept. 27-28.

The event will feature fine Blues music on two stages, Arts and Crafts Exhibitors, Gourmet Food booths, local Restaurants, community booths, hands on kids activities and rides, a Farmers Market, bistro style seating areas, craft beer and fine wines, and of course street painting artist that will create spectacular chalk art with a Blues theme and the traditional Italian theme. There will also be an area within the chalk art section for kids to create their design and have some creative fun.

If people are looking to escape the crowded big city and want to enjoy a warm, friendly neighborhood atmosphere Historic Downtown Martinez is the place.

About Downtown Martinez:

Established in 1849, Martinez is one of the oldest towns in California and has served as the county seat of Contra Costa County for more than 130 years. Nestled at the gateway to the Delta, the City is home for 36,700 residents. Come visit our historic downtown and spend a relaxing day strolling our tree-lined streets where shops retain their early 20th century charm.

You're just a train ride away from our award-winning Amtrak Station. Don't miss our bustling marina and waterfront that offers beautiful bicycling vistas, hiking trails, world class bocce ball tournaments and a new 10,000 square foot Skate Park.

While you're here, visit the historical home of John Muir, one of California's first and foremost environmentalists and co-founder of the Sierra Club. Martinez is also the birthplace of Joe DiMaggio and the martini!

We expect the event will receive a huge amount of press since it is one of the only remaining free Blues Festivals in Northern California. Please join us and help us build this event into one of the best in the country.

BEST WESTERN PLUS John Muir Inn is offering a special rate of \$84.99 per night for the Festival. The Key Word is “Bay Area Blues Festival.” Call the hotel directly at 925-229-1010 to book your rooms. Don't forget to mention the Key Word!

From more information on Historic Downtown Martinez, please visit www.mainstreetmartinez.org

To request accommodations for persons with disabilities or if you have communication needs such as large print, Braille or sign- language interpreters, please call 1-800-310-6563 or fax us at 415-456-6436 at least three weeks prior to the event.

We will be providing a complimentary shuttle bus to attendees of the Festival from the North Concord BART Station.

For all your public transportation options, visit www.511.org.

For more information & the band schedule, visit www.bayareabluesfestival.com

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5th Annual Daytona Blues Festival October 9-11

The annual Daytona Blues Festival has rapidly grown into a family-friendly musical tradition throughout Central Florida. The festival features dozens of up-and-coming artists as well as some of the biggest names in blues music. Held at historic Jackie Robinson Ballpark (known as “The Jack” to locals), the three-day festival brings thousands of visitors to Daytona Beach each year for fun, sun, surf and, of course, music.

The ballpark has a seating capacity of 4,200, including seats, bleachers and wheelchair accessible sections. Jackie Robinson ballpark is transformed into a world-class music festival with covered seating, eclectic food vendors, craft beer selections and other reasonably priced offerings.

Aside from three full days of music at the ballpark, a welcome party is hosted Thursday evening as well as Friday, Saturday and Sunday night after-parties at local bars and restaurants. The festival is aligned with the Halifax Health Foundation to raise funds for women and children's healthcare. Tens of thousands of dollars have already been donated to purchase state-of-the-art beds for Halifax Health's Neonatal Intensive Care Unit (NICU).

Past festivals have featured musicians such as Victor Wainwright And The WildRoots, Mike Zito, Otis Taylor, Tommy Castro, Jonathon Boogie Long and JP Soars and The Red Hots. Moreland & Arbuckle, Eddie Cotton, Jr. and many other artists are scheduled to appear that weekend. Blues fans have a chance to purchase tickets early to secure the best discounts. Because of all the things to do in Daytona Beach that weekend, you'll want to stay even longer than three days. Spend time at the beach and enjoy all the water activities such as boogie boarding and sailing. Please visit www.daytonabluesfestival.com for additional information.

BLUES WATCH

BY MARK SMITH

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jazz-blues.com

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

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.*

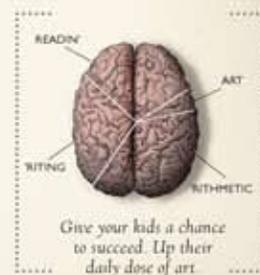
Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who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



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



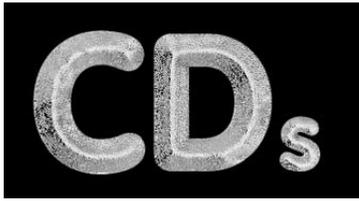
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the Cream of the Crop!



THE LUCKY LOSERS
A Winning Hand
WEST TONE RECORDS

The Lucky Losers are singer Cathy Lemons and singer-harmonica player Phil Berkowitz, backed by a strong band on a program of blues, rhythm and blues classics and blues-rooted rock. Their new album is titled “A Winning Hand” (West Tone Records).

The backing band includes Marvin Greene and Kid Andersen (with Steve Freund on one track); Steve Evans, Steve Hazelwood or Joe Kyle on bass; Robi Bean or Jay Hansen on drums; and Chris Burns or Kevin Zuffi on keyboards with horns added to a couple of selections. Lemons and Berkowitz each contribute three originals (Berkowitz’s were co-written by Danny Caron) and there are six covers.

About her 2014 VizzTone album “Black Crow” I observed that, “Bay area singer Cathy Lemons brings a rich plate of musical gems including blues and blues-infused rock in a fashion that might suggest Bonnie Raitt.” I was impressed by the “natural, relaxed and soulful quality” of her vocals and am further impressed on that account here as well as how well she and Berkowitz complement each other.

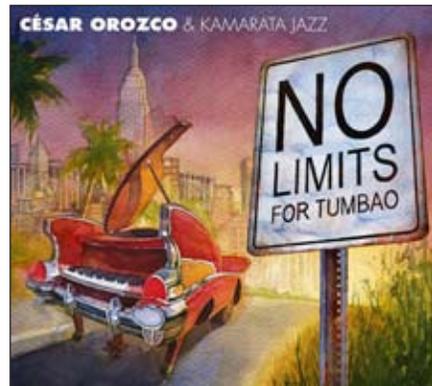
While the originals, including the opening soulful flavored Berkowitz-Caron number “Change in the Weather” display this, the renditions of the Sam and Dave classic “I Take What I Want” and the Brooks Benton-Dinah Washington golden oldie “Baby, You Got What It Takes” perhaps best showcase this as they bring in warmth, and plenty of humor as well to the later number, which also benefits from Berkowitz’s horn-like harp playing. It is interesting to hear a male and female handle the Sam and Dave number, providing a different tenor to the lyrics.

The duo also does a marvelous rendition of a lesser

know Allen Toussaint number “What is Success,” and Lemons’ rendition of her original “Suicide By Law” has a bit of whimsy in the jazz-tinged sophisticated vocal. In contrast, her “Detroit City Man” is a driving styled boogie rocker musically evocative of a seventies John Lee Hooker recording with some choice harp backing from Berkowitz, while Andersen adds stinging guitar fills as Lemons sings about a wrong doing man. Lemons wrote title track, a number that has to these ears the feel of a Crosby, Nash and Young number.

Although the spotlight is on Lemons and Berkowitz, the splendid backing is noteworthy with the light, unhurried feel that contributes to the pleasures in listening to this. There is not a bum note on this recording. While Lemons and Berkowitz may call themselves The Lucky Losers, they have provided listeners a royal flush with “A Winning Hand.”

Ron Weinstock



CÉSAR OROZCO
No Limits For Tumbao
ALFI RECORDS

The music of Cuban/Venezuelan pianist, composer, music producer, and arranger César Orozco involves an original fusion between Venezuelan and Cuban traditional music with jazz.

In his notes to his new CD “No Limits For Tumbao” (Alfi Records), he states that ‘Tumbao’ is for Latin music what the swing is for Jazz. On the present recording his piano and keyboards are supported by Rodner Padilla on electric bass, Francisco Vielma on percussion, and Euro Zambrano on drums with appearances by Paquito D’Rivera, Yosvany Terry, Pedrito Martinez, Gary Thomas and others.

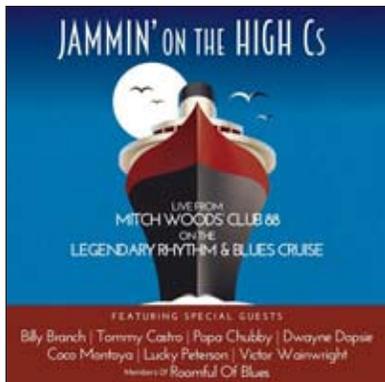
As might be expected, this is music of great spirit and depth, full of exhilaration and beauty. The opening title track showcases the leader’s marvelous piano (both acoustic and electric), soprano saxophone from Terry, and the crackling percussion.

The Afro-Cuban flavor of that track is followed by “La Rumba Esta Buena” featuring the dramatic singing of Pedrito Martinez along with the leader’s precise, yet passionate playing. “Yobo” is a marvelous jazz piano performance with the leader’s appealing lyricism. Gary Thomas’ tenor sax (and he takes a husky solo) and Linda Briceño’s trumpet add spice to the rhythms of

“Vladitimba.”

Linda Briceño provides the charming vocal on “A Nightingale Sang In Berkeley Square,” with the leader effectively applying the electric piano’s tonality. It is another excellent performance on the varied and stimulating music heard on “No Limits For Tumbao,” which will particularly delight fans of Latin jazz.

Ron Weinstock



MITCH WOODS

Jammin' On The High C's
Live From Mitch Woods' Club 88
on the Legendary Rhythm and Blues Cruise
CLUB 88 RECORDS/VIZZTONE

Mitch Woods is a real solid conveyor of boogie woogie piano and jump blues, and for over a decade has been running Mitch Woods Club 88 on the Legendary Rhythm and Blues cruises.

It started simple enough when as an invited guest on the cruise, he noticed the ship had a piano bar that wasn't being used, so he simply started playing and people came by to listen, and musicians came by to sit in. Soon the jams were lasting until daybreak and someone put up a sign saying Mitch Woods' Club 88 which became the Club 88 Piano Bar and Blues Lounge on the cruise, now with 4 piano players on every cruise alternating shifts from early evening to until ?.

Woods had a variety of performances from the January 2015 cruise recorded and they have just been issued on Club 88 Records (distributed by VizzTone), “Jammin' On The High C's” which is subtitled Live From Mitch Woods' Club 88 on the Legendary Rhythm and Blues Cruise.” Its a fun recording with his boogie and jump piano joined on different selections by members of Roomful of Blues, Julia Magness, Billy Branch, Victor Wainwright, Papa Chubby, Coco Montoya, Lucky Peterson, Tommy Castro and Dwayne Dopsie.

The music is mostly renditions of well-known blues standards played in an ebullient fashion with Woods handling the old Smiley Lewis classic “Big Mamou” to open it up. Highlights are Lucky Peterson singing Jimmy Reed's “Bright Lights, Big City,” Billy Branch reprising Sonny Boy Williamson's “Eyesight to the Blind,” Papa Chubby handling “Wee Wee Hours,” and Dwayne Dopsie joining on a rocking “Whole Lotta Shakin' Go-

ing On.” One also gets entertained by Tommy Castro singing Little Richard's “Rip It Up,” and a nice “Rock Me Baby” from Coco Montoya.

My major criticism is the lack of fuller personnel information (although I might imagine it would be pretty lengthy), and more seriously the lack of composer credits.

These performances are entertaining and fun if not classic, and the sense of good times comes through on this nicely put together recording, which includes Woods reciting the history of Club 88. Certainly one of aspects of the Cruise that makes it a consistent sell-out.

Ron Weinstock



DANIEL SMITH

Jazz Suite For Bassoon
SUMMIT RECORDS

Daniel Smith has established himself as an extraordinary practitioner of the bassoon, not simply in the classical realm, but in the jazz and crossover genres as well. His career spans his recording of all 37 Vivaldi concertos to 2014's “Hot Smokin' Bassoon Blues.” Despite Smith's remarkable facility on the bassoon, I found listening to that recording a challenge in part because of the sonority of the instrument itself. However, along comes a release of recordings made two decades ago, “Jazz Suite For Bassoon,” with music that is more musically satisfying to these ears.

The recording has three parts that displays the breath of Smith's musical range. The first part is entitled “Baroque Adaptations For Bassoon and Jazz Trio.” Accompanied by a jazz trio, he plays compositions by Vivaldi, Bach, Henry Purcell and William Byrd. First adapting Vivaldi's “Allegro from Concerto in Bb,” the jazz trio backing provides a chamber group feel for Smith's supple and stately playing. William Byrd's “Pavan: The Earl of Salisbury” in contrast has a more relaxed morose feel in the accompaniment and Smith's measured playing, and is followed by a swinging rendition of Purcell's “Air For Ground Bass,” which will suggest some of the Modern Jazz Quartet explorations in a similar vein. This set of five pieces has an intimate feel and appeal.

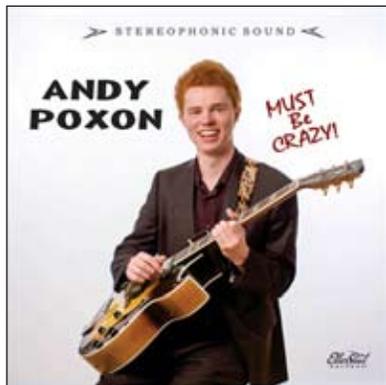
The second part of the CD has Smith and a baroque music ensemble. The Caravaggio Ensemble

rearranges three of Scott Joplin piano rags, “The Chrysanthemum,” “The Easy Winners” and “Original Rags.” Michael J. West in his notes for this release observes that this performance would have been a smash in 18th Century Ballrooms. The lively reworking of “The Chrysanthemum,” finds Smith taking the lead with the ensemble providing a foundation and musical accents. “The Easy Winners” has marvelous playing by Smith along with complementary interplay from the strings and restrained piano, while “Original Rags” is another lively performance.

The three movement “Jazz Suite For Bassoon” was composed by pianist Steve Grey, who plays on it along with guitarist Mitch Dalton, vibraphonist Jim Lawless, bassist Ray Babbington and drummer Mike Smith. The opening “Allegro” movement incorporates elements of Bobby Timmons and the Adderleys in Smith’s very lyrical melody. The second movement, “Ballade,” opens with Lawless setting the mood on vibes before Smith enters, sounding almost like a cello. His playing is followed by a piano trio segment before Smith reenters. It is a lovely performance. The third and concluding movement, “Finale,” mixes blues, march and vigorous rhythmic swing for a lively conclusion to the suite and the recording that bridges the realms of classical and jazz.

Daniel Smith’s “Jazz Suite For Bassoon” is a marvelous showcase for Smith’s bassoon mastery and some marvelous chamber jazz music.

Ron Weinstock



ANDY POXON
Must Be Crazy
ELLERSOUL RECORDS

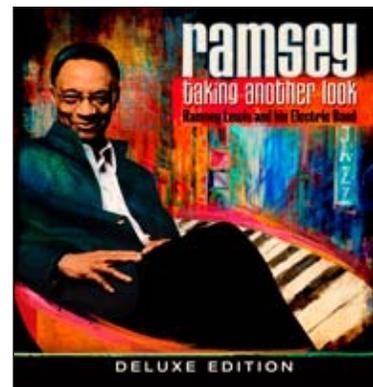
“Must Be Crazy” (EllerSoul Records) by Washington area guitarist-vocalist Andy Poxon is the latest by a young phenom that certainly has attracted the praises of many, like Duke Robillard (who produced his previous CD) and Mark Wenner of The Nighthawks who is quoted on the back cover. For this album, Poxon traveled to the Nashville area where he recorded at Kevin McKendree’s Rock House Studio. McKendree (himself once a young DC area phenom) handles the keyboards and co-wrote 4 of the 13 Poxon originals (and his son Yates co-wrote the last track as well as

plays organ).

Poxon’s continual growth and maturity as a guitarist and a singer is established right away. Here is someone who has listened to vintage B.B. King, Pee Wee Crayton, Tiny Grimes, T-Bone Walker and the like and brings a lot of heart and personality to his vocals as this recording starts off with a B.B. King styled blues “You Must Be Crazy,” with some explosive guitar. There’s the appealing New Orleans groove of “Living Alone,” and the sizzling jump blues “Next to You,” with his fleet, clean, uncluttered guitar standing out. There is a terrific slow blues, “Cold Weather” where Poxon evokes classic T-Bone Walker, and he is equally comfortable with the sophisticated jazzy feel of “Too Late.” The closing instrumental, “Rebound,” with Yates McKendree, has a nice relaxed groove that evokes classic Memphis soul instrumentals of the sixties.

The performances here are uniformly first-rate. Kudos to McKendree, bassist Steve Mackey, drummer Kenneth Blevins and saxophonist Jim Hoke for the terrific backing. The McCrary Sisters and Chloe Kohanski add backing vocals. But Andy Poxon is the star here and as a singer, as a songwriter and as a guitarist, he has hit a grand slam with the fabulous music on “Must Be Crazy.”

Ron Weinstock



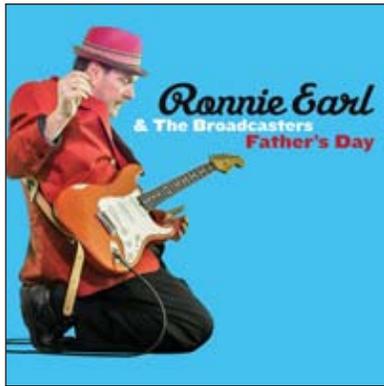
RAMSEY LEWIS
Taking Another Look-Deluxe Edition
RAMSEY’S HOUSE

The celebrated and commercially successful pianist launches his own label with a re-release of a 2011 offering, that, in turn, features re-statements of tunes from his 70’s smash, *Sun Goddess*.

For all the solid electrified funk that’s present here, the center of attention remains Mr. Lewis’ elegant acoustic work, exemplified on the ballads “Love Song” and “Betcha By Golly Wow”. This touch shows when he enters swing mode as well, as on his chorus on the leadoff track, “Intimacy”.

Added for this release are three new takes on tunes from the original set, performed, respectively, by Dr. John and funk groups Kung Fu and Tauk. The strongest of these is the Good Doctor’s sassy, down-tempo run-through of “Jungle Strut”.

Duane Verh



RONNIE EARL & THE BROADCASTERS

Father's Day
STONY PLAIN

Ronnie Earl has become somewhat prolific the past few years on the recording front and his latest album with his band, The Broadcasters, "Father's Day" is on Stony Plain. He is backed by Lorne Entess on drums, Dave Limina on keys and Jim Mouradian on bass with vocalists Diana Blue and Michael Ledbetter enlivening a number of tracks. Blue has been on recent recordings by Earl, while Ledbetter (a distant relative of Leadbelly) is best known for his role with Nick Moss' excellent band. This group is augmented by saxophones and guitar.

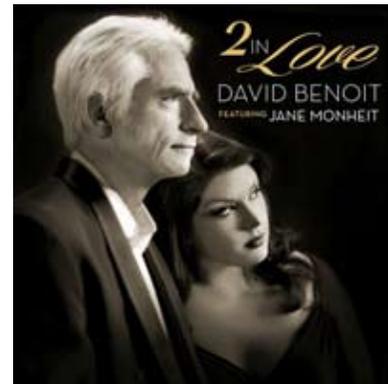
The title refers in part to Ronnie's reconciliation with his own father, but also indirectly relates to his rendition of a number of songs associated with a couple of his deep musical influences, Otis Rush and Magic Sam. Ledbetter handles many of the vocals here, including a couple of covers of Rush numbers, "It Takes Time" and "Right Place Wrong Time," both of which are in the vein of Rush's recordings. Earl's original, "Higher Love," is a strong shuffle with horns adding to its flavor; a first-rate vocal duet between Ledbetter and Diane Blue, while Earl comes across as a cross between Rush and Kenny Burrell here.

Blue provides a nice vocal on Magic Sam's "What Have I Done Wrong," and if his chording evokes Sam's original, his playing is more like Rush interpreting Sam. There is some spectacular string-bending on this. Similar comments could be made on the rendition of "Every Night About This Time," a Magic Sam adaptation of Fats Domino's song with Ledbetter forcefully delivering the lyrics. Earl and Ledbetter co-authored the title track with its lyrics of making peace and forgiveness. Ledbetter's vocal and Earl's biting guitar make for a most moving performance. A brooding version of Brook Benton's "I'll Take Care of You" features more stunning guitar as well as Diane Blue's soulful vocal.

Bobby Timmons' "Moanin'" is a tip to Earl's jazz interests, followed by Ledbetter's vocal on "All Your Love," before closing as Diane Blue takes it to church on Georgia Tom Dorsey's classic "Precious Lord." Earl is stunning, oft spectacular and the Broadcasters are typically in excellent form as they provide the apt, never rushed or frantic backing. Limina's keyboards are especially worth saluting with a few choice organ

solos, while guitarist Nicholas Tabarias solos on two of the 13 songs. In contrast to most of his recent recordings that have been instrumentally focused, "Father's Day" showcases Earl accompanying two excellent vocalists for a wonderful recording for fans of various blues flavors.

Ron Weinstock



DAVID BENOIT FEATURING JANE MONHEIT

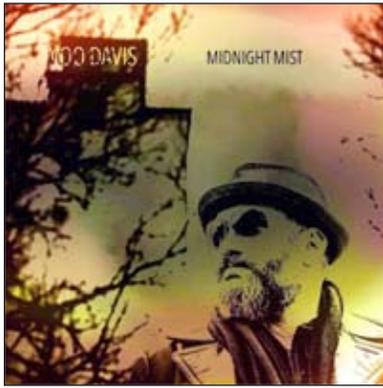
2 In Love
CONCORD

When asked for something new after over 30 instrumental albums, David Benoit thought that an album featuring vocals might be what is needed. He decided to write new songs, but not being a lyricist he had friends Lorraine Feather and Mark Winkler as well as new friend Spencer Day to wed his songs that were all over the place and then recruited Jane Monheit to sing these new songs that were "all over the place stylistically." The result is a new Concord album by Benoit featuring Jane Monheit, "2 In Love."

It's a really a lovely musical combination, as Monheit's lovely voice is able to handle the Spanish-tinged jazz of the opening "Barcelona Nights" (and Pat Kelly's acoustic guitar enhances the performance. In contrast, "This Dance" sounds like a sophisticated cabaret combo's rendition of a superior Broadway tune. "Two in Love" is a lovely bit of sophisticated jazzy pop with a delicious vocal and a nice Latin touch with a stately piano solo. "Dragonfly," has a piano trio is augmented by strings behind Monheit as she hopes about love waiting for her. The clarity of Monheit's phrasing and her marvelous pitch is displayed on "Love Will Light the Way," which is another song that suggests how marvelous Monheit might be on the musical stage. "Fly Away" has a folk-like feel to its melody while "Something's Gotta Give" is another gem that sounds like it was written for the stage.

Tim Weisberg plays flute on the relaxed instrumental "Love in Hyde Park," and the album closes with a solo Benoit performance of a medley "Love Theme from Candide / Send in the Clowns," that is wonderfully played in a fairly straight-forward manner. Marvelously played and sang, "2 In Love" is a recording that suggests a posh cabaret and a sophisticated musical audience appreciating the magic Benoit and Monheit spin.

Ron Weinstock

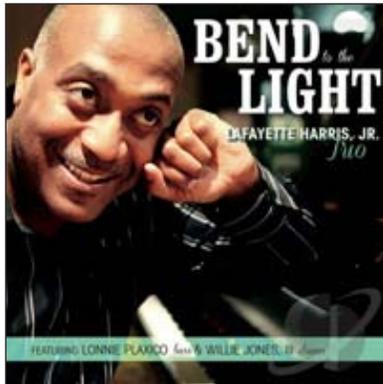


VOO DAVIS
Midnight Mist
BUTTER & BACON

Alabama born, Chicago raised guitarist Brian “Voo” Davis is back with his third release, *Midnight Mist*. A mixture of roots rock & blues, the entire project is summated on the title piece. “Riverside Blues” falls into the smash & grab department as Davis’ guitar work smashes you in the head as Calvin Conway’s harmonica grabs you by the ears.

Davis does some pickin’ on “Cajun Sun” as he works the slide during “Riverside Blues” on top of a robust foundation by drummer Craig Borchers. “Low Hangin’ Fruit” has a full sound that seems to surround you while “Nothing Changed At All” threads some Jimi Hendrix influence into it. “Music In The Streets” is funky, yet Michael Burkart’s B-3 leads the way via “You Gotta Wait.” As “Laughing Out Loud” has a touch of the blues, Jon Wade’s piano does the broad stroke coloring in the course of “You Wanna Know Why.” Musical gumbo strained through the streets of Chicago makes an interesting alloy during *Midnight Mist*.

Peanuts



LAFAYETTE HARRIS, JR. TRIO
Bend To The Light
AIRMEN RECORDS

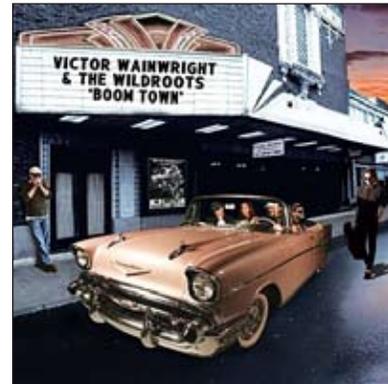
Pianist Lafayette Harris, Jr. and his trio of bassist Lonnie Plaxico and drummer Willie Jones, III have a new recording “Bend To The Light” (Airmen Records) which includes a couple of new originals, revisiting some of his previously recorded compositions and choice interpretations of standards along with a Herbie

Nichols composition and a Luther Vandross tune.

What stands out immediately on the opening title track is not simply Harris’ fluency and technical command but the lyricism as well as drive of his playing and the superb backing he gets from Plaxico (whose own solo here displays his strong touch) and Jones. Vandross’ “Take You Out” is a lovely mid-tempo groover followed by “We In The House,” the lengthiest performance here with a light march feel in part generated from Jones’ bass figure (who again solos here) while Harris plays with a lighter touch while still playing quite formidably. On Herbie Nichols’ “12 Bars” Harris gives an excellent performance that incorporates some of the stride roots of Nichols while his solo alludes to “Take the A Train.” More stunning piano is heard on his “Achern,” while Harris’ take on “Old Devil Moon,” is lovely, and “Blues On The Edge” is a very spirited uptempo blues.

Jazzmiea Horn scats on a vocal version of the title track before the recording closes with a short version of “We In The House,” on which Jones is more prominent. The music on “Bend To The Light” is marvelous with Harris and his trio playing at such a high level throughout.

Ron Weinstock



VICTOR WAINWRIGHT
& THE WILDROOTS
Boom Town
BLIND PIG

On his new Blind Pig release pianist/vocalist Victor Wainwright proves once again why he’s a two-time recipient of the Blues Music Award as “Pinetop Perkins Piano Player of the Year” with his command of the 88’s.

Whether he’s laying down energetic boogies, “Saturday Night Sunday Morning,” “Two Lane Blacktop Revisited” and “Piana’s Savannah Boogie,” mid-tempo soul, “If It Ain’t Got Soul,” sinewy Little Feat style rockers, “Genuine Southern Hospitality” or greasy B3 driven rockers, “Reaper’s on the Prowl,” he plays with a command that will have you looking at the liner notes to make sure there isn’t a second keyboardist adding to the mix.

I’ve not heard this much piano in a blues release

since Mitch Woods and the Rocket 88s were tearing things up a decade ago. Adding to Wainwright's appeal are his stellar vocals that draw inspiration from his roots in the deep-south with echoes of Omar Dykes, Dr. John and even Jimmy Buffett: check out "WildRoot Farm" for a track that evokes Buffett's laid back, hammock ready musings.

As talented as Wainwright is, a look at the liner notes reveals the major role played by bassist/ producer Stephen Dees, who wrote or co-wrote every one of the tunes collected here. He has crafted terrific songs that allow Wainwright to apply his talents over the broad range of material spanning the 13 tracks. In addition to the piano heavy numbers, there are acoustic, acapella, field chants, "When the Day is Done," mysterious, swampy numbers that pull out some well-timed scatting from Wainwright, "The Devil's Bite" and the chugging title track that starts with a deep chuckle about the good times ahead at the casino before luck takes its inevitable exit.

Based on the strength of this disc, Wainwright needs to clear more space on his shelf for another Pinetop Award!

Mark Smith



MARQUIS HILL
Modern Flows EP Vol. 1
 SKIPTONE MUSIC

Chicago trumpeter Marquis Hill has established himself as a musician, composer, arranger and educator prior to winning the 2014 Thelonious Monk International Competition, which for that year was focused on the trumpet. A member of the faculty at the University of Illinois at Chicago and a member of the Chicago Jazz Orchestra, winning the Monk competition undoubtedly will lead to greater recognition of his talent beyond Chicago. Prior to winning the competition, Skiptone Music issued his fourth album, "Modern Flows EP Vol. 1." Listening to this recording, one cannot help but be impressed by all of the facets of his music, which brings together a modern jazz approach that incorporates rap, and hip-hop grooves in a natural, organic fashion.

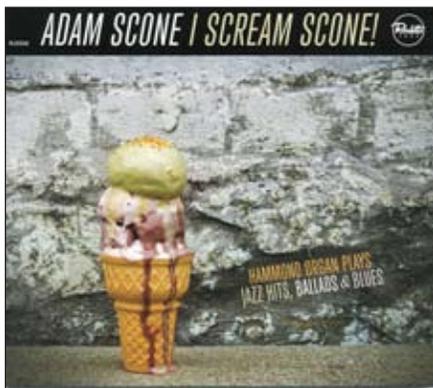
On this recording, he is joined by a terrific group including alto saxophonist Christopher McBride, vibraphonist Justin Thomas, acoustic bassist Josua Ramos, electric bassist Bryan Doherty and drummer Makaya McCraven. Also present are vocalist Meagan McNeal, and the raps and spoken words from Tumelo Khosa and

Keith Winford. One is impressed not simply from the musicianship (listen to Hill and McBride trade lines on "Black Harvest" which also provides Mr. Thomas with a chance to stretch out), but the scoring and arrangements of the compositions. The raps carry forward their positive message directed towards members of the African diaspora, while the musicians provide backing that frames these forceful, principled statements.

The afore-mentioned "Black Harvest" is a standout track mixing lyricism with a smoldering intensity, while the rhythm section invests the performance with African-inspired groove. On "White Shadow" Hill displays warmth and imagination in a stunning solo. "The Essence" is a lovely instrumental, while "I Remember Summer" features Ms. McNeal's lovely vocal as Thomas accompanies her and solos very lyrically, followed by McBride's blues-inflected alto sax. "When We Were Kings" suggests some of Woody Shaw's compositions with Hill soaring at times during his solo. Thomas, Hill and McBride each provide lyrical heat on the briskly paced "Flow," which also has a crisp drum solo from McCraven.

This writer had previously heard and was impressed by Hill's marvelous album "The Poet." "Modern Flows EP Vol. 1" is equally impressive with the performances contained here. One looks forward to more from this exceptional musician and composer.

Ron Weinstock

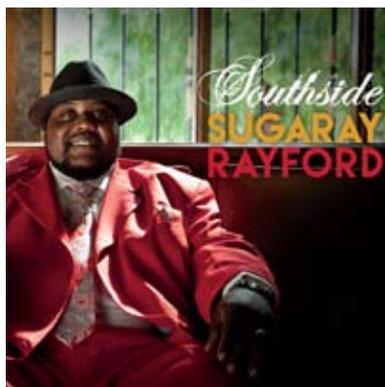


ADAM SCONE
I Scream Scone!
 RONDETTA JAZZ

Those in need of a mainstream organ jazz fix need look no further than Adam Scone's new offering. The NYC-based Hammond B3 pilot serves up a set delightfully predictable in its sense of the sub-genre and abundant in exuberant keyboard play.

Scone heads the traditional quartet configuration of Hammond/sax/guitar/drums with various personnel, the other constant cast member being tenor saxophonist Ian Hendrickson-Smith. Scone's solid sense of swing is a constant as well on both easy going and up-tempo blues- "What People Do" and "I Scream Scone", respectively, and in ballad mode- "Willow Weep For Me". While deep exploration can make for exciting music, sets like this one prove there's much to enjoy on familiar ground as well.

Duane Verh



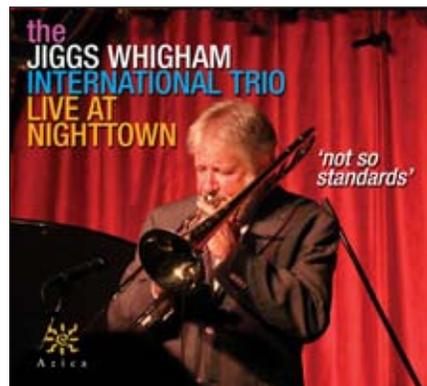
SUGARAY RAYFORD
Southside
 NIMOYSUE RECORDS

The Texas born, California-based Rayford impressed many with his excellent blues debut "Blind Alley" a few years back. Then he had a terrific follow-up on Delta Groove, "Dangerous," as well as fronted the Delta Groove blues revue in a band, The Mannish Boys. "With gospel roots, he brings a soulful approach to a range of material to his latest recording, "Southside' (NimoySue Records). Produced by Rayford, the nine songs here are all Rayford originals (Eight in collaboration with bassist and co-producer Ralph Carter).

Besides Carter, the backing band includes guitarist Gino Matteo, drummer Lavell Jones, tenor saxophonist Allan Walker, trumpeter Gary Bivona and keyboardist Leo Dombecki. Guest artists include Bob Corritore, who contributes harmonica to one selection.

Rayford continues to display a rare command as a vocalist, with one suggesting an apt comparison might be the late Little Milton and/or Artie 'Blues Boy' White, who is able to take us to the "Southside of Town" where we can get down; celebrate his heritage as "Texas Bluesman" while acknowledging some of his fellow Texas blues legends; or spin a tale about watching "Miss Thang" as she walks down the street looking like a fishing boat in a very, very rough sea. " He can make a transition from the hard driving, horn driven band blues to the acoustic song, where he sings his love is guaranteed and she can "Take It To The Bank," with nice slide guitar and harmonica. "Take Away These Blues" is a marvelous moody performance with some of Matteo's most nuanced playing with the horns adding their accents here.

A soul-blues, "Slow Motion" has a terrific vocal displaying Rayford's nuanced singing that is superbly backed. It is a terrific closing track to another auspicious release by Sugaray Rayford. He continues to provide us with strong and varied material and has emerged as one of today's leading blues and traditional soul singers. Highly recommended. *Ron Weinstock*



THE JIGGS WHIGHAM INTERNATIONAL TRIO LIVE AT NIGHTTOWN
Not So Standards
 AZICA RECORDS

Born in 1942 in Cleveland, Ohio, but long resident in Germany (including long tenures as a University Professor of jazz), trombonist Jiggs Whigham was captured performing in his hometown with The Jiggs Whigham International Trio that includes German pianist Florian Weber and Romanian bassist Decebal Badilla on the Azica Records release "Live at Nighttown: Not So Standards."

The trombone led trio is unusual for its lack of drums and percussion (not considering the piano as such for this purpose) and allows for unusual musical exploration.

tions such as the opening “The Days of Wine of Roses,” which allows them to take a somewhat cerebral, but not cold, approach. One is immediately impressed by not only the leader’s gruff sound, but also Weber’s deliberate, and at times spare attack

Of the six compositions, five are standards and one is an original. The format also allows them to be informal and stretch out as on “Autumn leaves” with Weber’s meandering opening before Whigham takes off on the theme and the lyrics, slowly building and displaying a bit of swagger as he picks up steam here. The sole original is “Steve,” which is dedicated to the late British composer/arranger, Steve Gray, and is a somber ballad that showcases the rapport between Whigham and Weber. While Weber plays what might sound like musical fragments, Whigham hints at the melody of “Someday My Prince Will Come” before fully launching into a fresh rendition of a very familiar song, and Weber’s own solo with its almost Monkish approach (although lacking Monk’s stride roots) allows the listener to discover this as if hearing it for the first time.

Whigham rambles and rumbles through Milt Jackson’s “Bag’s Groove,” and Weber certainly avoids clichés in comping under Whigham, and in his own style, and the performance builds to a somewhat explosive ending before the trio refreshes “St. Thomas,” at times hinting at the theme and other times reconstructing it. If jazz is a music of surprise, that James Whigham and his trio delight us with surprises throughout this “Live at Nighttown.” “Not So Standards” itself suggests that they do not take the normal route in performance of these standards, but handle them in a free, abstract and fulfilling manner. Recommended. *Ron Weinstock*

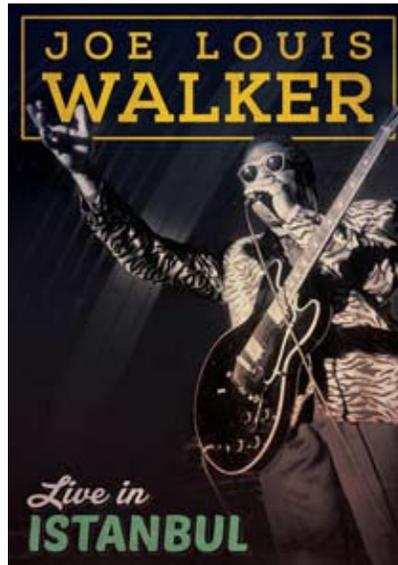
dvd

JOE LOUIS WALKER

Live In Istanbul
MVD VISUAL

MVD Visual has issued a DVD of Joe Louis Walker “Live In Istanbul” from 1995 when he made his first appearance in the Turkish Capital. He was backed by his Boss Talkers who at that time included Tom Rose: rhythm guitar / back-up vocals; Mike Eppley: keyboards / back-up vocals; Tony Saunders: bass and Curtis Nutall: drums / back-up vocals. This writer views Walker’s recordings and live performances from this time as favorites of a career that still is going very strong.

The DVD captures JLW in a typical set with his gospel inflected vocals and his strong guitar that brought together a variety of influences from Robert Lockwood and Ike Turner to Elmore James, B.B. King and Earl Hooker. He could handle traditional blues as well as get down and funky and handles such staples of his repertoire of the time as “Can’t get You off My Mind,” Ike Turner’s “You Got To Lose,” the smoldering “Bluesifyin’,” the topical “Street People,” and



the closing “Hidden Feelings.” There is also an extended showcase for the Boss Talkers “Funkin’ Blues.” I’m not sure how much audio or video restoration was used in preparing this DVD for release. The video does have a slightly faded quality, but it and the audio are more than acceptable. And the music seen and heard here is simply first-rate. “Live in Istanbul” brings back memories of seeing Joe Louis Walker & the Boss Talkers at Twist & Shout, Tornado Alley, and The Barns of Wolf Trap. And those are quite good memories. *Ron Weinstock*

BLUES WATCH

BY MARK SMITH

What the ??? Where did summer go? Is it possible that Labor Day is upon us? Well, if it must be fall, we might as well hear some **NEW RELEASES**: **Dave & Phil Alvin- *Lost Time***; **Buddy Guy- *Born to Play Guitar***; **Sonny Landreth- *Bound By the Blues***; **Various Artists- *Muddy Waters 100***; **Ronnie Earl & The Broadcasters- *Father’s Day***; **Mick Kolass- *Ghosts of Riverside Hotel***; **Bob Malone- *Mojo Deluxe***; **Jay Gordon & Blues Venom- *Woodchoppers Ball***; **Smoky Greenwell’s New Orleans Blues Jam- *Live at the Old U.S. Mint***; **Brad Wilson- *Blues Thunder***; **Christian Collin- *Spirit of the Blues***; **Hot Roux- *Stranger’s Blues***; **The Betty Fox Band- *Slow Burn***; **Kern Pratt- *Broken Chains***; **David Michael Miller- *Same Soil***; **The Josh Garrett Band- *Honey for my Queen***; **John Cocuzzi *Ding Dong Daddy***; **Hans Theessink and Terry Evans- *True & Blues Live***; **The JC Smith Band- *Love Mechanic***; **Henry Gray/Bob Corritore Sessions- *Blues Won’t Let Me Take My Rest***; **Rick Vito- *Mojo On My Side***; **Deb Ryder- *Let It Rain***; **Albert Cummings- *Someone Like You***; **The Lucky Losers- *A Winning Hand***; **Laura Tate- *I Must Be Dreaming- A Tribute to the music of Mel Harker***; **Ghost Town Blues Band- *Hard Road to Hoe***; **Lazer Lloyd- *Lazer Lloyd***; **Robert Cray- *4 Nights of 40 Years Live***; **Samantha Fish- *Wild Heart***; **Arlen Roth- *Slide Guitar Summit***; **Jay Jesse Johnson- *Set the Blues On Fire***; **Blinddog Smokin’-*High Steppin’***;

Shemekia Copeland- *Outskirts of Love*; **Bryce Janey-** *Delta Road*; **Canned Heat-** *Illinois Blues 973*; **Tom Ball and Kenny Sultan-** *Too Much Fun*; **Billy Price-** *This Time For Real*; **Walter "Wolfman" Washington-** *Wolf at the Door*; **John Ginty-** *No Filter*; **Marc Stone-** *Poison & Medicine*; **Fats Domino-** *Imperial Singles Collection*; **Warren Haynes-** *Ashes and Dust*; **Various Artists-** *The House is Rockin- At Tribute to Stevie Ray Vaughan*; **Reverend Raven & the Chain Smokin' Altar Boys-** *Live at the Big Bull*; **Duke Robillard-** *The Acoustic Blues & Roots of Duke Robillard*; **Dr. John-** *High Priest of Psychedelic Voodoo*; **Amanda Fish Band-** *Down In the Dirt*; **Andy T & Nick Nixon Band-** *Numbers Man*; **Johnny Winter-** *White Hot & Blue*; **The 44s-** *44s on the 13th*; **Arlen Roth-** *All Tricked Out*; **John Cleary-** *GoGo Juice*; **Gary Clark Jr-** *The Story of Sonny Boy Slim* and **Leon Bridges-** *Coming Home*.

Speaking of summer getting away- I almost missed reporting on the Blues Music Awards issued by the Blues Foundation in May. This year's winners were:

- **Acoustic Album** "Timeless" - John Hammond
- **Acoustic Artist** - John Hammond
- **Album** "Can't Even Do Wrong Right" - Elvin Bishop
- **B.B. King Entertainer** - Bobby Rush
- **Band** - Elvin Bishop Band
- **Best New Artist Album** – "Don't Call No Ambulance" - Selwyn Birchwood

- **Contemporary Blues Album** – "BluesAmericana" - Keb' Mo'
 - **Contemporary Blues Female Artist** -Janiva Magness
 - **Contemporary Blues Male Artist** -Gary Clark Jr.
 - **Historical Album** –"Soul & Swagger: The Complete '51' Royales 1951-1967" – The "5" Royales (Rock Beat)
 - **Instrumentalist-Bass** - Lisa Mann
 - **Instrumentalist-Drums** - Jimi Bott
 - **Instrumentalist-Guitar** - Joe Bonamassa
 - **Instrumentalist-Harmonica** - Charlie Musselwhite
 - **Instrumentalist-Horn** - Deanna Bogart
 - **Koko Taylor Award** - Ruthie Foster
 - **Pinetop Perkins Piano Player** - Marcia Ball
 - **Rock Blues Album** – "Step Back" - Johnny Winter
 - **Song** - "Can't Even Do Wrong Right" written and performed by Elvin Bishop
 - **Soul Blues Album** – "Memphis Grease" - John Németh
 - **Soul Blues Female Artist** - Sista Monica
 - **Soul Blues Male Artist** - Bobby Rush
 - **Traditional Blues Album** - "For Pops (A Tribute to Muddy Waters)" - Mud Morganfield & Kim Wilson
 - **Traditional Blues Male Artist** - Lurrie Bell
- Congratulations to all the winners!

See you next issue – Mark

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