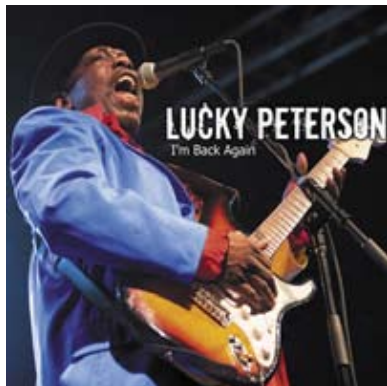


E.J. Strickland (plus guitarist Ben Eunsen making his recording debut on two tracks). Tragically these were Burno's final recordings, as he passed away at the early age of 43, a week after these recordings were made. This album is dedicated to him.

The music here will not sound unfamiliar for those who have enjoyed his work with The Cookers or his other efforts. It suggests to these ears some of the classic Shorter and Hancock sessions for Blue Note. The compositions are fresh and interesting and the performances are terrific, starting with the sparkling "The Intrepid Hub," that was written for Freddie Hubbard. Burno was impressed by the title track when they first rehearsed it and the rendition here, Weiss states, is for him with a slower tempo. Weiss takes notable solos on both. "MJ" evokes the classic second Miles Davis Quintet renditions of Wayne Shorter's compositions. Marcus Strickland standing out on tenor while the leader's tone is a bit more extroverted than Davis and guitarist Eunsen is heard adding some fiery playing.

"Wayward," part of an extended suite, is a feature for Waldron's fervent alto sax with E.J. Strickland driving things along with his energetic playing, and Davis also takes a solo. Karl Jenkins' "Lullaby For a Lonely Child" is another sober composition that showcases Waldron. The closing number, "Passage Into Eternity," is dedicated to Jimmy, Nelba and Isaiah Greene whose daughter (and sister) was one of the victims of the Newtown massacre. Marcus Strickland and Weiss both stand out here, with more kudos for the terrific rhythm section. Burno was an anchor, Davis' comping was precise and Strickland is one of today's most compelling drummers. It concludes a terrific recording that is full of heart as well as exquisite playing.

*Ron Weinstock*



**LUCKY PETERSON**

**I'm Back Again  
BLUES BOULEVARD**

Blues Boulevard's new Lucky Peterson album "I'm Back" is a release of the music from the excellent DVD/CD set on BlackbirdMusic/ Soulfood by The Lucky Peterson Band Featuring Tamara Peterson "Live At The 55 Arts Club." The eleven performances on this release are available on the DVDs and the CDs of the earlier set, but are limited to those that featured Lucky, and

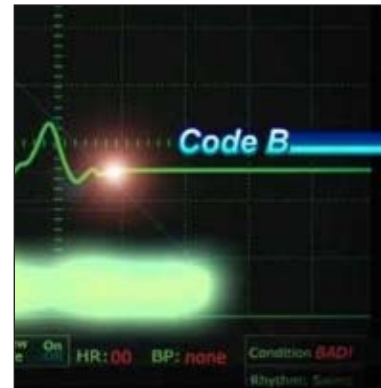
not the others which featured Tamara. Lucky's backing band included Shawn Kellerman on guitar, Tim Waites on bass and Raul Valdes on drums. It is a hard-rocking, tight band that did a fine job supporting Lucky (heard on organ as well as guitar).

I wrote, reviewing the DVD/CD set, "The material ranges from Lucky's reworking of blues classics such as "You Shook Me," "I'm Ready," and "Who's Been Talking," along with Johnny 'Guitar' Watson's "Ta' Ta' You." He takes out the slide for "Dust My Broom," while getting really greasy on the B-3 on "I'm Back Again," as well as Rico McFarland's "Giving Me The Blues."

Listening to these performances again, my views haven't changed.

Those having "Live At The 55 Arts Club" will have no reason to buy this fine reissue, but others may want to get this strong sampling of Lucky Peterson (and his excellent band) today.

*Ron Weinstock*



**DOC STEWART  
BIG BAND RESUSCITATION**

**Code Blue  
CANNONBALL JAZZ**

Chris 'Doc' Stewart is a world-class alto saxophonist who developed his talent before entering into his day job as an ER physician at the famed Mayo Clinic.

This is the second CD of his big band, Resuscitation, comprised of musicians that he associated with in his pre-medicine days that include a number top studio and jazz musicians in the LA scene. Some of the more prominent names here include pianist Matt Catingub, bassist Kevin Axt, drummer Steve Moretti, trombonists Bill Reichenbach Andy Martin and Scott Kyle, Trumpeters Wayne Bergeron, Jeff Bunnell and Ron Stout, and saxophonist Bill Liston. Arrangements are by pianist Catingub and Tom Kubis, who co-wrote the centerpiece of this album, "Code Blue Suite," with Doc Stewart.

Stewart advises that the four-part "Code Blue Suite" "tells the story of life and death I see everyday in the ER." The bluesy roots of Stewart's music here is evident on the opening "Code Pink - Born to See Blues" that celebrates birth and the uncertainty life brings, followed by "Ironman Blues - Dig Me Man!." This part has a definite fifties-sixties Basie feel about it with strong