

**Maria Muldaur**

Towne Crier Café, Pawling, NY

After a fairly routine take on her signature "I'm a Woman," Maria Muldaur opened the doors to Sunday night church with a fired-up "Get Up, Get Ready" and a funky-and-then-some take on Marvin Gaye's all-too-relevant "Inner City Blues (Make Me Wanna Holler)." With the Free Radicals (guitarist Craig Caffano, keyboardist John Lee Sanders and drummer Dave Tucker) providing her with a loose, wheeling R&B groove, her self-dubbed "protest music you can dance to" spurred along the evening.

Speaking of the similarity of Obama's "Yes We Can" slogan to the title of her recent album—Obama does use her version of the Toussaint chestnut at his rallies—a soulful "Yes We Can, Can" led into a dark, swampy shuffle on Dylan's early protest song "John Brown." Also from the new disc were heartfelt but never strident readings of "Why Can't We Live Together" and Earl King's "Make a Better World." But Maria knows her audiences like to be playful, so she balanced the set with the lusty plea "Please Send Me Someone to Love" and a jumpy "Don't You Feel My Leg." "Midnight at the Oasis" was ragged but right, and J.J. Cale's smooth-as-a-Delta-breeze "Cajun Moon" was a highlight.

—Mike Jurkovic

**Yes**

The New Director's Cut 2 DVDs

(Studio T Limited)

Yes? Absolutely Yes!

This DVD pair is all about the music. No smoke, no fireworks, no fog, no histrionics, no bullshit, just good, solid music. Sixteen cuts and just under five hours of music are interspersed with short stories told by members of the group and others. Like many '60s' and '70s' bands still playing today, personnel are frequently being shuffled. This CD, however, features the classic lineup: Anderson, Squire, Wakeman, Howe and White, reprising many of their classic '70s' tracks, and in one of their better performances. Even Yes's strongest critics couldn't find much

to gripe about here, except that they're sticking to their ban on Yes hits written and performed by different lineups, which does leave a small 1980s' hole in an otherwise complete setlist.

You'll see the usual impeccable performances we take for granted at Yes concerts, along with some really good instrumental solos and outstanding synth work. You'll also see acoustic guitar, Minimoog, and the lush orchestration

that Yes is known for. My choices for some of the better numbers include "And You And I," "Heart of the Sunrise," "Siberian Khatru," "Don't Kill The Whale," "Long Distance Runaround," and "Awaken."

And the musical duel in "South Side Of The Sky" is alone worth the cost.

The second disc of this set is mostly the Glastonbury outdoor concert, while the first disc is indoor in Birmingham,

England. The crowd at Glastonbury wasn't nearly as enthusiastic, however, since Glastonbury features many acts in different genres. On occasion, I'm sure Yes' orchestrations are a bit over the top for even prog rock fans. The camerawork and sound are impeccable throughout, however, for both shows.—Lou Novacheck

**Willie Nelson & Wynton Marsalis**

Live From Jazz at Lincoln Center

New York City DVD

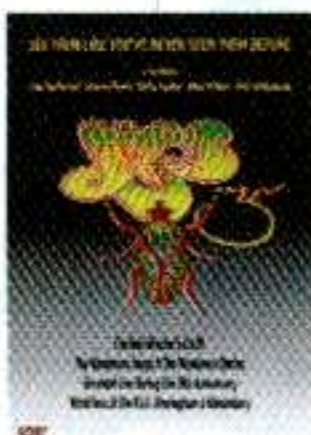
(Eagle Rock Entertainment)

The seed of this January 2007 concert was planted at a June 2003 blues concert at Harlem's famed Apollo Theater, where Marsalis found common ground with B.B. King, Ray Charles, Eric Clapton and Nelson, among others. Phil Schaap's liner notes explain how the blues joined African and Western European/Celtic music, resulting in a common heritage for

jazz and country.

Sidemen include Mickey Raphael (harmonica), Dan Nimmer (piano), Carlos Henriquez (bass), Walter Blanding (saxophone) and Ali Jackson, Jr. (drums). Reflections from both Nelson and Marsalis on a variety of musical topics are interspersed with 13 classic blues/neo-blues numbers, which range from "Ain't Nobody's Business" to "Sweet Georgia Brown." While Nelson does most of the singing, Marsalis also makes unique vocal contributions. The joy of this musical treat comes from watching how all seven musicians admire and blend each other's work. Nelson and Marsalis obviously have high regard for one another's skills, and their approving expressions show they still marvel at each other's playing. This concert DVD depicts an outstanding collaboration between outstanding musicians representing the pinnacle of their respective genres.

—Scott Peavler



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