**Delbert McClinton**

Borrowing heavily from his recent release, *Acquired Taste*, McClinton, enthusiastically howled, growled and crooned his way through a long, heartfelt set, dripping with honest sweat and back door sexiness. I think two women in the front row fainted, but I could be wrong. Whether singing or playing harp, McClinton takes blues, rock and soul seriously and it shows in every step he takes; the man packs in more emotion per note than most singing trios combined.

McClinton's had a couple tough breaks, having two labels fold while his albums were selling well, but it's still hard to figure out why this Texan isn't as well known as, say, Joe Cocker. Throw a little cold water on those gals and see if they know. After a few hits like "Giving It Up For Your Love" late in the show, he left us smiling with "Every Time I Roll the Dice." Once again, Delbert rolled a seven for his audience.

—Suzanne Cadgene

ELVIS PERKINS IN DEARLAND

The Bell House
Brooklyn, NY

Elvis Perkins starts the set standing in the middle of the stage with his guitar and a lone spotlight, relating his personal traumas and haunting lyrics. The image of the dark singer/songwriter is abruptly abandoned as the band joins in from within the audience and makes their way to the stage. This moment exemplifies the musical balance Elvis Perkins in *Dearland* has struck between loneliness and hope with last year's self-titled album. After setting the tone for the night within the first few minutes Perkins and the band

played their way through a set list that covered much of Perkins' music as well as everything from an adaptation of Chilean poet Violeta Parra's "Teneme en Tu Corazón" to "Happy Birthday."

One of the best things about catching a performance by Perkins is that he doesn't play each song exactly as it was recorded for his albums. Fans and newcomers alike will have something unique to hear. Somewhere between Perkins' pulling a fan on stage and quipping "just like Springsteen" and the crowd singing along joyfully to "Doomsday," it becomes evident that for every lyric about loneliness there is an equal amount of exuberance. Winding down the show with a cover of Sixto Rodriguez's "Forget It," Perkins and the guys sang farewell with, "Thanks for your time/You can thank me for mine/And after that's said/Forget it." Seeing Elvis Perkins in *Dearland* live is not something to be forgotten or missed, but if Elvis Perkins in *Dearland* isn't stopping in your town you may luck out as this show was being recorded for a possible live album.

—Tyler Zang

PEE WEE ELLIS ALL STAR BAND

Iridium Jazz Club
New York, NY

For the members of the sell-out crowd at the Iridium Jazz Club who expected to hear "Cold Sweat," they were in for a wake-up call. Saxophonist and former James Brown bandleader Pee Wee Ellis is notorious for his pop music associations to artists like Brown and Van Morrison, but on this night in Manhattan, he set out to show folks that there's more to his ability than charting and playing funky horn lines.

To prove that he has the chops for sophisticated jazz, Ellis picked three amazing musicians to play with him: bassist Ron Carter, pianist Mulgrew Miller and drummer Jimmy Cobb. The audience may not have known what to expect, but what they got was some traditional bebop from a group of masterful musicians.

Ellis' alto belted cheerful tones of relaxed rejoice during waltzes like "Good Bait" and hot bebop of Dizzy Gillespie's "Groovin' High." The short and stout Ellis fits in well with the loudness of Cobb's drum set. At 81 years old, Cobb plays like

a 43-year-old with heavy handed dexterity. Ron Carter's virtuosic performance was commonplace for the legend, adding complex lyricism to simplistic material.

It would seem that this thrown together quartet had been playing together for decades considering the way they were in sync. "These guys are good musicians," Cobb said of this All Star cast, "It's not hard to play with good musicians." Pee Wee Ellis not only made believers out of the audience, but members of his own band. "I have to admit I'm surprised that he plays so great," Miller said of Ellis. "I knew about the whole James Brown thing, but I didn't know how deep he was in the jazz thing." And it was deep indeed.

—Matthew Allen

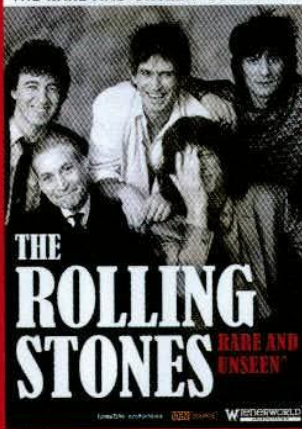
THE ROLLING STONES

Rare and Unseen DVD
(MVD Visual)

With neither plotline nor overarching theme, this DVD was well worth the 64-minutes to compare and contrast seemingly random interviews and footage, starting with Mick trying to be serious at 20, ending with Mick actually being serious at 60+, with other band members sandwiched in between.

The liner notes correctly call this DVD

THE RARE AND UNSEEN™ COLLECTION



"a random trawl." Footage from different eras strung together in an indiscriminate sequence, with little or nothing to do with what comes before or after. A few low-tech captions, probably tied to the original film clips, appear haphazardly, but the DVD as a whole is almost entirely devoid of factual references, narration or commentary, even when it might have

proved helpful. It's not as damning as it sounds, but it's a fact.

Odd bits of interviews with every band member from Brian Jones to Ronnie Wood all tell more-or-less the same story: they're individuals on a good team. The greatest rock 'n' roll band in the world consists of guys with only one thing in common, and they know what it is. Current members, plus Bill Wyman in an exit interview and Mick Taylor years after leaving, all have a fond glint in their eye when speaking of the Stones—not a glimmer of resentment or regret—but at the same time a clear understanding that being a Rolling Stone is a job, not a life, and they have other interests.

That said, the members all have something noteworthy to say to journalists—no fools, any of them—and many comments are telling. Interviewers have asked "How long can you do this?" for 40 years, and I was particularly taken with Jagger's recent answer: "It's not the stamina, it's the recovery rate you've got to keep up." Start them up, they'll never stop—or so I hear. So far, so good.

—Suzanne Cadgene

AL JARREAU AND CHRISTIAN SCOTT

*HSBC Jazz Festival, Nokia
Theater Times Square*
New York, NY

The HSBC Jazz Festival treated us to two converse artists: Christian Scott, a young trumpeter on the brink of commercial breakthrough and Al Jarreau, an iconic vocalist who's enjoyed multi-million-selling records.

On the heels of Scott's fourth studio album's release, the 27-year-old Louisiana native's performance was an affirmation of intense skill; capturing avant-garde furor within rhythmically accessible presentation. The set centerpiece was the incendiary "Ku Klux Police Department," in which Scott's chilling solo encapsulated a contentious exchange between himself and a New Orleans cop. His frenetic high notes denote a man screaming to the point of aneurism.

Al Jarreau exuded lightning verbal reflexes comparable to the manic delivery of comedian Robin Williams. The seven-time Grammy-winner couldn't go more than five seconds between songs without singing and scatting. It was a set of