

## Promising Forecast

The velocity of many, if not most, of the live tunes from **Weather Report, *The Legendary Tapes: 1978–1981*** (Legacy 88875141272; 61:14/60:41/62:58/62:29 ★★★★★) may be the defining characteristic of this particular edition of the band. By 1978, co-founders Joe Zawinul (keyboards) and Wayne Shorter (saxophone) already had electric bassist Jaco Pastorius on board, but now the percussion was driven by drummer Peter Erskine and Robert Thomas Jr. (who appears on roughly half of these 28 cuts).

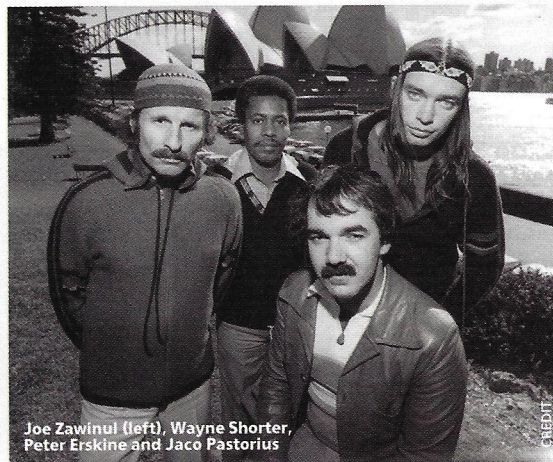
Starting with “8:30,” the pace of this collection is nothing if not frenetic. Along with the ever-present world-music influence on tunes like the lively, grinding “Sightseeing” and an extremely wound-up “Badia” (heard in medley with “Boogie Woogie Waltz”), there’s a sleight-of-hand bebop vibe to this music, Pastorius skating and gliding with his four-to-the-floor swing.

Two of the discs come from the group’s 1978 tour as a quartet, the other two from tours in 1980 and ‘81, including their entire 1980 album *Night Passage*. Most of the cuts are from dates in Japan, but others include concerts in London and some U.S. cities.

“Fast City” on the third disc, Duke Ellington’s “Rockin’ In Rhythm” (also on Disc Three) and “Directions” (which closes this set) are inspired and energizing, the latter given a major facelift from its more rock-oriented roots. Interspersed are dreamier, more melodic tunes like “A Remark You Made,” Pastorius’ “Three Views Of A Secret” and “Brown Street.” These more intimate tunes offer a refreshing contrast to the more steely-eyed music for which Weather Report was known. The group is more exposed here, more revealing in its continual rediscovery.

Ordering info: [legacyrecordings.com](http://legacyrecordings.com)

Home movies, interviews and live concert footage illuminate a fascinating life on **JACO: The Film** (JP 1002; 117:00/100:00 ★★★★★), a new docu-



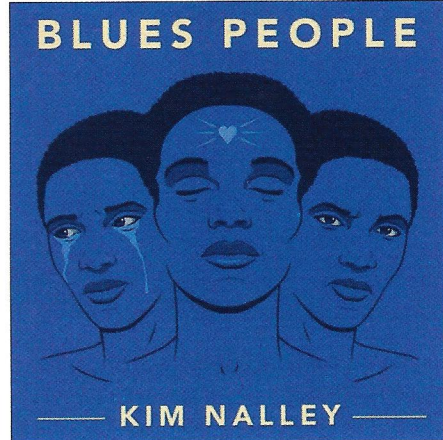
Joe Zawinul (left), Wayne Shorter, Peter Erskine and Jaco Pastorius

mentary on the legendary bassist produced by Metallica’s Robert Trujillo and Jaco’s eldest son, John Pastorius IV. Directed by Paul Marchand and Stephen Kijak, this two-disc set also includes many outtakes, with even more interviews. Shorter, Erskine and Joni Mitchell offer the most empathic, insightful quotes, while Carlos Santana, Flea, Sting, Bootsy Collins, Jaco biographer Bill Milkowski and Mike Stern chime in to sing praise on Pastorius. Filmed with a creative mix of animation, photos and video, the feeling is one of celebration despite the honest handling of Pastorius’ tragic demise. Disc Two brings us up to date with a 2015 tribute show at the Hollywood Bowl.

Ordering info: [jacothefilm.com](http://jacothefilm.com)

**JACO: Original Soundtrack (Columbia/Legacy 88875141332; 75:07 ★★★★★)** gives us a peek into the music behind the movie, and the album’s funky pop resides in a different neighborhood from Weather Report’s jazzier feel. With 16 tracks, including selections from Weather Report, Mitchell, Flea and Ian Hunter, this is a great place to hear the bass maven playing with Herbie Hancock (“Continuum,” “Liberty City”), Hubert Laws, Jack DeJohnette (“Crisis”) and Hunter (“All American Alien Boy”). Pastorius and Don Alias’ mesmerizing “Okonkole Y Trompa” (featuring French horn) and Pastorius’ “Portrait Of Tracy” are also highlights.

Ordering info: [legacyrecordings.com](http://legacyrecordings.com)



### Kim Nalley *Blues People*

SELF RELEASE

★★★★★

With her vaunted 3 1/2 -octave vocal range, San Francisco jazz mainstay Kim Nalley is the musical equivalent of the pitcher with a 102-mph fastball. While the baseball flamethrower is usually relegated to the closer’s role, Nalley brings the heat through every moment of her new 14-song workout, *Blues People*.

The album’s title and concept are inspired by *Blues People: Negro Music in White America*, a 1963 study of African American culture and its impact on society by Amiri Baraka (writing as LeRoi Jones). Nalley covers the full range of the black experience, from the field worker (“Summertime”) to the high achiever (“Movin’ On Up”), from the profane (Bessie Smith’s “Sugar In My Bowl” and the Dinah Washington number “Trombone Song”) to the sacred (two versions of the Mahalia Jackson gospel standard “Trouble Of The World” and a haunting “Amazing Grace”).

Two Nalley originals allow the singer to weigh in on hot-button social issues. The blues-rocker “Big Hooded Black Man” is about racial stereotyping in general and the Trayvon Martin killing specifically, and the contemplative “Ferguson Blues” pays homage to Michael Brown as it asks why no police officers are ever arrested.

Nalley has been performing several of these songs live for years, notably the album closer, Bob Dylan’s “I Shall Be Released.” It’s one of the album’s chief strengths, but it’s also a sad reflection on the state of the music industry that a voice as big and bold as Nalley’s has gone unrecorded for such long stretches. —Jeff Johnson

**Blues People:** Summertime; Big Hooded Black Man; Trouble Of The World (Acoustic Version); Listen Here!/Cold Duck/Compared To What?; Movin’ On Up; Never Make Your Move Too Soon; Sugar In My Bowl; Trombone Song (Big Long Sliding Thing); Ferguson Blues; Trouble of the World (Organ Version); The Chair Song (If I Can’t Sell It); Sunday Kind Of Love; Amazing Grace; I Shall Be Released. (71:29)  
**Personnel:** Kim Nalley, vocals; Tammy Hall, piano, organ; Greg Skiff, guitar; Michael Zisman, bass; Kent Bryson, drums; Bryan Dyer, background vocals.

Ordering info: [kimnalley.com](http://kimnalley.com)