



## BEY PAULE BAND

Not Goin' Away  
BLUE DOT RECORDS

The Bey Paule Band, a terrific soul-blues band featuring the vocals of Frank Bey and the guitar of Anthony Paule, return with "Not Goin' Away" (Blue Dot Records). The disc is a follow-up to the terrific "Soul of the Blues" and, like its predecessor, mixes some choice originals with a few strong covers of lesser-known material. In addition to Bey and Paule, the Band includes Tony Lufrano on keyboards, Paul Olguin on bass, Paul Revelli on drums, Mike Rinta on drums, Tom Poole on trumpet and Nancy Wright on saxophone with guest appearances from Christoffer 'Kid' Andersen on guitar (and he co-produced, recorded and mixed this) and Jack Sanford on baritone sax with back-up singers added to half of the selections here.

Bey stands out as a singer (in my review of "Soul of the Blues" I compared him to Solomon Burke and Mighty Sam McClain) and he puts his stamp on everything here (except the instrumental "Noel's Haze") starting with the autobiographical opening "Black Bottom" where he sings about growing up in the Georgia sticks and now fronting an eight-piece band. Its slightly swampy feel is followed by the deep funk of "Kiss Me Like You Mean It," with some nifty guitar runs from Paule and greasy organ from Lufrano with punchy horns. Mike Rinta and Paule are responsible for the popping horn arrangements throughout. More punchy horns are heard on the driving blues from Bey, Paule and Christine Vitale, "Right In Front Of You," about the guy who understands the woman's problems but can't win her heart, with strong playing from Lufrano on piano and Paule on guitar.

It's a strong and varied program that is consistently well sung and performed with several selections standing out. Vitale and Paule contribute "Next To My Heart" that comes off like vintage seventies deep southern soul recorded at Muscle Shoals with an outstanding Bey vocal. "Nobody's Angel," another Vitale original, evokes some of Clarence Carter's recordings, with its storytelling and message that is wonderfully delivered by Bey and the band. The title track is a terrific rocker with a wonderful groove and Rinta delivering a superb trombone solo wonderfully framed by the other horns

and the chicken fried organ. "Don't Ask Me How I Feel" is a blues performance that to these ears comes off as a cross of Al Kooper mixed with Donny Hathaway with perhaps the best horn arrangement here.

With "Not Goin' Away," the Bey Paule Band again have provided listeners with a superb soul and blues recording. Certainly anyone who enjoyed "Soul of the Blues" will enjoy this, while fans of soul and blues who may not have heard them previously will find much to savor on this stunning recording. *Ron Weinstock*



## JACO PASTORIUS

Robert Trujillo Presents

Jaco  
MVD VISUAL 2DVD SET

Metallica bassist Robert Trujillo produced this double disc DVD set which takes a look into the life and music career of the great electric bassist Jaco Pastorius, who died ten days after being severely beaten outside a south Florida nightclub in 1987. While there are a number of DVDs out there with performances, or clips of such – this is the first that I am aware of that is presented in a documentary format. Trujillo did a wonderful job in assembling interview clips with a long list of people who either played with him, knew him or were heavily influenced by him, or in some cases all three. In the beginning, several bass players say a few words about Jaco and one of them says "We all say it...He is our Hendrix."

I took notes while watching this figuring I'd write the review based on them. When all was said and done, I noticed that I had written 16 pages on a 6x9 college ruled pad. Well, to write all that would be ridiculous as I'd be practically writing what you can watch, so instead of spilling the beans on all the interesting tidbits here, I'll just capsule for you. But, one of those is that "there would be guys who would break the bones in their thumb so they could bend it back like Jaco." And, I'll reveal a few more later.

The first DVD, titled "The Film," is loaded with these interview clips where we find out so many interesting facts about Jaco, along with photos and home

movies of Jaco as a kid played simultaneously with performance audio bites. The interview segments are with so many people, I can't list them all here. Many of them are with musicians who worked with him – such as Peter Erskine and Wayne Shorter from Weather Report, and Joni Mitchell, as Jaco played in her band that included Pat Metheny. Jaco's younger brother Gregory also had a lot to say. I learned a lot of things about Pastorius, such as that he had 2 wives, and 2 kids with each one, that his father was a jazz singer, that most of his childhood friends were Cuban, and when he was around 7 he got some bongos and played them along with Cuban radio at night. Peter Erskine notes that many of the patterns that Jaco played on the bass were really conga patterns. Also on Disc 1 there are several performance clips with Weather Report, Joni Mitchell, Jaco playing solo and a clip of Miles Davis playing "Mr. Pastorius."

The second DVD, titled "Outtakes, Anecdotes & Stories," is really mostly more interview clips opening with Joni Mitchell telling more interesting Jaco stories – about ten minutes of them, followed by many others, including Carlos Santana, who tells about the incident earlier in the same night that Jaco was beaten into a coma when he went onstage during a Santana performance and tried to grab the bass away from Alphonso Johnson so he could play it. Carlos had to stop playing to settle Jaco and the bouncers down. Some of the others we hear stories from on Disc 2 include all those mentioned above for Disc 1, plus

Bobby Economu, Al Dimeola, Chuck Doom, Bootsy Collins, Herbie Hancock, Flea, Victor Wooten, Lenny White, Mark Egan, Mike Stern, Randy Brecker, Richard Bona, Sting, Victor Bailey, Joe Diorio, Ira Sullivan, Bobby Colomby, Bob Moses, Anthony Jackson and Alphonso Johnson. And that is just about half of them. Bobby Colomby, drummer and leader of Blood, Sweat & Tears, tells about when Jaco agreed to play some shows with BS&T and he gave him some tapes and kept asking him if he listened to them yet, and Jaco said no, but we are cool. He told Colomby he listened to them just before the show and Colomby, who was nervous as hell about what was going to happen, was amazed during the first concert that not only was Jaco playing the songs perfectly, he was playing them like he wrote them. It was Colomby who got Jaco signed to Columbia Records' Epic label.

Among the performance clips on these DVDs are two of Jaco playing "America The Beautiful" solo bass – one in New York City and the other in Tokyo. There is so much information here about Jaco that you'd probably need to watch it several times to absorb it all. Unfortunately, it is not all good. It was good during the first part of his career, but his mental state began to deteriorate during the mid 80s. He also felt he was mistreated by record companies. In his later days he spent many nights sleeping in a park. Someone reported that they saw him sitting on a sidewalk playing "Louie, Louie" for change.

There is no need for me to go on, as I'd just be



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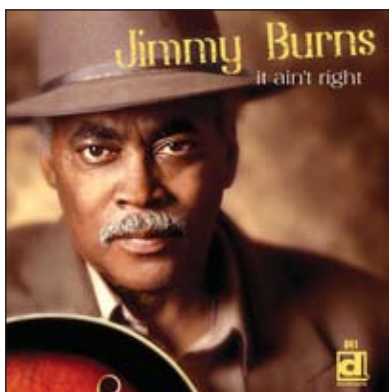


Photo © Robyn Churchill

revealing more of the tidbits you can hear for yourself from the people who knew him. It was incredibly interesting for me as I booked a nightclub concert with him in the mid 80s, so I obviously met him and saw some of his somewhat crazy behavior, although I'd have to say he was not really that wild...but perhaps he was having a mellow night. It's always nice to review someone who I have presented in a club concert - it brings back the memories. There are two in this issue - Jaco & Lee Konitz.

If you are a fan of Jaco Pastorius, you need to pick this up. Those who have heard the rumors and the stories about him might just want to see this as well to hear the truth. If you are one of the bass players who love this guy...well you probably already own it. I know watch this many more times And, to Robert Trujillo - very nice work!

*Bill Wahl*



**JIMMY BURNS**  
**It Ain't Right**  
**DELMARK RECORDS**

The new Jimmy Burns recording, "It Ain't Right" (Delmark Records), is his fifth album for the label dating back to 1997. He has not exactly been over-recorded, so a new release by him should be welcome. The younger brother of Detroit blues legend, Eddie Burns, Jimmy has an extensive vocal group and soul background, although he also has deep Mississippi rooted blues roots as was displayed on his album "Leave Here Walking." Jimmy is backed on this new album by his working band Anthony Palmer, guitar; Greg McDaniel, bass; Bryant "T" Parker, drums; with support from Sumito "Ariyo" Ariyoshi, piano; Roosevelt Purifoy, organ; and a full horn section. With the exception of two originals from Billy Flynn, the album is comprised mostly of covers including a couple of Percy Mayfield songs and one by his late brother, Eddie. Dick Shurman produced this recording in February of 2015.

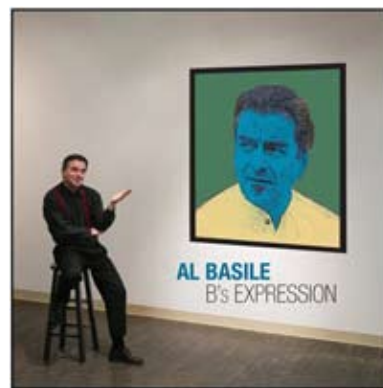
The opening track by Flynn, "Big Money Problem" is a track that evokes some of the best Mississippi rooted performances from Burns' prior recordings and is followed by Flynn's lovely R&B ballad "Will I Ever Find Somebody?" showing off his soulful singing with a notable piano solo and effective horns. The backing to "Snaggletooth Mule," a nice hoodoo blues, may sound familiar to Johnny Copeland fans. On a

rendition of Percy Mayfield's "Long As You're Mine," the horn riffs lend an unwelcome frenzied sense to the performance. The treatment of Mayfield's "My Heart Is Hangin' Heavy" is more straightforward and, to these ears, more satisfactory. There is a solid rendition of The 5 Royales "Crazy, Crazy, Crazy," a performance that harkens back to his vocal group days.

Eddie Burns' "Hard Hearted Woman" is a crisp, easy rocking shuffle, and Jimmy plays nice down-home harmonica on a fresh reworking of Jimmy Reed's "A String To Your Heart," with a nice loping groove. Also heard is surprising, enjoyable cover of Goree Carter's "Rock Awhile," if a bit laid back compared to Carter's jump blues original. A cover of "Stand By Me" has a nice vocal and some nifty guitar, but otherwise did not leave much of an impression. "Surrounded" is a nicely paced shuffle with a terrific baritone sax solo from Aaron Getsug and nice guitar break. Burns places his own stamp on Little Walter's "It Ain't Right," with rollicking piano and a clever guitar line in the accompaniment, while a fresh funk arrangement enlivens his interpretation of the Junior Wells classic, "Messin' With the Kid."

The album closes with Burns leading a gospel quartet styled rendition of "Wade in the Water," with a nice lead vocal. Jimmy Burns "It Ain't Right," displays his considerable talents over a variety of blues, R&B and gospel. Perhaps it has a couple of musical miscues, but overall this is a welcome addition to his very distinctive body of recordings.

*Ron Weinstock*



**AL BASILE**  
**B's Expression**  
**SWEETSPOT**

Long time cornet/trumpet man Al Basile is back with his latest solo effort after leaving Roomful Of Blues. I'm taking a stab that this is probably Basile's twelfth one, but that is just a guesstimate.

"B's Expression" leans in a religious direction in a couple spots with "Even Jesus Fell" and "Have I Given My Best?" being the two obvious examples. Needless to say, the disc is filled with a lot of Basile's cornet work, in tandem with Duke Robillard's guitar, especially since the latter also produces the project.

With Basile being a writer of poetry, the lyrics flow