

ZZ Top's 1973 tunes, "Jesus Just Left Chicago."

When people try to come up with a definition of "the blues," it is much like the old proverb of the five blind men trying to describe an elephant by touching various parts of the animal. This disc is much like that in a way, where, if you don't like what you are hearing, wait five minutes for the audio wind to change direction.

Peanuts

REBECCA CLINE & HILARY NOBLE

Enclave Diaspora
ENCLAVEJAZZ RECORDS

Enclave was founded in 2003 by saxophonist Hilary Noble and pianist Rebecca Cline and had an eponymously titled release on Zoho in 2005. The group was formed with an intent to provide a fresh take of the Latin-Jazz fusion in the 21st Century and has just issued this second recording.

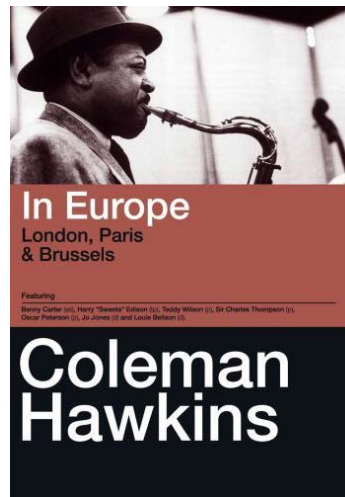
Enclave is a quartet that features Cline's piano and Fender Rhodes piano; Noble's tenor sax, flute, congas, djembe, and cajón; Fernando Huergo on electric bass; and Steve Langone on drums, chocalho, pandeiro. The music is hot, funky and played with passion.

The opening "Crossroads" has an intriguing cross-rhythm in its head before Noble tears into the theme and the group shifts gear into a dreamier "Rue de Bucy," named after a Parisian street with lovely flute and spacey Fender Rhodes accompaniment from Cline before she takes a nifty solo and then comps behind the percussion. "Iya Modupue (I thank thee, oh Mother)" is based upon what is described as a deep piece of Afro-Cuban hymnody that Chano Pozo sang with Dizzy Gillespie and found by a folklorist in the hills of Tennessee. They set it to a reggaeton beat with Noble's tenor taking the lead and Cline's piano and the rhythm adding a contrasting flavor, before the tempo quickens and the performance becomes more charged with a certain ecstatic quality in the sax. "A-Frayed," employs several metric modulations with Cline's Fender Rhodes and the accompanying rhythm suggestive of Weather Report. "Suite for Yemaya," is a three-part suite dedicated to the Afro-Cuban goddess of salt water and based on Traditional chants, opening with Noble's enchanting flute floating over piano and the percussion. The second part has a lively, bouncy rhythm while on the final section Noble is on tenor with Cline's piano first providing an interesting contrast before the ensemble joins into the groove.

"Nameless" is a blues-tinged tone poem to commemorate the poor, the prisoners, the tortured, the disappeared and those who labor without recognition. A 6/8 rhythm set to the Abakuá rhythm is employed for "Moab," which is inspired by the Arches National Park in Utah, and provides a captivating vehicle for Cline with Huergo prominent on electric bass. Enclave navigates the different tempos on "Mars Bars," effortlessly on this lively number that like the closing "Blue Cross," will have one dancing or wanting to dance.

While I have not heard the earlier recording, based on this recording, I can appreciate why it was so highly regarded. This superb disc is available from enclavejazz.com and cdbaby.com. **Ron Weinstock**

DVDs



COLEMAN HAWKINS

In Europe: London, Paris & Brussels
STANDING OH!VATION
DVD

Coleman Hawkins, "In Europe: London, Paris & Brussels" is an import DVD that collects video from four different European locations with Jazz's first great tenor saxophonist heard in different group contexts from 1962 to 1966. The DVD contains

nearly two hours of performances from those shows as well as a bonus of almost a half hour in bonus performances from the 1960 TV film, "After Hours" with another group featuring Hawkins.

"In Europe" opens with a quintet that he co-leads with Harry 'Sweets' Edison with a group that includes Sir Charles Thompson on piano, Jimmy Woods on bass and Jo Jones on drums. Filmed in 1964 at London's Town Hall, the full group is featured on Wardell Grey's "Stoned." This is followed by ballad features for Hawkins ("September Song"), Thompson ("What's New" on which Hawkins is heard reciting the melody at the opening), and Edison ("Willow Weep For Me").

The full group is seen on Edison's blues "Centerpiece" before the set closes with the Ellington standard, "Caravan," which spotlights drummer Jones. The next set is from 1966's Royal Jazz Festival in London and has Hawkins in a quintet co-led with the great Benny Carter along with a terrific rhythm section of Teddy Wilson on piano, Bob Cranshaw on bass and Louis Bellson on drums. They launch into a swinging "Blue Lou" before short ballad features for Carter, "I Can't Get Started" and Hawkins' "Body and Soul," before a lengthy romp on Hawkins' "Disorder at the Border," which gives everyone a chance to stretch out. Musically, these selections may be the highpoint of this video compilation.

A nice 1966 Parisian rendition of the standard "Moonglow" follows with Hawkins supported by Oscar Peterson on piano, Sam Jones on bass and Louis Hayes on drums is followed by an intriguing 1962 quintet date from Brussels with pianist George Arvanitas, guitarist Mickey Baker, bassist Jimmy Woode and drummer Kansas Fields.

The interesting program opens with an unaccompanied tenor sax solo from Hawkins, "Blowing For Adolphe Sax." The rest of the program includes a spirited "Disorder at the Border," "South of France Blues" (aka "Blues in G") and "Riff tide." "South of France Blues" is reminiscent of "After Hours" and is a chance for guitarist Baker, a respected session man on hundreds of sessions and

the Mickey of Mickey & Sylvia fame, to shine in addition to Hawkins.

As if these performances were not enough, the 1960 TV show "After Hours" is included, with a sextet co-led with trumpeter Roy Eldridge, a rhythm section of guitarist Barry Galbraith, pianist Johnny Guarneri bassist Milt Hinton and drummer Cozy Cole with vocalist Carol Stevens. Legendary NYC radio announcer William B. Williams does the voice over to set the scene of a late night after hours club where the musicians just pop in to play and if the setting is a little contrived, the music is very solid.

I would not be surprised if Standing Oh!vation is a successor to the Improv-Jazz series of DVDs and like those, the packaging is not very elaborate. It lacks the superb annotation that is characteristic of the Jazz Icons series of DVDs and the reproduction of the original film does not seem to be as good, but certainly the video here is quite satisfactory and the performances are quite welcome to have available. Fans of the Hawk and swinging jazz will enjoy these.

Ron Weinstock

BLUES WATCH

BY MARK SMITH

New Release blues....While many artists are still in the studio laying on the polish for the discs that will serve as the basis of this year's festival season, a few new releases are finding their way into the stores: **Derek Trucks Band- *Already Free***; **Jorma Kaukonen- *River of Time***; **Johnny Winter- *Live Bootleg Series, Vol. 4***; **Joe Bonamassa- *The Ballad of John Henry***; **North Mississippi Allstars- *Do It Like We Used to Do- Live '96-'08***; **Ruthie Foster- *The Truth According to Ruthie Foster***; **Saffire: The Uppity Blues Women- *Havin' The Last Word***; **Jimmy Hall, Henry Paul, Bo Bice- *Brothers of the Southland***; **Guy Davis- *Sweetheart Like You***; **Chris Duarte- *396***; **Leo Parker- *Rollin' with Leo***; **John Nemeth- *Love Me Tonight***; **Etta James- *From the Heart***; **Shemekia Copeland- *Never Going Back***; **Jim Suhler and Monkey Beat- *Tijuana Bible***; **Black Cat Bone- *Taylor-made***; **Tommy McCoy- *Triple Trouble***; **Ron Hacker- *My Songs***; **Motor City Josh- *Forty Four- A Tribute to Howlin' Wolf***; **Omar & the Howlers- *Courts of Lulu* (re-release)**; **Colin Linden- *The Columbia Years***; **Eric Sardinias- *Eric Sardinias and Big Motor***; **Mary Flower- *Bridges***; **The Nighthawks- *American Landscape***; **Audie Blaylock & Redline- *Audie Blaylock & Redline***; **Guy King- *Livin' It***; **B.B. King- *Live at the BBC***; **Byther Smith- *I'm a Mad Man***; **Tuts Washington- *New Orleans Piano Professor***; **Bobby Jones- *Comin' Back Hard* featuring the Mannish Boys**; **Damon Fowler- *Sugar Shack***; **Shirley Johnson- *Blues Attack....*** **Award Time Blues-** Well, this year the recording academy got it right: **B.B King** took home a Grammy

for his terrific disc *One Kind Favor* while **Dr. John and the Lower 911** took one home for their scathing indictment of the national response to Katrina, *City that Care Forgot...* That's it for this month. See ya!

Countdown to the 2009 French Quarter Festival

26th Anniversary Celebration April 17-19

New Orleans LA – With just over 2 months to go, preparations are now underway for French Quarter Festival 2009. As the largest free music festival in the South, French Quarter Festivals, Inc. is proud to showcase the finest music, food and culture that is uniquely New Orleans.

This year's festival will feature over 250 hours of free music across 18 stages throughout the historic French Quarter. With over 700 local musicians, every genre is represented. From traditional and contemporary jazz, to rhythm and blues, New Orleans funk, Zydeco, to brass bands, folk, opera and gospel, there is truly something for everyone.

Festival-goers are also invited to participate in other free activities throughout the three-day weekend and are encouraged to explore all that French Quarter Festival has to offer. Special events within the festival include the opening parade, the World Championship Oyster Eating Contest, Battle of the Bands, Dancing at Dusk, historic courtyard tours, the International Music Colloquium, family-fun activities at Children's Headquarters, the World's Largest Jazz Brunch, and free admission all weekend long at Preservation Hall – the newest stage of French Quarter Festival.

In addition, the kickoff party and fundraiser 'TGIF' (Thank Goodness it's Festival!) party takes place the evening of Thursday, April 16th. Tickets are only \$50 and the event is open to the public.

Attendees can also expect to see more great food and drinks, as there will be over 70 food and beverage booths located in Jackson Square, Woldenberg Riverfront Park and the Louisiana State Museum's Old U.S. Mint. Participants in 'The World's Largest Jazz Brunch' will be showcasing local cuisine from the area's finest restaurants, some of which have been loyal vendors since the festival's inception 25 years ago.

Out-of-town festival goers are encouraged to book their travel accommodations now, as many area hotels have reported that they are enjoying strong reservations.

As always, there is no finer time to visit New Orleans as the Spring, especially during the weekend of French Quarter Festival – the largest free music festival in the South. April marks the start of the festival season in New Orleans and a month of beautiful weather.

The 2009 French Quarter Festival is produced by French Quarter Festivals, Inc., (FQFI) the 501(c)3 non-profit organization, which also produces **Satchmo SummerFest** and **Christmas New Orleans Style**.

For more information on French Quarter Festival, call 504-522-5730 or visit online at www.fqfi.org.