

JAZZ & BLUES

NOVEMBER 2011

F L O R I D A

FLORIDA'S ONLINE GUIDE TO LIVE JAZZ & BLUES

TERRY HANCK



STANLEY JORDAN



AMBROSE AKINMUSIRE



ELLIE LEE & BLUES FURY



STERLING MAGEE



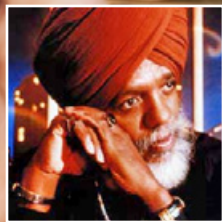
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TERRY HANCK'S TRA

by Bob Weinberg

TERRY HANCK REMEMBERS WHEN ROCK 'n' roll was still dangerous, when any tune worth a dime on the jukebox featured a nasty, greasy tenor sax solo. It's this era that the Riviera Beach-based saxman and vocalist celebrates on his latest recording, *Look Out!*, and really, with his entire career.

"When rock 'n' roll started — at least when white people started hearing it after Elvis — I always loved that stuff," Hanck says by phone from his home on Singer Island. "I was always drawn toward black music, blues and jazz, soul."

On *Look Out!* Hanck keeps the spotlight on the "greasy, soul-rockin' blues" he promises on the CD's cover. Original tunes such as the rousing "Here it Comes" and the old-school ballad "I Keep Holding On" blend seamlessly with knockout reads of Chick Willis' "Keep a Drivin'" and Tiny Bradshaw's "Train Kept a Rollin'." Of course, all these tracks are propelled by Hanck's growling tenor and soul-inflected vocals, not to mention the expert backing of his California-based band: guitarist Johnny "Cat" Soubrand, bassist Tim Wagar and drummer Butch Cousins, who will be joining him for his Florida gigs this month.

Hanck's rock 'n' soul sensibilities were recognized early by Elvin Bishop. The guitarist scooped up the saxman to play on his 1976 album *Struttin' My Stuff*, which contained the smash hit "Fooled Around and Fell in Love." Hanck remained a staple of the band for a decade.

Growing up in the suburbs of Chicago, Hanck says the Windy City blues scene was a world away. Although his dad, Henry Brandon, was a prominent bandleader and arranger who worked with Frank Sinatra, Tony Bennett and Peggy Lee (he also wrote the Oscar Mayer wiener theme), Hanck didn't have a hankering to learn an instrument as a kid.

"My dad grew up in the Depression," he relates. "He'd say, 'Let me show you basic harmony [on piano]. You'll never starve. A man'll put his last nickel in the jukebox to hear a song.' And I'd be going, 'Naw, I want to go out and play baseball.'"

But, at the same time, Hanck was absorbing the music that would eventually take over his



TERRY HANCK

life. The first record he purchased as a kid was Fats Domino's "I'm in Love Again" b/w "My Blue Heaven." Years later, his mind was blown when he saw B.B. King and then Ray Charles at the Regal Theater. And, at age 21, he finally decided to learn the sax.

However, Hanck didn't pick up the horn to play blues or R&B — he was inspired by avant-garde jazz. He briefly took lessons with adventurous reedman Joe Daley, who was unimpressed with his pupil's ceaseless squawking.

"He told me, 'Cut that bullshit out,'" Hanck remembers. "I didn't know what I was doing. I just wanted to be able to go to Z without learning ABC."

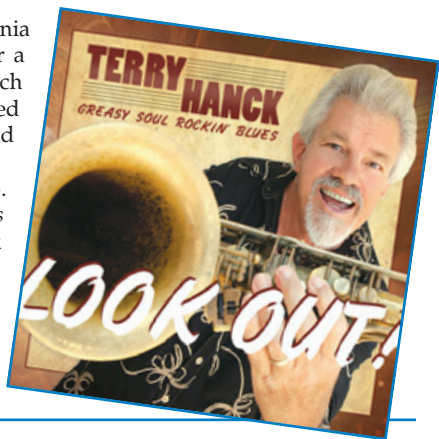
Hanck settled in Orange Country, Calif., in 1967, and San Francisco in 1969, and rediscovered the soul and R&B he had always loved. Soul sax giant Junior Walker became a powerful influence, as did King Curtis, Gene Barge and Lee Allen. In 1970, he formed The Grayson Street Houserockers, recruiting Chicago blues great Luther Tucker on guitar. Before long, Bishop came calling, and Hanck went on to work with Tracy Nelson and Etta James, among others.

AIN KEEPS A'ROLLIN

The saxman continues to play with his California crew, and he recently returned to the East Bay for a handful of shows. He also gigs with Florida artists such as JP Soars and Doug Deming, and has participated in a revue-type show with Sax Gordon Beadle and Matthew Stubb he hopes to reprise in the new year.

Released this summer, *Look Out!* soared to No. 2 on the roots charts and No. 3 on the *Living Blues* chart, indicating audiences are still seeking the spark Hanck brings to this music.

"People never stopped creating good music," he says, "it's just less and less of it seems to make it to the top. I think that excitement never left. For me, maybe I forgot that it was old."



The Terry Hanck Band performs Nov. 10 at Clematis by Night, West Palm Beach; Nov. 12 at Buckingham Blues Bar, Fort Myers; Nov. 20 at Earl's Hideaway, Sebastian; Nov. 23 at the Seminole Casino, Coconut Creek; Nov. 25 at Satchmo's, Fort Lauderdale and Nov. 26 at the Bamboo Room, Lake Worth. Visit Terryhanck.net for more.

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S P O T L I G H T

STERLING MAGEE & THE HARLEM BLUES BAND PENINSULA INN, GULFPORT/NOV. 1, NOV. 8

In the mid-'80s, Satan commanded a stretch of sidewalk in Harlem, unleashing nasty grooves on guitar and percussion. And when the devilishly named street musician, a.k.a. veteran blues and soul man Sterling Magee, teamed up with harmonica blower Adam Gussow, all hell broke loose. The pair were captured in the U2 film *Rattle and Hum*, and recorded a handful of hard-funking albums. But hardships and health issues took their toll on Satan and Adam. They parted after a 12-year partnership, with Magee returning to the St. Petersburg area where he was raised. However, a reunion last year proved Satan and Adam still had mojo to spare, as evidenced on their CD



Back in the Game. Magee's vocals have mellowed a bit, but he still calls down thunder when he shouts "Big Boss Man" or "Broke and Hungry." Now living in Gulfport, Magee, who played in the bands of James Brown, King Curtis, and Big Maybelle, and recorded some soul gems of his own in the '60s, leads a trio and plays regularly at the Peninsula Inn. **BW**

JOHN SCOFIELD & PIETY STREET BEAR CREEK MUSIC FEST, SPIRIT OF SUWANEE MUSIC PARK, LIVE OAK/NOV. 13

For decades, guitarist John Scofield has followed his muse wherever it's led, from scalding fusion to hushed chamber jazz, from funky jam-band to sophisticated big-band. In 2009, Sco teamed up with a group of New Orleans session aces on the album *Piety Street*. Echoes of B.B. King and Michael Bloomfield ring in his textured leads and comps on a selection of blues, spirituals, soul and R&B. And certainly, a New Orleans vibe drives the proceedings thanks to the impeccable pedigree of the band, which takes its name from the album title. With



bassist George Porter Jr. and drummer Ricky Fataar laying down grooves, and keyboardist Jon Cleary sharing vocal duties with singer John Boutté, Piety Street provided an intriguing detour for Sco, who was able to express yet another dimension of his musicality. At the Bear Creek Music Fest, Sco will perform with Piety Street (sans Boutté), as well as with Medeski, Martin and Wood (Nov. 12). **BW**

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ROSIE LEDET & THE ZYDECO PLAYBOYS
BRADFORDVILLE BLUES, TALLAHASSEE/NOV. 9
LITTLE BAR, GOODLAND/NOV. 10
ELKS' CAJUN FEST, CAPE CORAL/NOV. 11
SEMINOLE HARD ROCK, HOLLYWOOD/NOV. 12-13
 Rosie Ledet is a pint-size dynamo, as she works her squeezebox and defies audiences to look anywhere else. Born in Church Point, La., Ledet fell in love with zydeco when she first heard Boozoo Chavis perform. She later married a zydeco musician who put her in his band. With her undeniable musical gifts and charisma, it wasn't long before she was fronting that band and winning over audiences wherever she went. Ledet's copped three Best of the Best Awards from New Orleans music bible



Offbeat Magazine. Her original tunes are often quite sexy, with titles such as "You Can Eat My Poussiere." (which actually translates to "eat my dust.") Whether she's singing in English or Creole, Ledet's songs are guaranteed to keep you dancing. Her latest album, *Come Get Some*, updates her traditional sound with R&B, hip-hop and reggae flavors. **BW**

KENNY NEAL & THE NEAL FAMILY
PARADISE BAR & GRILL, PENSACOLA/NOV. 10
BO DIDDLEY PLAZA, GAINESVILLE/NOV. 11
BACK ROOM, DELRAY/NOV. 12
EARL'S HIDEAWAY, SEBASTIAN/NOV. 13
B.B. KING'S, ORLANDO/NOV. 14
BRADFORDVILLE BLUES, TALLAHASSEE/NOV. 15
SKIPPER'S, TAMPA/NOV. 18
THE ALLEY, SANFORD/NOV. 19

Kenny Neal received his first harmonica as a toddler from Slim Harpo and was urged to concentrate on his guitar playing by Buddy Guy. His 1988 debut, *Big News From Baton Rouge*, showcased his talents as a gruff and soulful vocalist, burning guitarist, excellent harmonica player



and distinctive song writer. His latest release, *Hooked on Your Love*, was named Contemporary Blues Album of the Year by *Living Blues* critics, and the Jus' Blues Music Foundation voted its title track as Contemporary/Traditional Blues Song of the Year. Neal returns to Florida with brothers Frederick on keyboards and Darnell on bass, and nephew Tyree on guitar. **BW**

Ellie Lee & Blues Fury



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GERMAN AMERICAN CLUB, CAPE CORAL, NOV. 19
Powerhouse guitarist and vocalist Ellie Lee spent a couple of decades away from the stage to raise a family. Now, she's back with a vengeance. For the past two years, she and her band, Blues Fury, were selected to compete at the Blues Music Awards, winning the Dayton and Pomeroy Road to Memphis challenges, respectively. The Ohio-based left-hander pours a lifetime of emotion into her sizzling solos and soul-drenched vocals. Whether she's wringing tears from a slow and fiery lead or pulling folks to the dance floor



with a sinewy groove, Ellie Lee displays a dynamic command of the fretboard. Of course, she also employs plenty of good-humored sass on tracks such as "Waitin' for My Man" and "Beer Belly Boys." Backed by blues vets Mike Bisutti, John Sipher and Jerry Hale, Ellie Lee gets expert support for her original tunes on 2010's *My Time Now* and *Rhythm of the Blues*. **BW**

STANLEY JORDAN

RITZ THEATRE, JACKSONVILLE/NOV. 5

Few jazz artists explode out of the box the way guitarist Stanley Jordan did. His 1985 debut *Magic Touch* — named for his pianistic, two-handed tapping technique on compelling originals and standards from "Round Midnight" to "Eleanor Rigby" — stayed at No. 1 on the *Billboard* jazz chart for nearly a year, was certified gold, and received two Grammy nominations. He ducked the limelight in 1995 by moving to Sedona, Ariz., and opting to make music on his own terms. The 2008 CD *State of Nature* was Jordan's first label recording in more than a dozen years, and the new *Friends* is its followup. Jordan's friends on the disc include fellow guitarists



Bucky Pizzarelli, Mike Stern and Charlie Hunter; saxman Kenny Garrett, trumpeter Nicholas Payton, violinist Regina Carter, bassists Christian McBride and Charnett Moffett, and drummer Kenwood Dennard. Expect Jordan to play guitar and piano, sometimes simultaneously, on gems from "Giant Steps" to a reinvention of Katy Perry's pop hit "I Kissed a Girl." **BM**

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DR. LONNIE SMITH
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At age 69, Hammond organ master Dr. Lonnie Smith is in the middle of a career resurgence. The New York native first rose to prominence in the mid-to-late 1960s — as both a member of George Benson’s quartet and as a solo recording artist for the Blue Note label — yet recorded sparingly for the next 30 years. Over the past decade, however, Smith has re-emerged largely as a result of his grinding Hammond lines being among the most-sampled in hip-hop, dance and house music. Always as steeped in popular styles as much as in traditional jazz, it was only a matter of time before the enigmatic, turban-clad Smith



resurfaced to a wider audience. He’s released a handful of CDs since 2003, the latest of which is the 2010 gem *Spiral*. Recorded with trio partners Jonathan Kreisberg on guitar and Jamire Williams on drums, the disc is a shimmering mix of jazz, blues and R&B that should sit well with the Bear Creek Music Festival’s funk and jamband fans. **BM**

AMBROSE AKINMUSIRE
MILES DAVIS EXPERIENCE 1949-59
PHILLIPS CENTER, GAINESVILLE/NOV. 18
STRAZ CENTER, TAMPA/NOV. 19
LYRIC THEATRE, STUART/NOV. 20

At 29, trumpeter Ambrose Akinmusire is one of the young lions of modern jazz. After being taken under the wing of saxophonist Steve Coleman while in high school, the Oakland, Calif., native won the 2007 Thelonious Monk International Jazz Competition and caught the attention of Blue Note Records president Bruce Lundvall. Akinmusire’s 2011 Blue Note debut, *When the Heart Emerges Glistening*, displays the primary reasons for the trumpeter’s emergence: emotion and depth. His haunting, introspective



compositions include “Confessions to My Unborn Daughter,” “Tear Stained Suicide Manifesto” and “My Name is Oscar.” The lone standard, “What’s New?,” was inspired by Clifford Brown’s soaring version. Concentrating on the years from 1949 to 1959, Akinmusire’s Miles Davis tribute will feature selections from the late trumpeter’s classic albums. **BM**

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Sophie Milman, Jazz Vocalist



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Harry Allen Quartet and Bucky Pizzarelli, Guitar



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S P O T L I G H T

PAQUITO D'RIVERA QUINTET MINIACI PERFORMING ARTS CENTER, FORT LAUDERDALE/NOV. 19

From classical to Latin jazz to tango, saxophonist Paquito D'Rivera routinely blurs lines between genres. The 63-year-old Havana native played classical music in his homeland in the 1960s and helped redefine Latin jazz as a member of the influential band Irakere in the '70s. Since then, D'Rivera, who sought asylum in the U.S. in 1981, has earned nine Grammys in the past 15 years. In 2003, he became the first artist to win Latin Grammys in both the classical and Latin jazz categories, and he's been recognized for more than just his fluid and versatile playing on multiple saxophones, clarinet and flute. D'Rivera's composition "Merengue,"



recorded by cellist Yo-Yo Ma, won Best Instrumental Composition in 2004. Currently up for three Latin Grammys between two recent CDs, D'Rivera kicks off the South Florida JAZZ concert series with a simpatico quintet featuring trumpeter/trombonist Diego Urcola, pianist Alex Brown, bassist Oscar Stagnaro and drummer Mark Walker. **BM**

EARL KLUGH & NNENNA FREELON CHURCH OF THE GOOD SHEPHERD, RIVERSIDE/NOV. 18 (KLUGH SOLO) LARGO CULTURAL CENTER/NOV. 19

Some of veteran acoustic guitarist Earl Klugh's best recordings have been duets with keyboardist Bob James, from the Grammy-winning 1979 album *One on One* to 1992's *Cool*. Fluid and effortless, Klugh's playing will once again be featured in the duet format, this time with vocalist Nnenna Freelon. The singer's latest release, last year's *Homefree*, featured both modern originals ("Cell Phone Blues") and standards from jazz to gospel. The hymn "Lift Every Voice and Sing" even featured her son, rapper Pierce Freelon, which led to their collaboration on this year's *Freedom Suite* by Pierce's hip-hop-meets-jazz group The Beats.



Expect more gospel and jazz than hip-hop as Klugh and Freelon perform together at Jacksonville's Church of the Good Shepherd, Riverside. Klugh's solo show at the Largo Cultural Center the following night will feature jazz standards and originals that echo influences and former collaborators from George Benson to Chet Atkins. **BM**

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| November 10 | Hurricane, Marathon | November 20 | Earl's Hideaway, Sebastian |
| November 11-12 | Turtle Krawl's, Key West | | |

S P O T L I G H T

JEFF LORBER & ALEXANDER ZONJIC THE FUNKY BISCUIT, BOCA RATON/NOV. 19

Veteran keyboardist Jeff Lorber moved from his native Philadelphia to Boston to study at the Berklee College of Music in 1970, and has proven nomadic ever since. Now living in Los Angeles, he initially rose to prominence in the late 1970s as leader of the Jeff Lorber Fusion while based in Portland, Ore. Following 30 years of subsequent smooth jazz solo releases and production work, Lorber re-formed his fusion band — with bassist Jimmy Haslip, saxophonist Eric Marienthal and other all-stars — for last year's *Now's the Time* and the forthcoming followup *Galaxy*. Lorber visits yet another corner of the U.S. to join forces with a Heads Up labelmate, flutist Alexander



Zonjic. The classically trained Canadian is a rising star whose latest CD is an ode to his adopted city of Detroit, *Doin' the D*, which also features Lorber. Expect tracks from this 2010 Canadian Smooth Jazz Awards Album of the Year at the Funky Biscuit, a spacious Boca Raton club with great acoustics and sight lines. **BM**

ABBEY RADER'S TRIPLE PLAY TRIO/GENERATIONS QUARTET PAX, MIAMI/NOV. 2, NOV. 23

Avant-garde drummer Abbey Rader doesn't perform often in his South Florida hometown, so it's always a treat when he re-emerges. In this case, he's found a simpatico venue in the Performing Arts Exchange (PAX), located just under the I-95 overpass on Eighth Street. Rader rounded up longtime cohort John McMinn on saxophones and gifted newcomer Kyle Motl on bass for his Triple Play Trio. He adds another SoFla jazz vet, saxophonist Noah Brandmark, to make it the Generations Quartet. Their extraordinary communicative abilities and mastery of dynamics take them from



hushed introspection to frantic free-jazz frenzy. McMinn and Brandmark offer contrasting styles on a variety of reeds, and Motl sounds as if he's listened to plenty of free jazz records as he plucks, strums or bows his strings. As ever, Zen practitioner Rader gleefully drives the action, registering intensity at any volume and remaining in the moment. **BW**

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