



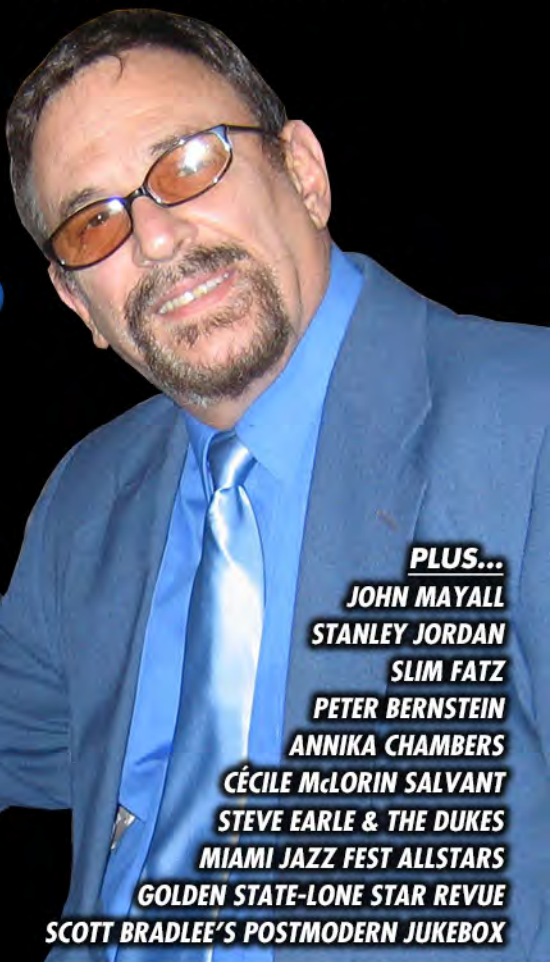
JAZZ &
BLUES
F L O R I D A

MAY 2015

FLORIDA'S ONLINE GUIDE TO LIVE JAZZ & BLUES

FEATURED ARTIST

Mike
Longo



PLUS...

JOHN MAYALL

STANLEY JORDAN

SLIM FATZ

PETER BERNSTEIN

ANNIKA CHAMBERS

CÉCILE McLORIN SALVANT

STEVE EARLE & THE DUKES

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Mike Longo

by Bob Weinberg



Mike Longo was about 15 years old when he first saw Oscar Peterson perform at the War Memorial Auditorium in Fort Lauderdale. The Canadian piano virtuoso was part of a Jazz at the Philharmonic tour, along with Lester Young, Flip Phillips, Buddy Rich and Gene Krupa. Longo, a sophomore at Fort Lauderdale High School in the '50s, was awestruck. "When I heard Oscar play 'Tenderly,' " he says with a chuckle, "that blew me away. That was the point where I decided I was gonna be a jazz pianist."

At the time, Longo, who's lived in New York for decades, never could have imagined that he'd study privately with Peterson — as he did for six months in 1961 — or that he'd go on to enjoy a stellar career alongside some of the biggest names in jazz. But that's what happened.

Longo, 76, salutes his late mentor with the live 2014 trio release *Celebrates Oscar Peterson*. Accompanied by his longtime rhythm mates, bassist Paul West and drummer Ray Mosca, the pianist delves into Peterson favorites such as "Fascinatin'

Rhythm," "Love for Sale," and, of course, "Tenderly." While he certainly evokes Oscar's energetic approach, Longo never merely imitates. Peterson wouldn't have stood for it. "He was a stickler for not playing like anyone but yourself," Longo writes in the album's liners, recalling his teacher's ire when he dared to play "Spring Is Here" with Bill Evans' chord changes.

Longo's sense of self developed in South Florida, where he grew up. His dad, Mike Longo Sr., led a popular clubdate band, with whom he often worked. Still underage, he used his dad's union card to play gigs in clubs on Miami Beach — including prize fighter Jake LaMotta's — and along the New River in Fort Lauderdale, and he frequented spots such as the Rockin' MB at 21st and Collins and the KnightBeat at the Sir John Hotel in Overtown.

Around this time, he met a yet-unknown alto saxophonist named Cannonball Adderley. Adderley, who had taught at Fort Lauderdale's Dillard High School, reached out to radio jazz jock Leon Picot when he needed a pianist and a drummer. Picot called Longo. "He said, 'Would you mind playing with a Negro?' I said, 'Man, I don't mind playin' with anybody.'" Longo and his pal, drummer Pete Helmintoller, took the gig. "When I heard him," the pianist says, "my jaw hit the floor, man."

Longo also played with Adderley at the original Porky's, a rough joint in downtown Fort Lauderdale. With his regular pianist in jail, Adderley needed a sub. "My parents got a call from Cannonball and he says, 'Mrs. Longo, do you think you could let young Michael come out and finish the week with us?'" Longo recalls. "So my mom let me go, and I played the rest of the week with them."



60 years of jazz piano

With his dad's blessing, Longo hired Adderley for the clubdate band. Their first job was playing the dedication ceremony of a shopping center near Fort Lauderdale beach. Integrated bands were not the norm. "It was still redneck city," Longo affirms. "And so Cannonball walked up on the bandstand, and this hush came over the audience. Then he started playing 'Stars Fell on Alabama' and the whole street filled up with people dancin'." Longo also recalls a tense episode when the band was hired to play at the Plantation Country Club. Management agreed to feed the band in the dining room, but "the colored boy" would have to eat in the kitchen. Longo's dad led the entire band into the kitchen and told the club where it could stick his membership. "From that point on," Longo says, "Cannonball loved my father."

So did Dizzy Gillespie. Longo served as the bebop innovator's pianist and band director for years. (A new four-disc collection on the CAP label captures the group live in 1973 at Ronnie Scott's in London, frequently playing Longo's tunes and arrangements.) When Gillespie brought the band to South Florida, Longo's dad insisted they stay at his house. "Dizzy became part of the family," Longo says. "He said he couldn't relax anywhere like he could relax here. And he loved my mother's [Italian] cooking."

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John Mayall

John Mayall, the granddaddy of British blues, celebrated his 80th birthday in 2013. His 2014 release, *A Special Life*, reveals a still-spirited performer with energy to spare, as he sings, blows harp and plays keyboards and guitar on modern and classic blues. Of course, a large part of Mayall's legacy has been his stewardship of bands with dazzling talents such as Eric Clapton, Peter



Green and Mick Taylor. A recent disc of previously unreleased performances, *Live in 1967*, captures Mayall's Bluesbreakers at five London clubs. Green defines the future of blues-rock guitar, as he thunders and flames over the rhythms of bassist John McVie and drummer Mick Fleetwood, his soon-to-be-Fleetwood Mac bandmates. Despite poor audio quality, Mayall is a force to be reckoned with. His pinched vocals and blazing keyboards are rich with feeling on tunes by heroes such as Otis Rush and Freddy King. And Mayall continues to cherrypick great songs from the blues canon — Jimmy Rogers', Eddie Taylor's and Albert King's on *A Special Life* — and hire top talent from the blues world. His current band includes guitarist Rocky Athas, bassist Greg Rzab and drummer Jay Davenport. **BW**

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Miami Jazz Fest Allstars

Predicting how a large all-star configuration will sound can be risky. But “powerful” and “percussive” both seem like sure bets for the Miami Jazz Fest Allstars, who will perform at the second annual, multi-venue Miami International Jazz Fest. The power will stem, in part, from a horn section that will include saxophonist Felipe Lamoglia (a Grammy-winner who’s played in the bands of Arturo Sandoval and Gonzalo Rubalcaba), trumpeter Adalberto Lara (creator of the Orquesta Cubana de Musica Moderna) and trombonist Jimmy Bosch (with his more than 100 recording credits).

The percussion arrives in full force courtesy of former Santana timbale player Orestes Vilato (pictured); former Tito Puente

bongo player Johnny Rodriguez; and Grammy-winning conga master Tomasito Cruz, whose credits include Cachao, Willy Chirino and Celia Cruz. Bridging the sections will be heralded veteran bassist Ranses Colon, plus pianist and Miami mainstay Antulio Mora, who will both provide glue to a United Nations-worthy big band that includes natives of the United States, Cuba, Puerto Rico and Venezuela. **BM**



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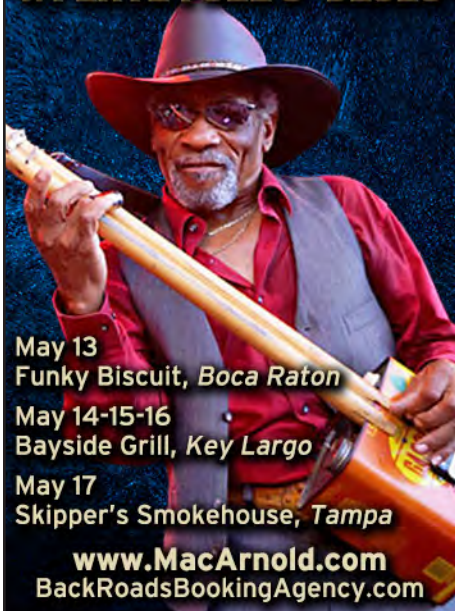
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Annika Chambers

Houston blues singer Annika Chambers is making up for lost time. Having served more than seven years with the U.S. Army, she returned to her hometown and began tearing up local stages with her powerhouse vocals and megawatt charisma. Word of Chambers' Texas-size talent began to spread after she made a run at the 2012 International Blues Competition, then recorded a demo CD with Larry Fulcher of Phantom Blues Band fame. Those tracks comprise Chambers' impressive and aptly titled 2014 debut album, *Making My Mark*, which reached the Top 20 on the *Living Blues* and *Roots Music Report* charts, and in the Top 10 on Bluesdebut.com. The album showcases Chambers' versatility, whether she's singing old-school blues, horn-driven soul or raunchy funk. It also gained her recognition from the Blues Music Awards, and she's up for Best New Artist honors. Chambers and her Houston All-Stars will be performing in Memphis during the BMAs, and may actually have copped the award by the time they make it to Florida this month. Stay tuned! **BW**

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MAY 26
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DELRAY BEACH

MAY 30
ACES LIVE
BRADENTON

Cécile McLorin Salvant

Cécile McLorin Salvant's performance for South Florida JAZZ this month is a homecoming of sorts. The York-based singer, whose 2012 release *WomanChild* earned her a Grammy nod as well as critical and popular acclaim, was born and raised in Miami. While studying at the Darius Milhaud Conservatory in France, she met saxophonist and instructor Jean-François Bonnel. The reedist introduced her to a century's worth of classic jazz, landed her gigs and even backed her on her 2009 debut recording, *Cécile*. On the fast track since, she won the Thelonious Monk vocal competition in Washington, D.C. in 2010, and generated a tsunami of praise with the much-anticipated *WomanChild* a couple of years later. During her show at Miami Beach's Colony Theatre last year, Salvant charmed the sold-out crowd with cuts from the album, including a kittenish "I Didn't Know What Time It Was" and a woe-fully humorous "Nobody." Pianist Aaron Diehl appears on *WomanChild*, and his trio will perform here with South Florida's sensational jazz export. Salvant, 25, has also been working on her next release, which is due later this summer. **BM**

PHOTO BY JOHN ABBOT



CECILE MCLORIN SALVANT

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Applicants perform two selections at one of the Jazz Jams April 21, 28, May 5 or 12. \$1,000 checks to be awarded on May 26, at the Scholarship Awards Event at the Sunrise Theater.

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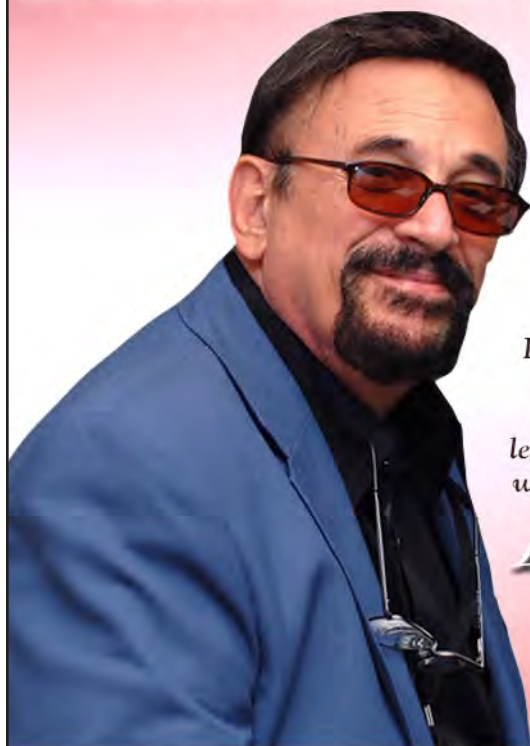
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Jazz pianist, composer and arranger Mike Longo is best known for his work with Dizzy Gillespie. Longo began his jazz career in Fort Lauderdale, playing and recording with jazz legend Cannonball Adderley, and was a student of Oscar Peterson.

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Steve Earle & The Dukers

For anyone who's followed the career of rootsy singer-songwriter Steve Earle, it should come as no surprise that he's released a blues album. Or that he knocks it out of the park. On *Terraplane*, the Texas-raised singer and guitarist writes engaging material that takes its text from the blues, but sidesteps cliché and presents fresh narratives. On "The Tennessee Kid," for example, Earle conjures the Mississippi crossroads fatefully traversed by Robert Johnson, but puts a new skew on the Faustian deal struck there. He also captures the restlessness of train-hopping bluesmen in "Acquainted With the Wind" and "Gamblin' Blues," and revels in blues mythology on "King of the Blues" ("The day I was born, the moon crossed the sun/Mama cried, 'Sweet Jesus, what have I done?"). Naturally, when you've learned songwriting from the likes of Townes Van Zandt and

STEVE EARLE & THE DUKES

MAY 21
PONTE VEDRA
CONCERT HALL

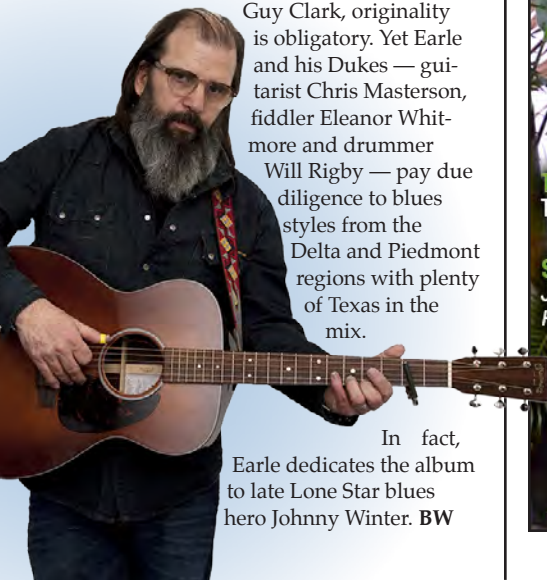
MAY 22
CULTURE ROOM
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MAY 23
PLAZA LIVE
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MAY 24
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CLEARWATER

Guy Clark, originality is obligatory. Yet Earle and his Dukers — guitarist Chris Masterson, fiddler Eleanor Whitmore and drummer Will Rigby — pay due diligence to blues styles from the Delta and Piedmont regions with plenty of Texas in the mix.

In fact, Earle dedicates the album to late Lone Star blues hero Johnny Winter. **BW**



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Peter Bernstein with Larry Goldings & Bill Stewart

Any guitarist's name is likely to be listed first in a trio. But Peter Bernstein's interactive band with organist Larry Goldings and drummer Bill Stewart is musically democratic, largely because Bernstein isn't just any guitarist. The 47-year-old New York City native's latest release is a rare unaccompanied CD appropriately called *Solo Guitar* — rarer still is the fact that Bernstein's hollow-bodied heroics on it were recorded live. Other session, solo and stage credits include work with luminaries like saxophonists Lou Donaldson and Joshua Redman and drummer Jimmy Cobb.

In Goldings, the guitarist gets a Hammond organist so accomplished that a bassist is unnecessary.

The Boston native's 15-year recording career includes the banner 2006 release *Saudades* with Trio Beyond (Goldings, guitarist John Scofield, drummer Jack DeJohnette), paying homage to late drummer Tony Williams' Lifetime band. Goldings' latest release is last year's *Ramshackle Serenade*, with Bernstein and Stewart, the Iowa-born drummer whose outside-the-box style has been featured with

Scofield, James Brown and Michael Brecker.
BM

PETER BERNSTEIN

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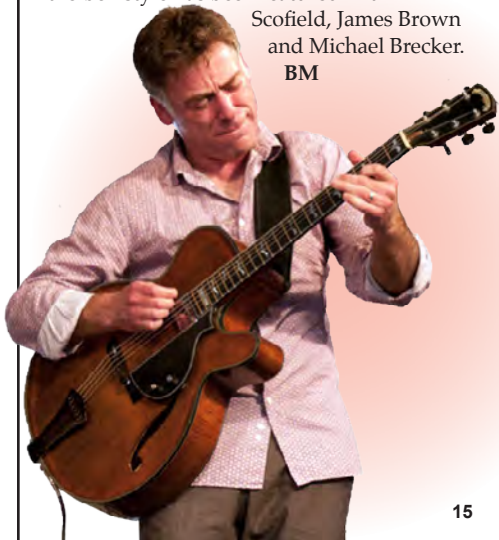
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Golden State- Lone Star Revue

GOLDEN STATE-LONE STAR REVUE

MAY 10
BRADFORDVILLE BLUES
TALLAHASSEE

MAY 11
ACES LIVE
BRADENTON

Texas and California have produced more than their share of blues stars. Each state boasts an identifiable sound, but they share a penchant for jazzy tones and jump-swing rhythms. Texan guitar giant T-Bone Walker's sophisticated sound influenced countless California blues artists, as did the rhythmic vigor of Chicago harmonica great Little Walter. Led by Left Coast harp wizard Mark Hummel, and driven by the seasoned rhythm team of bassist RW Grigsby and drummer Wes Starr, the Golden State/Lone Star Revue celebrates that cross-continental pipeline, with fellow Californian Charlie Baty and Texan Anson Funderburgh helping to make the connection. Baty was

frontman Rick Estrin's longtime guitar foil in Little Charlie & the Nightcats, while ax-slinger Funderburgh and his Rockets lit a BBQ beneath blues vet Sam Myers. Hummel remains one of the top harp blowers around, recognized for his distinctive vocals as well as his virtuosity on the Mississippi sax. Last year, he earned a Blues Music Award and a Grammy nod for *Remembering Little Walter*, an allstar album he played on and produced. BW



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SAT
MAY 2
8PM

SPRED THE DUB
CD RELEASE PARTY

SUN
MAY 3
8PM

ORGONE
WITH GUEST LATHER UP

MON
MAY 4
8PM

BISCUIT JAM
WITH GUEST MATT SCHOFIELD

WED
MAY 6
8PM

CLASSIC ROCK WEDNESDAY
BREEZE

THU
MAY 7
8PM

TAUK
WITH GUEST AARON LEBOS REALITY

FRI
MAY 8
9PM

START MAKING SENSE
TALKING HEADS TRIBUTE

SAT
MAY 9
8PM

ALBERT CASTIGLIA

MON
MAY 11
8PM

BISCUIT JAM
WITH GUEST JEFF PRINE

TUE
MAY 12
8PM

THE FLYERS

WED
MAY 13
8PM

MAC ARNOLD
& PLATE FULL O' BLUES

THU
MAY 14
8PM

GRATEFUL THURSDAY
CRAZY FINGERS

FRI
MAY 15
9PM

SHAK NASTI

SAT
MAY 16
8PM

HACKENSAW BOYS
UPROOT HOOTENANNY

MON
MAY 18
8PM

BISCUIT JAM
WITH GUEST JON ZEEMAN

TUE
MAY 19
8PM

JP SOARS
GYPSY JAZZ BAND

WED
MAY 20
8PM

CLASSIC ROCK WEDNESDAY
BREEZE

THU
MAY 21
8PM

GRATEFUL THURSDAY
CRAZY FINGERS

FRI
MAY 22
9PM

DEVON ALLMAN
WITH GUEST JP SOARS & THE RED HOTS

SAT
MAY 23
8PM

TURNSTILES
TRIBUTE TO BILLY JOEL

SUN
MAY 24
3PM

SOUTH FLA BLUES SOCIETY
GUITAR SHOWCASE

MON
MAY 25
8PM

BISCUIT JAM
WITH GUEST JOEY GILMORE

TUE
MAY 26
8PM

THE FUNKY NUGGETS

THU
MAY 28
8PM

GRATEFUL THURSDAY
CRAZY FINGERS

FRI
MAY 29
9PM

SAIGON KICK

SAT
MAY 30
8PM

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Scott Bradlee's Postmodern Jukebox

Succeeding in jazz has always required ingenuity, especially from younger artists hoping to gain notice in the venerable genre. Realizing that truth, pianist and Long Island, NY native Scott Bradlee, 33, appears to have modernized the genre from musical and social-media platforms. His Postmodern Jukebox band puts retro-jazz and '60s girl-group spins on everything from standards to pop hits from the 1980s (Guns 'n' Roses' "Sweet Child O' Mine," Cyndi Lauper's "Girls Just Wanna Have Fun") to recent chart-toppers like Robin Thicke and Pharrel Williams' "Blurred Lines" and Meghan Trainor's "All About That Bass." And while Bradlee's use of revolving personnel isn't entirely new, his audiovisual delivery indeed presents a fresh take. Check out the video for vocalist Haley Reinhart's

aching delivery of Radiohead's '90s smash "Creep" on Bradlee's website (Postmodernjukebox.com). Filmed in black-and-white, the singer's torchy read is backed by piano, upright bass and a couple of horns for a classic-jazz look and feel. Bradlee's Jukebox is also in heavy rotation on platforms like Spotify, iTunes, Google Play and Instagram. **BM**



SCOTT BRADLEE'S POSTMODERN JUKEBOX

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JACKSONVILLE
JAZZ FESTIVAL

MAY 24
PLAZA LIVE
ORLANDO

MAY 26
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Slim Fatz

The sounds of Taj Mahal, Tom Waits, Mississippi John Hurt and the Rev. Gary Davis echo through the music of Michael "Slim Fatz" Garcia, whose rough-hewn vocals contrast his intricate fingerpicking and piercing slide on resonator guitar. Based in Panama City, Slim has released a handful of CDs that showcase his highly personal take on Delta blues, which he spikes with plenty of New Orleans street-corner hustle. As a young busker in New York City, Slim would make himself appear older and more infirm, even blacking out a tooth, for authenticity's sake. Then, in a twist worthy of *The Twilight Zone*, he actually was afflicted with a disease that aged him quick and caused him to lose that tooth. He moved down to Panama City in 2003 and has been honing his craft ever since. Autobiography flavors much of his music, and Slim injects his songs with plenty of humor as well as hard-won wisdom. "The Big Apple took a bite out of me," he relates on "Club Med USA, Pt. 1," from his 2013 release *Hi-Way Hard*. That album also boasts the chilling a cappella cut, "Dog House on Wheels," on which Slim conjures the spirit of Son House. And his picking is just as affecting as his vocals. **BW**

SLIM FATZ

MAY 21
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MAY 24
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Ellie Lee & Blues Fury
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Albert Castiglia
Lauren Mitchell
Nico Wayne Toussaint
Devon Allman

MONDAY, May 25 starting at 2:00PM
Jeffrey James Gang



Lineup subject to change without notice.

Stanley Jordan

Stanley Jordan ranks among the most gifted and enigmatic guitarists in jazz. His most recent release, *Duets*, with guitarist Kevin Eubanks, bookends a 30-year recording career that began with Jordan's debut *Magic Touch*. That title referred to the guitarist's "touch technique," an advanced two-handed tapping variation that defies logic and routinely wows audiences. His instrumental covers of hits by The Beatles ("Eleanor Rigby") and

Michael Jackson ("The Lady in My Life") propelled *Magic Touch* to the top of the jazz charts — and Jordan into the realm of music videos and film cameos.

Yet the guitarist's enigmatic side recoiled from superstardom. He moved to Sedona, Ariz., in 1995, where he self-released mostly online recordings until about seven years ago, when he decided to record for the Mack Avenue label. Capable of playing a guitar on a stand and one around his neck simultaneously — or even playing piano with his left hand and guitar with his right — Jordan is a symphony unto himself. Nonetheless, for his shows in Delray Beach this month, he'll be backed by the Arts Garage House Band, along with violinist Vitali Imereli.

BM



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Stanley Jordan
Jazz



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Brazilian Jazz



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