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Smooth Jazz™ MAGAZINE

February 2006
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Kevin Toney
110 Degrees And Sizzling

Kem:
Music For The Ages



49th annual GRAMMY AWARDS

Prelude To The GRAMMY's
And the Nominee's Are...

Alexander Zonjic
Welcomes You To Detroit & SUPER BOWL XL

The Legend The Legacy...
Smokey Robinson

In-Depth with Anita



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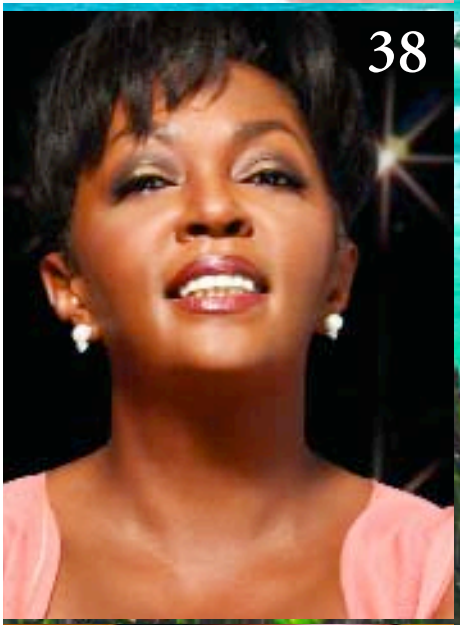
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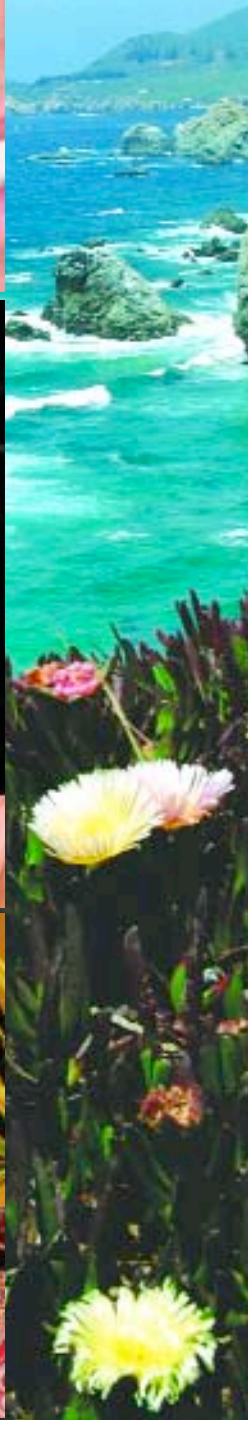


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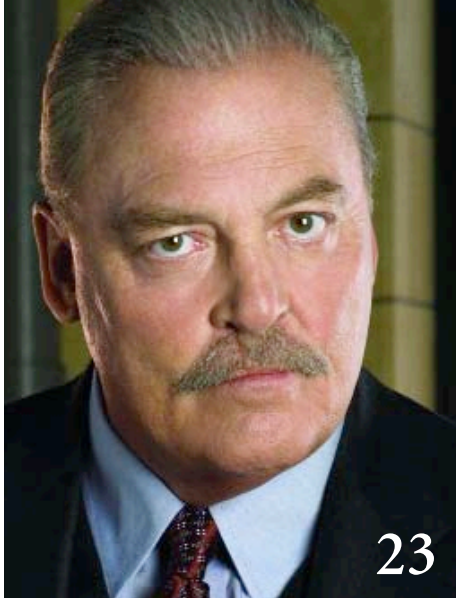
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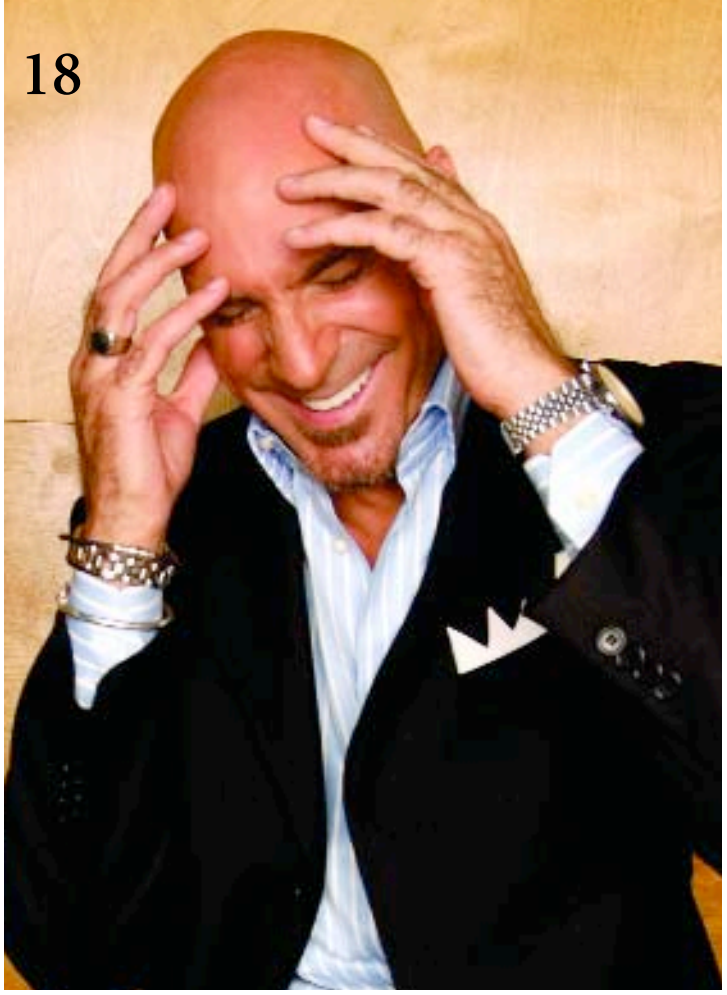
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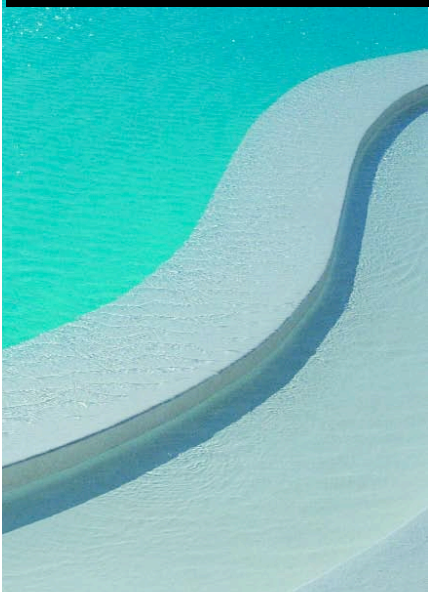












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"Renaissance Center" by Mann

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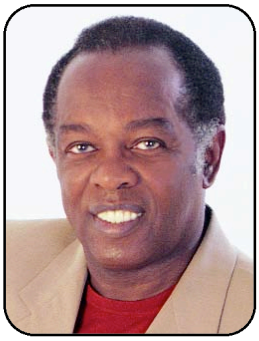
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Let the music take you...

Jazz Notes



Dec. 1, 1933 - Jan 6, 2006

The three-time Grammy winner **Lou Rawls**, dies at age 72. Rawls died early Friday January 06, 2006 at Cedars-Sinai Medical Center he was hospitalized last month for treatment of lung and brain cancer, his publicist Paul Shefrin said. His wife Nina was at his bedside when he died, the four octave range velvet-baritone voiced singer who started as a church choir boy and went on to sell more than 40 million albums throughout his four –decade-long career, with hits such as ***"Love Is a Hurtin' Thing," "You'll Never Find Another Love Like Mine," Groovy People," "Just Like a Natural Man"*** among others. The native of Chicago Rawls was also honored last year with an honorary doctorate from Wilberforece University for his service over the past twenty-five years and helping raise more than $200 million for the United Negro College Fund during his annual event ***"Lou Rawls Parade of Stars Telethon".***

Ray Charles Tops Christmas Wish Lists. The late soul legend **Ray Charles** has topped music fans' wish lists this Christmas for the second year in a row, according to a recent VH1 poll, which surveyed a random sample of approximately 1,000 residents under the age of 50. 'Genius & Friends' was the top LP that people want for the holidays.



The Top 10 is as follows:

1. **Ray Charles** - *'Genius & Friends'*
2. **Alicia Keys** - *'Unplugged'*
3. **Santana** - *'All That I Am'*
4. **Stevie Wonder** - *'A Time To Love'*
5. **Tim McGraw** - *'Live Like You Were Dying'*
6. **Mariah Carey** - *'The Platinum Edition - The Emancipation of Mimi'*
7. **Rolling Stones** - *'Bigger Bang'*
8. **The Black Eyed Peas** - *'Monkey Business'*
9. **Bruce Springsteen** - *'Born to Run 30th Anniversary'*
10. **Gwen Stefani** - *'Love.Angel.Music.Baby'*

more Jazz Notes



Mary J. Blige

Mary J. Blige to Play Nina Simone: R&B and Hip Hop queen Mary J. Bilge to play the late jazz legend Nina Simone. Simone became famous for her hits "Mississippi Goddam" and the civil rights anthem ***"To Be Young, Gifted And Black."*** She died in 2003 in Paris, France, after living in exile for 29 years. The movie will chart Simone's rise to fame and her relationship with manager Clifton Henderson.



Chris Botti

Best Pop Instrumental Performance
In Our Time
Burt Bacharach & Chris Botti
Track from: *At This Time*
[Columbia Records]

Best Instrumental Arrangement Accompanying Vocalist(s)
What Are You Doing For The Rest Of Your Life?
Billy Childs, Gil Goldstein & Heitor Pereira, arrangers
Chris Botti & Sting
[Columbia Records]

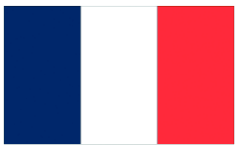
Chris Botti debuts at #1 on the Jazz charts: To Love Again, the much-anticipated new album of pop jazz standards from the acclaimed trumpeter. Along with Chris and the London Session Orchestra are special guest appearances by Sting, Michael Buble, Jill Scott, Burt Bacarach, Gladys Knight and Steve Tyler just to name a few.

Brenda Russell writes the musical score to The Color Purple: The Musical as it opened with rave reviews on Broadway. Myself and my co-writers--Allee Willis and Stephen Bray--actually had to audition to get the gig. We had to submit demos of material we would write for certain scenes in the musical. We were up against some really famous and accomplished pop and theater writers. The producers loved what we did and chose us to do the score.



Brenda Russell

Saxophonist **Mindi Abair** will be releasing her third CD in 2006. While recording at one of Hollywood's most famous landmarks on Vine St., at Capitol Records studio the new CD will include a single ***"Rain"*** which will be dedicated to the victims of Hurricane Katrina.



New Orleans Update: The City of New Orleans seeks sponsors for the first time to cover the cost of putting on Mardi Gras. This year celebration will also be shorten to only eight days.

Viva Le'France provided benefit concerts and residencies for New Orleans Jazz Musicians affected by Hurricane Katrina. Jean-David Levitte, France's ambassador to the U.S., stated that on November 7th at Paris's Palais de Congres will feature Louisiana and French singers to raise money for the victims as well as provide three-month accommodations in Paris, with stipends. New Orleans was established by the French in the 18th century.



Kirk Whalum

Saxophonist **Kirk Whalum** will join rapper Coolio and New Orleans musicians Allen Toussaint, Irma Thomas, and Ivan Neville to perform a tribute to the music of the Crescent City after a special screening of documentary footage about the hurricane-stricken city's musical legacy. Presented by the Grammy Foundation, New Orleans Rising: Celebrating The Music Of New Orleans will take place on February 4th at the Wilshire Ebell Theater in Los Angeles.



Mindi Abair

The event will highlight the ongoing efforts of the Foundation's music preservations program, which partners with various other organizations and archives to restore historic film and video of musical significance. The event will also spotlight the fundraising efforts of Grammy divisionMusiCares'new Music Rising program, an instrument replacement fund for Gulf Coast musicians. For more on the event, log onto **grammy.com**.

My top 5 picks of 2005...hmmm...



Lewis



Weiss



Pascual

Top 5 Countdown 5 to 1 (#1 being the top pick.)

Lori Lewis
Program Director of
Baltimore's Smooth Jazz
WSMJ 104.3

#5 – David Sanborn – "Closer"
#4 – Chris Botti "To Love Again"
The Duets CD
#3 – Kim Waters "All For Love"
#2 – Mariah Carey
"The Emancipation of Mimi"
#1 – Kirk Whalum "Kirk Whalum
Performs the Babyface Songbook"

"**Kirk Whalum** is very important for Smooth Jazz…he's another household name that we can say on the radio and help folks connect to our station by selling a familiar name coming up. So when he released "The Babyface Songbook"—it was proven again that Kirk is one of the masters of the saxophone. Kirk is singing with his saxophone, making you feel his passion…and besides, I can't imagine anyone turning away anything that has to do with Babyface. CD sales proved this was one of the BEST Smooth Jazz cd's of 2005 and one of my personal favorites for always."

Danny Weiss
Shanachie's VP of A&R, Jazz

#5 – Pamela Williams
"Sweet Saxations"
#4 – Chuck Loeb
"When I'm With You"
#3 – Walter Beasley "For Her"
#2 – Kim Waters "All For Love"
#1 – George Duke "Duke"

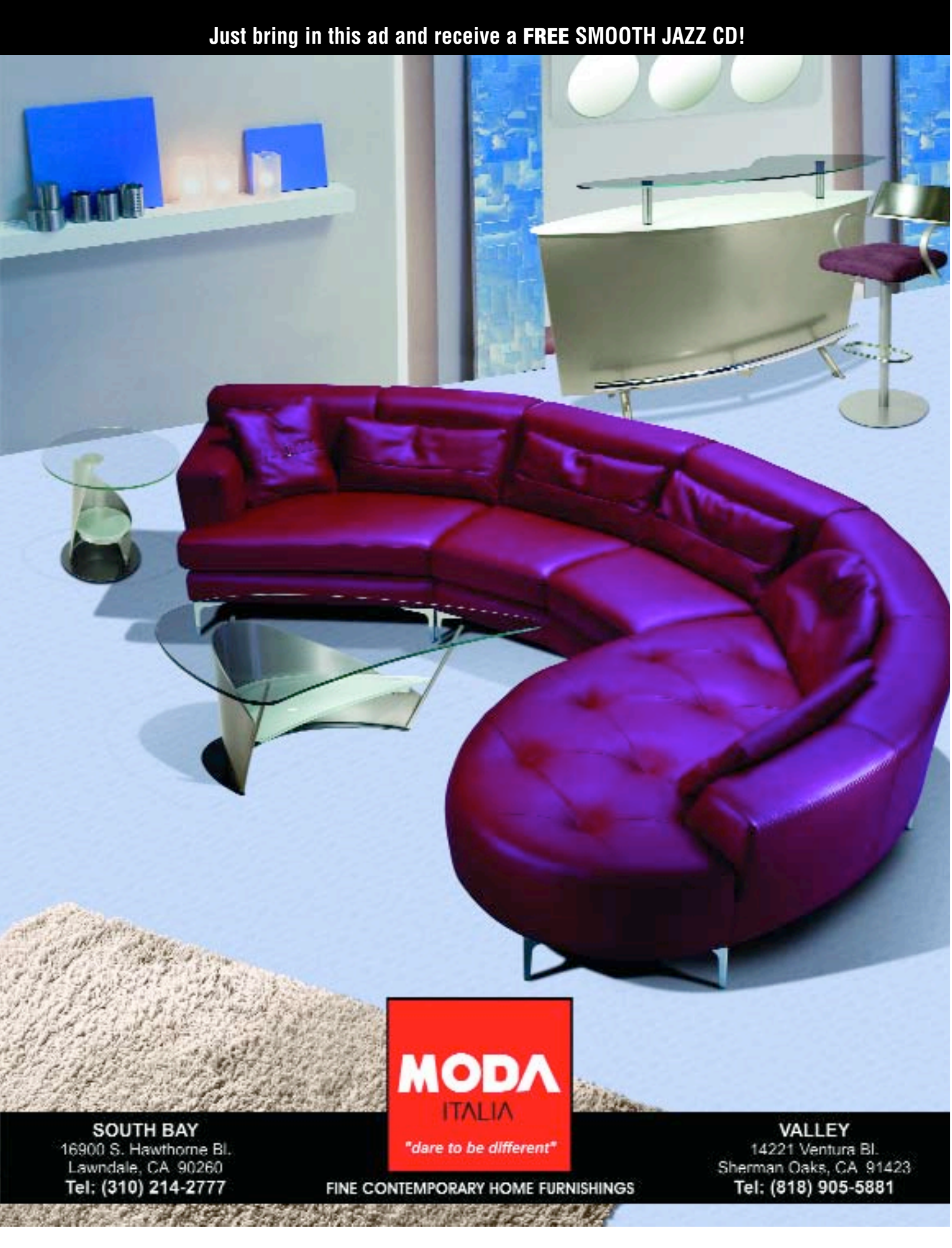
"The only reason I'm not making **Kim Waters** #1 is because he is on our label. But Kim would agree with me that George Duke is the master; everything he does is great. This album shows George's great versatility and tremendous skills as a producer and a player. He is one of the creators of the genre and he has not lost a thing."

top 5 picks

Samantha Pascual
Music Director/ Asst. Program Director
KTWV "94.7 The Wave"

#5 – Rick Braun "Yours Truly"
#4 – Richard Elliot "Metro Blue"
#3 – Chris Botti "To Love Again"
#2 – Brian Culbertson
"It's On Tonight"
#1 – Herbie Hancock
"Possibilities"

"Jazz legend **Herbie Hancock** collaborated with some of the most talented artists of the last 3 decades including Santana, Sting, and Stevie Wonder, and the brightest stars of today like Joss Stone and John Mayer. The result is an album that transcends format by allowing each artist to blend their diverse styles with jazz. One of my favorite tracks is the Grammy nominated "A Song for You" featuring haunting vocals by Christina Aguilera. Possibilities is a Pop masterpiece and would make a great holiday gift for the next generation of jazz fans."


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- Federal Trade Commission (FTC)

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- Federal Trade Commission: When Bad Things Happen to Your Good Name, September 2002

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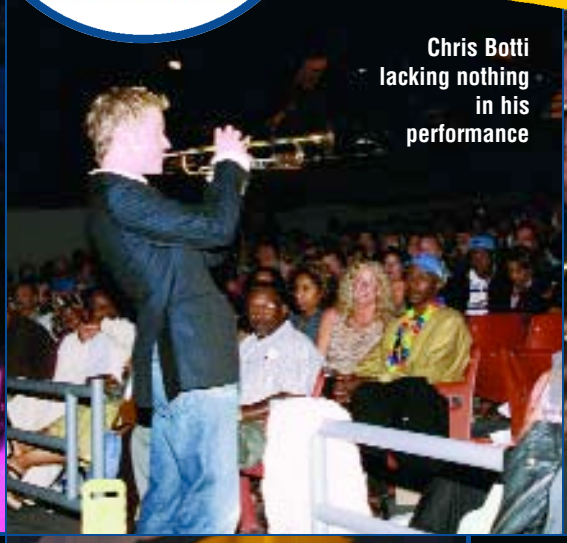
MERCEDES-BENZ WAVE Fest
october 1st 2005

Let the music

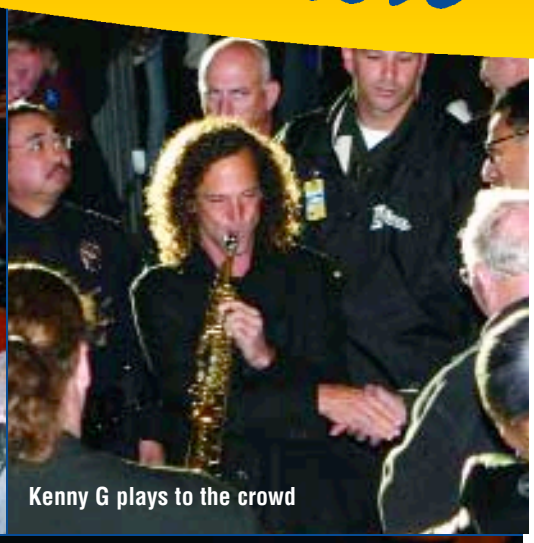
photos by Ambrose



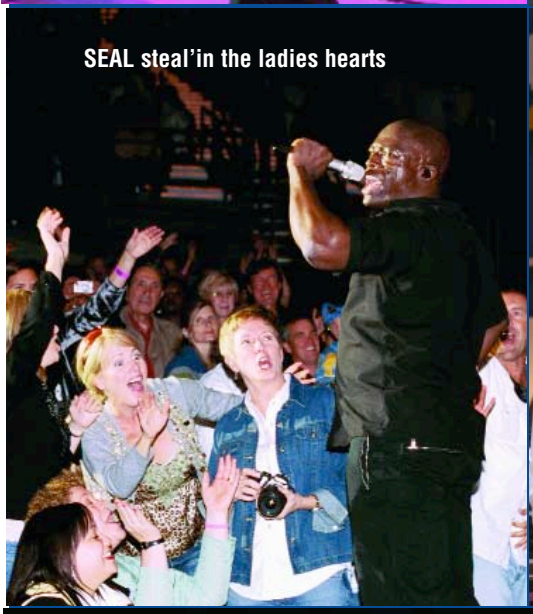
Antonio mesmerize the crowd



Chris Botti lacking nothing in his performance



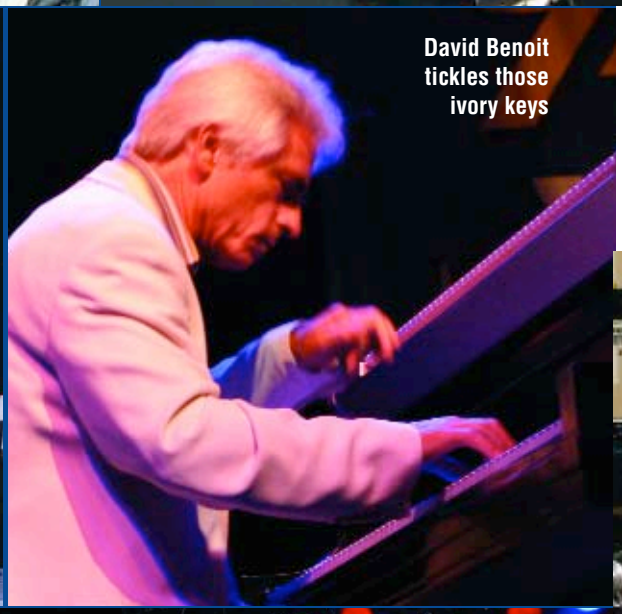
Kenny G plays to the crowd



SEAL steal'in the ladies hearts



Michael Lington finding his notes



David Benoit tickles those ivory keys



Poncho Sanchez and the beat goes on



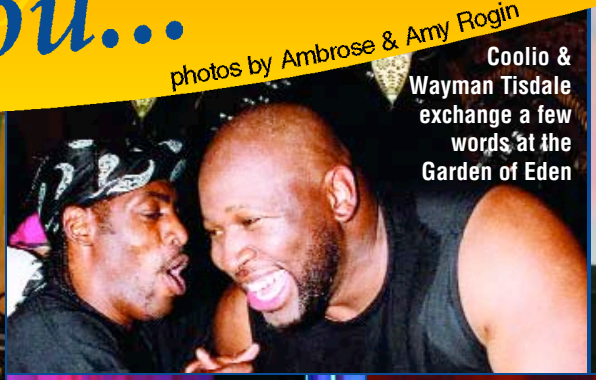
The Dynamic Duo Kenny G & Dave Koz making beautiful music

Let the music take you...

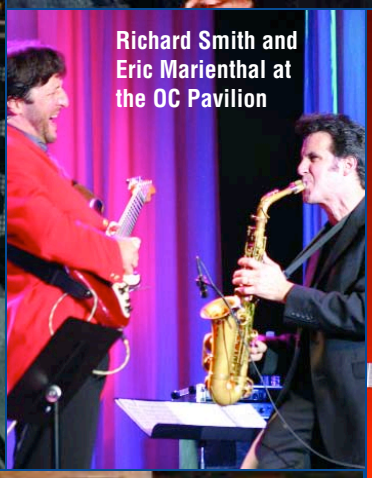
take you...

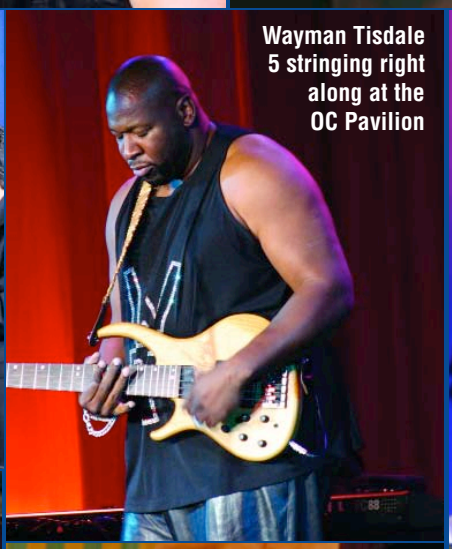
photos by Ambrose & Amy Rogin


Dave Koz jazz'in up the Garden of Eden


Coolio & Wayman Tisdale exchange a few words at the Garden of Eden


The Ermey Marsalis Experience

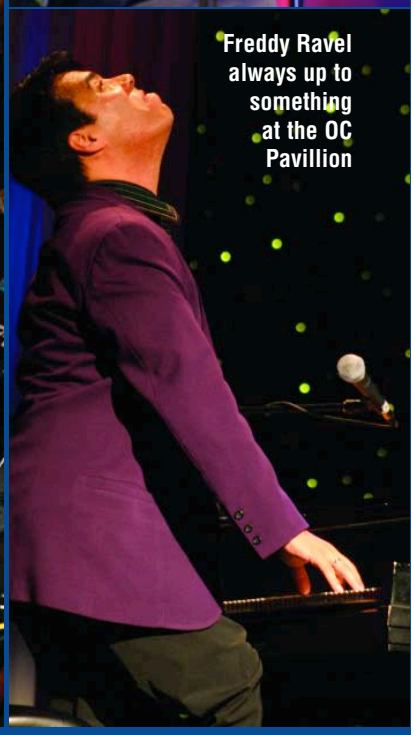

Richard Smith and Eric Marienthal at the OC Pavilion


Wayman Tisdale 5 stringing right along at the OC Pavilion


Tierney Sutton at the OC Pavilion


Lee Ritenour, daLee Ritenour, Dave Peck and Eric Marienthal kicks off the new Saturday shows at Spagettini Jazz Grill


Kirk Whalum jams a set at the Garden of Eden


Freddy Ravel always up to something at the OC Pavillion


Spyro Gyra another sold out show at the OC Pavillion

Alexander Zonjic

"The Spirit Of The City"



photo courtesy of DMCVB



by Art Jackson

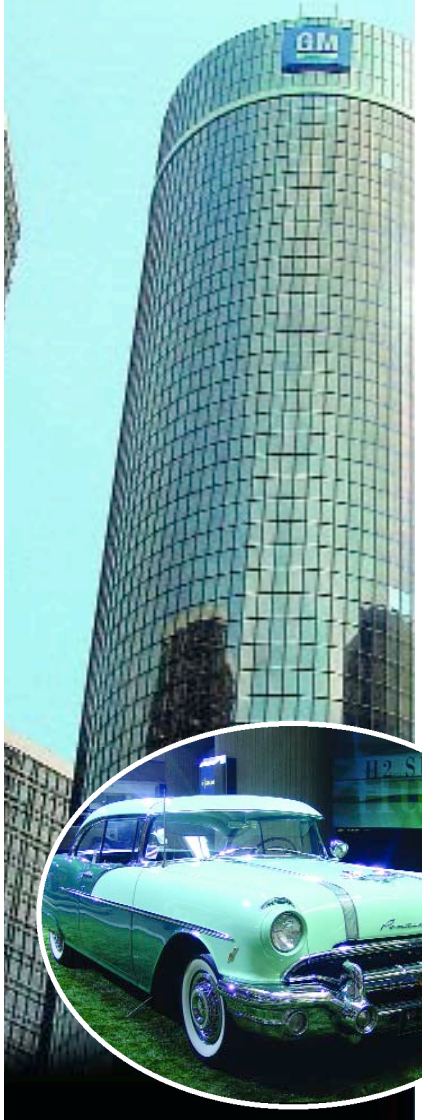


photo by Mann

With a city that has so much diversity in business, sports and entertainment Detroit offers a spectrum of activities for any way-ward traveler.

Unquestionably what put Detroit on the map was the Big Three; Ford, GM and Chrysler. This is a city deep in vehicle heritage hence the name "The Motor City". From Henry Ford to Lee Iacocca over the years many have made their livelihood creating some of the most classic automobiles to run off an assembly line.

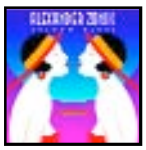
As a sports town, Detroit has it share of pro franchise champions, the Pistons, Red Wings, and Shocks along with the Tigers and Lions the citywas host to the 2005 Major League Baseball All-Star game and now the city prepares to host Super Bowl XL. With such high hopes at the beginning of the football season the Detroit Lions struggle this season, thereby firing their head coach Steve Mariucci midway thru their 2005 season.



photos by Mann

When it comes to music arguably Detroit can be considered one of the most diverse and rich in talent than any other city. In passing conversations as I mention my pending trip to the motor city, a record label executive asked me to give my regards to Ted Nugent. In fact I got a barrage of comments in wanting me to say hello various prominent music icons such as Kid Rock, Eminem and Kem. Other notables that were born in the city are, Jackie Wilson, Fred Hammonds, the Winans, Alice Cooper, Madonna, and Bob Seger.

As I landed in the city for the first time, I pleasantly encounter my Hertz rental car bus driver a Detroit native by the name of Dorothy. As I sat down, I noticed that she was listening to the smooth jazz radio station, so I stated that I like her taste in music, she went on to say that she listens to V98.7 and how the musical format helps her relax during her working grave yard shift. As we drove to the Hertz parking location Dorothy mentioned that she enjoys the morning DJ host Alexander Zonjic show. As I am hearing her give unsolicited accolades to the station, and asking me if I know of the new jazz club that is in downtown "Seldom Blues," I thought that I could not have written a better script. Ironically as it may seem, one of my first destination upon arriving to the motor city was to visit the much talked about premier upscale supper club which is co-owned by restaurateur Frank Taylor, Detroit Lions Robert Porcher, noted musician Alexander Zonjic, along with executive concept chef Jerry Nottage.



If the name "Seldom Blues" sounds familiar to you, it is also the title of Alexander Zonjic current selling CD. Beautiful music is what Alexander has been playing since 1978 with his first CD release entitled Alexander Zonjic. Since then he has graced the stages from Carnegie Hall to the Apollo Theater. With "Seldom Blue" being his current CD, Zonjic brought together a few friends to record this CD with him such as an old friend Bob James

Let the music take you...



photo by Mann

on keyboards Kirk Whalum on sax and Earl Klugh on guitar to a new friend in Kem on vocals on the title song.

The Motown Spirit

This being my first time in the city, naturally I wanted to take a tour of one of the most famous sites in the city, the music rich history that is known has Motown. Some 40 years ago, the talk of the town actually the talk of the nation was Motown. Pride reign in the city as the sound eventually brought together white and black kids during an era where segregation was a way of life. A historic landmark now the Motown Museum is where it all started. As you walk in the former home of Barry Gordy and Studio A where so many hits were recorded, you see photos of some of the great names in Motown, "Smoky Robinson and the Miracles," "The Jackson Five," and "Temptation" as you walk down the hall seeing more photos of Motown's Who's Who. With a brief description of how the company was formed and the various locations that housed the business affairs of the company we were guided to the viewing room to watch the DVD of actual footage from Barry, Smokey and other instrumental music artists and business personnel that was the foundation of Motown. Upon completion, a fellow participant of the tour shouted that the DVD was 2 hours too short. While escorted from room to room you are overwhelmed from the historic perspective of the body of work that came from this location. Even if you are not the star struck type, you couldn't help but feel a sense of awe when stepping into the sound room where all the greats stood and rehearsed. Just to be in Studio A gave me goose bumps as the same wooden floor and original sound wall acoustics are still in place where Hitsville USA produced artists such as "Marvin Gaye and Tammie Terrel," "Stevie Wonder," "Stacie Lattisaw," "Rick James," "The Four Tops," and more.



NEW Release Jan 31, 2006

The genius of Barry was even more evident upon finding out how Barry chose songs to release as singles. He would ask a number of people if they would spend their last penny on a song or by a sandwich, although everyone would buy a sandwich, but the fact that they would ponder the question of a song suggested to him that the song had potential to be a hit.

The last stop on the tour was the gift shop and by then they could sell a matchbox with the name Motown hand written on it. Definitely an excursion you have to take while in town what a wonderful experience.

The Detroit Spirit

Downtown Detroit, putting it best foot forward with its new construction is what I hear from a number of citizens, but on a humorous note people actually complain there about the traffic. And my question to them is what traffic? Its noon here and on the freeway I can drive 65 miles an hour... Where's the traffic? Coming from Los Angeles, you would find it impossible to drive on a freeway in the middle of the day driving the speed limit, come to Los Angeles and I will show you traffic.

photo courtesy of DMCVB



The downtown area is where thousands of sports fans will migrate for the full NFL experience as opening ceremonies for Super Bowl XL takes place starting on Woodward Ave., at the Fox Theater. Nearby is the home of the Detroit Tigers stadium Comerica Park which opened in year 2000; and this year Superbowl XL will be played in the new home of the Lions now playing in adjacent Ford Field. The downtown upswing has extended to Greektown. Here you will find the Greektown Casino, as well as various restaurants and bakeries that would suit any taste buds. I visited Fishbone's Rhythm Kitchen Café and Astoria's for desserts and I highly recommend both. Nestledwithin the area are parks and art exhibits, you can see a modern Detroit from local artists and performers with their unique music themes that fills the downtown area as well as a kaleidoscope of images that amuse and creates an artsy side to the area. The Hard Rock Café provides high energy that also defines the city. For low-key scenic enjoyment, the river walk is the place to be with views of passing ships and landscape of our neighbor north of the border in Ontario Canada. Home of one of the most premier sports venue the Joe Louis Arena proudly stands near the Detroit River. Home of the Stanley Cup Champions Detroit Red Wings, but the venue also plays host to a variety of sold out concerts ranging from Elton John, Bruce Springsteen, Neil Diamond, Janet Jackson, Prince, AD/DC, Sugar Ray, Dr. Dre, Luciano Pavarotti among others.

CITY FACTS

Are there enough hotels for Detroit to host the Super Bowl XL?

The Host Committee has met and exceeded the NFL's hotel room requirement of 17,500 rooms with over 20,000 rooms booked to date.

What will the economic impact of Super Bowl XL be on the metro Detroit region?

Super Bowl XL will pump upwards of $300 million into Michigan's economy.

How many visitors will come to Detroit for Super Bowl XL?

Over 100,000 visitors and 3,000 credential media – 400 of which are international – will descend upon Detroit during Super Bowl week. While Ford Field normally seats 65,000, the NFL requires 70,000 seats for a Super Bowl. Temporary seating will be added throughout the stadium so that Ford Field meets the League's requirements. Ford Field was designed with this process in mind.

What should I bring with me to Detroit?

Detroit average temperature in February is 26 degrees, so bring your heavy winter coat, with hat, gloves, and a scarf. Boots and shoes are also a good idea. And if you are looking to experience some of the unique offerings in Windsor, Canada, make sure you bring your passport or birth certificate, along with a photo I.D. Residents of other countries should confirm needed papers prior to visiting.



The Spirit of the City

We are undergoing a facelift in which the natives are embracing with open arms as they get ready to host the biggest sporting event on a Sunday as the voice personality of Smooth Jazz states with pride. Flutist Alexander Zonjic who leas the charge of smooth jazz throughout the city from hosting CBS WVMV-FM Smooth Jazz V98.7 morning show from 5:30 a.m. to 9:00 a.m., Monday through Friday as he tirelessly gets up early every morning for his tour of duty. The charismatic, witty, engaging artist has garnered a loyal following who feels a personal friendship with him without them personally meeting.



As we sat down at his restaurant Seldom Blues and night club establishment overlooking the Detroit River, Alexander plays waiter and leaves for a moment to have the chef prepares lunch since the restaurant was not schedule to open for another hour. Not bad for a Canadian born in Windsor, who purchased a hot flute off the street corner for nine dollars, and as they say the rest is history.

Zonjic music background started at the age of 9, when he picked up a guitar. At age 15 he began working professionally as the lead guitar in a rhythm and blues band. This would be rock star practiced on his new instrument of choice that he was accepted into the University of Windsor to began formal training into the world of Bach and Mozart. With such raw talent the gifted Alexander became the second flutist of the Detroit Symphony Orchestra. Flutist by day, guitarist by night but soon thereafter his life would take a fateful turn upon meeting keyboardist Bob James. Asked by Bob to join his band this classical/jazz flutist was now on a path that would eventually lead him to record 11 albums and travel all over the world including England, Mexico, Japan and the Philippines.

As lunch is being served Alexander and I chatted about the restaurant and its excellent fine dining experience along with its nightly live jazz mixed with romantic flair and the picturesque view of the Detroit River. Fine dining at its best and as a jazz supper clubs goes, I have to say that it's hard to top this one in presentation. With full bar and exquisite entrees the upscale restaurant serves Beluga Caviar and Thai seafood rolls to filet mignon and lobster tails to mouth watering desserts.

SJM: What do you see your role is in Smooth Jazz?

Alexander: I am fortunate to be able to something that I love and I guess you can say that my role is to spread what I have to others. If I can touch just one person to help them make it thru the day with a smile on their face or even inspired some young kid who never thought about the flute or any instrument and give them a dream to one day be on stage and be the best that he can be.

SJM: Do you see Chill Music becoming a force in the Smooth Jazz format with the syndication program of Chris Botti?

Alexander: Yes, there is so many levels that is in music today and the format is forever evolving. The work Chris is doing is phenomenal and just look how he has blown up, now being the poster boy for smooth jazz.

Along with his partners this quartet has successfully made Seldom Blues the crown jewel in downtown Detroit located within Renaissance Center which is also the headquarters General Motors. With its spectacular panoramic views of the Detroit River and Windsor skyline, Seldom Blues has the perfect backdrop for Detroiters. This spacious 300 seat environment offers friendly and attentive service in an elegant environment. On any given night artists such as Stevie Wonder, Jeff Lorber, Jonathan Butler, or Peter White may grace the stage. For every jazz enthusiast "Seldom Blue" offers a different style of jazz format for your appreciation.

Let the music take you...



Zonjic the piped piper of Detroit is at the heart of providing live entertainment to the city. Overseeing 6 major festivals and over 100 performances during the year, Alexander is constantly on the go. Whether from morning radio show to across the border as he host again the second annual Canadian Smooth Jazz Awards this April 7th 2006 in Mississauga, Canada he has his fingers on the pulse that is helping to revitalize downtown Detroit. Whether playing in indoor venues to public parks, Alexander is lending his talents to giving the fans of smooth jazz free concert festivals to appearing as a guest artist to benefit programs for the deaf and hard of hearing. As one tries to categorize his music it ranges from classical to gospel, pop to R&B or blues to funky. When asked how does he hit some of the notes with his instrument *"My instrument is a wind instrument and the most perfect wind instrument is the human voice. One of the most perfect voices was my dear friend Luther Vandross, what a beautiful voice he had, he could sing a note in such a way that my goal is to have my flute immolate that perfect sound every time I play it."*

Alexander is not only finding accomplishments with his music and business ventures but its obvious that he is apart of V98.7 major success on the radio airwaves where Dorothy isn't the only one enjoying the radio station format. WMVM was recently rated as the top radio station in the Detroit market by Arbitron.

Promoting another one of his events, Alexander oversees "Jazz on the River" a concert in Elizabeth Park nestled with The Detroit River as the backdrop. Marking its 10th anniversary for this two day event that featured Chuck Loeb, Gerald Albright, Euge Groove as well as Alexander Zonjic and Friends the popularity is. Richard Elliot headlining day two played in front of a jam packed crowd as Alexander and I was chatting along with the radio station Promotions/Marketing Director Suzanne Belanger and Kevin Sanderson the morning news reporter we were approached by a 10 year old kid who exclaimed with much enthusiasm, "Hey! You were on stage playing the flute. Man, that was sweet!"

WXYZ TV-7 will broadcast live the entire day from Seldom Blues with local programming from 6:00 a.m. to 2:30 p.m., with a pre-game bash from 6:00 am to 4:30 p.m.

Those invited include: Aretha Franklin, Kid Rock, Oprah Winfrey, Regis Philbin and Kelly Ripa, Entertainment Tonight's Mary Hart and Mark Steines, ABC Sports announcer's Al Michaels and John Madden and Good Morning America's Diane Sawyer, Charles Gibson and Robin Roberts.

The Seldom Blues pre-game bash will feature two brunch seatings: 9:00 a.m. to 11:00 a.m. and noon to 4:30 p.m. The latter seating will feature an open bar with a variety of beverages available for patrons. Executive Chef Jerry Nottage will assemble a delicious assortment of dishes to create an unforgettable pre-game Super Bowl Brunch experience, including a carving station including Prime Rib, roasted turkey and herb roasted Salmon.

The cost of the pre-game Super Bowl Sunday brunch is $75 per person from 9:00 a.m. to 11:00 a.m. and $125 per person from noon to 4:30 p.m. The cost of the post-game Super Bowl party is $350 per person. Reservations are required.

For more information and to book a reservation, call Lynn Hannon at (313) 567-7301 ext. 112.

Seldom Blues
400 Renaissance Center, Detroit, MI 48243
www.seldomblues.com



Alexander and friends performs at "Jazz on the River"

photo by Mann

The Music In Detroit

1/27/2006
Music of Miles Davis
Detroit Symphony Orchestra at the Max M. Fisher Music Center

1/29/2006
Episcopal Cathedral Church of St. Paul Concert Series:
Music for Brass
Cathedral Church of St. Paul, Episcopal

2/3/2006
The Motor City Gospel Fest
Greater Grace Temple

2/3/2006
The 2006 Super Bowl Gospel Celebration
The Masonic of Detroit

2/14/2006
Chris Botti Valentine
Detroit Symphony Orchestra at the Max M. Fisher Music Center

WXYZ TV-7

Selects Seldom Blues to Host Detroit's Biggest and Hottest Super Bowl Party

Sunday, February 5
Join Motown's Premier Pre-Game Bash from 9:00 a.m. to 4:30 p.m.

Celebrate at Detroit's Hottest Post-Game Party from 9:00 p.m. to 2:00 a.m.



An *Interview* with

Smooth Jazz TV's Cameron Smith

Bringing Smooth Jazz to the Global Stage

by M.L. Burwell

Cameron Smith is the type of guy so many people envy. He has taken his deep love for music, stayed focused and managed to carve out a successful career that not only satisfies his own passions, but greatly contributes to the overall exposure of smooth jazz music to the masses. While many of those years carried struggles, ultimately he has developed an important entertainment product that should give great pleasure to the die-hard smooth jazz fan as well as open the eyes of those who are new to the genre.

Now in its tenth season, Cameron launched Smooth Jazz TV in 1995 with $100 and the dream of creating a TV show that resonated with fans not only of Contemporary Jazz but R&B, Fusion and Soul. The award winning 30-minute program is seen in 23 major television markets and over 40 different countries through its "Smooth Jazz TV In-Flight" programming. From those first "very humble" broadcasts to today, Smooth Jazz TV is the single most successful show of its kind in the world with more than 200 episodes to date. Smooth Jazz Magazine proudly presents Smooth Jazz TV's Cameron Smith:

SJM: *Cameron, we've spoken a few times and you always seem to be so energetic and positive. You're hosting, producing, traveling constantly, you're obviously doing something right with the success that you've had, but I'm curious how do you manage it all, man? Is there some special tonic you're taking? And if so, where do I buy this stuff?*

Cameron: *(Laughing)* Well, the tonic is the music Mark, and the opportunity to spend time around these amazing people. It really is. You know, I pinch myself every morning. This is the coolest, most fun job in the world for me because I am so excited about what I get to share everyday. To be able to sit backstage and listen to conversations about the evening's set list with Dave Koz, to be able to sit in the recording sessions with Rick Braun or Peter White or Chris Botti and to just soak in those conversations and be an insider is incredibly energizing for me. Also, my mom and dad were really incredible mentors in just looking at the glass as half full always and [realizing] every experience is an opportunity to learn whether it be positive or negative, you are the master of your own destiny. That to me is the most priceless gift I could have ever received is that passion and that understanding and that humanity that I got from my parents and my family.

SJM: *I'm interested in hearing from you as the producer and host of Smooth Jazz TV, what are your thoughts about the label of, "smooth jazz?" What's your take?*

Cameron: I think every brand has a name and I think there are jazz purists out there who resent the term smooth jazz because it tends to categorize and put music in boxes. I remember when smooth jazz first appeared

twenty years ago as a radio format and everybody was really excited about it. Now pure, straight ahead jazz artists hate the term. I think you have to call it something so the consumer can understand the texture of the music. It's really a radio term. It's not a specific style necessarily. Radio gave it the name just like classic rock, urban AC, top 40, or pop. I know some artists in the format feel like they've been unfairly labeled as watered down artists because of the term smooth jazz but I think all in all these artists have very broad music abilities. The people who don't like it are the people who really don't understand it. It's certainly very melodic and is pop based which goes against many of the tenets of what you would call classic jazz. Is Luther [Vandross] a smooth jazz artist? Maybe. Is Kenny G? Probably. Is Miles Davis? Sometimes. You've got to call it something so people have a destination that they can identify.

SJM: *What would you say is the overall vibe you want your viewers to get when they finish watching an episode of Smooth Jazz TV?*

Cameron: I want them to take with them the realization that these artists are the most gifted and diverse really in the world, that's the first thing. Because jazz artists typically are classically trained initially and then start to understand that improvisation is really their calling and classical musical does not allow you that opportunity. You have to play what is on the page and rightfully so, that's what classical is all about, mastery of technique. Jazz takes that study to a whole new level and lets you improvise over the form, that's why these musician I believe are the most gifted and the most well rounded. The second thing is that there is a rich, cultural legacy that this music has brought into focus. You know jazz has been around longer than rock and roll, longer than reggae, longer than rap. It's been around a long time and there's such a rich heritage and story that is meaningful. This was the first time in American history that colors mixed and did so in an environment where music let them share one another's passion for life. And the third thing is its exciting music. Going back to what we talked about earlier about the term smooth jazz, unfortunately a lot of consumers that come to smooth jazz radio only hear really one texture and a very small scale of tempo. It's really kind of a in the middle of the road product that smooth jazz radio delivers and that's something that they do to make it the most palatable to the most consumers so they can make money and stay alive. So to me, the other thing we want to illustrate with Smooth Jazz Television is just how broad and how incredibly diverse the music is. You can go from a Miles Davis from Montreux all the way to Dave Koz and Warren Hill on the Warren Hill Cruise and see how exciting and vibrant that music can be. So it gives the consumer a chance to say well gosh, I haven't [bought] a smooth jazz record yet because I thought it was all middle of the road stuff and it's far from that. We want to bring that experience to the audience so that they can understand when you go to a smooth jazz concert it's on, and its vibrant and it's diverse, both culturally and musically.

SJM: *Back in those early days of Smooth Jazz TV. I know you had a lot of ambition and passion, but did you ever think ten years later it would have resulted into this?*

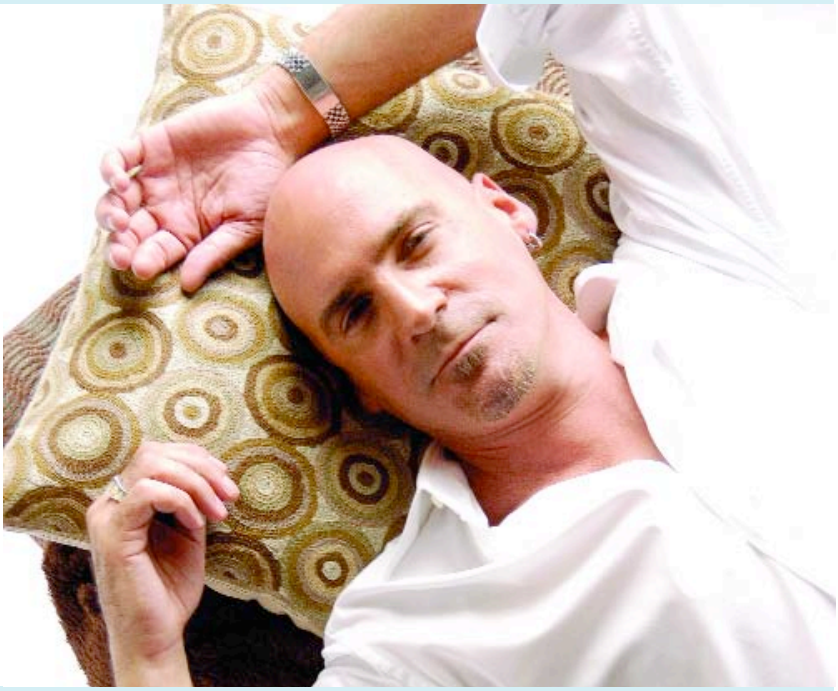
Cameron: No I hadn't. Not in my wildest dreams did I think that we would be the touchstone on network television for these artists. We were creating show for a $100 a week out of the trunk of my car! We would find local videographers in the Dallas area that were on call for the weekend. So I hired those guys for $75 to come to a concert with me and hopefully we'd get a post show interview with an artist.

SJM: *What was being tossed around in those early brainstorming sessions as far as the concept of Smooth Jazz TV?*

Cameron: Well the brainstorming session was me *(laughing)*. I just thought that this music was valid. It was worthy and I just thought it was high time that we took the music to the mass media. Radio is one thing, but in instrumental music it is very difficult to identify stars because their voice is an instrument that is shared with a hundred other musicians in the genre. So I felt that it was an opportunity for us to put a face with a name, and a name with a sound, and connect the dots so that if you weren't fortunate enough to see Kirk Whalum or Boney James or David Sanborn or Dave Koz in concert, that you could certainly see them on your television and figure out who's who.

SJM: *Take me back to your childhood. Growing up in your household, what was the musical atmosphere like?*

Cameron: My influences were clearly my mother and father who were super fans of jazz music. So my earliest recollection I ever had was Ray Charles. We had six kids [in our family] so my father, on every Sunday it was his time to go into the family room, close the door and get away from all the screaming kids and play jazz music. So I would tiptoe in the study with him and kind of rest in his arms and listen to the music that he was into and that was Ray Charles and Duke Ellington and Count Basie and Ella



Fitzgerald and Carmen McRae and Sarah Vaughan and Dizzy Gillespie and Miles Davis and John Coltrane. So I was very, very fortunate to be exposed to the music from day one. And my mother has perfect pitch with a beautiful voice so she'd be dancing around the kitchen cooking for six kids singing her favorite stuff which was normally Ella and Carmen McRae, Sarah Vaughan so it was around constantly.

SJM: *Cameron I've heard of D.J. Grand Master Flash and the Furious Five, but can you tell our readers who is the "Grand Master of the Steel Wheels?"*

Cameron: *(Laughing)* In junior high I began to D.J. It was the early seventies and so I made weekend money spinning disco at junior high schools and birthday parties, and as I got older I became a relatively well-known disc jockey in Western Canada. I was working for the Four Seasons Hotel as their music director and I wasn't even old enough to be in the bar, but they didn't know that! So my handle was Cameron Smith, Master of the Steel Wheels and I toured all over the country playing a heavy mix of not only disco but what is now called acid jazz and fusion. They'd take some Herbie Hancock and mix it with some Isley Brothers and people wouldn't know what the heck they were listening to, they just knew they really dug it.

SJM: *Getting back to Smooth Jazz TV, the program has definitely evolved over the years. Does this evolution process happen organically or is it more pre-planned?*

Cameron: It's organic. It's not to say we don't have a strategy, we certainly do. But, Mark there were so many times I didn't have any more money and I was funding the growth of this show. Sponsorship was incredibly difficult to find and at that time I almost said I've got to go back and become a radio host because it was all on me and I was out of money, but a little voice kept saying, "Hang in there." So much has happen in the last four years since I've met Tom. But I can tell you longevity and proof of performance are really what has propelled us into this whole new level of distribution and quality I thought back to so many conversations I've had with people like Kirk Whalum and Grover Washington, Jr. and invariably they would describe paying dues. Unless you're willing to stick in there and pay dues and play the gigs whether it's five people sitting there, and love it, it's not going to happen. And, in a lot of cases, there was the kindness of strangers who were passionate about the music that really didn't know me, but gave me an opportunity to be successful. My first long-term sponsor is a guy named Nate Love at Chevrolet. Nate just said, "Hey, I feel ya. I feel your passion," and they were with me for five years. Since then, I've moved to the Cadillac brand, but there's a lot of those relationships that without them I wouldn't be here today.



Cameron interviews bassist Marcus Miller.

Let the music take you...



SJM: *Well the show is certainly doing well. Not only is Smooth Jazz TV seen in 23 major U.S. markets on network television, but it is also on the major airlines. How did the transition to in-flight entertainment come about?*

Cameron: My business partner, Tom Hoitsma had been in in-flight programming for ten years and he approached me four years ago and loved what I was doing and thought there was a place for us as a in-flight broadcast destination. So Tom is the one that put together that part of the broadcast footprint. So Smooth Jazz Television is seen in 40 different countries by the time you take a look at all of the destinations that depart from the domestic United States to South America to the U.K. to Asia, so it's amazing to us to think that 50,000 times a month the show is seen cabin wide on the main screen adjacent to shows like Seinfeld and The Discovery Channel. The great thing is that it is right there in the cabin, you can't escape the broadcast, it is now part of the mainstream broadcast on 22 air carriers, which is really exciting for us.

SJM: *Cameron, one of the things that I've noticed about interviewing jazz musicians is the intense love of their instrument. The interaction, it's kind of this passionate way they talk about it, look at it, touch it. Have you ever noticed that?*

Cameron: Oh, of course. And the fact is, these guys don't get interviewed very often so they're excited when it happens! Now some of them do, but most of them really don't get the kind of media attention that they deserve and that's what is so disappointing. Pop music right now is all about image without substance. Jazz and smooth jazz is the flip side of that. Certainly there are some beautiful pop star looking jazz musicians but they're about their instrument. They're about mastery of the instrument. They're about passion for an instrument. In the pop world, there's usually passion for—Pro Tools [computer software for audio recording], which is what is really singing. How many true young pop stars can we list that actually play an instrument? So when you get a chance to talk to a musician who has labored intensely with their instrument in a practice environment and spent time everyday really focusing on their craft, you can't help but feel their passion. You just can't.



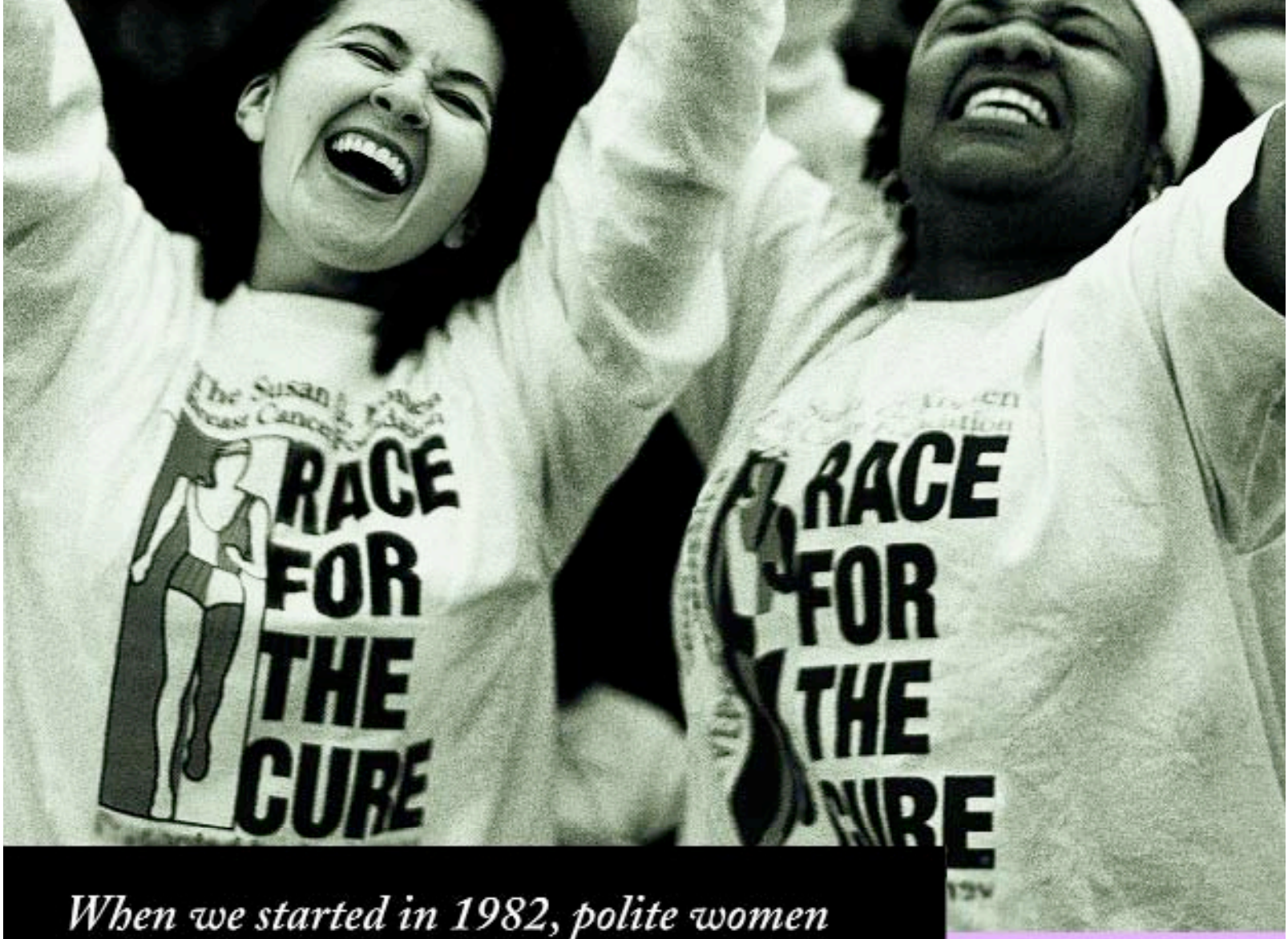
Grammy Nominee, Jamie Foxx and Cameron Smith talks shop.

SJM: *How significant do you think the contemporary jazz artist is to today's culture?*

Cameron: I think they're grossly underestimated. It's often been said Sunday is the most segregated day in this country and that's true. But conversely, Saturday night at a jazz concert is the most integrated you will ever attend. It's all about sharing passion of great music. You will see people of all colors really living as one spirit and that is very, very rare. So, I think there is no other music that does that. You go to a jazz show and people are living in the moment and they respect and appreciate that diversity. It's not about tolerance at a jazz event, it's about celebration and recognition and embracing our differences and celebrating those differences, That's what is different. You go to a sports event and people tolerate one another. You go to a jazz event and people celebrate one another. It's a big difference.

SJM: *Well Cameron, that was fun. I really appreciate all the insight. Continued success with Smooth Jazz TV!*

Cameron: Well Mark it was a gas, man. All the best to you bro.



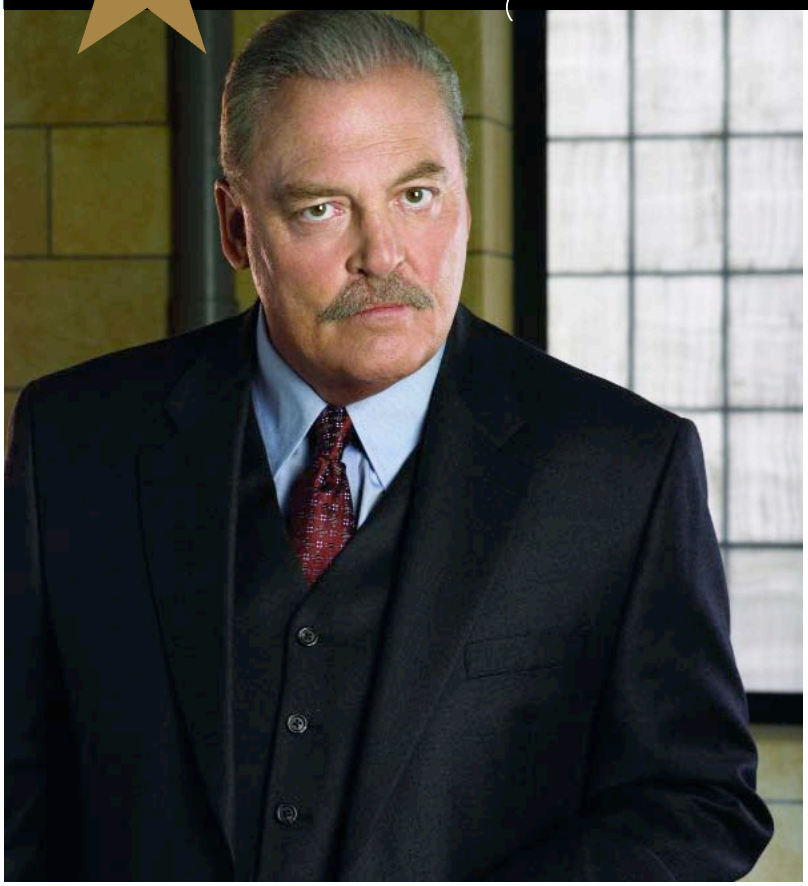
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INTERVIEW WITH STACY KEACH

Stage, Film, Television and Music?

By *Amy Rogin*

Stacy Keach is an award-winning actor. He has won Tony Awards, the Helen Hayes Award and The Millennium Recognition Award for his contribution to classical theater. His abilities as an actor are expansive, ranging from film and television to the theater. In television, his gritty portrayal of detective Mike Hammer stands out as well as the role of Christopher Titus' sardonic father on Titus. His latest TV project is the critically acclaimed new Fox series, Prison Break, on which he convincingly plays a prison warden. Stacy Keach, a classically trained actor, hides a secret. Therein lies another talent which may be unknown to fans….he is an amazing composer and musician. After learning this information, I couldn't resist the opportunity to speak with him about his career, his life and, of course, his love of music.

It is a cold fall morning in L.A. and I am patiently waiting for the odd-sounding dial tone to connect me with the voice of Mr. Keach at his home in Poland. In Magdelinskas, the south side of Warsaw, it is 6:00 PM. The morning dew in L.A. has turned into full-blown rain. Keach has made Poland his official home. One would think that such a distance would hinder his ability to work in film and television. But Stacy has it down to a science. He answers cheerfully, and we began by discussing the differences between L.A and Polish weather (which are significant).

***SJM:** I understand your father was a writer, director, actor and producer. How strong was his influence in your acting career?*

Stacey: It was major – both parents, actually, from a motivational aspect – but also there was an inspiration. Dad motivated me in a strange way, however. He came more from a space of "*Don't get involved in this business,*" absolutely determined that I wouldn't go into acting. Because he felt it was so fogged with insecurity and rejection, he wanted me to be a lawyer instead. So much so that when I went to college, he said go into Political Science – or else! He stated that if I could make it through my freshman year, I could do a play. In his heart, he knew I needed to act and he didn't want to rob me of the experience, but he motivated me out of fear. I knew I'd have to really excel in order to succeed in this business. Although my parents were initially reticent, as I got older they were huge supporters of my work and the cultivation of who I am as a person.

***SJM:** I have to agree. Let's talk about music. You're a talented composer and pianist. How old were you when you began playing?*

Stacey: At age 12 I began playing. I really played all my life all types of music.

***SJM:** So, how would you describe your musical compositions?*

Stacey: The pieces I compose I would describe as nostalgic and moving.

Let the music take you...

SJM: Where did you receive your musical training?

Stacey: No formal training, really. As I mentioned, I started playing at 12, and I practiced constantly which no kid wants to do. I credit my parents for making me (practice) and it's made me a better musician. I learned a great practicing ethic. I wanted to understand more about composition. So I took courses and now I feel I understand the relationship between the keys and it opened my eyes. I read music but I'm not a fast sight reader. When I was at Berkley I would go to jazz clinics and listen in. So much of being a great jazz musician is listening.

SJM: So what were these jazz clinics like during the heyday of West Coast jazz?

Stacey: Very improvisational and inspirational. Hearing these guys really made me want to play. You know, I had the privilege to listen to some great musicians.

SJM: Do any stand out?

Stacey: I was able to watch Thelonius Monk, John Coltrane, Dizzy Gillespie and Duke Ellington….these guys are my heroes. I still listen to them all the time, and I try to find my own way. But I feel that listening and playing are important. Many great musicians received the big lesson by listening and teaching themselves. That was my situation with jazz. I taught myself jazz by ear.

SJM: Let's talk about jazz. Do you feel it is a lost art form?

Stacey: Gee, I hope not. I will say I listen to *KJAZZ* all the time when I'm in the States and I know that there's a wide audience listening. It encourages me to believe that it is still well received. I think there are too many important bodies of work written by too many great people to disappear. I can't think of any music that is more enjoyable to listen to.

SJM: How do you feel about Smooth Jazz?

Stacey: I love Traditional and Smooth Jazz.

SJM: Any specific artist or group?

Stacey: Duke Ellington and Louis Armstrong had an amazing sound, so improvisational. I think Gershwin was deeply influenced by jazz. I love it all. Let's face it, even in hip-hop and rap, I smell elements of jazz. I hear it in my kids' music.

SJM: How about your family? Are your family members musical?

Stacey: I have a son, Shannon, and a daughter. She has a guitar and she is quite musical. I try to encourage her to practice just as my parents did. And my wife was a singer when she was young. So, yes, we are musical.

SJM: How about acting? Do your children act?

Stacey: My daughter wants to act, too. In fact, I think she's destined. As a parent, I'm the opposite of my father in addressing that. If she wants to act, I say go for it….but it could end up being reverse psychology, you know. She could end up being the lawyer (laughs).

SJM: I know you're busy with Prison Break. Do you have any musical goals?

Stacey: My dream…my great desire and objective now is to score movies. I'm working very hard toward that. In fact, next week while in Chicago filming Prison Break, I'll be recording in a studio. I'm really looking forward to it.

SJM: I think it's a perfect transition for you. As an actor, your probably recognize those nuances in film that need threading and cohesiveness. I think it's great that you have the dramatic arts behind you to support you in that vision.

Stacey: Thank you. It is a great outlet for me. My only complaint is that I can't find a 3.5 Smart Media card for my new keyboard anywhere in Poland, so I have to get them in the States. I can only record a couple of songs at a time, and it's frustrating when I'm inspired.

SJM: Are any new music projects in the mix yet?

Stacey: I've been looking for a project that can help me play music and showcase my acting ability. Maybe it is the shyness in me, but I'm reticent about

playing musice solely in public. Look at John Tesch. He's received such a bad rap as a musician and he's really very talented. I don't know why he got such a negative shoulder from everybody. I look at him and say to myself that I have to be careful with that. Anthony Hopkins is a great pianist and he, too, is very reticent about playing publicly. Jack Lemmon did a fabulous play in the '70s in which he played the piano beautifully, and that's been very inspriring to me. I'm trying to find a play that will allow me to do that. What a great idea, right? So, I'm talking to Robert Falls who directed me in Arthur Miller's last play, and he seems excited about it. We're working toward creating some vehicle to organically allow me to perform musically and act at the same time.

SJM: I think the timing is perfect.

Stacey: (laughs and says, "Thank you.")

SJM: If you had pursued music solely, where do you think you would be right now?

Stacey: Wow. I have no idea. Probably where I am now, practicing and playing. The last ten years or so I've been really serious about my music and composing. Though I am consistent, I don't really know where I'd be.

SJM: Before we close, I want to ask you a few standard questions.

Stacey: Shall we?

SJM: Do you prefer to listen to live recordings or studio recordings?

Stacey: Live.

SJM: Do you prefer Miles or Dizzy?

Stacey: Miles, hands down.

SJM: Grover Washington, Jr. or Coltrane?

Stacey: Coltrane.

SJM: If you had a dream job for a day, what would it be?

Stacey: Probably conducting the LA Phil or some large orchestra playing one of my pieces.

SJM: What CDs do you have in your player right now?

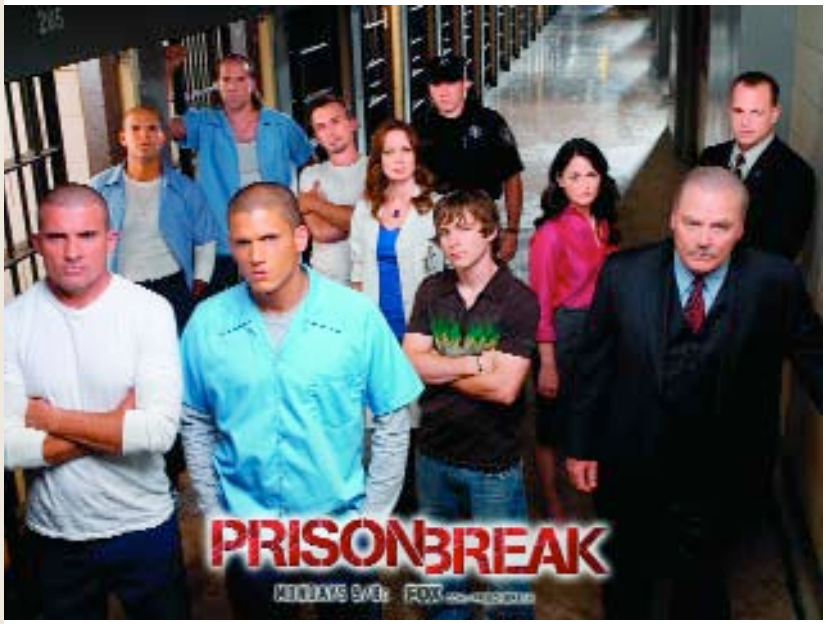
Stacey: Charles Mingus, Charlie Parker, Billy Holiday, and a very beloved, rare recording of Louis Armstrong and Duke Ellington.

SJM: If you had a theme song that would sum up your life or your personality, what would it be?

Stacey: The song that I have always used to clear space internally is Harlem Nocturne.

SJM: I want to acknowledge your great achievements as an actor and I thank you as a fan for being experimental enough to add music and, hopefully, film scoring to your scope of work. I wish you happiness and thank you for sharing.

Stacey: You're welcome. And thank you.



Nominated for 2 Golden Globe Awards and can be seen Monday's on the Fox Network.

Let the music take you...

Photos by: Ambrose

The Los Angeles Jazz Society, is dedicated to promoting, preserving, and perpetuating the American art form, Jazz. The Los Angeles Jazz Society presents activities throughout the year which include a variety of concerts, mixers and other events. One of their most important activities is their **Annual Jazz Tribute Awards Dinner and Concert** to recognize outstanding talent and accomplishments of prestigious jazz legends.

Congratulations to The Los Angeles Jazz Society 20th Anniversary award honorees…

***Jack Sheldon** – 2005 Tribute Honoree,*
***Diane Schuur** – Jazz Vocalist Award,*
***Buddy Childers** – Lifetime Achievement Award,*
***Clora Bryant** – Teri Merrill-Aarons Founders Award,*
***Lennie Niehaus** – Composer/Arranger Award,*
***Chuck Cecil** – Jazz Communicator Award,*
***Ron McCurdy** – Jazz Educator Award,*
***Katie Thiroux** – Shelly Manne Memorial New Talent Award.*

Diane Schuur



Born in Tacoma, Washington in 1953, blind (due to a premature birth and an alleged incubator accident). Dinah Washington was Schuur's biggest inspiration as she taught herself to play the piano. A two time Grammy-winner with *("Timeless" and "Diane Schuur and the Count Basie Orchestra")*. The recording with the Basie Orchestra spent 33 consecutive weeks at No. 1 on the Billboard jazz charts. Schuur made *"Heart to Heart"* with B.B. King in 1994. This album was the first time a GRP album had entered the Billboard Charts at No. 1. Having performed the world over and currently still performing on the Concord label, Diane continues to enthrall audiences through her ability to bring moving emotions to her powerful voice. *"When I sing I feel this warmth exuding from my heart, out towards the people in the audience. It's a real energy exchange,"* says Schuur.

Jack Sheldon

Trumpeter, soulful vocalist, actor started playing professionally at age 13. Know as an integral part in the West Coast Scene of the 1950s, helping to develop the definitive bebop-inspired music. Along with other



greats like Lester Young and Dizzy Gillespie Jack is considered one of the *"Original Lions"* of the West Coast Sound. In 1991, Sheldon debuted his 18-piece jazz big band, **"The Jack Sheldon Orchestra,"** and in 2004, *"California Cool"* and *"Freaky Friday,"* recordings were released on the Butterfly Record label. Featured as a vocalist on many television and motion pictures soundtracks along with numerous jazz vocal recordings his most acclaimed voice-over work is his singing of *"Conjunction Junction"* and *"Just a Bill"* on ABC's beloved classic, the *"Schoolhouse Rock,"* series. From bebop to voice-overs, to big band Jack has been a constant fixture in the world of show-biz for over 50 years.

Buddy Childers



Born Marion Childers on February 12, 1926 in St. Louis, Missouri. At age 16 he begin playing trumpet in the Stan Kenton Orchestra. After leaving the orchestra in 1954 he became a studio musician while working with other large and small big bands. Some of his credits listed by the Motion Pictures, Television and Recordings, on the hit records, *"The Sting"* and *"The Entertainer,"* as the solo on the cornet. His flugelhorn solo can be heard on "Mary Tyler Moore Show," and a trumpet solo on the "Bob Newhart Show." Other fame classic television series included "Laugh In," "All in the Family," *"The Flip Wilson Show,"* and the *"Carol Burnett Show."* For many years Buddy was musical director for Frank Sinatra, Jr. He also tour with other superstars such as Sammy Davis, Jr., and Liza Minneli. A documentary on Buddy is being produced in Europe with highlights including his vast recordings with Ella Fitzgerald, Louis Armstrong, Nat *"King"* Cole, Julie Andrews, Charlie Parker, Tony Bennett, Della Reese, and Bob Hope just to name a few.

Clora Bryant

Clora achievements ranged from musician to actress as the only woman trumpet player who ever recorded with Dizzy Gillespie and performed with Charlie Parker, Clora played a critical role in carving a place for women instrumentalist in the male-dominated world of jazz. Born in 1927 in Denison, Texas picked up the trumpet in high school. At Prairie View College she played in a all-female swing band which performed at the famed Apollo Theater. Moving to Los Angeles she discovered bebop and in 1946 joined the all-female Sweethearts of

Let the music take you...



Rhythm. She befriended Gillespie and he offered her an opportunity to perform with his band and who became her mentor and friend for life. In 1953 she and her trumpet was backing up Billie Holiday and Josephine Baker in 1953. Clora released in 1955 her album "Gal With a Horn" as she tour on the road with opposite Louis Armstrong. In 1960, she appeared in the Cantiflas film, "*Pepe*" in the big orchestra behind Sammy Davis, Jr. In 1962, she hosted a television show in Melbourne, Australia. Clora made headlines in 1989 when she accepted the Soviet leader Mikhail Gorbachev's invitation to play in the U.S.S.R., becoming the first female jazz musician to tour the Communist nation. After a heart attack and quadruple bypass surgery in 1996 that left her unable to play her trumpet, Bryant continues to exert her influence on the world of jazz. She sings and lectures on jazz history at Los Angeles-area colleges and mentors and trains young female jazz musicians, guided by her belief that the younger generation needs to learn from the older players, as she did from Duke Ellington, Count Basie and Louis Armstrong.

Lennie Niehaus

In 1951, Niehaus auditioned for Stan Kenton and played with his band for three months, when he was drafted into the Army. While in the Army he met Clint Eastwood, a jazz fan who would play an important role in his career later on. Upon his discharge, Niehaus was rehired by Stan Kenton an during his tenure he wrote over 150 arrangements and compositions many which was recorded at the famous New York jazz club "*Birdland.*" Deciding to return to Los Angeles where he graduated cum laude from Cal State Los Angeles in music he started writing for television and orchestrating for composer Jerry Fielding. In 1980 Eastwood called Niehaus and asked him to score music for a film "*Tightrope.*" The collaboration evolved into many other projects such as "*Bird*" which was nominated for Best Score by the British Film Institute, "*Unforgiven,*" "*The Bridgers of Madison County,*" "*Space Cowboy,*" and many others. Independent of Eastwood he wrote a jazz score called "*Lush Life*" for which he received an Emmy for best composition, wrote the music for the animated movie, "*Pochahontas II,*" and many more movies for television and cable. Niehaus became interested in writing for publishers and also found a need for material to teach young saxophone players how to play with a jazz conception. He recorded "*Live at the Lighthouse at Hermosa Beach*" in 2004. Lennis has an outstanding legacy in jazz as a composer, conductor, arranger and instructor.



Let the music take you...

CONCERT REVIEW



Earl Klugh:
Me and My Guitar

by Karly Pierre

"I've had a long career and I'm still surprised when people show up," chuckles Earl Klugh, his childlike eyes twinkling in the stage lights. The lively audience packed into the Cerritos Centers roars with laughter. "We love you Earl," shouts a fan. Throughout the evening you could feel that love reciprocated in two outstanding performances by renowned jazz artists, Earl Klugh and Ronnie Laws. The two commanded the stage with dynamically polar approaches, Klugh with a subtly smooth sophistication, while funky saxman Laws, rocked the house with an upbeat urban flavor.

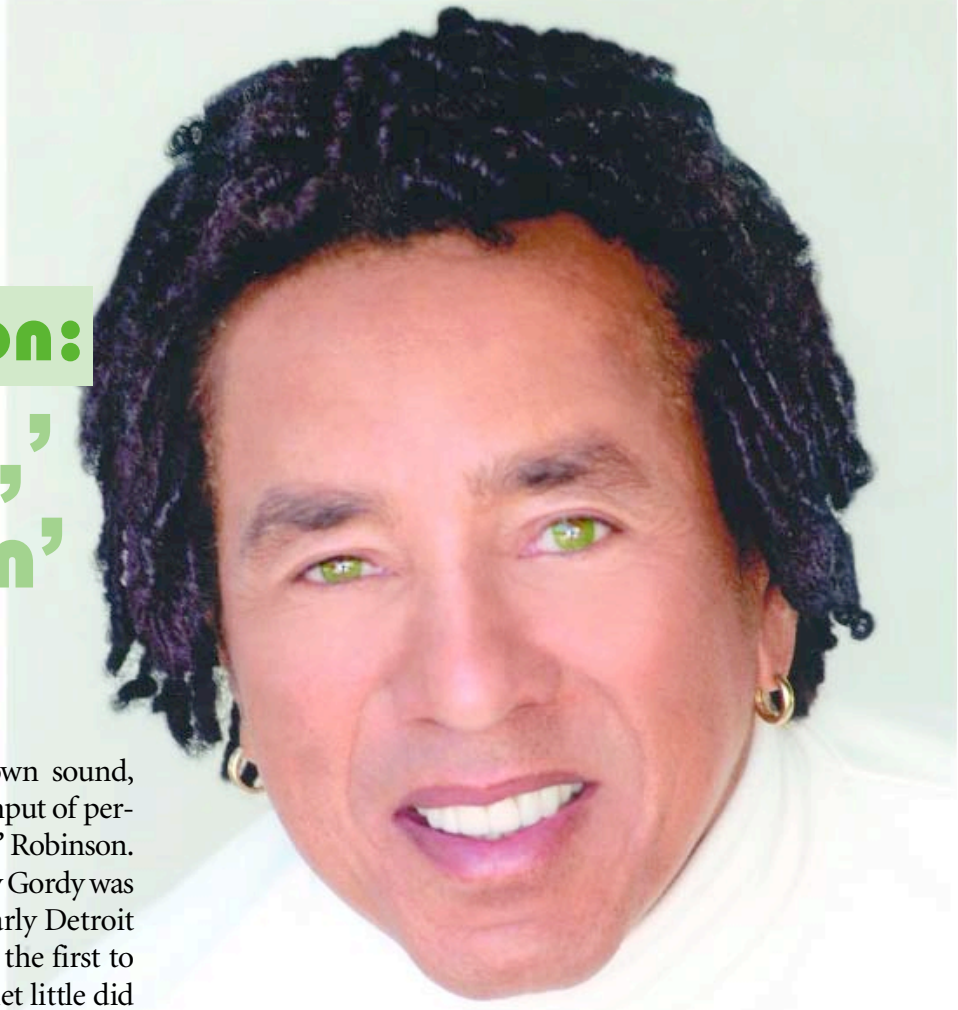
The concert marked one stop on Klugh's recent national tour to promote his new album Naked Guitar released by Koch Records in August. This is Klugh's first album after an almost six-year absence.

"Since I was seventeen, I've been writing songs and making records," remarks Klugh. "Thirty-five years later I figured I need a break. Then I noticed a break in my bank account. So here I am."

Klugh's delicate and unaffected style complimented the airy melodies he strummed, captivating the audience song after song. The Detroit native's jovial stage presence was as light and breezy as the crisp white shirt he wore. Occasionally, Klugh picked up the pace with saucy Latin influenced numbers. However, no other song captured the intimate relationship between the man and his guitar as much as "Angelina." One of the first songs he had ever written, "Angelina" unfolds into an unassumingly simplistic, yet polished melody that seems to express the heart of an artist who has matured as gracefully with his art.

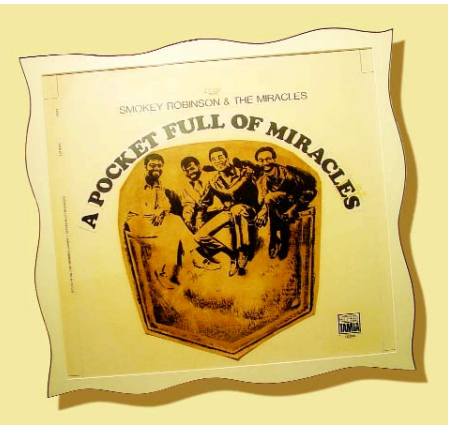
The Legend...
The Legacy...

Smokey Robinson:
Still Croonin,' Still Cookin'



by M.L. Burwell

When you think of the classic early Motown sound, it is very likely you are enjoying the creative input of performer/writer/producer, William *"Smokey"* Robinson. When the founder of Motown Records, Berry Gordy was looking for local acts to produce in those early Detroit days of the late 1950's, Smokey was among the first to come aboard, and when the two of them met little did either of them know that they would give birth to one of the world's greatest musical treasures; The Motown Sound. Wearing a variety of hats such as writing, producing, promoting, and the auditioning of future acts, Smokey was involved in almost every facet of the young music company. The list of performers that Smokey would create hit songs for is long and prestigious. Among them, beginning with his own singing group, The Miracles, include The Supremes, The Temptations, Mary Wells, Otis Redding, and Marvin Gaye. These collaborations would produce a collection of smash hits that would become a part of American culture. Songs such as *"Shop Around," "My Girl," "You Really Got a Hold on Me," "I Second That Emotion," "The Tracks of My Tears," "Tears of a Clown," "Ooo Baby Baby"* have all become synonymous with the Motown Sound. In 1972 he would go solo and produce the hit album, A Quiet Storm that would also become a format for black radio's slow jam genre. The eighties would bring smooth love ballads like "*Being With You*" and "*Cruisin.*" With a myriad of honors and a collection of Grammy Awards, Smokey would ultimately be voted into both the Rock and Roll Hall of Fame and The Songwriters Hall of Fame.

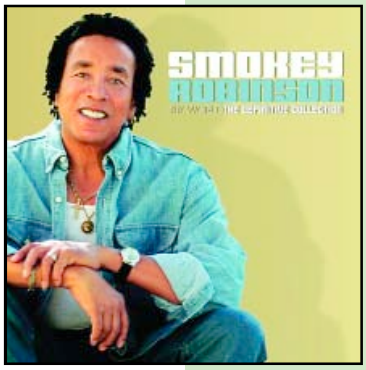


Today, Smokey is still going strong writing something everyday whether it be songs, phrases or poetry. His most recent CD entitled, Food for the Spirit, a gospel flavored album that still carries Smokey's trademark passionate sound, he prefers to call the CD collection inspirational music. If all this were not enough, somehow along the way he has found time to develop a successful food company, Smokey Robinson Foods (**www.smokeyrobinsonfoods.com**).

As I waited for Smokey Robinson to call in for our scheduled phone interview, the phone rings. The reality that one of the worlds most prolific singer songwriters of this generation is showing on my Caller I.D. Gathering my composure and some semblance of professionalism, fortunately I am able to organize my notes and have a warm, candid conversation:

Let the music take you...

SJM: Smokey, to have written over 4000 songs! Man, that is just astounding to me. Do you ever stop and become amazed that you have actually accumulated such a large a body of work?



Smokey: If I stopped to really think about it, I probably would [become amazed]. It's like a daily occurrence with me to write all the time. I look at it like a blessing. It's like God gives everybody a gift and I guess that's mine so I just write all the time. Mark, I not only write songs, but I write poetry so I'm constantly writing something, one or the other, you know. It's just a natural occurrence for me, man. I guess if I stopped to take a look at how many songs I've written it would be an astounding thing, but it's who I am and what I do.

SJM: You've been creating and performing for over forty years, what is different today than it was back in those early Detroit days?

Smokey: As far as performing, the only difference is that I love it more. Out of my work that is my real number one joy because that's when I get a chance to see people and to enjoy the fans and do one on one with them and have this show party with them. As far as recording itself, that's probably the most different thing because now a days on most records there are home studios and guys are just recording with basically keyboards that have every sound you can think in them. That's probably most recordings today. Now, there's [computer software] called Pro Tools and that's the latest and the most near future way of recording. Most of the time on records now a days if you have different musicians and singers who record on the same record, they never even see each other! Back in the day, man, if you were going to be on that record you better be there that day when it was being recorded, but it's not like that anymore. However, that's how I've been doing it. I've been bringing the musicians into the studio and I've been basically recording live with the musicians while I'm singing and I enjoy it so much, it's like doing a show or something.

SJM: You know, I was reading a quote where you said, "I always try to write a song, I never just want to write a record." Tell me what you meant by that?

Smokey: I mean that if I write a song the first treatment that perhaps I give it if I record it myself or for someone else, I may give it a treatment that is not appealing to the masses, okay? But if it's a "song," ten years from now, twenty years from now, somebody can take that it up and say hey man, I love this song let me record and do the right treatment and it has a chance to be accepted and loved by the masses of people, so it has longevity. When you write a song it has longevity and it has life.

SJM: You have become quite a staple in the smooth jazz scene with your hits being played on smooth jazz radio, your performances at smooth jazz concerts, other jazz artists have covered your songs. We're familiar with your roots in rhythm and blues and soul, but what part does 'jazz' play in your life?

Smokey: Mark, that's the first music I ever remembering hearing as a kid man. The first music I can ever remember hearing from the time I was a baby that music was being played at my house. The first voice I ever remember hearing in my house was Sarah Vaughan. So I grew up listening to Sarah Vaughan and Billy Eckstine and Count Basie and Duke Ellington and Ella Fitzgerald and Billie Holiday and people like that because between my two older sisters and my mom I heard everything: gospel, classical, jazz. But mostly the people I named were being played there, the jazz people. So, that's how I grew up. I love that music. I love those songs. I love those artists.

SJM: You've written and now performed both secular and gospel, or I should say "inspirational" music. Is the process any different when you sit down to create between the two?

Smokey: Not creating it isn't. I have this wonderful, everlasting relationship with God, man and with Christ. I write inspirational songs as well as the secular songs and as far as I'm concerned the secular ones are a gift from God (laughing), so there's no difference in the writing process for me.

SJM: I understand you are quite the gumbo king and that saddens me, because I thought that was my title!

Smokey: No, no, no, baby you're going to get back off

of that one (laughing). I grew up eating gumbo and I have a food company and the first food item that we released in the market was seafood gumbo, then we came with red beans and rice and at the end of this month, chicken and chicken sausage gumbo because we have no red meat in our foods. [Actor] Leon Isaac Kennedy brought the idea to me to start the food company. He's in the movie end of show business and I'm in the music end and we always talked about doing something that had nothing to do with either one of those genres. So this was it. Another attractive thing about it for me is that we are the fastest growing minority food company in the last 55 years. We're all over the country in 4800 supermarkets. One of our main purposes is to have educational seminars and forums to show young inner city kids and young minority kids that they don't have to be entertainers or sports figures to make a good living for themselves, they can be entrepreneurs. We want to instill that thought in their mind that they have just as good a chance at being an entrepreneur or a scientist or a doctor as they do being an entertainer or sports figure. So we have forums towards that end to show them that.

SJM: Smokey, just with any good gumbo you have a little of this, a little of that, a dash of various seasonings and whatnot. What would you say are the basic ingredients of a good song?

Smokey: The basic ingredient of a song for me is to try to say something that is meaningful to people. You've got to say something that people care about. I've only written a couple of songs in my life that had to do with anything political or anything like that because I write about love. Love is everlasting. Love will be around forever. I hope so. All these other things are phases and fads. So, I try to put that ingredient in my songs, something that's meaningful for people or something that is a lasting thought where if I had written it twenty years before then or twenty years [later], it would mean something for all times. I realize the fact that there are no new words, there are no new notes in music, there are no new chords in music. So within the parameters of what I have to work with I have to try to say it differently and that's what I strive for.

SJM: Speaking of love, as a singer/songwriter who is often thought of as a romantic balladeer, I'm curious what do you think of today's love songs, the ballads? They are certainly different from thirty plus years ago, lyrically anyway. What are your thoughts?

Smokey: They are [different] because the world and radio is far more permissive than it used to be. There's not as much censoring of how you say and what you say as there used to be. There used to be a censorship that went on that if you said something that they even thought was provocative your music would probably not be played on the radio. Now, as far as I'm concerned this is not a bad thing [the permissiveness of radio], it's a good thing because it gives a writer more expression, but there is some overboardness that's going on. Some lyrics are just way over the top. But there are some great writers out there. You take people like Alicia Keys and Usher and Maxwell and Beyonce. Oh, and Kem! Kem is the bomb, that's my man. I love Kem, he's from Detroit, I have both of his CD's. So some of these kids are writing some great songs man.

SJM: A common expression is, "I remember it was like it was yesterday." Do you remember Motown like it was yesterday?

Smokey: You know what Mark, all the stuff that has gone on in my life since day one of Motown seems like yesterday. That's including my kids and everything man. I have all adults now, in fact, I have grandchildren. The very first day of Motown seems like yesterday when Berry came in, there were five of us, and he said hey man, we're going to make music. We're not going to make black music. We're going to make music. We're going to make music for people. We're going to make music that has great stories with some great beats. We're going to make quality music and that's what we set out to do and thank God that's what we did man, because the place of Motown in musical history has exceeded any of our wildest dreams.

SJM: Smokey, I want to tell you this has definitely been a pleasure for me. I grew up loving your music so this has certainly been a highlight for me. I appreciate it.

Smokey: *It's been my pleasure, man.*

Special Featured Artist...

...Detroit's Newest Rising Star



Photo courtesy of Glambourous Creations

Kem

Music for the Ages

By: Belina Harris

Congratulations Kem!



NAACP

Nominated for:

- **Outstanding Male Artist** *–Kem (Universal Motown)*
- **Outstanding Song**
  "I can't Stop Loving You" – Kem (Universal Motown)

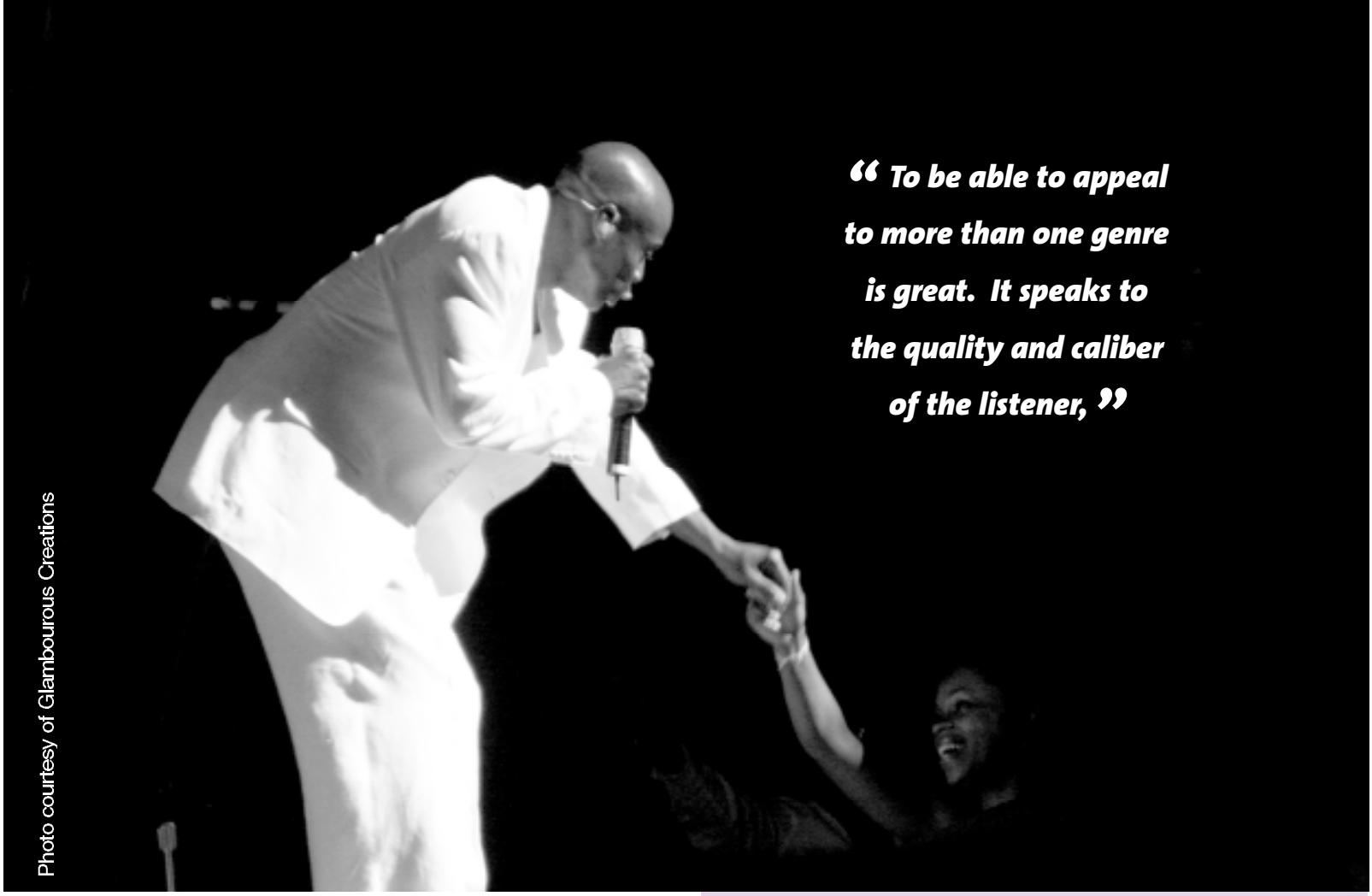


Photo courtesy of Glambourous Creations

" To be able to appeal to more than one genre is great. It speaks to the quality and caliber of the listener, "

KEM – the musician

Detroit put itself on the music industry map in 1958 with the birth of recording powerhouse Motown. The city became a breeding ground for legendary singers and musicians. Although Motown left in the early 70s, it has planted its soul here once again. How has that happened you ask? With one word - ***KEM***.

Detroit's newest rising star has hit the charts twice with a unique sound and style. If you listen closely, his soulful, smooth jazz sound is filled with words of faith in God. Unlike many of his contemporaries, Kem takes us back to a time when men sang about actually *loving* a woman and the eventual heartbreak that follows. It is uncommon for today's artists to sing a spiritual message with a jazzy tone AND be successful. That is not the case for Kem. Kem reflects his great faith through his music, yet he maintains a smooth jazz flavor that resonates in each of his songs. He appears on the R&B charts, yet is played on smooth jazz stations across the country. *"To be able to appeal to more than one genre is great. It speaks to the quality and caliber of the listener,"* Kem tells me.

In 2002, His first self-written, produced, and financed album, *Kemistry* sold more than 10,000 CDs to music lovers before Motown realized (rightfully so) his great talent. Motown signed KEM and re-released the *Kemistry* album, selling over 500,000 copies, making his debut album certified gold. His hit single, "Love Calls," stayed in the Top 20 for more than a year and USA Today acclaimed his first album a "Motown dassic." *Kemistry* came together after years of waiting tables, singing at weddings, and free venues in Detroit. He was known around town for his performances at Hart Plaza and the Taste and African World Festivals. Kem never lost sight of his dream. Instead, he stepped out on faith, quit his job and went after his dream. *Kemistry* is a "great testimony to anyone who's ever been told to go out and get a real job."

Let the music take you...

His first single, ***"I Can't Stop Loving You,"*** held the number one spot for seven consecutive weeks on the Urban and R&B charts- the longest streak of any Urban male artist in 2005. Kemistry starts with "Matter of Time," one of Kem's personal favorites. This track sets the tone for an album that tells stories of hope and persistence. Kemistry is an uplifting work which reassures listeners that bad experiences in their lives prepare them for better things. " 'Matter of Time' is a reflection of my life," reveals Kem. *"The rough spots in our lives give us character. I don't regret the past. It is an integral part of who I am today," he shares. "Miss You" is a sexy ballad laced with the sweet sounds of tenor sax and the attitude of a smoke-filled room. Kem has grown tremendously as an artist since his first album. "On the first album I didn't know what I was doing, just recording in studio. There is a specific way. I went through trial and error in figuring out and I'm proud of it,"* says Kem.

The album's signature song ***"Brotha Man,"*** is a deep testament of faith. A uniquely crafted arrangement of beats, melodic vocals and an intermittent flow, ***"Brotha Man"*** is KEM's story of the wondrous workings of God. A welcomed reassurance that spirituality has a home in soul music. This complex arrangement also features KEM's soulful, vocal interpretation of musical instruments, a scatting style that is uniquely KEM.

Kem's second album, ***Album II***, was released in May 2005. It debuted at #5 on the Pop albums chart and #1 on the R&B albums chart, selling 140,000 copies. ***Album II*** wwent gold after only two weeks of release. Kem once again wrote all of the songs on this album and learned an invaluable lesson while in production. *"Stay true to the craft. One thing is to believe and trust my process. Everybody has a plan. Do what's best for me, for the integrity of the project. I have to let the creative process be what it is. The label's energy is tremendous. I am grateful of everyone's support. Sylvia Rohn had a vision. Everybody understood what it took to make a good record,"* says Kem. Sylvia Rhone, Motown's president, spearheaded this album. *"This is only the tip of the iceberg for Kem,"* remarks Sylvia. " *His success is a testament to his dedication to his craft, and his willingness to go beyond any preconceived boundaries of what an R&B singer can be."*



Album II, which features 11 mesmerizing songs, continues to receive steady airplay. On "Into You," Kem scats in a way reminiscent of Al Jarreau. However, Kem has proven that he has a style and sound that is uniquely his. He has felt more comfortable mining that talent in the studio especially while recording *Album II* . *"This time we used live musicians and the overall production shows my talent. We had more money and resources. I took my time and from a production standpoint, feel Album II is better,"* Kem told me.

KEM knows singing songs for adult contemporary listeners is what drives his success. *"I am not trying to market to that get naked crowd. My primary purpose is to serve people who like what I am doing."* It's precisely this crowd that the musician sings to on KEM Album II. With the lead single *"I Can't Stop Loving You,"* KEM sets himself apart from his contemporaries with raw and unselfish emotion. He believes his honesty is one of the main reasons he's garnered such a devoted fan base. *"I toured with songs from the album and I did about 15 or 20 cities. And the crowd sung the words of the new songs like they had heard them before. After I noticed the audience's reaction, I went back in the studio and changed some of the songs. Now it's more lyrical. I talk about love. I talk about walking in faith. I talk about God. Mostly, my songs are about the human condition."*

Let the music take you...



Photo courtesy of Glambourous Creations

Album II is jam-packed with hot tracks. On "I Can't Stop Loving You," KEM pens a classic love story that pulls no punches. *"I deal with the struggle of relationships and how hard it is to love someone. It's something adults can relate to."* His label mate, Stevie Wonder, plays the harmonica on "You Might Win," an upbeat message about giving your all. *"The song is about stepping out and taking a chance. Go for it. Chances are that if you put your heart in it, you'll get whatever you are seeking in life."* Other standouts include ***"Heaven,"*** where KEM sings about finding his zenith in a woman and how it transformed him.

Some might decry him too religious, but KEM insists that the most high is why his life is soaring. *"My career didn't take off until I connected with my spirituality. That's why I take time on stage and on the album to administer spirituality to people. That's one of the things that I am most proud of."* If you ask KEM, that's the reason he wrote the song "Each Other." *"It's a conversation between God and me,"* he says. *"I'm talking about our need for more of Him in our lives. I made this song because I feel like we are destroying each other. I'm telling God: Please show us the way. It's a testament to the times we are living in. More people need to be able to express that freely."*

KEM especially enjoyed recording "I'm Into You," a trumpet-laden jam where a man falls head first for a woman. *"It's a really fun tune. I'm singing in a falset-to voice and telling a woman that I'm into her everything: toes, heart, soul, everything. I even like the way she says my name."*

Even though Kem seems to defy any clear-cut genre, he says he would describe his music as " traditional R&B with jazz overtones." Popular with the jazz circuit and a hit on Urban and R&B charts, he is quick to underscore the great respect he has for jazz in America today. *"I think the definition of what jazz is has changed over the last few years; it is constantly changing. What was once Donald Byrd and Miles Davis, is now David Sanborn, Gerald Albright, and Dave Koz. Smooth jazz to me is Luther. Jazz fundamentalists are probably upset with me now. There needs to be a place for true jazz so the other generations don't forget or has an opportunity to know. My definiation of true jazz is Bob James and Al Jarreau, not Sarah Vaughn. Smooth jazz is a larger market and I'm not mad at them. I commend Detroit, New Orleans and Chicago for staying true to that. It gives my daughter an appreciation for true jazz. I don't want it to disappear."*

KEM – the man behind the music

Kem used to be Kim. *"It actually evolved from a producer's mistake back in the 90's. It gave me notoriety and it worked,"* he said. There is a confidence that

Kem has that appears quite normal when you speak with him. It is second nature for him. You can feel what he sings when you talk to him. You know his songs are written from the heart. He is romance, passion, and how life is and can be. There is nothing fake about the words he has put together with his music. It has been lived and felt throughout his life and, not surprisingly, through ours. "I talk about love. I talk about walking in faith. I talk about God. Mostly, my songs are about the human condition." He is very serious about his art, yet he possesses an easy going and funny presence.

Kem first took an interest in music when he spotted a piano at his grandparent's home. He was about three or four when he began pounding on those piano keys. A self-taught musician, Kem must have made sense of something he played since he credits the days at his grandparent's piano as the motivation for pursuing music. Kem sung in talent shows as a teenager, then formed a group called the *Wild Pair* with his friend, Brian O'Neal. Kem consistently produced demo tapes, and wrote and recorded songs in the studio whenever he was given the opportunity.

Yes he has risen up the charts, **Yes,** he is a household name. **Yes**, we dance and romance to his songs. **Yes**, we fall asleep to his seductive voice. **Yes**, we understand and have lived his words. **No**, he is not a star. **No**, he has not reached the pinnacle of success. He is just beginning…

Kem has come a mighty long way from being homeless on the streets of Detroit. As with a lot of musicians, success has not come easy. The "behind the success" story has been a long and bumpy road. From waiting tables to being a recovering alcoholic, Kem has a real story to tell-a story we can all find some way of relating to.

What I found most interesting about Kem is the real story behind his success. He readily admits that his addiction to and recovery from alcohol has gotten him to this point and made him who he is today.

Sober now for many, many years, he still attends AA meetings. Incredibly, he wrote and recorded during his addiction. A lot of Kemistry was done during his addiction and recovery. It eventually spiraled him to homelessness. Staying at the Salvation Army and Detroit Rescue Mission, he finally decided to get clean. His choice was to be an addict or recover. His song from the *Kemistry* album, "Matter of Time," most reflects his struggle. The song's hook - "over on Mack and Third" - refers to the location of the Detroit Rescue Mission.

Very willingly, Kem cordially accepted an invitation to speak to a group of women at a long-term substance abuse facility. Why was he so willing to give up a quiet Saturday evening at home? *"That is what I'm supposed to do. In order to keep what you have, you have to give it away. It is best not to seek acknowledgement. I don't do it for man's credit. I support the Detroit Rescue Mission since I was a recipient of their services and the Red Cross National Disaster."*

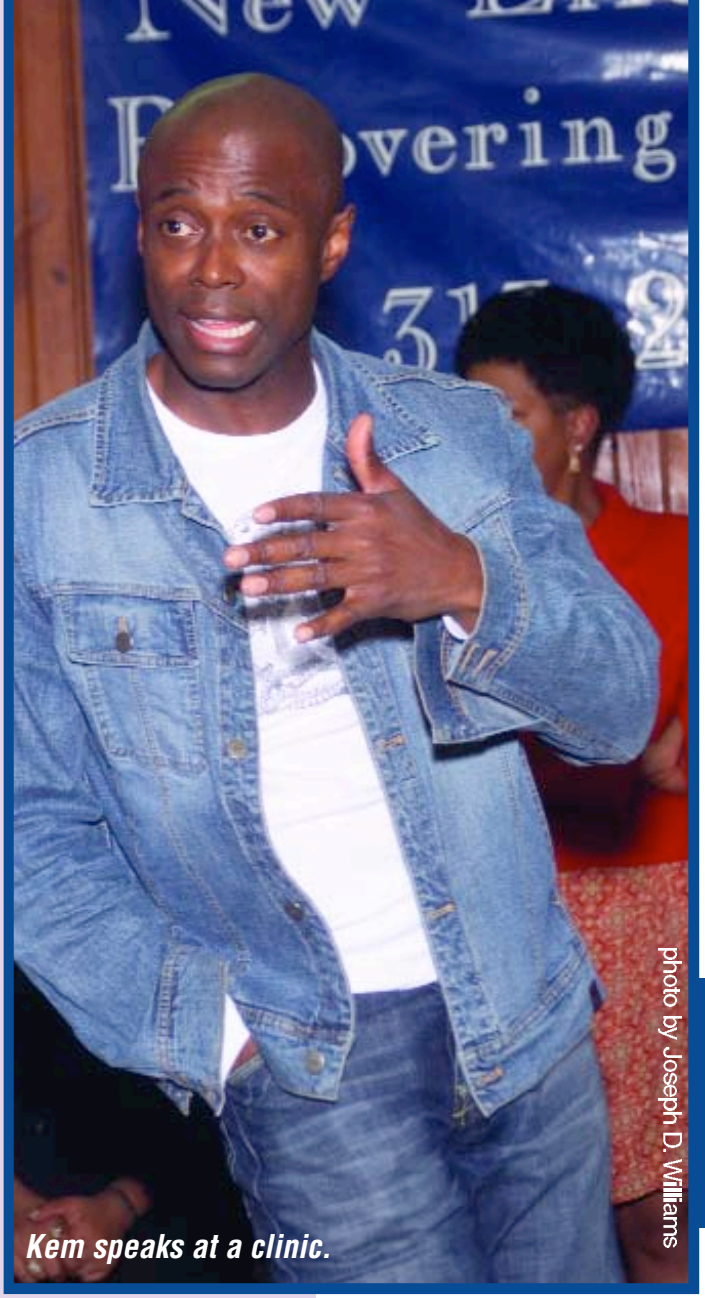


Belinda Harris welcomes Kem to speak at a clinic.

Kem told the crowd his emotional story of addiction and recovery, intimate details of his journey from the Salvation Army to the Detroit Rescue Mission,

Let the music take you...

then from Detroit to Pontiac. *"I thought if I changed my environment, that my life would improve. Wrong. If you're' a dope fiend in Detroit, you're a dope fiend in Pontiac,"* he said. *"I just want to encourage you. When I first got sober, I heard a man talk, who at that time had been sober for 35 yrs. I couldn't believe that anybody could stay sober for 35 years. It was not even feasible phathomable to me that anybody could stay clean because I used everyday."* He told them, *"We didn't become addicts overnight, and our healing won't take place overnight. If you have 24 hours clean time, you are a miracle."*



Kem speaks at a clinic.

photo by Joseph D. Williams

"There is so much to recovery. The primary thing is to stay clean. You have all kinds of stuff that needs to be fixed. We have bills, relationships, etc. But you can't fix the other stuff until you address the issue of our recovery, this is first and foremost. The beginning of my recovery was the most difficult time in my life. Stay clean. If you are serious about your recovery, you will do what is necessary to overcome. I didn't get sober until I gave up my best friend – my addiction."

"If you are at the AA table, you have a problem. You have the opportunity today and everyday as long as you stay clean. Recovery provides you with the opportunity to stay clean. You have to overcome your challenges. You will be greater later. When I was at the Detroit Rescue Mission, the meetings saved my life. If it were not for the program of recovery, there would be no "Love Calls". When your will and God's will line up, and moving in the same direction, there's nothing you can't do. All things are possible. What He wants for us is better than what we want for ourselves."

I asked him if he had to do it all over again would there be anything he would change or do differently. Without hesitation and point blankly, he told me, *"I wouldn't change anything."* His most valuable stronghold on life? *"My father, Eric Hardy, has been very, very, instrumental in helping me navigate the business side of my career. He helps me stay true to myself, structure my business, and manage the different personalities. He is there when I need to vent. He will nudge back in the right direction when I question what I'm thinking."*

Is Kem inspired by other people's life experiences or his own? His motivation is quite simple. When it comes to writing, Kem goes deep inside of himself. "I think most of the Kem album is me; it is personal and verbatim. I never set out to write a specific thing. It is inspirational. I write about love, yet the song writes itself. I have very little to do with it. I cannot take credit. I am just the conduit because the creative process is not easy. Sometimes it takes me two weeks to write a song; I don't write ten songs a day."

Let the music take you...

One of the advantages of being on tour is traveling. "*Beautiful places to me are San Francisco, Long Beach, Philly, Baltimore, and Maryland. I love the trees.*"

Kem's horizon includes writing songs for film and other artists, his next studio album, and studying to become an actor. "I have five bits and pieces of songs. I don't write one song at a time. Each song has its own process." He would love an opportunity to work with Al Jarreau, Chaka Khan, or Nora Jones.

For recreation, relaxing with his 10-year-old daughter and go-cart racing top his list. "I use every opportunity I have to contribute something positive to her. My parents – my closest allies -are five minutes from me and we attend the same church, Renaissance Unity. Sunday is our day to hang out." With great seriousness and a hint of laughter in his voice he told me his favorite food. "Chitlins. I'm serious as a heart attack. Only my mother's."

" He helps me stay true to myself, structure my business, and manage the different personalities. He is there when I need to vent. He will nudge back in the right direction when I question what I'm thinking. "

SJM: ***How does Kem respond when people let him know how his music has changed their lives?***

KEM: The greatest reward I can receive is that my music has an affect in a positive way. I look at my work as a ministry. When it manifests itself, I'm on the right path. It is what God has called me to do.

SJM: ***What would Kem be doing if he wasn't singing?***

KEM: I don't know. It would not be looking good for a brother *(laughs)*. I never applied myself to anything else. I didn't study anything or develop a trade. It would be in the hotel or food/beverage industry. I am glad I'm a singer!

Let the music take you...

Kem's first live performance was here in Detroit. "My most memorable performance was at Chene Park in 2003. It was sold out and the energy was incredible. I got a sense of how much people appreciated me. Also, the Pontiac JAMbalya Street Festival. I felt like a rock star and was overwhelmed by the number of people."

Even though Kem doesn't think of himself as successful, he knew he was a hit when he began making TV appearances. "I think it's still growing on me. I have a lot more work to do. I enjoyed *The Tonight Show, Jimmy Kimmel*, and *The View*. Also, being able to have done this full-time for the last three to four years is validation. I don't see myself as a star. It takes me by surprise, especially when I'm at Farmer Jack (a grocery store) or watering my yard."

Kem, being the regular-kind-of-guy that he is, he is still confronting stardom. "Trying to stay grounded and being away from home is a challenge . Your foundation has to be with you at all times. It is easy to get caught up in the hype; a lot of it is superficial, not real. You have to know that. Always pay attention to the business side. When you have money, your relationships change (laughs). You have to remain level-headed, keeping it real and with the right perspective."

I wanted to know something about Kem that his fans don't already know and would be surprised to hear. "I am very insecure about my ability as an artist and performer. I have stage fright. That anxiety can be crazy. I love my Momma's chitlins! Oh, and I love to watch SpongeBob SquarePants and Squidward." Huh? I thought he was joking. "They work at the Krusty Krab." Yes, I checked that bit of information out and it is true.



Kem is one of the headlining artist in Motown's Winter Blast, an integral part of the weekend celebration of Superbowl XL.

CONGRATULATIONS ANITA!

In Depth with Anita

By Belinda L. Harris

Best Traditional R&B Vocal Performance

for the hit single

"Your My Everything"

and

Best R&B Album

"My Everything"

48th annual GRAMMY AWARDS

February 8, 2006 | 8pm et/pt | CBS



"My Everything" Turns GOLD!

What would Detroit do without Anita Baker? She ranks with many of the legends, those with and without grammys: the Queen of Soul, Aretha Franklin (16), Nancy Wilson (2), Patti LaBelle (2), Sarah Vaughan (1), Whitney Houston (6), Billie Holiday (0), Ella Fitzgerald (13), Diana Ross (0), Dionne Warwick (5). Anita Baker, with 13 million records sold, 6 albums (4 platinum), and (8) grammys, has unintentionally become a legend. It just happened because of who she is. You must admit, her voice is quite unique. If someone was blind, crippled, crazy, and tone deaf, and heard one of her songs on the radio, they would say, 'Oh that's Anita.' By no stretch of the imagination, Ms. Baker is an incredible woman, wife, mother, and songstress. She is refined and easygoing on stage and in her conversation. You feel like you are talking to your girlfriend. Yes, I started out calling her Ms. Baker and before I knew it, I just started calling her Anita. She was very forthright, open, and comfortable speaking about her life in the most humble way. It is a wonderful feeling to talk to a genuinely sincere woman. She is very in tuned with herself, her life as a wife and mother, and very for real about her gifted ability to sing. I cannot imagine her allowing anyone to commercialize her voice. Detroit would not have this great legend to love, celebrate, and embrace.

By no stretch of the imagination, Ms. Baker is an incredible woman, mother, wife, and songstress. She is refined in her conversation. You feel like you are talking to your girlfriend. She is very in tuned with herself, her life as a wife and mother, and her music. Her strong commitment to her family is evident. Her conversation and articles are heavy-laden with the word "family."

Her career has consistently gained momentum, leaving fans holding their breath and sitting on the edges of their seats as they awaited her return in concert last year. From Oklahoma to the Netherlands, Anita is revered worldwide.

She covers the R&B, smooth jazz, gospel, and adult contemporary genres. I asked Anita how she classifies her music. "Mercy, I try not to. It gives me a headache. If I had to, I would say gospel influence, with jazz overtones, and at the heart is R&B."

Due to her 10 year hiatus from the business, her career now spans over 22 years. Anita became known locally in the late 70s from the group, Chapter 8. She sang the lead on "I just wanna be your girl." It didn't make her a success, yet it is a classic now. Years later, her first album,

"The Songstress," was released in 1983, under the Beverly Glen label. *"No more tears"* and *"Angel"* brought her notice. She than went to Elektra (now Atlantic) and recorded her next four albums. Rapture, in 1986, gave you *"Caught up in the Rapture," "Watch Your Step," Sweet Love," "Mystery,"* and *"Same Ole Love."* This album went platinum and won Anita two grammys.

Anita won a grammy for her recording with the Winans in 1987 for *"Ain't no Need to Worry."* In 1988, *"Giving You the Best That I Got"* went double platinum in less than eight weeks. Anita won three grammys from this album. Anita self-wrote her next album, *"Compositions"* in 1990, winning another grammy. *"Rhythm of Love"* followed in 1994, garnering platinum status and her 8th grammy for *"I Apologize."* During and after this time, other recordings were released under various recording companies. *"Live in London"* in 1991, *"Sweet Love: The Very Best of Anita Baker in 2002, "The Best of Anita Baker in 2002,* and *"A Night of Rapture"* – Live in 2004 from a 1987 live concert.

Professional work turned into personal accomplishments and sadness. Anita married Walter Bridgeforth in 1989 and began raising a family with the birth of Walter Jr. in 1993 and Eddie in 1994. Anita mourned the passing of her mother and father.

Anita signed with Atlantic in 2000. After some lawsuits in Los Angeles and New York and the loss of her precious recorded music, Ms. Baker moved on. "They sent a jet to pick me up. I couldn't deliver the record, my dad had cancer, and my babies were growing up. All things were laid to rest. Everyone was happy and moved on." Basically, we negotiated a release from the contract."

Blue Note came along in 2004 to reignite her illustrious career. "I am a business partner, not just an artist. When you are a partner, you can equally share. I will own my masters after a certain amount of time. Prince put that idea in my head. He also told me, 'A dollar can be split a lot of ways and everybody can benefit.'" "That speaks volumes. Whatever I am capable of doing, I am allowed to do." Under their "freedom to do what you want" arrangement, Blue Note released *"My Everything,"* in September, 2004 and *"Christmas Fantasy"* in October, 2005.

Hip-hop/rap music fans know her too. In their song, Jane, EPMD sings, "*She's fly, haircut like Anita Baker.*" The #1 hit single, "*Slow Jamz*" by Twista, featuring Kanye West and Jamie Foxx speaks of her by first name only. Jamie sings, "*She said she wants some Marvin Gaye, some Luther Vandross, a little Anita.*" You are a powerful artist when you can go by your first name and other legends can't!

Her in-depth, truthful, deep-inside-her-soul, high-spirited interview with me led to a lot of revelations. She is no ordinary woman. She is refined, classy, and enriching. Anita sounds like she is in the right place and very content in her life. "*I like myself, I really do. I like my clothes and my hair. The industry pulls you in so many different ways, saying you are obsolete or wrong. I just want to be your neighbor that happens to sing. People tell me to put on more makeup and change my clothes. I am comfortable the way I am. A friend of mine teases me about my short hair (she has short hair too) and that I will not get extensions.*"

Anita did not intend to take 10 years off from music. "*It is such a clique that 'life is what happens when you're making plans.' I had to follow the path that life was leading me to - a family. I needed to get away to rest, to take care of my family and to just spend time with Anita, and my husband and my boys.*" I talked with Anita more about her professional and personal life. This is where you realize she is deep, insightful, compelling, and candid. The real Anita talked to us, revealing the true essence of herself She brings forth her soulful, sultry thoughts. She is the epitome of elegance, grace, class, and sophistication. What you get is delivery, presence, and style. No fairy tales here.

SJM: What is your motivating factor?

Anita: "I have been compelled to do this by some unknown since I opened my mouth. I have no idea." She gave more thought, and then said, "In an extraordinary way, I think it is because my mother left me. She was an amazing woman, yet she had issues. She was a poly-addictive addict. She would remove herself from one thing and go to another. I didn't know her very well and I had the greatest respect for her. Time lends you full circle. On some level, it was to get my mother's attention."

Anita delved deeper and op ened up even more. From "*Fairy Tales*", I sing '*you left me alone in the wilderness.*' That's me talking to my mother. I have buried three mother figures and tried to fill that hole with music. Jamie Foxx has a similar background of not being raised by his mother."

SJM: Is Anita fascinated by her own music?

Anita: She answered me very quickly with a "No. I am fascinated by what happens in a room during a live performance, with an audience. I am energized by how we can touch and feel each other without the physical touch."



SJM: What has been the most memorable event since returning from your hiatus?

Anita: "It was extraordinary attending Mother Rosa Parks funeral. I had met her on numerous occasions. To watch the world come to her as she lay in state around the country, one little bitty, tiny person, gives me energy."

SJM: Who do you feel taught you a valuable lesson about your craft?

Anita: "Scotty, from the Whispers told me 100 years ago to 'get what you came for and leave the door to exit through.' George Duke told me, 'this is your soup, cook it the way you want it to taste.' And then, Patty Labelle. Around the time my first little record came out, I saw Patti's show in Los Angeles. This woman took me to her home, took out her best crystal goblets, and poured wine from her personal stock. She said, 'you are a star little girl. You deserve the finest and the best.'"

Let the music take you...

SJM: What makes this CD different from the previous ones?

Anita: "My Everything stands out. I didn't edit myself as much as I normally would have. For example, in the past, "Men in my life" would never have been on the record. I have had that song since my second son was born. It is so vulnerable and puts me out there so, so much. I just didn't want to be out there in such a naked way. This particular album allowed me to lay myself bare."



"Also, I even came out of my standard 2/444 time signature and I went into "I Can't Sleep at Night," courtesy of the Yellow Jackets." (editor: 2/4 is two quarter notes [beats] per measure). "It was a very challenging time signature to sing. I walked the line. I went someplace I've never really gone before in terms of the time signature. This is a very difficult time signature to sing. I think we accomplished our goal, even though a lot of reviewers said there was nothing different about that song. The rhythm section was so awesome. We made it sound like it was not a challenging meter at all. It is extremely challenging. This time signature was off the page for me. I still don't know the time signature. You would have to ask Russ Ferrante. He can go from classical to jazz, to very eclectic. The Yellow Jackets also challenged me on "O Come All Ye Faithful (Christmas Fantasy album)."

SJM: How do you feel about the state of Jazz in America today?

Anita: "I can only speak from my perspective. Without jazz, we would still be dancing the minuet. There would be no broadway. All music comes from the jazz genre. It is a big part of every thing I sing, I think. I'm trying to bring it home. My community originated it and I want to live in it. We (artists) have such a reservoir of creativity and our creations study and feed the industry. I just want jazz to come home.

SJM: What inspires you, what gives you that drive?

Anita: "When I get on stage or with other musicians, it all comes home. Every note in my vocal chords vibrate throughout my body. Other than holding my children, the feeling is like the only place on earth. I can count on that feeling. It is like a drug, chasing a drug for that feeling, that vibration.

SJM: You were most gracious in sharing your stage with Detroiter LaShell Griffin (Oprah's Pop Star Winner and a local celebrity). Why?

Anita: Her voice kept coming and wouldn't leave me alone. God screamed her voice in my ear. Finally I told Him 'okay'. She is blessed and destined to be a star. This has given her opportunities with Baby face and Brian McKnight. She is so humble and she can sing!"

SJM: How does your style evolve?

Anita: "Oh gosh, the music comes first then the lyrics. The music brings the words. Barry Eastmond brought me the music for 'Close Your Eyes'. I try to find the lyrics. They come from something in me - what music has done to me and what I feel. 'The Best That I Got' put me in an introspective place. At that time, I was engaged to be married. You come into it if you allow yourself to come into it."

SJM: What is your response when people come up to you and let you know how your music have changed their life, relationships, and marriages?

Anita: It makes me cry a lot and it gives me courage. It makes me feel. I let it come because I need to receive. I used to hide it.

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Let the music take you...



KEVIN TONEY
Is Right On Time

By M.L. Burwell

Kevin Toney is one of the reasons I often become frustrated with the machine of today's jazz music. While clearly one of today's most respected and sought after keyboardists/composers, A musician like Kevin Toney with his successful track record and exceptional skill should undoubtedly be more of a household name. Born and raised in Detroit where he attended the prestigious Cass Technical School, he had early commercial success was with the groundbreaking seventies jazz-fusion group, The Blackbyrds which he co-produced three gold albums and received a Grammy nomination. Since then, Toney has worked as a musical conductor for such as artists as Patti Austin, Michael Mc Donald, and Cheryl Lynn. He has recorded or performed with artists such as Whitney Houston, Aretha Franklin, Frank Sinatra, Ray Charles, En Vogue, Barry White, Sonny Rollins, Pink and so many more. Ultimately launching his solo recording career in 1994, Toney is now on his seventh solo CD, 110 Degrees and Rising which displays more of his rich, melodic sound rooted with deep spiritual influences and introspection. A gifted arranger and producer, Toney is constantly looking to expand and evolve whether it is with his beautiful full-bodied melodies or lending his composing expertise to the popular hip-hop and jazz fusion project, The House of Urban Grooves. But, make no mistake about it, Toney is a composer first and foremost, he will always be a creator and innovator of music and I wanted to pick his brain.

SJM: ***Well, first I have to remind you that you are a bitter rival since you went to Howard and I went to Morehouse, but I'm going to interview you anyway!***

Kevin: *(Laughing)* Well, we'll cross paths for a moment then. We'll come to the middle of the fence and call it a truce, okay?

SJM: ***On that note, I know you received your B.A. in Composition and Jazz Studies from Howard University (Washington, D.C.). What do you think of college level music programs? Do you feel that it is a good way for musicians to begin their music foundation and career, or are there better ways?***

Kevin: I think the college foundation certainly has a lot of merit because let's face it, in this day and age, learning how to play jazz is a different thing. Kids growing up now don't have the environment that the people in

the 30's, 40's and 50's had. That was a time when jazz music was in its heyday and it was a part of the lifestyle of the time. Musicians of that earlier period got a lot of their schooling through listening and performing with some of the musicians who were the icons of the day. A person learning how to play jazz these days doesn't have as many outlets. There's not a lot of it in public schools anymore, so the college environment does offer them a focused opportunity to study jazz and learn how to play. Now, the other side of it is this: like any other academic pursuit, after you study you have to go out and apply it in the real world. So, college is great, but like with anything else that student pursuing an interest in jazz or music studies today, they would need to go outside of the schools and apply what he or she is learning in a professional manner and work and learn how to live and breathe it.

SJM: ***I constantly get into discussions about the "definition" of "Smooth Jazz." I'm curious what are your thoughts about that labeling? Are you comfortable with it?***

Kevin: I think it's too limiting for me as an artist to have someone say Kevin Toney is a smooth jazz artist because my music is cosmopolitan in scope. My music is more worldly. It incorporates urban, gospel, classical, contemporary and traditional elements into a sophisticated kind of package. So, I prefer not to be limited by the genre. The politics of smooth jazz out there in radio land are just simply not what it should be. There used to be a time in jazz music and contemporary jazz music where the litmus test for success was based on talent and abilityand I think some of the things that have happen sometimes with smooth jazz radio is the politics have overplayed what the music is all about: talent. – I would hope that the powers that be [in the business of smooth jazz] radio, the concert promoters can really start looking beyond just the charts and offer the variations of good music to the public. Smooth Jazz in of itself basically means popular jazz. So with that reflection of it, I'm okay with it because smooth jazz, the term is something that will be here for now, but like other previous terms it will pass. Okay, let's look at it historically: in the thirties you've got swing, in the forties you've got bebop, in the fifties, they were calling their jazz, especially in the west coast, cool jazz. Let's go to the sixties and we get avant garde, then you get soul jazz, then you go the seventies and eighties and you've got fusion, and in the nineties smooth jazz comes out. That's great because it's just all the marketing clichés and everybody buys into it and people have to be able to identify something with something. But for me personally, I want my music to transcend smooth jazz. When the next decade comes along and we're calling it something else, I'd like to be the Miles Davis of the day, that my music has a chameleon affect and it's able endure, it has longevity, it's timeless but timely.

SJM: ***110 Degrees and Rising. This is your seventh solo album, which is an accomplishment in of itself. When creating this CD, what was different for you in inspiration, and in creativity?***

Kevin: I had been going through a lot of spiritual reflection on this record so I really wanted to truly let God direct me. I was more spiritually inspired on this record with songs like, ***"Touch By You (Three Part Suite)."*** The first part entitled, ***"The Father (God),"*** the second part is, ***"Divine Love,"*** which I dedicated to the memory of Carl Anderson, my dear friend who I was music director for and a dear friend for a long time, and the third part was called, ***"Commencement."*** You have pieces like that and ***"Prayer,"*** a solo piano piece. These are the non-smooth jazz pieces. These are the 'cosmopolitan' pieces. So my inspiration was to go outside of myself. I didn't want to make another predictable record. - My wife is always a constant inspiration to me, but also because we just celebrated our twenty-fifth wedding anniversary. So all the joy, all the bliss, like ***"In A State of Bliss," "Ground Level Up," "Quiet Conversation"*** are all inspirational from her. In fact, the whole CD was dedicated to her.



SJM: ***"Touched by you" stood out on the CD, but without question, "Prayer" was my personal favorite. That was a song where I really had the opportunity to enjoy Kevin Toney, the pianist and composer. That song is the epitome of melodic beauty, no lyrics necessary.***

Kevin: Wow, thank you. I was strictly a conduit for that. It's funny, I kind of heard the song in my mind while I was doing something in my house and the Spirit literally told me to get in here and play it. It just came out of

my fingers and that was the song. "*Touched By You*" came that way too.

SJM: ***Kevin, why the piano? Why not the sax or drums, why the piano?***

Kevin: That's a good question because going through junior high school and high school I was a triple threat. I started saxophone and cello when I was in the third grade and I achieved quite highly on those two instruments up through high school. Piano I started off when I was five years old and when I was in high school I made up my mind that the piano was my expression. In high school I was playing saxophone in the concert band and I was playing cello in the symphony and all of that I think really aided to me as a composer, an arranger, and as an orchestrator. Being around all that music when I approached the piano I think orchestrally. - But the piano for me the piano is my expression and I knew that I wanted to be a master of one and not a jack of all trades. Even though I do a lot of things, at the heart of what I do is the piano. You know, you could put me on an island with one object (besides my wife), and I'd say give me a piano and that would do it for me because that's the beauty for me, the expression of the instrument, it's timeless. That is my first love and it will always be the center of what I do. It is my voice. I know when I play the piano, God has given me a voice and there's no doubt about it. I know what I've got.

SJM: ***Composing seems to be much about composition and musical discipline; do you find there is a creative struggle between composing and playing more improvisational jazz?***

Kevin: No, there's not a struggle for me because the two meet. One hands feeds the other. For me as a composer there is a great joy and a great rush in high that I get fro composing a piece and composing a substantial piece something that has merit and is a good song. One thing that I know that God has gifted me to be a good, solid composer. Any other adjectives other people will have to say, but I know my craft and I know that I'm good. But after composing a piece I get to play it and so then with my background as a pianist and as a jazz pianist knowing the language I can get up there and turn the song around and each time I perform it its going to be different because I can improvise so absolutely, one hands feeds the other for me.

SJM: ***I know you said earlier in your career you felt like you had to display your chops and later you kind of found a balance. At what point did you realize that you found your own sound?***



Kevin: I realize I had found my own sound when I started making my own records. I actually made a record in 1983, Special K at the tail end of the Blackbyrds and it's interesting because half of the record was a vocal record and then the other half was a jazz piano record. Some eight, nine, ten years went by and I began making solo records again with Lovescape. I remember my wife telling me something; 'to be true to myself.' So that meant for me not doing any vocals because that's not what I do, I'm a piano player. I think once I started making solo records I knew I had a voice and me connecting with an audience is not how many chops I had. How many chops I had was something that musicians played for because they understand the language [and technique]. I know that having studied those things and being a student of the piano that its awesome to hear those things but I had one of my mentors early in my development tell me that there would become a time where less would be more. There is a balance. The bottom line is connecting to your audience, the people you play for [and] to yourself because in order to inspire your audience you have to be inspired.

SJM: ***Who are some of your musical influences past or present?***

Let the music take you...

Kevin: There are a lot! Old school guys as well as some of the new school guys. I'm influenced by Duke Ellington and his writings, definitely Charlie Parker, John Coltrane, Herbie Hancock, Art Tatum, Fats Waller, Billy Preston, Keith Jarrett. People like W.C. [Handy], Bach, Rachmaninov. I like Richard Smallwood. Gosh, Prince has been an influence, his boldness, his brashness. I'm influenced by a lot of the things that Tony Joseph is doing. I think he's on to what the next leg in jazz is with the combining the hip- hop with jazz. There also people like Magic Johnson who is courageous, he's timeless, he transcends basketball. Michael Jordan, he's an inspiration, also Oprah Winfrey. My inspirations are musical and non-musical because it's of all one world we live in.

SJM: ***Often times smooth jazz artists are in a position where they have to do a cover of a pop song in order for the marketing and exposure to kick in. What are your thoughts about that?***

Kevin: Well I am a composer. So as a composer I'm not thinking about what songs can I cover. I'm thinking about what songs can I write. It's funny, think about approaching Stevie Wonder and ask him what song are you going to cover? Well he's a composer, so he's thinking about writing songs and I am too. – Generally most people are not writers. Because you are a good horn player or musician doesn't mean you're a good writer too. One hand doesn't necessarily feed the other. That's not to knock anybody, but that's just to call it what it is. For me personally, unless I'm doing a concept record like in 2000 with the Satin Doll: Smooth Jazz Plays Duke Ellington, doing a cover song is no guarantee or insurance that someone is going to have success.

SJM: ***You mentioned Tony Joseph earlier. I'm really diggin' his The House of Urban Grooves project right now – tell me about your experiences working with him on that?***

Kevin: That's one of two CD's that I've worked with him on. Tony's a clever guy. He's an unsung hero right now. When I work with Tony he challenges me to think outside of smooth jazz. With smooth jazz its melody, melody, and then a few bars of solo. With smooth jazz if you solo past sixteen bars or twenty-four as far as the powers that be at radio is concerned you've solo'ed too much. Tony almost brings me back full circle to the Blackbyrds and some of

Let the music take you...

" I remember my wife telling me something; 'to be true to myself. ' "



the things we were doing with hooks and solos. So instead of where a melody might be, hey, a solo is right up front. Working with Tony has gotten me to think more street, more immediate and I think that's what his music is about. His music has an urgency to it and it's more about the improvisational aspects of jazz as opposed to the melody. Now, what I try to bring into his situation is my thoughts of melodicism and composition without squashing his street, urban vibe. So, we kind of juxtaposition each other.

SJM: ***Kevin what is the best thing about being a musician?***

Kevin: I get to do something every single day that I love. Whether or not I got paid for it, I would do it anyway. I'm sure if I were taken out of the scenario of being a professional musician I'd still be playing the piano. I'm sure I'd find some gig to play. The best part of it is you get paid to do what you enjoy. And then being a professional musician who is a 'recording artist,' wow, that extends it even further. Because now you get paid to create music that's fresh and original and you get a chance to record it. And that's another aspect of it too; being able to document what you do is tremendous.

SJM: I know it may be a little early, but what can we expect from you in future projects? I'm looking to diversify so I'm looking to do a solo piano project which will probably be a meditation type of CD. I'm also looking to do a jazz trio with original material and take a standard or two and put my spin on it. I want to do more along the line of "Touched By You," more orchestral stuff. My vision of the future is for Kevin Toney is to perform around the world with an orchestra in his group, my soundscape.

SJM: ***Kevin, it's been a real pleasure. Thank you so much for your time.***

Kevin: Congratulations on a job well done. I'm glad to see what you've done in the marketplace. Much success to you guys.

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SJM: Can you recall the first time you heard "my everything" on the radio and what was your respond?

Anita: It is a tribute to myself and the Ridgeway Sisters. The eldest sister, Esther, passed away before it was released. We were on Little Mack and Nine Mile at a movie theatre when I realized I had another recorded song. Gracie and Gloria got me out the house that day. I should have called the song 'Blessings.'"

SJM: What is your next project?

Anita: "It has to be gospel and it is on the agenda. I don't want to mix secular and gospel. It is about inspiration so I am waiting."

SJM: If you had to do it all over again would there be anything you would do differently?

Anita: I would change the sequence of songs. I would have put Joe Sample and George Duke on 'My Everything' (they do perform on 'Christmas Fantasy'). Besides I would say more about the time I was away. I wanted to write more about my family. I wrote a song about my mother and I didn't finish it. It's about coming and going, leaving but not leaving. Her presence is still here, but changed.

SJM: What was the stimulus to write "Men in My Life?"

Let the music take you...

"In Depth with Anita" continued from on page 41

Anita: One night I got up to feed Walter, Jr because he was crying and restless. My husband was good at feeding the babies during the night, but this night I did. After feed my baby, I went to sleep in the guest room. When I woke, the

chorus was swimming in my head. This song has been around a long, long time. It was always too vulnerable and mushy. After burying my parents, it is now part of who I am.

SJM: You didn't write "Serious" but you sang it so beautifully. How is that? What is the connection?

Anita: Dawn Thomas lives in Nashville and I have never met her. I did not have to change the key or arrangement. If I can't bring myself to a song, I don't want to do it.

SJM: What do Walter, Jr. and Eddie think of their mom, the world-renowned singer?

Anita: They think I am so cool as a mom. Professionally, I hear from their friends and parents more. At our house, school is their job, real estate is their daddy's job, and singing is mommy's job. There is no shrine to my career. The trophies are in my dressing room because they are MINE! There are no articles on coffee table. They see the live stuff and get off on that."

SJM: Do you have any community involvements?

Anita: I have a foundation that provides college scholarships and I try to spread it around the country. Sometimes I will have a block of premium tickets go to a charity and give them a backstage reception. I would love to hold an annual fundraiser at the Museum of African American History. I am hoping to do something because there are a lot of artists that come to Detroit."

SJM: What do you do when you are afforded time to yourself?

Anita: I am always making something. I have a creative streak. At Christmas, I do the Martha Stewart impersonation. I will make place mats, ornaments, and wreaths. In the summer, I am cutting jeans and making tank tops. I love to cook

soups and homemade breads, try new recipes, and I clean my own house.

SJM: Tell us something about you that we don't already know?

Anita: I am a closet rock and roll fan. When the men are gone, I have been known to do my thing in the living room with Tom Petty (and the Heartbreakers)."

SJM: What are some of your favorite things to do in Detroit?

Anita: "The Detroit Opera House, the IMAX (which is where I rehearse), the DIA (Detroit Institute of Arts), the Museum of African American History, hanging out at the School for the Performing Arts, and the Fox Theatre for concerts. We are very sports-oriented, so definitely the Palace and Ford Field. We also love traveling the Great Lakes up north. This is a beautiful state."

SJM: What is a typical day in your life as wife and mother?

Anita: Sports and music is very prevalent in my home. The boys play basketball eight days per week. Eddie plays the piano and Walter, Jr. is the drummer. Jam sessions used to be frequent. Now they want to do their own thing. We play football so they can toss mommy around and love seeing the Pistons. We roller skate and play tennis. The boys spend a lot of time with their grandparents. I am a member Hartford and don't get there as much as I would like. The members would laugh if you say I attend."

SJM: What is it about singers that makes them work in the food service/hospitality industry?

Anita: "Flexibility. My family members worked at Henry Ford Hospital and when I was 18, it was the best gig with the best hours."

SJM: How will you celebrate your anniversary this year?

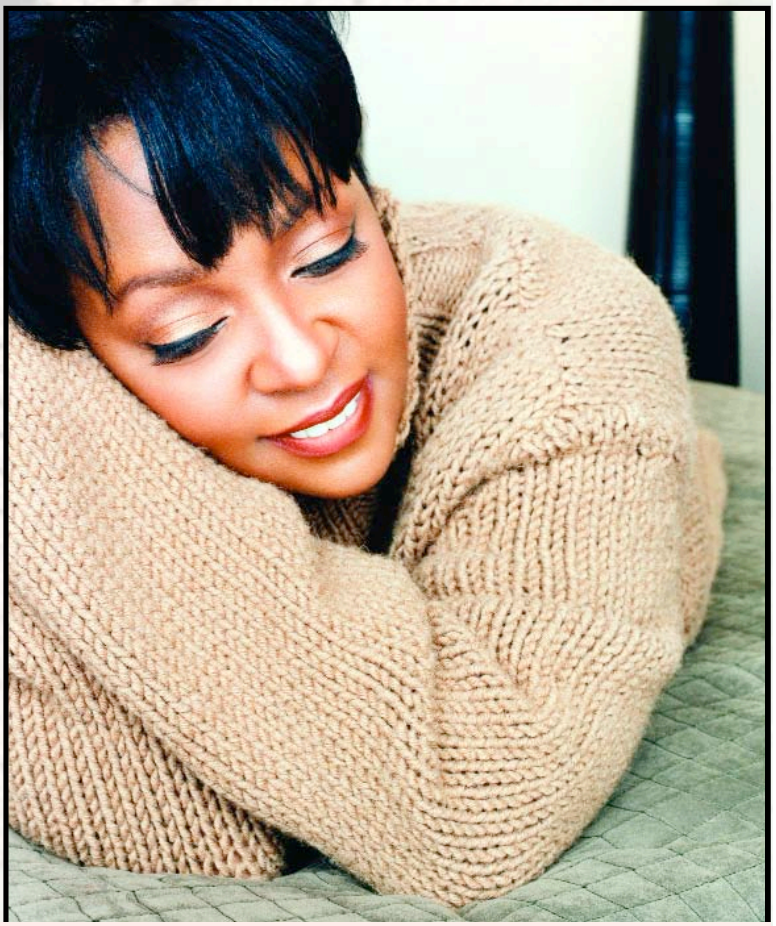
Anita: "We don't have any special plans. Last year we went to dinner with the kids. I keep a photo of that night on my kitchen counter."

SJM: How did your 1st Christmas album come about?

Anita: I went to Blue Note and said I want to record a Christmas album and they said, 'Okay'. Christmas evolves so much around children and I wanted to feel a part of it. I'm a grown up, but women want something from Santa too!"

It is good that Anita has found a home at Blue Note. "At Blue Note, I have never done so much in so little time. They encouraged me. Whatever I am capable of doing, I am allowed to do. I am versatile. I learned a work ethic growing up in Detroit. At then end of the day, I ask myself, 'Did I get one, did I say what I wanted to say?'"

Under their "freedom to do what you want" arrangement, Blue Note released "My Everything," in September, 2004 and "Christmas Fantasy" in October, 2005. We anxiously await - what we know will be - more to come.



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No Boundaries
Ladysmith Black Mambazo
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The Strings Of The English Chamber Orchestra
[Heads Up International]

Best Gospel Performance

Be Blessed
Yolanda Adams
Track from: *Day By Day*
[Elektra/Atlantic]

Best Gospel Song

Be Blessed
Yolanda Adams,
James Harris III,
Terry Lewis &
James Q. Wright,
songwriters
Yolanda Adams
Track from: *Day By Day*
[Elektra/Atlantic;
Publishers: EMI April Music,
Flyte Tyme Tunes,
Jibranda Music Works,
Minneapolis Guys Music,
Jamyo Music.]

Best Jazz Instrumental Album, Individual or Group

Flow
Terence Blanchard
[Blue Note Records]

Live At The House Of Tribes
Wynton Marsalis
[Blue Note Records]

Beyond The Sound Barrier
Wayne Shorter Quartet
[Verve]

Best Jazz Instrumental Solo

The Source
Herbie Hancock, soloist
Track from: *Flow*
(Terence Blanchard)
[Blue Note Records]

A Love Supreme-Acknowledgement
Branford Marsalis, soloist
Track from: Coltrane's A Love Supreme Live In Amsterdam
[Marsalis Music]

Best Jazz Vocal Album

Blueprint Of A Lady - Sketches Of Billie Holiday
Nnenna Freelon
[Concord Jazz]

Good Night, And Good Luck.
Dianne Reeves
[Concord Jazz]

I'm With The Band
Tierney Sutton
[Telarc Jazz]

Best Latin Jazz Album

Listen Here!
Eddie Palmieri

Best Male R&B Vocal Performance

Creepin'
Jamie Foxx
Track from: So Amazing - An All Star Tribute To Luther Vandross
(Various Artists)
[J Records]

So What The Fuss
Stevie Wonder
[Motown]

Best New Age Album

Montana - A Love Story
George Winston
[Windham Hill]

Best Pop Collaboration With Vocals

A Song For You
Herbie Hancock
Featuring Christina Aguilera
Track from: *Possibilities*
[Starbucks Hear Music/ Hancock Music/ Vector Recordings]

Best Female Pop Vocal Performance



I Will Not Be Broken
Bonnie Raitt
Track from: *Souls Alike*
[Capitol Records]

Best Male Pop Vocal Performance

Walk On By
Seal
Track from: *Best: 1991-2004*
[Warner Brothers]

From The Bottom Of My Heart
Stevie Wonder
Track from: *A Time To Love*
[Motown Records]

Best Pop Instrumental Album

At This Time
Burt Bacharach
[Columbia Records]

Let the music take you...





Naked Guitar
Earl Klugh
[Koch Records]



Flipside
Jeff Lorber
[Narada Jazz]

Best Pop Instrumental Performance

In Our Time
Burt Bacharach & Chris Botti
Track from: *At This Time*
[Columbia Records]

T-Jam
George Duke
Track from: Duke [BPM Records]

Gelo Na Montanha
Herbie Hancock
Featuring Trey Anastasio
Track from: *Possibilities*
[Starbucks Hear Music/
Hancock Music/Vector Recordings]

Caravan
Les Paul
Track from: *American Made*, World Played
[Capitol Records]

Best R&B Album



Illumination
Earth, Wind And Fire
[Sanctuary]

Unplugged
Alicia Keys
[J Records]

A Time To Love
Stevie Wonder
[Motown Records]

Best R&B Song

Unbreakable
Garry Glenn, Alicia Keys, Harold
Lily & Kanye West, songwriters
Alicia Keys
Track from: *Unplugged*
[J Records]

Best Surround Sound Album

The Girl In The Other Room
Al Schmitt,
surround mix engineer;
Robert Hadley & Doug Sax,
surround mastering engineers;
Al Schmitt,
surround producer
Diana Krall
[Verve]

Best Traditional Blues Album



80
B.B. King & Friends
[Geffen]

Best Traditional Pop Vocal Album

The Art Of Romance
Tony Bennett
[RPM Records/
Columbia Records]

It's Time
Michael BublÈ
[143 Records/Reprise]

Isn't It Romantic
Johnny Mathis
[Columbia Records]

Moonlight Serenade
Carly Simon
[Columbia Records]

Best Traditional R&B Vocal Performance

A House Is Not A Home
Aretha Franklin
Track from: *So Amazing* -
An All Star Tribute
To Luther Vandross
(Various Artists)
[J Records]

If I Was Your Woman
Alicia Keys
Track from: *Unplugged*
[J Records]

Best Urban/ Alternative Performance

SupaStar
Floetry
[Geffen]

Best Female R&B Vocal Performance

Unbreakable
Alicia Keys
Track from: *Unplugged*
[J Records]

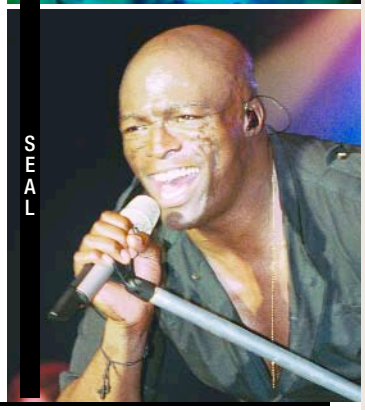
Best R&B Performance By A Duo Or Group With Vocals

So Amazing
BeyoncÈ &
Stevie Wonder
Track from: *So Amazing* -
An All Star Tribute To Luther Vandross
(Various Artists)
[J Records]

If This World Were Mine
Alicia Keys
Featuring Jermaine Paul
Track from: *So Amazing* -
An All Star Tribute
To Luther Vandross
(Various Artists)
[J Records]

How Will I Know
Stevie Wonder
Featuring Aisha Morris
Track from: A Time To Love
[Motown Records]





Grammy Jam Honors Stevie Wonder:



Boney James
"His music is so Jazz inflected, and it's something that I've always been drawn to. I think he's the Mozart of the modern age. He has a huge body of work. And, the elements he uses are so creative, his melodies are timeless, and I'm so glad to be here."
Boney is halfway through his new CD which is currently scheduled for a May release. It's going to be more retro with live musicians and Soul/R&B. Boney James (he played "All I Do")

Herbie Hancock
"I'm really happ py to be here and be a part of this movement. Supporting this charity that's doing so much for children and the arts. To make sure that the kids hav e a chance to express themselves through this art form. It affects these kids' self worth. It gives them a chance to be heard. And I know it works because I am involved with other Jazz organizations."

Ever Carradine (series regular on ABC's "Commander in Chief")
"I'm a huge fan of Stevie Wonder. Stevie Wonder and a good red wine got me through my College years. I am very excited to be here. I leapt at the opportunity to be here. If I had an opportunity to speak to Stevie tonight, I'd probablysay, 'I'm not worthy', I'd probably give him a hug if he'd let me. Stevie plays so effortlessly. He always has a smile."

Josh Groban
"I am excited to take part in this legacy which is doing so much for children. My favorite Stevie Wonder song just happens to be, 'TheyWon't Go When I Go.' I am p erfoming it, and I can't wait."

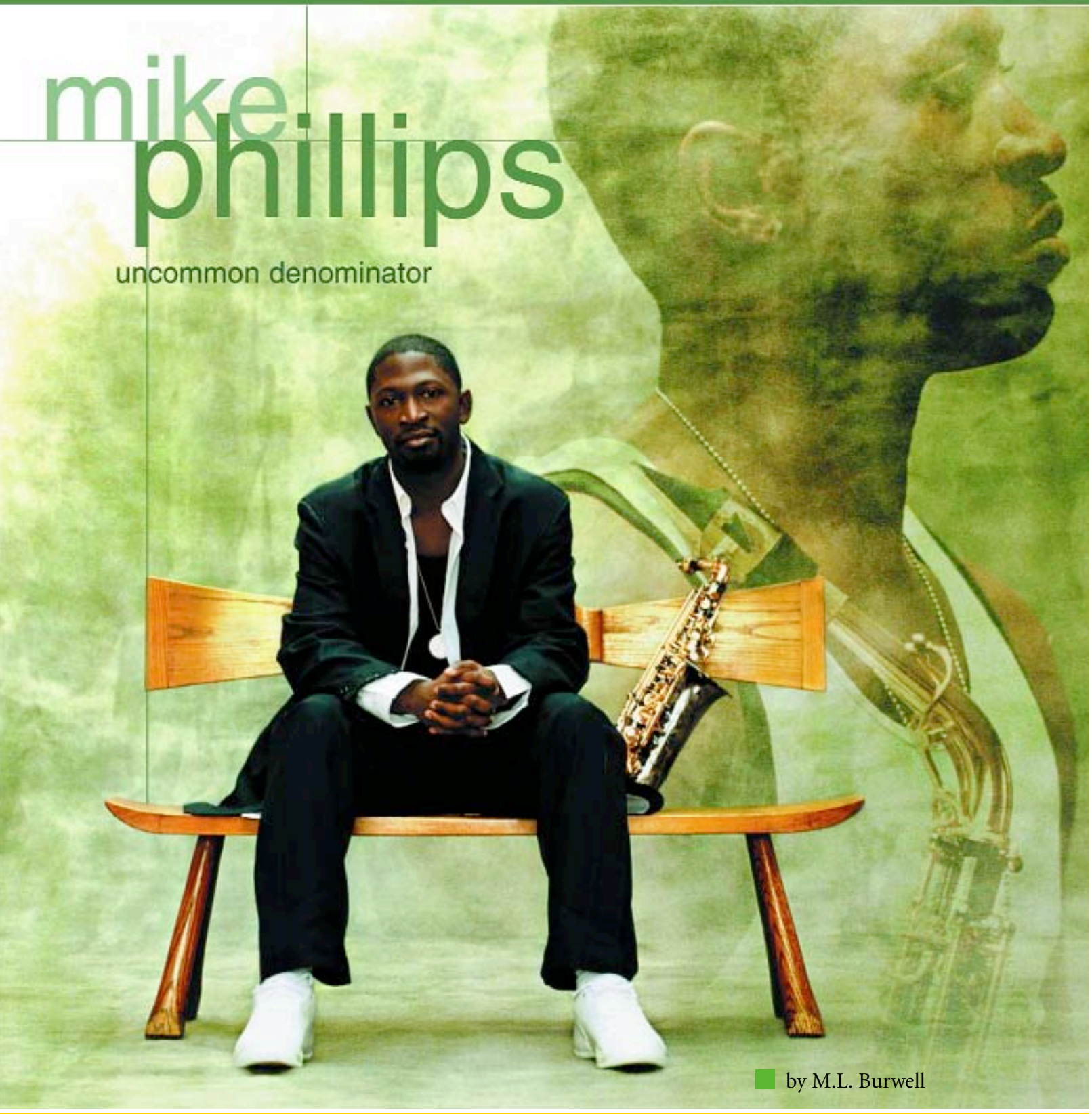
George Benson
"How do I feel about Stevie Wonder? What are his contributions? We could be here all night. He's a great poet, and a great composer. He's a stand-up musician, impeccable producer, and loves people. He was the first guy to ever call me Mr. Benson. He made a call to me, I was a young man and he was a teenager. We became friends. And, I told him to come see me play. And he was a star at 17. He showed up even though at the time he was famous and nobody knew who I was except Jazz people at Clubs. I was so flattered. He came to all the TV shows and stadiums I was at. He's a dedicated fan and friend."

Anthony Hamilton (he's just released his new CD, the critically acclaimed *"Ain't Nobody Worryin,"* on which his wife also performed)
"Stevie is a true innovator. And he's a magical person as well as a musician. He has influenced me since I was a kid. I'm so happy to be here."

Jamie Foxx (Jamie just released his new solo album) *"His enthusiasm and energy are contagious. He's a huge inspiration to me."*

Text taken from the Final Nominations List 48th Annual GRAMMY® Awards official GRAMMY website
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anything but common



by M.L. Burwell

Let the music take you...



"Uncommon Denominator"

Mike Phillips definitely has som ething to say and it is perfect timing when jazz music can use all the young blood it can get. Striking an impressive balance of a new school aura, solid musicianship, with a deep appreciation and respect for the giants of jazz and its history, the Mount Vernon, New York native is poised to be a permanent fixture in the jazz scene.

Deciding to play professionally at sixteen years old, Phillips has already had an amazing beginning to his promising career. Signed to Hidden Beach Recordings, he immediately went on tour opening for Jill Scott and it has been all up hill ever since, performing with a variety of artists such as the Notorious B.I.G., Brian McKnight, Kenny Lattimore, Rachelle Farrell, Babyface, Boyz II Men, Stevie Wonder and Prince.

Phillips has also had the great honor to perform at such distinguished events at President's Bill Clinton's Inaugural Gala at the Kennedy Center in Washington D.C. and the 80th Birthday Celebration for Nelson Mandela in South Africa. His television appearances include Saturday Night Live, BET on Jazz, and The David Letterman Show.

Continuously growing and exploring new professional avenues Phillips has collaborated with Teddy Riley on the"Rugrats: The Movie" soundtrack, as well as performing the national anthem at various sports events as the only non-athlete endorsed by Nike and Michael Jordan's Brand Jordan label.

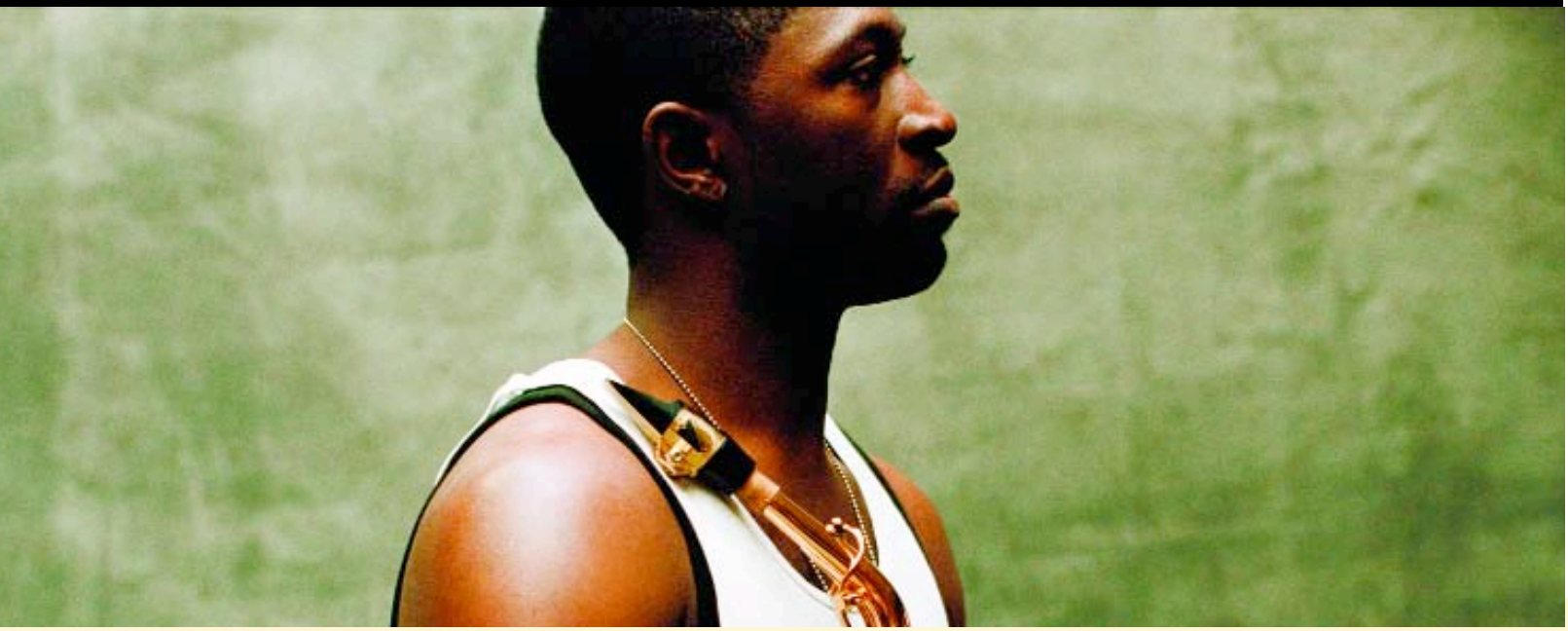
It is with no question Mike Phillips is wise beyond years and has something essential to contribute to music and we should be listening. Today we discuss his being a hot young musician, the marketing of jazz, his hip-hop influences, and his deep love for performing.

SJM: ***Mike, when I first met you at the Luther Vandross tribute party in Los Angeles, I mentioned to you that I wish you and Joe Sample could sit down and talk. After listening to both of you, I believe there could be some very interesting dialogue about the appreciation of jazz music, its history and the new generation of jazz musicians. Who are some the cats that inspired you musically?***

Mike: I'll never forget when I was 12 years old I used to listen to a tape of Dexter Gordon, "Live at the Village Vanguard." They had a jazz station, I think it was 89.1 in New York. The hip-hop stations were all on the other side of the dial so I literally would go back and forth. They would be playing 'Trane, Grover, Lester Young, I mean all those cats. I had this musical ear, so then I'd go to the hip-hop station and listen to some other cats within the realm of hip-hop like early Jay Z, it was so crazy, but the influences from a saxophone standpoint definitely would have to be Bird and Cannonball, from a horns perspective; Sonny Stitt, Sonny Rollins, Coleman Hawkins. I truly believe if you don't go through the history of jazz then you're not going to be able to play it and put it in perspective as far as how the giants played it. They had an appreciation and drive for music. Even when be-bop was coming to terms and they were forming that whole renegade way of playing, they had respect for the parameters of the music. I'm also influenced by the people I've played with: Prince, Stevie…Lord, if I had a CD player and I've got three CDs in there it would be Biggie Small's first album, Ready to Die. I've got Michael Jackson's, Off the Wall, and Miles Davis', Kinda Blue.

SJM: ***You've had come great, great experiences already. I'm thinking about your touring with Prince and Stevie Wonder. At this early stage, what would you say has been the highlight of your career thus far?***

Mike: I would say having Prince hit me up and say, "Can you fly out here. I want you on the Musicology Tour." I was like what?! I mean out of all the sax players you can pick? And then I get there and the first dude that gives me a pound is Maceo (Parker)! I mean that is the grandfather of sax. That was like my father on the road. So to actually be in the midst of the



people who influence you… Once I got off of that tour I was so amped to practice everyday and to grow. But what a highlight to have with dudes like that.

SJM: ***You're a young cat, especially for the jazz, smooth jazz genre. How have you been received from the older musicians?***

Mike: They have received me with open arms. They know I come from a different generation. I might not look like them, I might not use the same lingo, but the music is always the same language. The older cats always say you have an old soul, they always encourage me and give me their blessings at the same time.

SJM: ***Mike, what happen in your life that made you pick up a horn?***

Mike: To be honest with you, to get out of class. One day a guy came in and said you can get out of class to be in the band. And this was a class that I really couldn't take: social studies. So I was like, "I'm out!" – I originally wanted the trombone because all my homies played the trombone and the trombone would be in the front of the line in the parades and our thing was to always be in the front. Well, they didn't have any more trombones so they sent me a sax. I think in life, things just don't happen just to happen.

SJM: ***Interesting how you said earlier in life, the class you turn away from was social studies and now you are talking about respecting the history of jazz.***

Mike: Exactly, and it's all relevant because another one of my subjects I really didn't like was math. But until I got the music and found out that when you play a C scale and a D scale, you're just moving it up one number, it's all numbers at the end of day.

SJM: ***At what point did you know, "Hey I'm going to do this jazz thing for real."***

Mike: I guess the first time I really wanted to do it was when I played a solo in church. I think I was seventeen and a lady came up to me, she must have been going through a lot at the time, and told me she was truly blessed by the gift that God gave me. I said, how powerful is this? Where maybe someone has a bad day and they need to be encouraged and you can play a song that can totally change how they were thinking. It was never about artistry, or money, or getting large. It was the fact that this music when you play it, when I put my lips to the horn has the ability to change someone's [mood]. One of the greatest compliments I ever received was when I did a concert in Atlanta. A dude came up to me who was manic-depressive. He said he was suffering from the disease, but for the one and half hours when he listened to me play, he didn't even worry about the disease he had, he was just so happy to listen to music

Let the music take you...

and hear me play. So the power of [the music] is something we can't take for granted. Obviously people in the business think about how many units they sell, but just to brighten someone's day with the true gift of what music was meant to be, it's one of the core reasonwhy I even wanted to do this.

SJM: ***And here you go again talking about not liking math, but you come out with an album titled, "Uncommon Denominator." Tell me about that?***

Mike: And that's so crazy right? Uncommon denominator. When you look at those two separate words. 'Uncommon' obviously means something a little bit different. I might flow a little bit of hip-hop in there. Even in my show, I might grab the mic and freestyle thirty-two bars and then come back and play something in the genre of smooth jazz and flip it a little bit, so that's pretty uncommon. The fact that the album has sixteen tracks, that's pretty uncommon. Experimenting and doing different things in my marketing aspect in terms of being the only non-athlete to ever have a deal with Nike. That's uncommon in the genre. The word uncommon really describes who I am. I'm influenced by all of the jazz greats. I'm humbled to even listen to them and learn something. But at the end of the day, I have to put all that into the pot, sprinkle what I consider my individuality and come up with a sound that I can truly say is authentically a Mike Phillips sound.

SJM: ***The deal with Nike's, Brand Jordan – How did that come about?***

Mike: I perform a lot of national anthems at football games, NASCAR, NFL games. I've gone to the NBA Finals, so right there it's a [connection] between the music and sports so I've hooked up with some people from Nike and the Brand Jordan and I actually put the Brand Jordan logo on my horn. When you look at the national anthem for a NASCAR race and I have two minutes with the Nike logo on my horn, and the brand Jordan headband on, right there that's a different level exposure for the brand. Obviously they pay athletes millions of dollars to jump and dunk a ball but now it's all about lifestyle. It's a whole different twist on how products can be promoted and sold. Also with M (Michael Jordan) being one of the owners at Hidden Beach (Phillips record label), there is a lineage with me playing at all these events and him actually signing off on the deal and saying, man, I love what Mike Phillips does because MJ is not just signing anybody. Not only promoting the brand is great, but I get to explain the concept all around the country when Nike has me travel to speak and play to kids not only exposing the music, but to expose the Brand Jordan lifestyle which is really doing what M did: If they're going to cut you when you're in high school then you need to come back and show them that you can not only make it, but show them that you're the greatest ever to do it.



SJM: *Mike were you an athlete?*

Mike: Oh yeah, I played basketball at Mount Vernon High School (New York). We were 27-0. I also played baseball and football.

SJM: *The reason I ask is you definitely have a different vibe as a jazz artist. I was checking you out just as you were getting ready to go on stage at Garden of Eden, and it was interesting, especially with the whole Jordan thing, because you reminded me of a ballplayer just about to go through the tunnel to do his thing, the movements and preparation. What goes through your mind, moments before you begin a performance?*

Mike: Its almost like MJ's mentality. We hang around him all the time and all the people who are signed to the Brand we get that from him. It's like when I pick up this horn, it's time for business. We're going to talk and shake hands and laugh after but once this horn is to my mouth, it's time for business. And that's the whole mentality when you're coming down the tunnel or you're getting ready for that boxing match. You're anxious but at the same time your level of confidence in the gift that you know you have will always see you through. All of those things culminate at that particular time right before you play. It's a great feeling.



Personally selected by Prince, Phillips blows a hot sax on the world famous Musicology Tour.

SJM: *My favorite cuts on your CD are, If You Had a Heart and If It Takes All Night. I'm a sucker for a ballad, but I also love Brent's Bounce. I really crank that one up in the car. Which are your favorites and why?*

Mike: We Are One. I had the opportunity to play with [Frankie Beverly] at the Essence Music Festival and on the Tom Joyner Cruise. That message is so true. At the end of the day, we're so different, but the same. We Are One sonically, melodically, and harmonically is a great song, but it's the message in it. There's so much division [between us] not only the way we co-exist in America, but on this planet, man. Look what's going on out there. There has to be some kind of constant reminder that we are one, and that message transcends to everybody all over the world. It's one of my favorite songs. I love it musically but the message is so much stronger than what the music could ever be.

SJM: *I understand Prince told you playing solo is like making love. So uh, has that stuck with you and do you keep this in mind?*

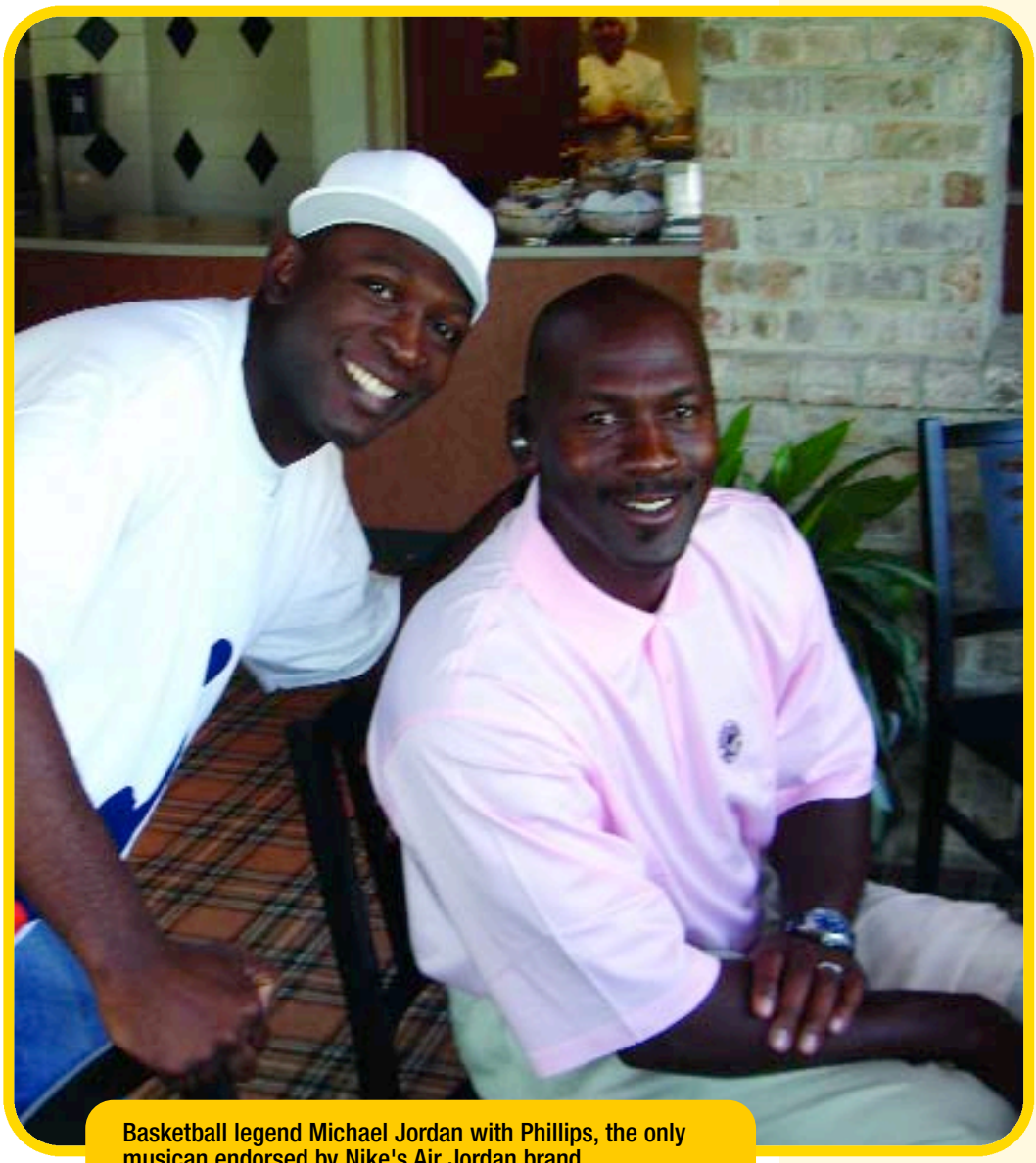
Mike: Its pretty accurate. When you're making love you're taking your time. You're having it escalate; you're letting it grow. It's just like with a solo. You take your time and marinate in it and let it grow and be a product of what it is that you are. Solos are played from the heart. You have to feel it from an emotional standpoint.

SJM: *I notice you didn't have a lot of guest artists on this CD. Tell me about your decision to have this album mostly Mike Phillips?*

Mike: Because I listen to a lot albums and there'll be nine tracks and seven guests! That's what you call a compilation album. That is not an album that reflects the individuality of the person. Now, I might get on an Unwrapped or I'll have a guest or someone help me out, but I really feel like records should get back to the artist displaying what they're about, their individuality without having a compilation feel to it. That's just my view on it and I make sure that I limit that because I'm a artist that has some things to say musically and I don't ever want to confuse the fans.

Let the music take you...

SJM: ***In so many ways the jazz artist and the hip-hop artist come from the same place, socially, physically and mentally? What do you think of the chances that hip-hop and jazz can connect with each other?***



Basketball legend Michael Jordan with Phillips, the only musican endorsed by Nike's Air Jordan brand.

Mike: It's a bright future. We have to tweak it and try different things. Not only have I been in the field talking to the kids who listen to it, but I was a dude who took these [jazz] records to the hip-hop radio stations in all the big markets and exposed it to them and there's a huge appreciation for both of us, the jazz musician and the hip-hop artist in one musical place that they can both co-exist, that's a hot thing and I wish it could continue. When you look at the roots of Afro centric music it culminated from the Negro spiritual, and if you go further back than that, the African drum. The Negro spiritual bounced off into the blues, the blues bounced into gospel and it kept on evolving and jazz came about, then swing came about and then bop came from a renegade aspect from swing. When that culminated from the ghettos, you had musicians who would take this music and twist it inside and out. 'Trane coming up with Giant Steps and Countdown and all this intricate stuff where they were just playing wild. Some elitists just don't understand this integration, but at the end of the day, everything must evolve. And even within the realm of hip-hop and jazz, that has to evolve into something different too where maybe the next level is the main stream hip hop artist will get on the tracks instead of doing covers and we can flip it up. I was just talking to Ludacris and eventually we're going to hook up and do something together that's going to be crazy. So there's a lot more ground for us to reach to really give jazz a facelift and not to be caught up in the box. There's a whole new different demographic and if this genre does not realize it and start reaching out, the consumers are going to be 70 years old and the musicians are going to be 55. I truly believe the longer we stay in the box and do not try different things with the format it will die slowly. The people who have the so-called power in the format have to slowly come to terms whether they hold on to where it is and just let it die or think from a legacy perspective and do some creative things so this music can get a face lift and live on for the next musician who is ten years old right now and is practicing to be the next Grover. What's going to happen to him?

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SJM: *Speaking of the kids, I know you're involved with Sax In The Schools. Tell me about that project and how you've shared your knowledge and experiences with kids?*

Mike: The 'Sax' in Sax In The Schools stands for standards according to excellence. Obviously I play the sax but it has little to do with it. It takes the examples of MJ, myself and really sitting the kids down and talking about focus and goals and using great examples of people who've been through what it takes to truly be focused. Empowering the kids and making sure that not only do we tell them great stories and encourage them but having the mentorship program set up to help them. If one of the kids wants to be a lawyer, then I need to call up one of my boys who is in entertainment law to sit that kid down maybe once a week and make sure the spirit of apprenticeship has already taken place. We kick it with the kids on a real positive level. I expose the music to them, I play to them, we talk, we connect through the internet and create a real cool community.

SJM: *You seem to be real interested in having the fans experience your growth as an artist. What territory do you see yourself exploring in future CD's?*

Mike: There will be a CD that will strip down all the electronic elements and its just going to be me, a piano, an upright, and a guitar. That's something that is a must. Within the versatility of music we have the beats, and the samples, and the electronic stuff, but I'm encouraging the growth of my musicianship to go back to that.





remembering... Shirley Horn

May 1, 1934 and October 20, 2005.

by: Art Jackson

The jazz world has lost one of its brightest jazz stars. The artistry of Shirley Horn, jazz pianist – vocalist passed away of complication from diabetes Thursday October 20th, 2005 of complications from diabetes just nine days after the release of But Beautiful: The Best of Shirley Horn on Verve.

As a female balladeer Ms. Horn voice was smoothing to the ear with a style all her own. As a pianist Shirley undeniable was at the top of the jazz world in her era. The Washington D.C., native humble start began at the young age of twelve as she studied classical music and matured spending time at Howard University her career emerge in the 50's. Her big break came in the 1960's when she was asked to open for Mile Davis. Later on she recorded two albums with the help of Quincy Jones. By mid 1960's she focus on family raising her daughter and performing sporadically. After two decades had past she signed with Verve Records in 1987. Hitting the charts regular her recordings over the years garner nine Grammy nominations with a host of other jazz awards and special performances such as a broadcast on PBS while performing at New York's Lincoln Center in 1998. Also in 1998 Shirley Horn her Grammy® for Best Jazz Vocal Performance for "I Remember Miles," a tribute to her former mentor firmly stated her greatness in the ability to spell bound an audience.

In 2001 her right foot was amputated because of her diabetes, which made it more difficult to play the piano but you could not mistake her articulated phrasing and timing in her vocal arrangements. If you don't know her music then sit back and take a listen to this jazz pianist-vocalist that today's artists like Diana Krall, Norah Jones and Alicia Keys inspires to immolate.

Shirley Horn was the world's greatest interpreter of a lyric. I heard her first on the radio and I knew she was special. Not only did her voice have a unique quality, she also had the ability to accompany herself on piano as if the singer and the pianist were two separate people. Her piano playing was even more amazing; her sense and use of harmonic structures never ceases to amaze me. We have lost a great treasure.

Jazz Bassist John Levy
(NEA) National Endowment for the Arts Jazz Master Fellowship Honoree
www.lushlife.com

CD REVIEWS

remembering... Shirley Horn



But Beautiful

Shirley Horn

by Art Jackson

The Best of Shirley Horn on Verve is aptly named as Shirley voice and Miles trumpet performs a duet as we get the beauty of her silky voice along with the smooth rhythm of his horn that holds each heart beat a second and waits in anticipation for the note to complete the imagery that's painted so eloquently.

With romance, style and timing you will be treated to finger popin, top tapping moody blues heartache that covers the realm of the jazz journey that only Shirley Horn could deliver. "The Great City" being my favorite track. Along with her unmistakably style on Fever, and You Don't Me captures you from the first note. A definite top 10 CD pick for 2005.

Tracks
1. I Just Found Out About Love
2. You Won't Forget Me
3. You Don't Know Me
4. The Great City
5. Fever
6. If You Love Me
7. A Time For Love
8. Come Dance With Me
9. Nice 'N' Easy
10. But Beautiful
11. Here's To Life
12. Jelly, Jelly
13. Loads Of Love
14. I Didn't Know What Time It Was



Free

Alex Bugnon

by Cheryl Boone

Once again Alex Bugnon proves to be one of the great jazz contemporary pianists of today with his latest CD "Free". With the very first and title cut, "Free", this internationally acclaimed artist delivers a laid-back, easy blend of his smooth piano jazz that captivates you and leaves you wanting to hear more and more. With each tickle of the key, you are drawn into Alex's world. While listening to "Carrera" Alex allows you to mellow out and enjoy the moment. Next he gives you a taste of easy funk and exoticness with "Sierra Leone." On "Downtime" you hear a hard hitting Alex utilizing the skills and talents of his band while the chemistry between them flows like a fine wine. Yet with "Tomorrow (Better You, Better Me)" you hear the many different ranges Alex perfected while studying at the Paris Conservatory, Mozart Academy and the Berklee School of Music, respectfully. Realizing that we all need a little "Pillow Talk", the tempo is slowed down for us and it becomes sexy, passionate and romantic. We are allowed to hear Alex's fancy, care-free and seemingly effortless finger work on "Don't Go". Rounding out this magical and enchanting world is "Out There", which blends Alex's funky stroking with a nice touch of a harmonica. All in all, this CD is worth taking notice of and definitely one that I will be listening to for some time to come.



To Love Again

Chris Botti

by Amy Rogin

When one thinks of Chris Botti, the image of a timeless musician intrinsically connected to his trumpet, comes to mind. His latest CD, To Love Again, is a triumphant tribute to the jazz classics that we all know and love. What makes this CD unique is the combination of artists with whom he has chosen to collaborate. Think Gershwin meets Botti.

The first track, Embraceable You, is a compelling recording. Botti's long phrases and lush imagery create perfect space for the London Session Orchestra. Together, they create all the components to make the original version blush.

Chris Botti is notorious for marrying his musical tenure with the vocal talent of Sting. The choice to have Sting cover What Are You Doing the Rest of Your Life? is predictable, yet completely appropriate. This Bossa Nova is executed perfectly through the brushworks of Vinnie Colaiuta, Heitor Pereira's guitar and the baseline provided by Christian McBride. Sting's vocals create the vulnerability necessary for this composition and Botti's smooth trumpeting melts with Sting's voice like honey.

Paula Cole's rendition of My One and Only You is melancholic and genuine. The threading of Botti's trumpet, and the unimposing quality that Billy Childs' piano adds, create a cohesive backdrop for Cole's voice. This composition was recorded in one take, with no digital enhancement, which makes it even more impressive. Cole, who has performed on Botti's CD, When I Fall in Love, is perfect for this tune, for she brings an amazing vocal range to this piece.

Let There Be Love is a cheerful ditty performed by Michael Buble. This song owns Buble's presence, or is it the other way around? The rich tones of Botti's trumpet shine amid the Big Band sound provided by the London Session Orchestra. Clever and inviting, this tune will put a smile on the grumpiest of faces.

Jeremy Lubbock arranged this masterful version of the original What's New?. For fans of true jazz classics, this tune is a treat. It leaves one feeling as though they've been transported into another era. Botti's poignant sound belts out with passion.

My personal favorite on this disc is the seductive cover of Good Morning, Heartache. Jill Scott's voice oscillates between Lady Day and Scott's own identifiable R & B sound. The steady groove provided by Robert Hurst gives this piece a contemporary and modern feel. Botti's placement of trumpet is perfect, creating just enough room to put you into a hypnotic state.

No Botti compilation would be complete without the addition of his own composition. The title track to this CD is seamless and beautiful. Slightly influenced by Bossa Nova, the textures of the London Session' strings and flutes pair nicely against the guitar work of Anthony Wilson. Botti's trumpet, ever in the foreground, is haunting.

Legendary vocalist, Gladys Knight, covers the classic Lover Man effortlessly. Billy Childs' arrangement of this soulful tune is raw and heart wrenching. A multitude of textures blends with the strength of Botti's trumpet and Knight's trademark vocal gift.

Let the music take you...

I'll Be Seeing You is as moody as it gets. Unlike the original, this version is solely instrumental, but the presence of Botti's playing more than compensates for the lack of lyrics. What starts out as unassuming becomes more and more powerful with each phrase. Billy Childs' piano solo is lush and dreamy. What follows is the gripping sound of Botti's trumpet against the crash of cymbals. This composition is a classical jazz gem.

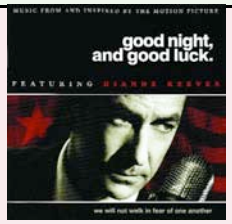
It's hard to believe that 15-year-old Renee Olstead can project her voice as largely as a Big Band orchestra. But she does it splendidly in this improvisational version of Pennies From Heaven. This tune has everything. Botti's playing sounds so close to Miles Davis that Miles enthusiasts will beam in praise.

The next track, Here's That Rainy Day, is almost introverted in contrast to Pennies From Heaven. But it is moving and lyrical. There is a perfect relationship between Botti's playing and Rosa Passos' rich vocals. The arrangement of this song and the textures provided are very Jobim-esque. Anthony Wilson demonstrates great guitar work in this sensual piece.

Chris Botti was highly influenced by the 1980s band, The Blue Nile -- so much so, that he asked former front man, Paul Buchanan, to record on two albums to date. Choosing Buchanan to record Are You Lonesome Tonight? was a wise move. His vocals soar through this famous tune in a raw and complex fashion. Botti's playing shines in this piece, sounding once again like Miles Davis. The only complaint I have about this song is that it sounds slightly unfinished. That aside, it is still a beautiful arrangement.

Botti took risks in enlisting Aerosmith's Steven Tyler to sing the Charlie Chaplin classic, Smile. His voice is juxtaposed against the strings provided by the London Session Orchestra, but this version has the robust quality of Botti's trumpeting behind it. This song becomes a rare and likeable tune. What great lyrics with which to end the CD.

This CD is a delightful addition to any CD collection. You don't have to be a fan of jazz classics to appreciate the musical gifts this CD has to offer. Filled with a variety of texture and color, one can't help but fall in love with To Love Again.



"GOOD NIGHT, AND GOOD LUCK"

(film soundtrack)
by Jonathan Barrick

What do the late Edward R. Murrow, the late former Senator Joseph McCarthy, and George Clooney have in common? They are each directly associated with an outstanding movie titled, Good Night, and Good Luck, featuring a soundtrack that packs a punch. The film, produced, directed and co-written by Clooney, is sure to receive several nominations come Oscar® time. And this reviewer speculates that the soundtrack may just do the same.

For starters, the featured artist on the album is a truly outstanding female vocalist by the name of Dianne Reeves. And it's no surprise that she's the first person in any vocal category to be awarded a Grammy® for Best Jazz Vocal Performance for each of her last three recordings. Reeves, along with Dianne Schuur, Patti Austin and Dianna Krall is at the top of her craft. Compare her to Ella, if you will. And when she sings, it's from the heart, weaving dynamic images with her melodies and her lyrics.

The late Murrow was a pioneer news commentator from 1935 through the early 1960's. He is greatly remembered for going head-to-head with the late Senator McCarthy on a highly debated civil-rights issue, which is without a doubt, the most important the most important WHAT of their careers? of either of their careers.

It was a time when families still gathered around the kitchen table for meals, huddled around the radio or television for the most recent news, and discussed important issues. And, it was a time when hard working men drank scotch at the end of a long work day, usually accompanied with a cigarette or two. Television advertising consisted greatly of cigarettes, dog food and automobile spots, with a few beauty aid commercials thrown in for good measure. Still, the focus was on the family and the working man.

Reeves captures the very essence of that era with her music, partly due to the outstanding musical arrangements of saxophonist, Matt Catingub. The soundtrack is dark and moody for the most part, with the exception of a couple of tunes like Catingub's Havana-esque arrangement of "Pick Yourself Up." Apart from the movie, while listening to this CD, it's easy to picture one's self in a dingy, smoke-filled night club or at home in the den, cigarette and scotch in hand.

The tunes on this CD are as specific and as important to the movie's overall impression and character, as each word in a Sammy Cahn lyric was to one of his songs.

The impressive list of songs and their composers reads as follows: "Straighten Up And Fly Right" by Nat King Cole and Irving Mills, "I've Got My Eyes On You" by Cole Porter, "Gotta Be This Or That" by Sunny Skylar, "Too Close For Comfort" by Jerrold L. Bock, Lawrence Holofcener and George David Weiss, "How High The Moon" by Nancy Hamilton and Morgan Lewis, "Who's Minding The Store?" by Allen Sviridoff, Matt Catingub, Earl Brown and Alana Biden, "You're Driving Me Crazy" by Walter Donaldson, "Pretend" by Dan Belloc, Lew Douglas, Frank Lavere and Cliff Parman, "Solitude" by Edgar DeLange, Duke Ellington and Irving Mills, "TV Is The Thing This Year" by Phillip Medley and William Sanford, "Pick Yourself Up" by Dorothy Fields and Jerome Kern, an instrumental version of "When I Fall In Love," by Edward Heyman and Victor Young and featuring Matt Catingub on the tenor sax, "Into Each Life Some Rain Must Fall" by Doris Fisher and Allan Roberts, "There'll Be Another Spring" by Peggy Lee and Hubie Wheeler and "One For My Baby" by Harold Arlen and Johnny Mercer.



Illumination
Earth Wind & Fire

by Cheryl Boone

If you grew up in the 70's loving the sound of Earth Wind & Fire, you're in for a treat with their latest release Illumination. Always ahead of their time, yet right on time, Earth Wind & Fire found a way to embrace their classic sound fans have loved for 30 plus years and at the same time capture the attention of a much younger hip-hop generation. Take a listen and you'll hear some of today's best appearing as guest of Maurice, Phillip, Verdine, Ralph and the rest of the gang.

On "Lovely Day", (featuring Will I Am of Black Eye Peas fame) everyone is urged to get together and have a party whether you can keep a tempo or not. Phillip Bailey croons on" Pure Gold" and delivers the message that your life is really special and not to give into the lies of a hard world. Remember that riches come and go, but only love is pure gold. "Show Me The Way" (one of my favorites by the way) has Maurice paired with Raphael Saadiq singing to the ladies asking for directions to her heart and promising to never let go and to always protect her. Big Boi, Kelly Rowland and Sleepy Brown let you know that there's a party going on while lending their skills on "This Is How I Feel". Another of my favorites is "The One" which is an up tempo

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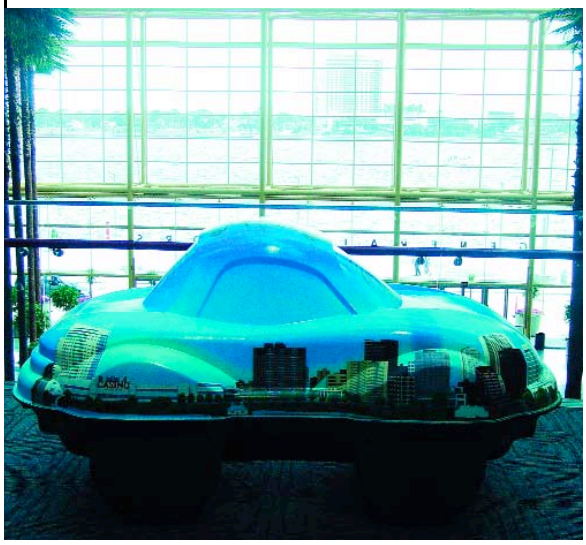
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M	T	D	I	S	S	A	P	U	N	T
L	O	E	M	U	N	L	I	T	S	E
A	U	T	E	G	N	I	S	S	A	P
O	C	R	O	U	L	O	T	A	C	D
G	H	O	U	W	S	H	O	C	K	S
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L	O	T	I	G	E	R	S	T	M	M
E	W	O	R	L	A	G	E	I	S	I
I	N	O	B	E	N	L	T	C	H	T
F	U	M	B	I	O	R	F	R	O	S
L	U	R	W	R	E	L	U	O	L	T
F	K	D	F	V	E	A	I	T	D	R
A	E	T	O	U	C	P	L	O	I	O
R	O	A	R	B	A	L	U	M	N	P
D	E	N	D	Z	O	N	E	S	G	S

Detroit
End Zone
Field Goal
Flag
Football
Ford
Fumble
Holding
Lions
Motor City
Motown
Overtime
Passing
Pistons
Punt
Redwings
Sack
Shocks
Sports
Superbowl
Tigers
Time Out
Touchdown







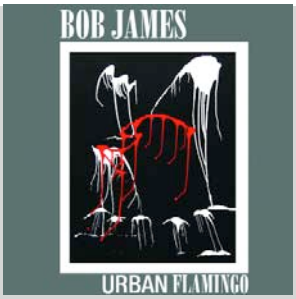
NEW CD RELEASES



BB KING
80
(Geffen Records)



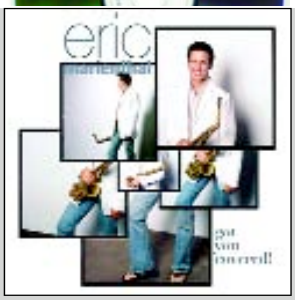
Bob Baldwin
All In A Day's Work
(215 Records)



Bob James
Urban Flamingo
(Koch)



Brian Simpson
It's All Good
(Rendezvous (Red))



Eric Marienthal
Got You Covered
(Peak Records)



Gerald Levert
Voices
(Atlantic Records)



Gregg Karukas
Looking Up
(V2)



Herbie Hancock
Possibilities
(Vector Recordings)



Incognito
Eleven
(Narada Jazz)



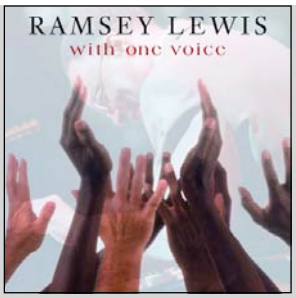
Kirk Whalum
Performs The Babyface Songbook
(Rendezvous (Red))



Lizz Wright
Dreaming wide awake
(Verve)



Nick Colionne
Keeping It Cool
(Narada Jazz)



Ramsey Lewis
With One Voice
(Narada Jazz)



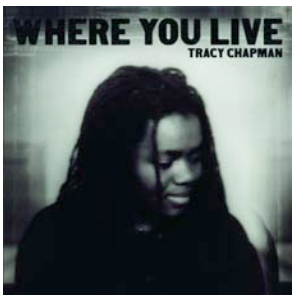
Rick Braun
Yours Truly
(Artizen)



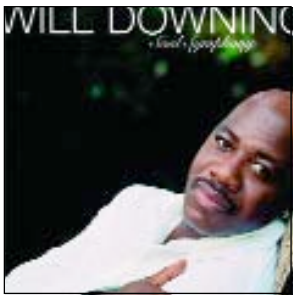
Simply Red
Simplified
(Verve)



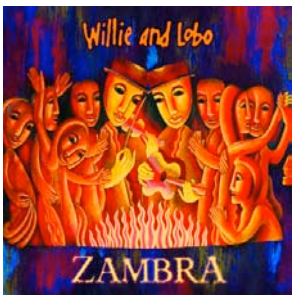
Sypro Gyra
Wrapped in a Dream
(Heads Up)



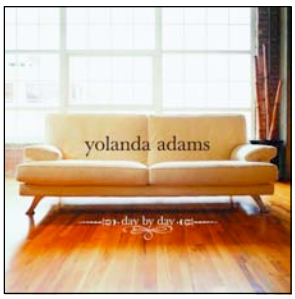
Tracy Chapman
Where You Live
(V2)



Will Downing
Soul Symphony
(GRP)



Willie and Lobo
Zambra
(Narada Jazz)



Yolanda Adams
Day By Day
(Atlantic Records)



CONCERT LISTINGS

ARTIST	Date	City	Venue
Brian Culbertson	01/06	Pala, CA	Pala Casino
Chris Botti	01/06	Durham, NC	Carolina Theatre
Jeff Lorber	01/06	Las Vegas, NV	Sun Coast Hotel
Kenny Garrett	01/06	Lewiston, ME	Bates College
Chris Botti	01/07	Englewood, NJ	Bergen Performing Arts Center
Kenny Garrett	01/07	Utica, NY	Munson Williams Proctor Institute
Chris Botti	01/08	Columbus, OH	Ohio Theatre
David Sanborn	01/08	Columbus, OH	Ohio Theatre
George Winston	01/10	Santa Fe, NM	James A. Little Theatre
Acoustic Alchemy	01/11	London, UK	The Cobden Club
B.B. King	01/11	Stamford, CT	Palace Theatre
B.B. King	01/13	Torrington, CT	Warner Theatre
Bela Fleck & The Flecktones	01/13	Nashville, TN	Andrew Jackson Hall
George Winston	01/13	Phoenix, AZ	Orpheum Theatre
Michael Paulo	01/13	Fairfield, CA	Fairfield Ctr. For Creative Arts
Peter White	01/13	Fairfield, CA	Fairfield Ctr. For Creative Arts
B.B. King	01/14	Mashantucket, CT	Foxwoods Casino
Bela Fleck & The Flecktones	01/14	Nashville, TN	Andrew Jackson Hall
Brian Culbertson	01/14	Redondo Beach, CA	Redondo Beach Perf. Arts Ctr.
Eric Marienthal	01/14	Cerritos, CA	Cerritos Center
Joyce Cooling	01/14	Cerritos, CA	Cerritos Center
Kenny Garrett	01/14	Cambridge, MA	Regattabar
The Rippingtons	01/14	Cerritos, CA	Cerritos Center
B.B. King	01/15	Bronx, NY	Lehman Center
George Winston	01/15	Flagstaff, AZ	Ardrey Auditorium
Kenny Garrett	01/15	Cambridge, MA	Regattabar
George Winston	01/17	Tucson, AZ	Berger Performing Arts Center
Kenny Garrett	01/17	New York, NY	Blue Note
B.B. King	01/18	Glenside, PA	Keswick Theatre
Kenny Garrett	01/18	New York, NY	Blue Note
Bela Fleck & The Flecktones	01/19	Richmond, VA	Modlin Center For The Arts
Chris Botti	01/19	Green Bay, WI	Meyer Theatre
Kenny Garrett	01/19	New York, NY	Blue Note
Michael Paulo	01/19	Seattle, WA	Dimitriou's Jazz Alley
Peter White	01/19	Seattle, WA	Dimitriou's Jazz Alley
B.B. King	01/20	Washington, DC	DAR Constitution Hall
Bela Fleck & The Flecktones	01/20	Richmond, VA	Modlin Center For The Arts
Chris Botti	01/20	Cedarburg, WI	Performing Arts Center
Kenny Garrett	01/20	New York, NY	Blue Note
Michael Paulo	01/20	Seattle, WA	Dimitriou's Jazz Alley
Peter White	01/20	Seattle, WA	Dimitriou's Jazz Alley
Alex Bugnon	01/21	Huntington, NY	Inter-Media Arts Center (IMAC)
B.B. King	01/21	Baltimore, MD	Lyric Opera House
Bela Fleck & The Flecktones	01/21	Asheville, NC	Thomas Wolfe Auditorium
Chris Botti	01/21	Jasper, IN	Community Arts Theatre
Kenny Garrett	01/21	New York, NY	Blue Note
Michael Paulo	01/21	Seattle, WA	Dimitriou's Jazz Alley
Peter White	01/21	Seattle, WA	Dimitriou's Jazz Alley
B.B. King	01/22	Detroit, MI	Fox Theatre
Bela Fleck & The Flecktones	01/22	Greensboro, NC	Carolina Theatre
Kenny Garrett	01/22	New York, NY	Blue Note
Michael Paulo	01/22	Seattle, WA	Dimitriou's Jazz Alley
Peter White	01/22	Seattle, WA	Dimitriou's Jazz Alley
B.B. King	01/23	Columbus, OH	Palace Theatre
Chris Botti	01/23	London, UK	Ronnie Scott's
Ramsey Lewis Trio	01/23	New York, NY	NY Society for Ethical Culture
Yellowjackets	01/23	Salt Lake City, UT	Sheraton City Center
Bela Fleck & The Flecktones	01/24	Durham, NC	Carolina Theatre
Chris Botti	01/24	London, UK	Ronnie Scott's
Chris Botti	01/25	London, UK	Ronnie Scott's
George Winston	01/25	Houston, TX	Hobby Center
B.B. King	01/26	Concord, NH	Capitol Center
Bela Fleck & The Flecktones	01/26	Jacksonville, FL	Univ. Of North Florida
Patti LaBelle	01/26	Sunrise, FL	BankAtlantic Center
B.B. King	01/27	Utica, NY	Stanley Perf. Arts Ctr.
Bela Fleck & The Flecktones	01/27	Knoxville, TN	Tennessee Theatre
Chris Botti	01/27	Prescott, AZ	Yavapai College
Diane Schuur	01/27	San Antonio, TX	Carver Cultural Ctr.
B.B. King	01/28	Albany, NY	Palace Theatre
Bela Fleck & The Flecktones	01/28	Charleston, SC	Charleston Performing Arts Ctr.
Chris Botti	01/28	Mesa, AZ	Ikeda Theatre
Gato Barbieri	01/28	San Juan, PR	Bellas Artes Center Theater
B.B. King	01/29	Boston, MA	Symphony Hall
Chris Botti	01/29	Seattle, WA	Moore Theatre
Earl Klugh	01/29	Melbourne, FL	Maxwell C. King Center
Michael McDonald	01/29	Jacksonville, FL	Florida Theatre
Michael McDonald	01/30	Sarasota, FL	Van Wezel Perf. Arts Hall
George Winston	01/31	Fort Worth, TX	Bass Performance Hall
George Winston	02/01	Austin, TX	One World Theatre
Chick Corea	02/02	Anchorage, AK	Atwood Concert Hall
Chris Botti	02/02	Lebanon, NH	Lebanon Opera House
George Winston	02/02	Austin, TX	One World Theatre
Michael McDonald	02/02	Boca Raton, FL	Mizner Park Amphitheatre
Chris Botti	02/03	Greenvale, NY	Tilles Center
George Winston	02/03	Austin, TX	One World Theatre
Yellowjackets	02/03	Stevens Point, WI	Univ. Of Wisconsin
Branford Marsalis	02/04	Kansas City, MO	Folly Theatre
Chick Corea	02/04	Eugene, OR	American Music Festival
Chris Botti	02/04	Palmetto Bay, FL	Jazz By The Bay
Jeff Kashiwa	02/04	Blackwood, NJ	Dennis Flyer Theatre
Keiko Matsui	02/04	Palm Desert, CA	McCallum Theatre
Kim Waters	02/04	Blackwood, NJ	Dennis Flyer Theatre
Mindi Abair	02/04	Stuart, FL	Lyric Theatre
Ramsey Lewis Trio	02/04	Des Moines, IA	Sheslow Auditorium
Spyro Gyra	02/04	Germantown, TN	Germantown Performing Arts Center
Steve Cole	02/04	Blackwood, NJ	Dennis Flyer Theatre
Chick Corea	02/07	Santa Barbara, CA	University Of California
B.B. King	02/09	Saint Louis, MO	Sheldon Concert Hall
Bob James	02/09	New York, NY	Blue Note
Chick Corea	02/09	Chico, CA	California State University
Fourplay	02/09	New York, NY	Blue Note
Larry Carlton	02/09	New York, NY	Blue Note
Poncho Sanchez	02/09	Allston, MA	Sculler's
Spyro Gyra	02/09	Seattle, WA	Dimitriou's Jazz Alley
B.B. King	02/10	Joliet, IL	Rialto Square Theatre
Bob James	02/10	New York, NY	Blue Note
Fourplay	02/10	New York, NY	Blue Note
Larry Carlton	02/10	New York, NY	Blue Note
Michael McDonald	02/10	Roanoke, VA	Roanoke Civic Center
Patti Austin	02/10	New York, NY	Carnegie Hall
Poncho Sanchez	02/10	Allston, MA	Sculler's
Spyro Gyra	02/10	Seattle, WA	Dimitriou's Jazz Alley
B.B. King	02/11	Des Moines, IA	Civic Center of Greater Des Moines
Bob James	02/11	New York, NY	Blue Note
Chick Corea	02/11	Berkeley, CA	Zellerbach Hall
Euge Groove	02/11	Huntington Beach, CA	Huntington Bch. Library

Let the music take you...



ARTIST	Date	City	Venue
Fourplay	02/11	New York, NY	Blue Note
Larry Carlton	02/11	New York, NY	Blue Note
Marion Meadows	02/11	Manchester, CT	Manchester Community College
Poncho Sanchez	02/11	North Bethesda, MD	Music Ctr. @ Strathmore Hall
Spyro Gyra	02/11	Seattle, WA	Dimitriou's Jazz Alley
Steve Cole	02/11	Chicago, IL	Cadillac Palace Theater
B.B. King	02/12	Springfield, IL	University Of Illinois
Bob James	02/12	New York, NY	Blue Note
Fourplay	02/12	New York, NY	Blue Note
Kirk Whalum	02/12	Long Beach, CA	Terrace Theater
Larry Carlton	02/12	New York, NY	Blue Note
Spyro Gyra	02/12	Seattle, WA	Dimitriou's Jazz Alley
Bela Fleck & The Flecktones	02/13	Chico, CA	Sierra Nevada Brewing Co.
Chick Corea	02/13	Salt Lake City, UT	Sheraton City Center
B.B. King	02/14	Muncie, IN	Emens Auditorium
Bela Fleck & The Flecktones	02/14	Chico, CA	Sierra Nevada Brewing Co.
Chris Botti	02/14	Detroit, MI	Detroit Orchestra Hall
Euge Groove	02/14	Fresno, CA	William Saroyan Theatre
Chris Botti	02/15	Des Moines, IA	Civic Center of Greater Des Moines
David Sanborn	02/15	Des Moines, IA	Civic Center of Greater Des Moines
George Winston	02/15	Florence, OR	Event Center
Poncho Sanchez	02/15	Oakland, CA	Yoshi's
B.B. King	02/16	Chicago, IL	House Of Blues
Chick Corea	02/16	Englewood, NJ	Bergen Performing Arts Center
Chris Botti	02/16	Omaha, NE	Orpheum Theatre
David Sanborn	02/16	Omaha, NE	Orpheum Theatre
Poncho Sanchez	02/16	Oakland, CA	Yoshi's
Steve Cole	02/16	Indianapolis, IN	WYJZ Concert Series
B.B. King	02/17	Chicago, IL	House Of Blues
Chris Botti	02/17	Dallas, TX	TBA
George Winston	02/17	Roseburg, OR	Jacoby Auditorium
Poncho Sanchez	02/17	Oakland, CA	Yoshi's
B.B. King	02/18	Branson, MO	Welk Resort Center
Chick Corea	02/18	Pomona, NJ	Stockton Perf. Arts Ctr.
Chris Botti	02/18	Kansas City, MO	Beaumont Club
David Sanborn	02/18	Kansas City, MO	Beaumont Club
Hiroshima	02/18	Fontana, CA	Sierra Lakes Golf Club
Poncho Sanchez	02/18	Oakland, CA	Yoshi's
Spyro Gyra	02/18	Punta Gorda, FL	Wine Festival
B.B. King	02/19	Branson, MO	Welk Resort Center
George Winston	02/19	Bothell, WA	Northshore Arts Center
Poncho Sanchez	02/19	Oakland, CA	Yoshi's
Chick Corea	02/20	Jacksonville, FL	Florida Theatre
George Winston	02/20	Issaquah, WA	Village Theatre
Chris Botti	02/21	Harrisburg, PA	Whitaker Center
David Sanborn	02/21	Harrisburg, PA	Whitaker Center
Chris Botti	02/22	Cleveland, OH	Palace Theatre
David Sanborn	02/22	Cleveland, OH	Palace Theatre
Chris Botti	02/23	Washington, DC	Warner Theatre
David Sanborn	02/23	Washington, DC	Warner Theatre
B.B. King	02/24	Kansas City, MO	Ameristar Hotel & Casino
Chick Corea	02/24	Atlanta, GA	Robert Ferst Center For The Arts
Chris Botti	02/24	Glenside, PA	Keswick Theatre
Craig Chaquico	02/24	Sparks, NV	John Ascuaga's Nugget
David Sanborn	02/24	Glenside, PA	Keswick Theatre
B.B. King	02/25	Thackerville, OK	Winstar Casino
Brian Culbertson	02/25	Las Vegas, NV	Boulder Station Hotel & Casino
Chris Botti	02/25	Baltimore, MD	Lyric Opera House

ARTIST	Date	City	Venue
Craig Chaquico	02/25	Sparks, NV	Sparks, NV
David Sanborn	02/25	Baltimore, MD	Lyric Opera House
B.B. King	02/26	Austin, TX	Paramount Theatre
Chick Corea	02/26	Naples, FL	Philharmonic Center
Chris Botti	02/26	Waterbury, CT	Palace Theatre
Chris Botti	02/26	Waterbury, CT	Palace Theatre
David Sanborn	02/26	Waterbury, CT	Palace Theatre
George Winston	02/26	Santa Rosa, CA	Luther Burbank Center
Kirk Whalum	02/26	Houston, TX	IMAX Theater @ NASA Space Center
Spyro Gyra	02/26	Washington, DC	DAR Constitution Hall
Chick Corea	02/28	Richmond, VA	Modlin Center For The Arts
Chick Corea	03/02	Charlottesville, VA	Paramount Theatre
Chris Botti	03/02	Decatur, AL	Princess Theatre
Poncho Sanchez	03/02	New York, NY	Blue Note
Chris Botti	03/03	Saint Louis, MO	Touhill Perf. Arts Ctr.
George Winston	03/03	Fort Lauderdale, FL	Broward Center



Kenny Garrett	03/03	Washington, DC	Kennedy Center
Michael McDonald	03/03	Atlantic City, NJ	Resorts International
Poncho Sanchez	03/03	New York, NY	Blue Note
Chick Corea	03/04	Knoxville, TN	Tennessee Theatre
Chris Botti	03/04	Springfield, MO	Juanita K. Hammons Hall
Kenny Garrett	03/04	Washington, DC	Kennedy Center
Michael McDonald	03/04	Atlantic City, NJ	Resorts International
Poncho Sanchez	03/04	New York, NY	Blue Note
Chris Botti	03/05	Columbia, MO	Jesse Auditorium
Poncho Sanchez	03/05	New York, NY	Blue Note
Brian Culbertson	03/08	Palm Desert, CA	McCallum Theatre
Chick Corea	03/08	Roanoke, VA	Jefferson Center
Chris Botti	03/08	Beaver Creek, CO	Vilar Center For The Arts
Dianne Reeves	03/08	Salt Lake City, UT	Kingsbury Hall @ University Of Utah
B.B. King	03/09	Milwaukee, WI	Potawatomi Casino
Chris Botti	03/09	Colorado Springs, CO	Pikes Peak Center
Michael McDonald	03/09	Fayetteville, AR	Walton Arts Center
B.B. King	03/10	Dubuque, IA	Five Flags Center
Boney James	03/10	Cerritos, CA	Cerritos Center
Chick Corea	03/10	Boulder, CO	Boulder Theater
Chris Botti	03/10	Sioux Falls, SD	Washington Pavilion
Dianne Reeves	03/10	Saint George, UT	Cox Performance Arts Center
Gato Barbieri	03/10	Philadelphia, PA	Zanzibar Blue
Michael McDonald	03/10	Little Rock, AR	Robinson Center Hall

CD REVIEWS CONTINUED from page 61

number that showcases vintage EWF sounds of falsetto backgrounds. "Elevated" has Floetry opening with a rap, which gives way to a little R&B and climaxes with Phillip hitting a couple of those notes we loved on days gone by. "Liberation", a funk/jazz number, brings back the scatting of EFW along with percussions and a nice bass thumping by Verdine. You're going to love "To You", which features Brian McKnight along with Maurice White in a romantic request to face up to the feelings that are inside your heart. Take a close listen and you'll hear something reminiscent of After The Love Is Gone. As a CD bonus, we get EWF's mostly musical rendition of Outkast's "I Like The Way You Move", which features none other than sax extraordinaire Kenny G.

After listening to this CD you'll see why Earth Wind & Fire's 23rd album has received a 2005 Grammy nomination for Best R & B Album. Also nominated are Jimmy Jam & Terry Lewis for Best Production Non-Classical (category) for "Pure Gold".

This CD has everything; Classic EWF vocals and harmonies, composition and the horn section that could never be duplicated. Earth Wind & Fire once again proves that they are the elements that will live on forever.



The Long Road To Freedom

Ladysmith Black Mambazo

by Ahlia Love

When my Publisher asked me to complete this CD review I was a bit apprehensive. Not knowing the Zulu language I felt uncomfortable trying to determine what the highlights of the project were. That was before I listened to it. Music being the universal tool that it is, I found that not knowing the language had no effect on being able to appreciate this creation…

If I could use three words to describe Ladysmith Black Mambazo's newest release "Long Walk to Freedom", they would be Harmonic, Vibrant and Moving.

Using the oldest instrument known to mankind, this acapella sensation has captured the attention of the masses with everything from whimsical tunes like their current Lifesavers Crème Savers hard candy commercial to tunes discussing political issues of not only their native South Africa but the world.

Never before has an acapella group been powerful enough to get me on my feet ready to dance and that what happens whenever I hear "Diamonds On The Soles Of Her Shoes" (featuring Melissa Etheridge, Joe McBride). It's such an energetic composition that it makes me imagine being in an African village walking with the group as they follow behind this ordinary lady who is wearing these fabulous shoes with diamond encrusted soles.

Other songs that I found particularly moving on this disc are Rain, Rain Beautiful Rain" (featuring Natalie Merchant) "Amazing Grace/Nearer My God to Thee" (featuring Emmylou Harris) and "Mbube" (featuring Taj Mahal) which is the only song on the disc with the addition of a few bluesy guitar licks which I believe adds a bit more flavor.

If you are looking for a genuine musical treat; look no further than the "Long Walk to Freedom" CD by Ladysmith Black Mambazo. For anyone concerned with not knowing the Zulu language visit the group's website **www. Mambazo.com**. Click on learn the language. Here you can take a crash course in the basics which if nothing more will help prime your ear to have a better understanding of their message.

Overall I think that Ladysmith Black Mambazo is a blend of the smoothest harmonies that I've been privileged to hear in quite some time. To the group I say "Wena Usimangiliso" (You're Wonderful) and congratulations on your latest Grammy nomination.



So Amazing

An All-Star Tribute to Luther Vandross

by Cheryl Boone

Although no one can replace or duplicate the smooth, silky and soulful sound that was and always will be Luther Vandross, an all-star tribute is paid to him in "So Amazing."

A diverse array of musical styles and talents come together to showcase some of Luther's greatest and most memorable hits, while capturing four individual Grammy Nominations.

Starting off the CD is Soul Hip-Hop Queen, Mary J. Blige. With her classic soulful sound, she gives "Never Too Much" a taste of Mary J. Nominated for a Grammy for Best Male R&B Vocal Performance is Usher singing a slowed down "Superstar". Also nominated in the same category is funny man and Oscar winner, Jamie Foxx doing his rendition of "Creepin".

While listening to Fantasia singing "Til My Baby Comes Home", you can almost picture Luther's smile shining, while Donna Summer delivers an updated disco version of "Power Of Love". Alicia Keys, (featuring Jermaine Paul) slows the pace with "If This World Was Mine" and Wyclef raps it up a bit with "Always and Forever".

Rounding out the Grammy Nominations are Aretha Franklin, Best Traditional R&B Vocal Performance, with "A House Is Not A Home" and " So Amazing" performed by Beyoncé & Stevie Wonder, Best R&B Performance By A Duo Or Group With Vocals.

Also worth mentioning are the smooth sounds of Babyface, "If Only For One Night" and John Legend respectfully doing "Love Won't Let Me Wait". Angie Stone, Patti LaBelle and Celine Dion deliver their female flavors of "Since I Lost My Baby", "Here and Now" and "Dance With My Father". The only song on the CD that actually features the voice of Luther is his duet with Elton John on "Anyone Who Had A Heart".

So Amazing….An All-Star Tribute to Luther Vandross, if nothing else, shows the captured spirit of Luther, as well as his influence on many artists who loved and admired him.



A Time To Love

A Time for Stevie

by Daniella Masterson

Beneath the Hip Hop, the Rock, the Pop and the Country music there is a ground spring of R&B music that feeds more than just the moment. Stevie Wonder's latest CD, "A Time For Love" refreshes your soul as it cools your thirst for meaningful music,

Let the music take you...

allowing people to think with their heart and love with all their might.

At a time when most marriages barely last as long as a television series, "A Time For Love" reminds us why we were created. It's a tragedy that many people will identify Wonder with his hit-turned commercial jingle "I Just Called To Say I Love You" or recall him as an old Motown legend. Past and present, Wonder proves his transcending style create timeless ballads that should be a source of study.

In the tracks "Moon Blue" and "Sweetest Somebody I Know," Wonder's poetic style captures both the ecstasy and the desperation of love like a modern-day Songs of Solomon.

At a time when American soldiers are dying in a questionable war in Iraq, Wonder turns our eyes to past dispiriting wars with the title track and social controversy in "If Your Love Cannot Be Moved." Wonder's political sensibilities emerge not to moralize, but to remind us about why we were created. To love.

No stranger to social protest, Wonder displayed epic anger in "Livin' For The City" in his "Innervision" album (which ranked with Marvin Gaye's "What's Going On" as a pinnacle of conscious R&B) and spoke out against dirty politics with "You Haven't Done Nothin'" in the "Fulfillingness' First Finale" album in the '70s. Decades later, perhaps "A Time To Love" is a prayer of an older Wonder who hasn't lost hope to end global turmoil.

At a time when most music quickly liquifies like cotton candy, we're fortunate that Wonder decided it was time to show what great music really is.

That's the seduction of Stevie beautiful music with powerful lyrics, it's all about love.



"Thelonious Monk Quartet With John Coltrane at CARNEGIE HALL"

by Jonathan Barrick*

Fifty-one minutes of one of the most sought-after jazz recordings has finally been found.

Released on September 27, 2005, by Blue Note Records, this newly discovered recording may easily be considered jazz music's "Holy Grail" to serious jazz musicians, collectors and fans.

The date was Friday, November 29, 1957. An undisputedly historic, highly-charged night of music was caught on tape, live at Carnegie Hall. The story goes something like this: Voice of America, an international broadcasting service, often recorded live concerts at Carnegie Hall free of charge. They did this as a service regarded as public diplomacy through music. And because they didn't charge for this service, they were able to do so without paying the musicians or the hall.

Although the concert that night was a benefit for the Morningside Community Center in Harlem, concert-goers knew this was going to be a special evening. And, the performance was being recorded for a future overseas broadcast by Voice of America.

The lineup that Friday night was like no other. It consisted of Billie Holiday, Dizzy Gillespie, Ray Charles, Chet Baker with Zoot Sims, and Sonny Rollins, to name a few. Tickets went anywhere from $2.00 each to as high as $3.50 and were considered tax-exempt contributions.

Also on the bill were Thelonious Monk at the piano, John Coltrane on his tenor sax, Ahmed Abdul-Malik on the bass and Shadow Wilson on the drums. This is where the evening suddenly becomes historic to Titanic proportions.

Although a few amateur and bootleg recordings of Monk's quartet with Coltrane have often floated around, this night's recording, the only full-length professional recording of a live performance with the legendary quartet, was known to have existed at one time. It was long talked about, but had almost come to be considered myth, with the lack of its known whereabouts. Even with rare studio recordings from 1957 such as "Trinkle, Tinkle," "Ruby, My Dear," and "Nutty," very little recorded documentation existed of the quartet. That is until now.

Jump ahead, if you will, to February, 2005. A jazz specialist and recording lab supervisor for the Library of Congress, Larry Appelbaum, was routinely transferring tapes to digital sound files for preservation when he was handed a group of nearly 100 tapes for the process. In the collection of boxes, Appelbaum noticed a brown cardboard box containing a reel of tape. The box was labeled in pencil "sp. Event 11/29/57 carnegie jazz concert (#1)," with no other markings. This roused the supervisor's curiosity, and as he put it, "got my heart racing."

In all, he found there to be eight boxes containing the Carnegie tapes. And one of the boxes was marked, "T. Monk." Although none of the group mentioned Coltrane, Appelbaum knew what he had found. Disproving the myth, he had found his Holy Grail.

All of the performances from that night were present in the collection of boxes except Billy Holiday's. It is believed that she, like many musicians at that time, refused to be recorded by Voice of America without being paid. The CD, "THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARNEGIE HALL" is just that, however. It is the sole performances MONK/COLTRANE Review by Jonathan Barrick (Pg. 2) of Monk's quartet including Coltrane, Abdul-Malik and Wilson, but does not include performances by Gillespie, Ray Charles and the others. Hopefully, those will be released in future CD issues.

The recordings made by recording engineer, Harry Hochberg for Voice of America, are presented on this CD in pristine quality and include "Monk's Mood," "Evidence," "Crepuscule With Nellie," "Nutty," "Epistrophy," "Bye-Ya," "Sweet and Lovely," "Blue Monk," and an incomplete version of "Epistrophy." The latter is a truncated version because the original recording tape ran out during the actual performance.

This incredible CD comes with booklet of liner notes, containing a wealth of knowledge on the jazz legends of Monk and Coltrane and is worth every penny.

*Jonathan Barrick is a successful and highly sought-after arranger/orchestrator/copyist living in Los Angeles. His most recent works include work for Barry Manilow on Manilow's "Scores" album, "Barry Manilow 2-Nights Live," "Bette Midler Sings the Peggy Lee Songbook" and others. He is most noted for his work as anarranger for the highly touted "David and Liza's Wedding," "Michael Jackson's 30th Anniversary Celebration" for CBS television and "Marc Anthony: The Concert From Madison Square Garden" for HBO. He is currently arranging music for David Gest's televised tribute celebrating Dionne Warwick's 45 years in music, to be filmed in January, 2006.

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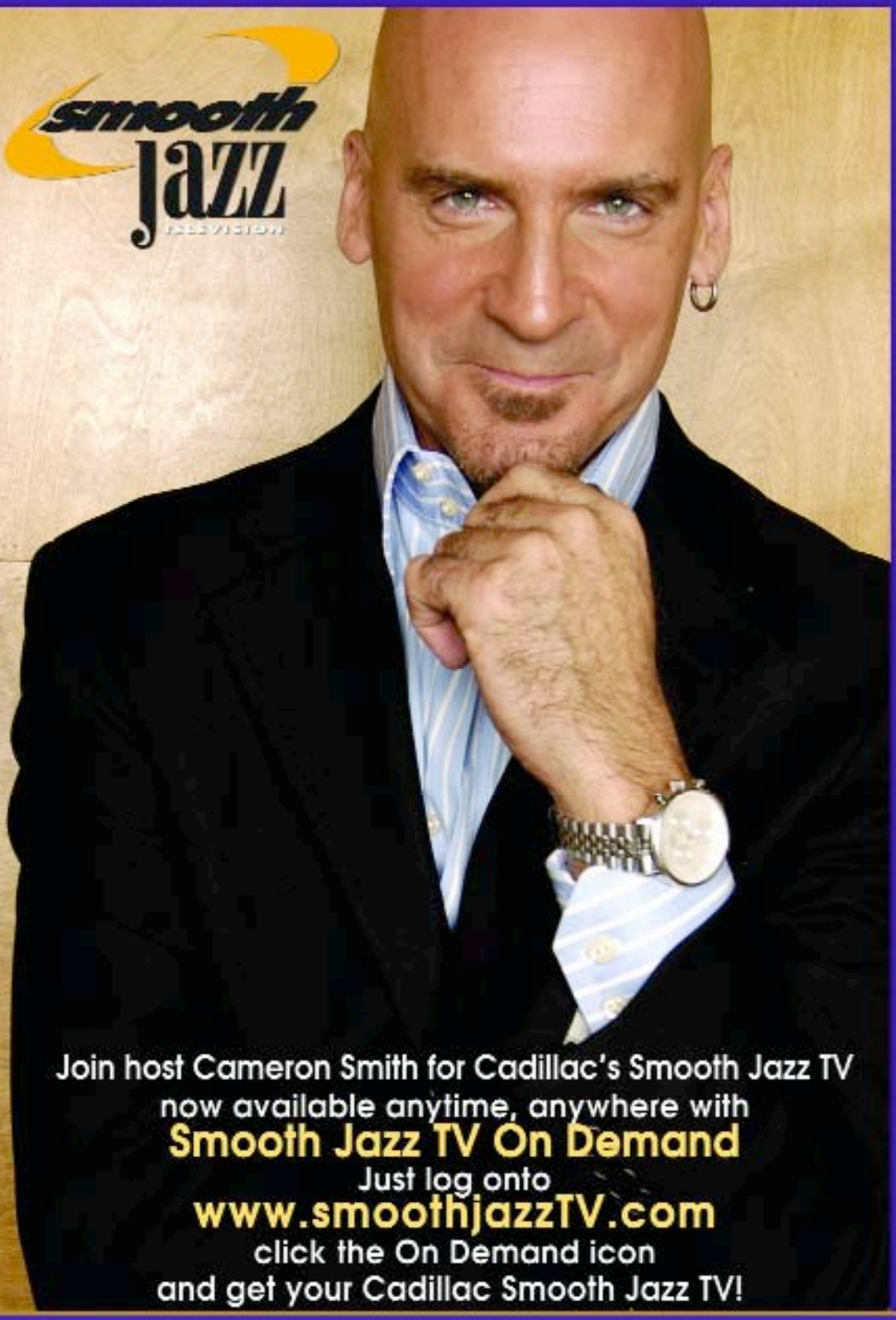








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