

JAZZ & BLUES

MARCH 2013

F L O R I D A



FEATURED ARTIST

RED BARAAT



**RACHEL BROOKE • REBA RUSSELL BAND • FRED HERSCH TRIO
LIL' ED & THE BLUES IMPERIALS • CHRIS POTTER • CUBOP
BLACK JOE LEWIS & THE HONEYBEARS • TIERNEY SUTTON BAND
CHICK COREA & BELA FLECK • CARMEN BRADFORD
DAVID HOLT & JOSH GOFORTH • SPIDER JOHN KOERNER**

RED BARAAT

by Bob Weinberg

PHOTO BY ERIN PATRICE O'BRIEN



SOME LISTENERS HEAR NEW ORLEANS BRASS; some detect go-go, hip-hop or ska influences; and others pick up on jazz rhythms and harmonies. All would be correct in parsing the riotous, multicultural party music of Red Baraat, the driving brass-and-percussion ensemble led by drummer Sunny Jain.

With a dhol drum strapped over his shoulder, Jain leads the octet in high-energy performances, as he exhorts audiences to dance, jump and wave their hands in the air. The New York-based band will swing through Florida this month, with shows at Suwanee Springfest and at the South Miami-Dade Cultural Arts Center.

However it's defined, Red Baraat's sound—which is rooted in Punjabi bhangra music—is winning over listeners. Their sophomore album, *Shruggy Ji*, dropped in January and debuted at number one on *Billboard's* World Music Chart; it also zoomed to the top of the iTunes World Music Chart. And that success may have been the second most exciting thing to happen to the band that month — right after performing at the Indiaspora Inaugural Ball at Barack Obama's inauguration.

"That weekend was beautiful," says Jain, 37, by phone from his Brooklyn home. "We played for

maybe 45 minutes, and it was just filled with great energy and great vibes." In addition to his band's performing in a silk-and-organza-draped ballroom of D.C.'s Mandarin Hotel, Jain scored tickets to the official Inaugural Ball at the convention center the following night. "Every five minutes, I'm just looking at my wife, and I'm like, 'I can't fucking believe this!'" he says.

The son of Punjabi immigrants, Jain was born and raised in Rochester, N.Y. He was exposed to the religious and secular music of his ancestral India—from spiritual to classical to Bollywood—and he started playing drums and tabla at age 10. Jain was bitten

by the jazz bug in his teens, and the music truly took over once he began studying at Rutgers and then New York University.

While he had heard bhangra at family weddings (a "baraat" is a wedding procession), Jain's real desire to play the raucous, celebratory music was sparked by a chance encounter at a mango festival in New Delhi in 1997. "There was this folk Punjabi group playing off in the corner, and I was just hanging out listening to them," he recalls. "That was my reintroduction back into the dhol. It was something I'd heard growing up, and I was like, 'Wow. I wonder what that would be like to play?'"

Working in modern-jazz ensembles, Jain incorporated the dhol into his drum set, using it as a bass drum. When he formed Red Baraat in 2010, he would alternate between the drum set and the hand drum. "I always thought it would be a break from the dhol to go and play drums, and it was actually a lot more work, because different muscles are engaged," he explains.

The decision to concentrate primarily on the dhol was an easy one for Jain. It also allowed him to get out from behind his kit and assume frontman duties, a task for which he's ideally suited. And, with an ace like Tomas Fujiwara

RED BARAAT

on drum set, he needn't worry about the beat. In fact, Red Baraat is stocked with topflight musicians, several of whom have South Asian roots. While Fujiwara, percussionist Rohin Khemani and trombonist Ernest Stewart are jazz stalwarts, and saxophonist Arun Luthra has performed in Afro-Cuban and jazz ensembles, trumpeter Sonny Singh played in ska, reggae and rock bands. It's all cut from the same cloth, according to Jain.

"Every culture has their brass-band tradition," he says, citing Mexico and Indonesia as but two. "And I think there's always a relationship, just by the sheer sound and force of brass instruments playing."

And Red Baraat's polyrhythmic barrage? "That's one thing that's very closely related to New Orleans," he says. "I mean, those Punjabi rhythms, and New Orleans rhythms based off the clave, we're very much in the same pocket."



Red Baraat will perform 5pm March 21 at Suwanee Springfest in Live Oak. Visit SuwaneeSpringfest.com. They'll also perform 8pm March 23 at the South Miami Dade Cultural Arts Center. Spam Allstars open. Call 786-573-5300 or visit smdcac.org.

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RACHEL BROOKE
PASTIMES PUB, SARASOTA/MARCH 1
WILL CALL, MIAMI/MARCH 2

If you like your blues with a jazzy country twang, and your country with a spooky homicidal edge, you'll want to get hip to Rachel Brooke. The Michigan-based singer and guitarist's 2012 album, *A Killer's Dream*, drips with moonlit menace and retrobilly kicks. Brooke's lonesome huckleberry vocals traverse an eerie landscape shadowed by raven wings (dig the Betty Boop-inspired video for "The Black Bird"), illuminated by the glint of an icepick and pierced by the theremin howls of haints. But supernatural or earthbound, she's prepared for all comers. On the slinky "Fox in a Hen House," Brooke warns off a rival trying to poach her



man: "She's like that fox in the hen house/ She gets what she can take/ But if she comes around at night/ I'll be ready with my .38." While guitarist Tony Bones and drummer Antoine Dukes, from Lake Worth's Viva Le Vox, backed her play on the album, Brooke will be bringing her own four-piece along on her current Florida tour. **BW**


LIL' ED & THE BLUES IMPERIALS
BRADFORDVILLE BLUES, TALLAHASSEE/MARCH 8
BONITA SPRINGS BLUES FEST, RIVERSIDE PARK/ MARCH 9
ACE'S, BRADENTON/MARCH 10
BOSTON'S, DELRAY/MARCH 12

For 25 years, Lil' Ed & the Blues Imperials have grinded out some of the grittiest, most raucous Chicago blues since Muddy and Wolf. Like his uncle, blues legend J.B. Hutto, Lil' Ed Williams sings in a deep, expressive voice and raises welts with his steely, razor-edge slide. With his cousin Pookie Young on bass, Mike Garrett on guitar and Kelly Littleton on drums—the same crew since 1989's Alligator label classic *Chicken, Gravy & Biscuits*—the animated Lil' Ed has a solid foundation from which



to unleash his lacerating licks. Williams' signature songwriting—humorously self-deprecating, but with enough bite to draw blood—is on full display on the new *Jump Start*, with a few sure-to-be-favorites such as "Musical Mechanical Electrical Man," "Born Loser" and the salacious "Jump Right In." Check our listings for additional dates. **BW**

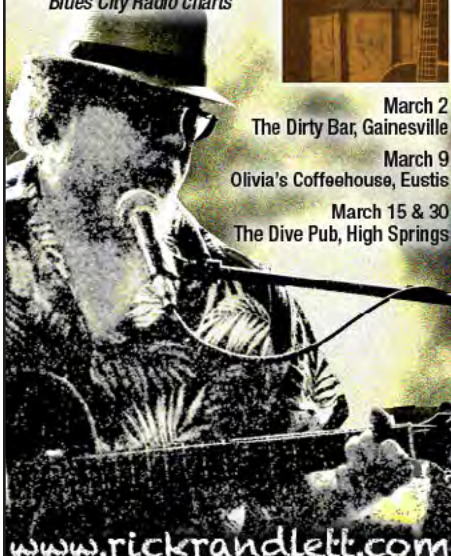
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BLACK JOE LEWIS & THE HONEYBEARS
GASPARILLA MUSIC FEST, HIXON WATERFRONT
PARK, TAMPA/MARCH 9

Black Joe Lewis & the Honeybears channel influences and energies from Hill Country blues, raunchy garage rock and horn-punching soul, sometimes within the same tune. Take for example "Mustang Ranch," from their latest recording, *Scandalous*. Against a relentless groove textured with crunching guitars and blasting brass, Lewis narrates a tale of the band's misadventures at a roadside bordello. "Livin' in the Jungle" and "Booty City" are soul-inflected funkies, whereas "I'm Gonna Leave You" is bruising Hill Country blues in the Junior Kimbrough/R.L. Burnside mode. Unsurprisingly, the band toured with and drew inspiration from Hill Country



bluesman Lightnin' Malcolm and Burnside's grandson, drummer Cedric Burnside. And Lewis gives shoutouts to Kimbrough, Lightnin' Hopkins and Elmore James on the country-blues stomp "Messin'." The band has gained notoriety for their high-energy performances, which landed them a headlining spot at this month's Gasparilla Music Fest in Tampa. **BW**

DAVID HOLT & JOSH GOFORTH
SQUITIERI THEATRE, UF GAINESVILLE/MARCH 21

Veteran acoustic picker David Holt and newcomer Josh Goforth are well and deeply versed in the blues and mountain music of the Carolinas. The former was an acolyte of the late Doc Watson, Etta Baker and Ralph Stanley and has been perfecting his pristine fingerpicking style on guitar, Dobro and banjo for 40 years. In fact, it was Stanley who instructed Holt, a native Texan raised in California, that if he wanted to learn to play Appalachian music, he should go directly to the source. So the UC Santa Barbara student trekked cross-country in 1969 and mined gold from the Blue Ridge masters. A descendent of those masters, Goforth is remarkably fluent with the fiddle, mandolin and guitar styles of the region. The duo of Holt and Goforth also tell entertaining tales of their mentors and influences, whom they honor with faithful renditions of tunes such as "Things Are Coming My Way" and "I've Got the Blues and Can't Be Satisfied," both of which can be heard on their live 2009 recording *Cutting Loose*. **BW**



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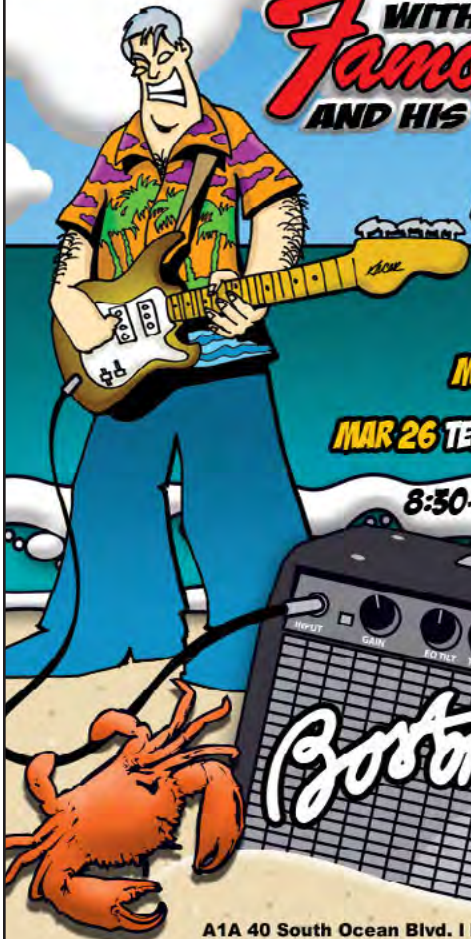
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Spider John Koerner's rawboned frame and taciturn nature belie the fire in his belly when he hollers the blues. The longtime Minnesotan has amassed a trove of tunes with origins in the early 20th century, including those by blues giants such as Leadbelly and Blind Lemon Jefferson. Expertly accompanying himself on 12-string guitar, the 74-year-old Koerner digs into classic Americana, his wry wit and affection for the music apparent on gems such as "Jack of Diamonds" "Deliah's Gone" and "Ezekial Saw the Wheel." His songwriting also displays his command of the idiom, and his own "Good Time Charlie" and "I Ain't Blue" are masterful



evocations of an earlier era. And Koerner's impact has proven vast. His trio, Koerner, Ray & Glover, influenced the shape of blues and rock in the early '60s, and Dylan himself acknowledged Spider John's role in his own development. Koerner transforms any venue into a sawdust-floored juke, especially when he stomps out an a cappella romp. **BW**

REBA RUSSELL BAND

BRADFORDVILLE BLUES, TALLAHASSEE/MARCH 2
BONITA SPRINGS BLUES FEST, RIVERSIDE PARK/MARCH 8

Boasting a huge voice steeped in classic blues, Reba Russell leads her five-piece band through expertly crafted original tunes and well-chosen covers. Hard-won wisdom radiates from the veteran Memphis singer's performances and resides in lyrics to tunes such as "When I Moved to Mississippi" and "Hard to Live." In 2010, on their eighth album—titled 8, of course—Russell and the band paid tribute to legendary Memphis musician and producer Jim Dickinson with a couple of his acerbic songs, as well as nodding to the likes of Delta Joe Sanders and Willie Dixon. With backing



from husband and bassist Wayne Russell, drummer Doug McMinn, keyboardist Robert "Nighthawk" Tooms and lead-guitar prodigy Josh Roberts, Russell commands the microphone and the stage with great authority. Of course, you'd expect no less from someone who's recorded with B.B. King, U2 and Tracy Nelson. **BW**

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SID PARKER BIG BAND

Vocalist Lianne Lyons is featured in this musical tribute to the great Count Basie. Over the past six years this band has achieved wide popularity in South Florida.

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Mark your calendar for Thursday, April 18:
J. B. SCOTT SWINGIN' ALL-STARS with vocalist LISA KELLY

FRED HERSCH TRIO
ST. PETERSBURG COLLEGE/MARCH 7
BIG ARTS, SANIBEL/MARCH 8
MINIACI PAC, FORT LAUDERDALE/MARCH 9

Pianist Fred Hersch's touch and lyricism have guided his 30-year recording career. Yet if his playing seems even more personal and introspective during the past five years, it's understandable. Having come out as gay in the early '90s following an HIV diagnosis, Hersch started suffering from AIDS-related dementia in early 2008 when the virus migrated to his brain. Just as he got that under control, a bout with pneumonia started shutting down his organs, forcing doctors to induce a two-month coma. Hersch essentially had to relearn to walk, talk and play. Yet the pianist's subsequent



solo piano CDs (*Plays Jobim* and *Alone at the Vanguard*) and improvisational trio releases with bassist John Hébert and drummer Eric McPherson (*Whirl and Alive at the Vanguard*) display his uncanny creativity and interplay. As does his multimedia stage show *My Coma Dreams*, which fuses drama, animation and an 11-piece band. **BM**

CHRIS POTTER W/ THE MICA BETHEA BIG BAND
TERRY THEATER, TIMES-UNION CENTER,
JACKSONVILLE/MARCH 9

Tenor saxophonist Chris Potter's 20-year recording career as a leader has been somewhat obscured by his popularity as a sideman. He's performed and recorded with jazz icons such as Dave Holland, Pat Metheny and Paul Motian, as well as pop vets Steely Dan. Potter's new ECM recording, *The Sirens*, is a moving all-acoustic take on Homer's *Odyssey* that features him on soprano sax and bass clarinet, as well. It's a departure from the Chicago-born multi-instrumentalist's primary solo vehicle, the more contemporary and electric Underground. The new effort's deep themes and stellar quartet just may increase Potter's profile, as he interprets



Homer in not-so-ancient ways. For his Jacksonville concert, Potter will lead the 18-piece Mica Bethea big band through original compositions and tunes arranged by Bethea. Left quadriplegic after a 2005 car accident, former University of North Florida student Bethea earned high praise from *Down Beat* magazine in 2011. **BM**

The Lauren Mitchell Band

PHOTO © GAIL CERDES (BOOK ENTERPRISES)

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 March 16 Sebring Int'l Raceway, Sebring
 March 16 Arts Garage, Delray Beach
 March 22 The Living Room on Main, Dunedin
 March 24 Giving Hunger The Blues, Sarasota
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March 8 Skipper's Smokehouse, Tampa
March 28 Mockingbird Café, Tallahassee
April 13 European Street Café, Jacksonville
BethMcKee.com • facebook.com/BethMcKeeBand

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March 22
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Port Salerno

March 23
w/special guest Chris Cain
The Funky Biscuit
Boca Raton

March 24
w/special guest Chris Cain
Earl's Hideaway
Sebastian



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PHOTO BY DON HANFEST



BISCUIT FEST

Thursday April 4

Yo Mama's Big Fat Booty Band
DrFameus with special guests
George Porter Jr., Billy Iuso,
Roosevelt Collier & Friends

Friday April 5

The Heavy Pets
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Rockin' Jake & Friends

Saturday April 6

George Porter Jr. &
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Sunday April 7

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www.funkybiscuit.com
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S P O T L I G H T

CARMEN BRADFORD
STRAZ CENTER, TAMPA/MARCH 8
PROGRESS ENERGY CENTER FOR THE ARTS, ST. PETERSBURG/MARCH 9

RUTH ECKERD HALL, CLEARWATER/MARCH 10
CAMBIER PARK BANDSHELL, NAPLES/MARCH 11
 The daughter of trumpeter/composer Bobby Bradford and vocalist/composer Melba Joyce, Carmen Bradford truly uses her voice like a musical instrument. And if that legacy weren't deep enough, the Austin, Texas, native's grandfather, Melvin Moore, was a big-band singer in the 1940s. Carmen followed in his footsteps, performing with the Count Basie Orchestra for nine years. She'll highlight the March 8-10 performances of *A Night at the Cotton Club*, a Florida Orchestra show that



also features trumpeter Byron Stripling and tap dancer Ted Louis Levy. Bradford, who appeared on Grammy-winning albums with Basie in the '80s and George Benson in the '90s, will also take the stage with her own band on March 11 to perform material from her 1992 debut *Finally Yours* through her 2010 recording of Duke Ellington's jazz opera *Queenie Pie*. **BM**

TIERNEY SUTTON BAND
CHURCH OF THE GOOD SHEPHERD, RIVERSIDE/ MARCH 14

During an era in which female jazz vocalists are often marketed as "divas," Tierney Sutton stands out. The selfless Los Angeles-based singer's self-titled band—with pianist Christian Jacob, bassists Kevin Axt and Trey Henry and drummer Ray Brinker—is a collective of incorporated partners that confers on all musical and business decisions. And the same stellar personnel has been in place from the standards on the 1998 debut *Introducing Tierney Sutton* through the traditional roots-music interpretations on the band's latest critically acclaimed release, *American Road*. A soaring singer influenced by Fitzgerald and Vaughan, Sutton heads the



vocal department at the Los Angeles Music Academy. She's also branching out, starting a trio with flutist Hubert Laws and guitarist Larry Koonse, and appearing in South Florida with the Turtle Island Quartet. The versatile singer and her quartet might play anything from a Gershwin standard to a Bill Evans ballad to a traditional folk tune. **BM**


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La Lucha Latin Jazz Trio 4:30-6pm
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Nate Najar Trio 7-8:45pm

MARCH 30
Phill Fest Trio 12:30-2pm
Phill Fest and Terezinha Valois Samba Jazz Band 3-4:45pm

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March 9 Royal Manor Winery, Interlachen
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March 17 Americana Café, Lynn Haven
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March 25 Ft. Pierce Jazz Ensemble

March 26 James McCreavy Band

March 27 David Shelley & Bluestone

March 28 Phill Fest

March 29 Scott Klarman & Sound of Vision

FREE Concert 1 - 5pm

March 24 Party Dogs

& the FPJ&BS Jazz Ensemble

Finale Concert 7:30pm

◀ **March 24** Doc Grober & the Mudcats - \$29

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Tuesdays March 5, 12 & 26 - 7-10pm - \$5 cover

Sunrise Black Box Theater - 117 S. 2nd Street, Ft. Pierce - Cash bar

Alt. Wednesdays March 6 & 20 - 6:30-9:30pm - \$3 cover

Port St. Lucie Botanical Gardens - 2410 SE Westmoreland Blvd., Port St. Lucie

S P O T L I G H T

CHICK COREA AND BELA FLECK PHILLIPS CENTER, UF GAINESVILLE/MARCH 20 KRAVIS CENTER, WEST PALM BEACH/MARCH 21

You'd be hard-pressed to find an entire all-star band whose members had earned as many Grammys as the duo pairing keyboardist Chick Corea with banjoist Béla Fleck. The 71-year-old Corea, one of the architects of modern jazz, has 18; the 54-year-old Fleck, whose Béla Fleck & the Flecktones fused modern jazz with bluegrass, has 15. The two icons actually share a Grammy—the 2007 award for Best Instrumental Album for *The Enchantment*. The highly improvised disc, which was recorded live in the studio, blends the duo mate's combined vocabularies in jazz and classical music with Corea's prowess in Latin music and Fleck's

bluegrass expertise. The idea had initially been hatched by Fleck after Corea recorded on his 1994 solo outing *Tales From the Acoustic Planet*. It took more than a decade to come to fruition, but gems like "Children's Song #6," "Mountain" and the title track provide ample reasons for the duo to tour again, even without a new release. **BM**



CUBOP: CELEBRATING DIZ AND CHANO ARSHT CENTER, MIAMI/MARCH 22

Havana-born conguero Chano Pozo put the Cuban in "CuBop," while trumpet icon Dizzy Gillespie supplied the bebop elements during their brief but rewarding partnership of the late 1940s. This all-star salute is headlined by veteran Cuban saxophonist **Paquito D'Rivera**, an 11-time Grammy winner and founding member of Gillespie's United Nations Orchestra in 1988. He'll lead trumpeter Jon Faddis (a Gillespie protégé); percussionist Giovanni Hidalgo (also a former member of Gillespie's orchestra); vibraphonist Dave Samuels and the Florida International University Jazz Band through Afro-Cuban jazz standards like "Manteca," "Tin Tin Deo" and "Cubano Be, Cubano

Boop." Pozo was killed during a bar fight in Harlem in 1948 at age 33, but his short time in Gillespie's band inspired the legendary trumpeter for the remainder of his career. The feeling was mutual, as the gifted Pozo even recorded a version of Gillespie's bebop standard "Salt Peanuts"—playing the trumpet melody on congas. **BM**



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March 2 & 29
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March 29
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Naples



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6:30 - 8pm

The Jensen Beach All-Starz

8:30 - 10pm The Nouveaux Honkies

Saturday 9th

12:30 - 2pm Double Nickel

2:30 - 4:00 Bobby & The Blisters

4:30 - 6:00 Gregg Jackson & Kurtis Wilson

6:30 - 8pm Delta Dave & the Lagoon Squad

8:30 - 10pm Stoney & The House Rockers



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