

headlining shows in venues everywhere.

John Lee Hooker, Jr. has a difficult legacy to live up to, but he's managed to create his own musical identity and assemble an impressive band. This two-time Grammy nominee continues to build on his musical heritage. His energetic performance included "Blues Ain't Nothin' But A Pimp," sure to become a new age blues classic. Although he tipped his hat to his father with his rendition of "Boom Boom," he made this song his own and earned rounds of applause.

Blues guitar legend Walter Trout topped off the evening, interspersing torrid guitar riffs with lively banter that included a dedication to Les Paul and a Woodstock story. Unlike many of those who said they were at Woodstock, Trout was there. Gems included "Gone Too Long," "A Matter of the Heart," a blues rock anthem, and his timely musical commentary on the state of the economy, "They Call Us The Working Class." At the end of his explosive, high energy set, Trout thanked the audience many times, and they responded with a standing ovation.

—Howard B. Leibowitz

### **Ponderosa Stomp: A Tribute to Wardell Quezergue**

Alice Tully Hall, New York, NY  
Wardell Quezergue, almost 80, blind and feeble, had to be wheeled onto the stage and helped to his feet. He turned away from the respectfully hushed crowd, toward his band, lifted his arms and started to conduct in a manner that might best be described as getting down. After a minute, Quezergue had to be helped into a waiting chair, but continued to boogie in his seat while urging his Rhythm & Blues Orchestra on.

The night's performers, used to playing small, gritty dancehalls, seemed a little out of place at Alice Tully Hall, but Quezergue could make it work. Known as the "Creole Beethoven," Quezergue composed and produced achingly beautiful New Orleans melodies for over 60 years, and easily commands the respect of any crowd.

The night brought out luminaries like Dr. John and Zigaboo Modeliste of the Meters, who deferred the spotlight to the man who helped shape their careers. Dorothy Moore performed her

hit "Misty Blue," her voice as rich and textured as ever, even if she couldn't quite get through a whole song without stopping for water. Robert Parker, Jean Knight, Tony Owens and Tammy Lynn performed, but the show was stolen by the Dixie Cups, who showed they still know how to shake it in their sequined dresses while performing their hits "Chapel of Love" and "Iko Iko."

Quezergue sat and smiled while performer after performer praised him and thanked him for the hits. He then turned to the crowd and mentioned that he has a new album of children's music (whose name he couldn't remember) coming out "on the CDBaby," then thanked a crowd and a stage full of musicians who will never forget his name. —Levi Davis

### **Rhythm & Roots**

Ninigret Park, Charlestown, RI  
Like Thanksgiving dinner, gargantuan festivals with supersized rosters have their place, but how many times a year can you stagger home overloaded and shell-shocked? Enter Rhythm & Roots, a diet I could happily live on.



Rebecca Dawkins (The Nouveaux Honkies), Rhythm & Roots

This year's lineup, as usual, boasted Cajun-and-dance oriented groups, so gals in short, swiny skirts over cowboy boots and guys with beads and outrageous hats paraded everywhere. The dance tent, disproportionately large for a festival of R&R's size, overflowed with dancers showing every level of expertise and high levels of enjoyment. Instructors taught dancers, while a staffed toy area kept kids of all ages involved with crazy things to throw, catch or juggle, all very low-tech and obviously engaging. The food merits note: several notches separate R&R's eclectic menu from the standard subs/ribs/burgers found elsewhere, dishing up excellent ethnic food, including jambalaya and other Louisiana favorites.

Like its bluegrass sister, NY's Greyfox, R&R books a credible lineup of talented newcomers, some every-other-year favorites and ices the cake with national acts. Saturday night's headliners were Asleep at the Wheel followed by Hot Tuna. Jorma Kaukonen and Jack Casady, apparently bandmates for life, played a two-hour mixed acoustic/electric set. Earlier in the day, the Duhks had already given the crowd their money's worth: where else can you hear Dylan's "It's Alright, Ma (I'm Only Bleeding)" and Led Zep's "Whole Lotta Love" back-to-back, with female vocals, banjo and fiddle (and they work)? My favorite newcomer was the Nouveaux Honkies, a swampy young group I think we'll hear more from.

Speaking with the crowd, I found quite a few newbie attendees, and realized R&R is a great first-time festival. For kids or a new friend who may not yet be totally down with music or festivals, R&R offers a great all-around experience without blowing their heads off. Let's face it, the day after Thanksgiving, you're not clamoring for another blow-out dinner, but at R&R, you can't wait for a repeat. —Suzanne Cadgene

### **Bobby Owsinski and Dennis Moody The Drum Recording Handbook**

Hal Leonard

Co-authors Bobby Owsinski and Dennis Moody are entertainment industry veterans, and their book is packed with