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INTERNATIONAL JAZZ NEWS

TOP 10 ALBUMS - CADENCE CRITIC'S PICKS, 2019

TOP 10 CONCERTS - PHILADELPHIA, 2019

FESTIVAL REVIEWS



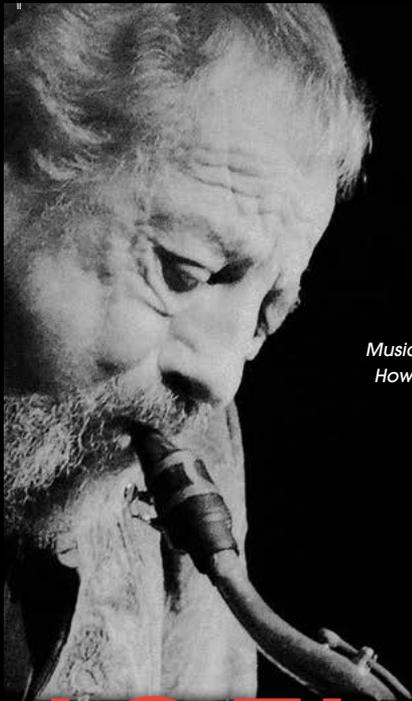
CONCERT REVIEWS
CHARLIE BALLANTINE

JAZZ STORIES
ED SCHULLER

INTERVIEWS
FRED FRITH
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RAUL JACKSON



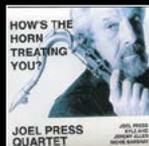
COLUMNS
BOOK LOOK
NEW ISSUES - REISSUES
PAPATAMUS - CD Reviews
OBITUARIES



CADENCE

*Mainstream Extensions;
Music from a Passionate Time;
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— Katie Bull, *The New York City Jazz Record*, December 10, 2013

PREZERVATION



Clockwise from left: *Live at Small's*; *JP Soprano Sax/Michael Kanan Piano*; *JP Quartet*; *Return to the Apple*; *First Set at Small's*.



Prezervation CD's: Contact joelpress507@gmail.com

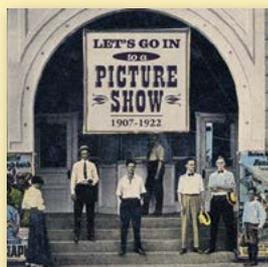
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Harbinger Records scores

THREE OF THE TEN BEST

in the Cadence Top Ten Critics' Poll

Albums of 2019!

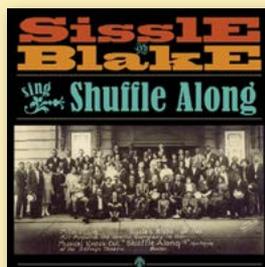


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River City



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SILENT VOICE

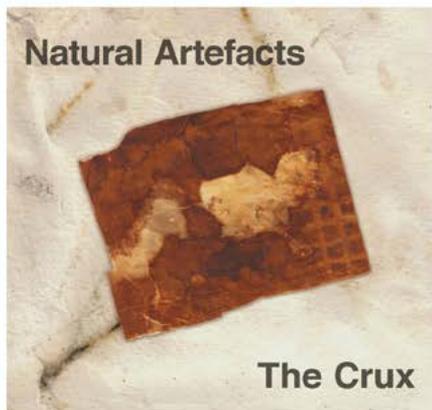


MWENDO DAWA TRIO

Susanna Lindeborg p, elec
Jimmi Roger Pedersen, b, elec
David Sundby, dr

"Editors pick" *Down Beat* aug 2018 LJCD5260

THE CRUX



NATURAL ARTEFACTS

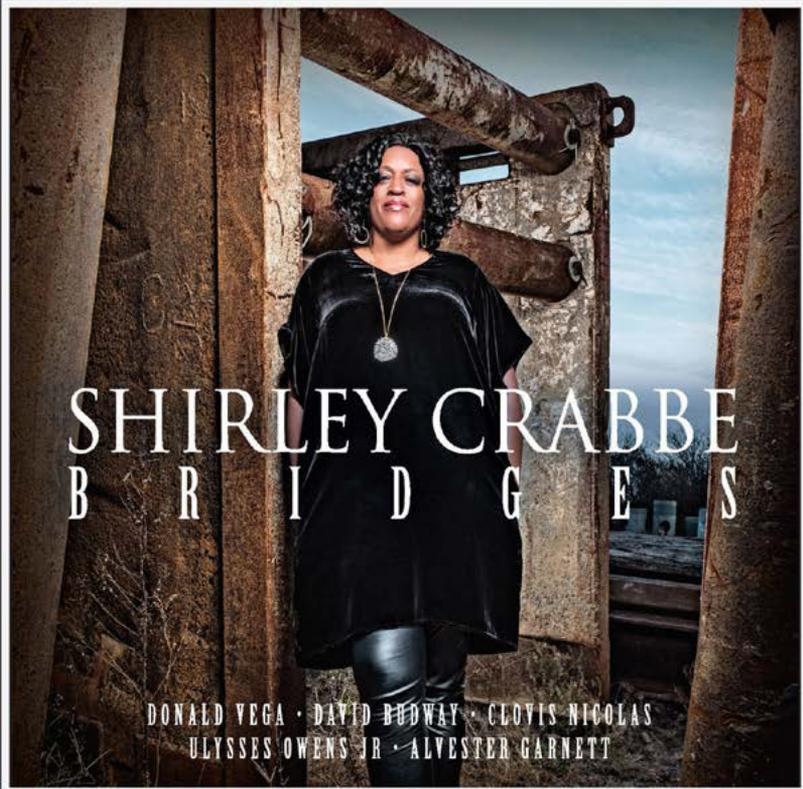
Susanna Lindeborg p, elec
Merje Kägu guit
Per Anders Nilsson elec
Anton Jonsson perc

LJCD5261

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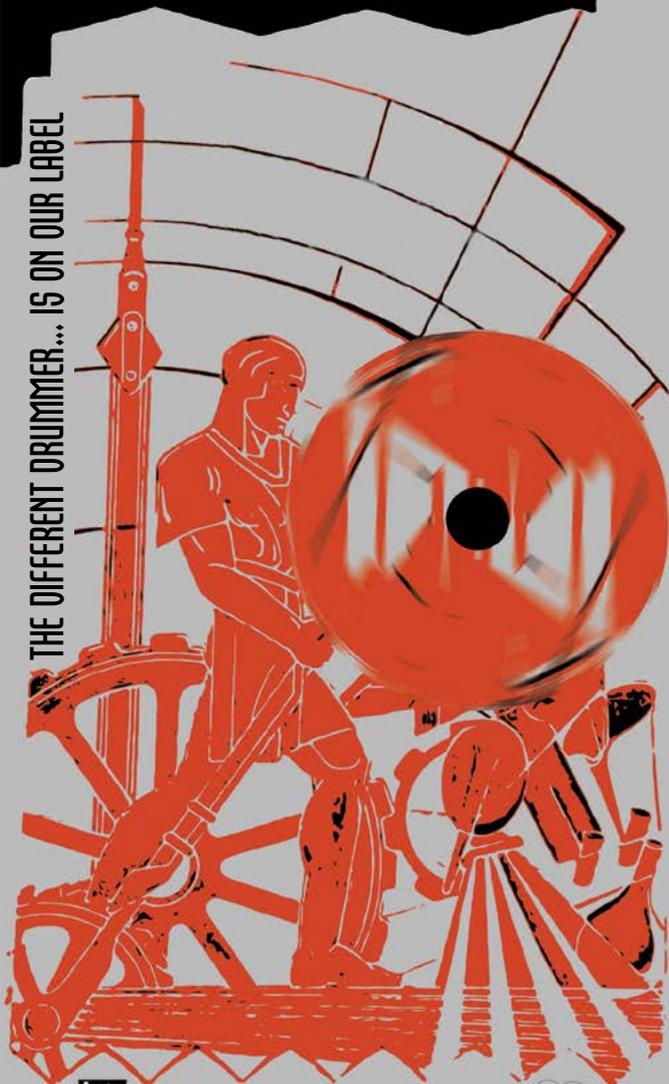
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Cadence Top 10 Critic's Pick



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(w. Jack Hues, Susanna Gartmayer, Irene Kepl, Noid)

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Formats : CD/Vinyl/DL

Release Date : Available Now



Merzbow, Keiji Haino, Balázs Pándi *Become The Discovered, Not The Discoverer*

Cat. No.: RNR111/RNR111LP

Formats : CD/Double Vinyl/DL

Release Date : Available Now

Jamie Saft, Dave Liebman, Bradley Jones, Hamid Drake *Hidden Corners*

Cat. No.: RNR109/RNR109LP

Formats : CD/Vinyl/DL

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Red Kite

Even Helte Hermansen, Bernt Andre Moen,
Trond Frønes, Torstein Lofthus

Cat. No.: RNR105/RNR105LP

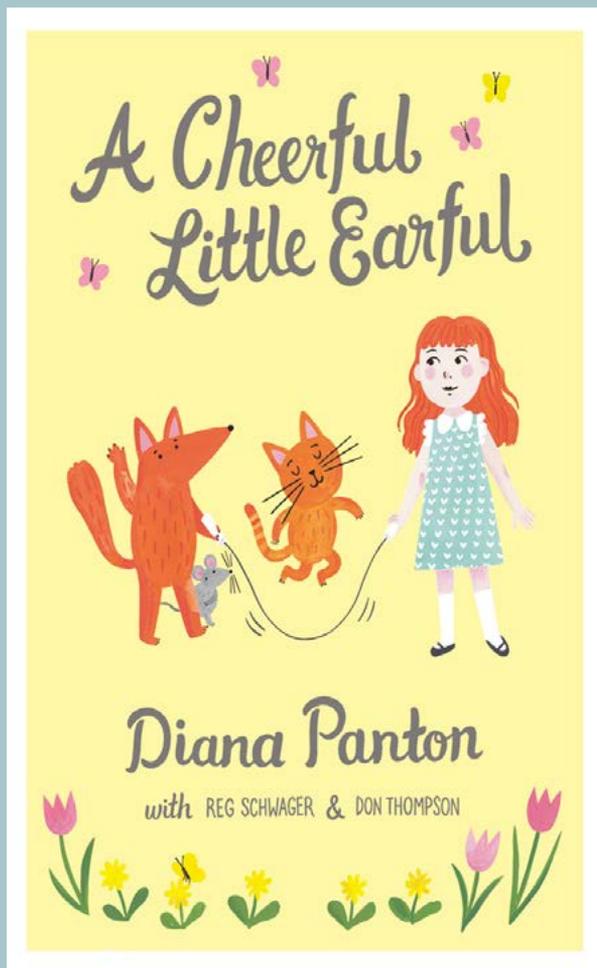
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Cadence Top 10 Critic's Pick



blood

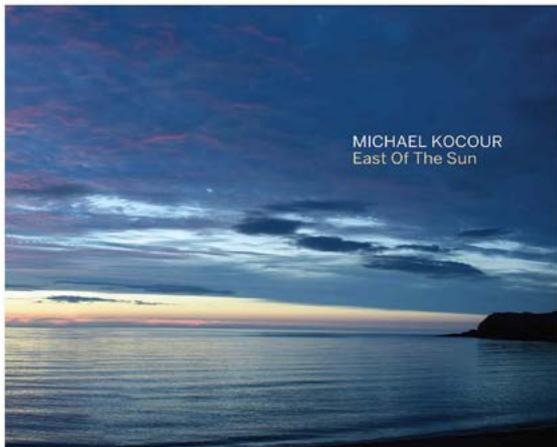
Jason Kao Hwang

Burning Bridge

..Hwang is one of the interesting voices in the creative spot that, after all, remains • the New Yorker's Lower East Side... In "Blood," the originality of the compositions, coupled with the inventiveness of improvised interactions (usually duos or trios of variable constitution) shows that a collective design rises to give coherence to the hybrid sound of formation from which emerge sudden changes of direction, variations in thickness of the arrangements and intricate timbral games. - António Branco. jazz.pt

Jason Kao Hwang - composer/violin
Taylor Ho Bynum - cornet/flugelhorn
Joseph Daley - tuba
Andrew Drury - drum set
Ken Filiano - string bass
Sun Li - pipa
Steve Swell - trombone
Wang Guowei - erhu

jasonkaohwang.com/burning-bridge

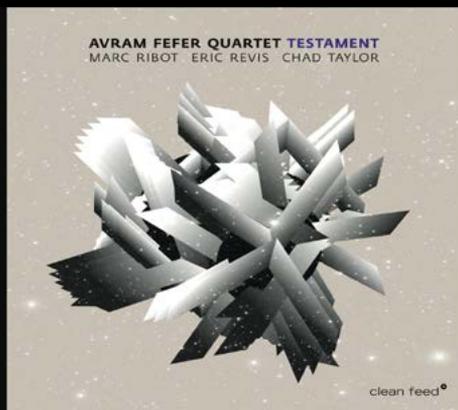


"Pianist Michael Kocour brings formidable technique and exquisite touch to 10 Great American Songbook standards."

Ed Enright, *DownBeat*



AVRAM FEFER QUARTET featuring MARC RIBOT, ERIC REVIS, CHAD TAYLOR



"Impressive interplay in 5th gear." *Jazzweekly*

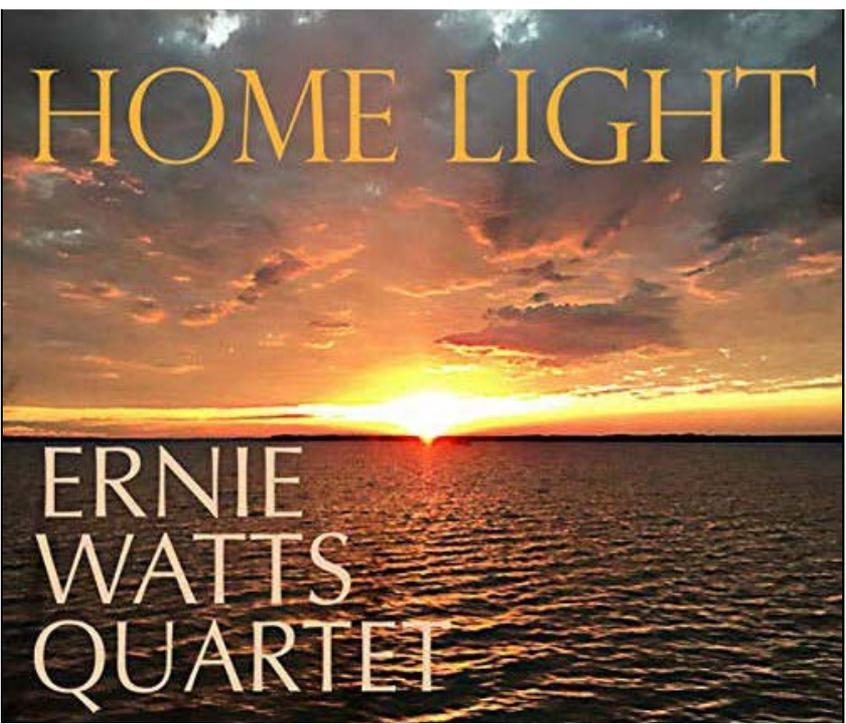
"I cannot recommend this one strongly enough. It is flat-out HOT! So get it already. It both swings and frees things up like mad." *GappleGate Music Review*

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HOME LIGHT

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HOME LIGHT

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*Warren Benbow's
Harmolodic Adventure*

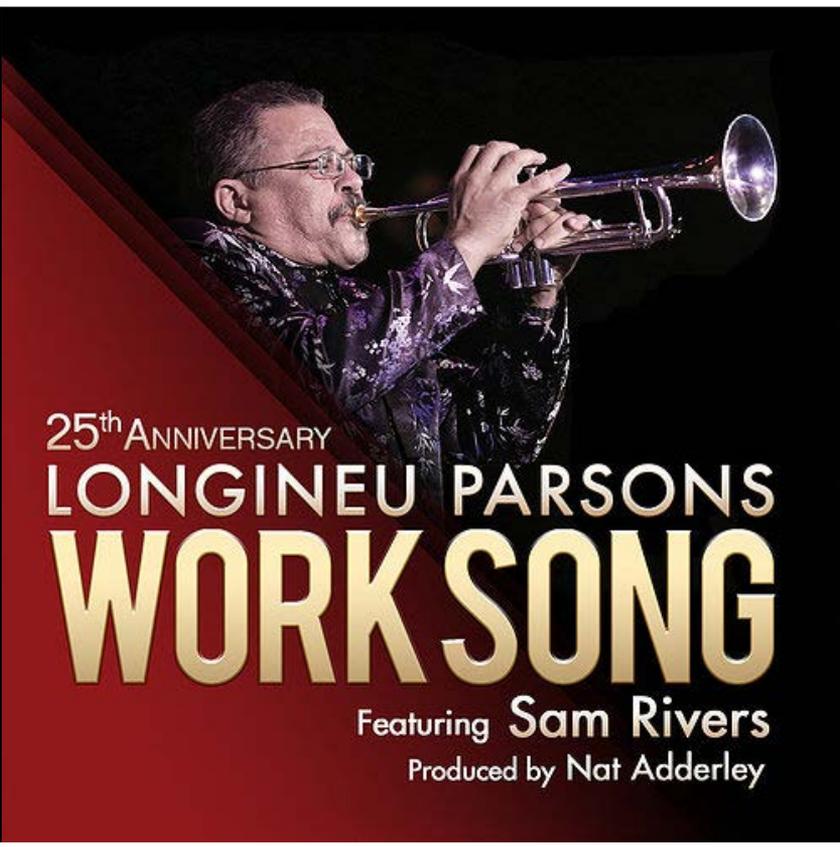
Produced by Al MacDonell

WARREN BENBOW IS A WORLD CLASS DRUMMER, SONGWRITER, MUSIC PRODUCER, EDUCATOR AND AUTHOR IN NEW YORK CITY.

Warren Benbow is a New York-based drummer who has worked and/or recorded with Whitney Houston, Nina Simone, LL Cool J, Betty Carter, Phyllis Hyman, Larry Willis with Eddie Gomez on the CD "Inner Crisis", Olu Dara, Ted Daniel, Linda and Sonny Sharrock, Jimmy Owens with Chris White and Kenny Barron, Doug and Jean Carn, Rene McLean, Rickie Byars Beckwith, Michael Urbaniak, Billy "Spaceman" Patterson, Junko O'Hashi, Teruo Nakamura and Super Friends, and was an original member of James "Blood" Ulmer's "Odyssey" band. In addition to his jazz work, he has also worked as an actor and musician in Broadway musical productions, and in film. He has performed on television, in the studio, and in clubs or concert halls around the world with artists Mary J. Blige, Gwen Guthrie, Nancy Wilson, Mavis Staples, Brian McKnight, SWV, and many others. In addition to his work as a musician, he has also worked as an actor and musician in Broadway musical productions, and in film with Ernest Dickerson, Spike Lee, Bill Duke, Coleridge-Taylor Perkinson, Gilbert Moses, Chapman Roberts, and Melvin Van Peebles.

LISTEN:

WARRENBENBOW.BANDCAMP.COM/ALBUM/WARREN-BENBOWS-HARMOLODIC-ADVENTURE-2



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Featuring **Sam Rivers**
Produced by Nat Adderley

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Not only does Longineu utilize his appreciation of great past players with devices of his own but, he also masters the recorder, an instrument not normally associated with jazz. Percussion instruments are also within the musical realm of this talented artist.

I suggest you listen closely to Longineu – my personal favorite unsung artist." Nat Adderley

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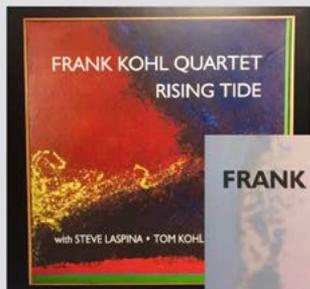


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 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
 - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
 - #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S. Mahoney
 - #1246 Ehran Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
 - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
 - #1248-1252 Sal Mosca *Too Marvelous for Words*
 - #1253 Lee Shaw Duo *Live* w/Rich Syracuse
 - #1254 Pucci Amanda Jhones *Love, Jhones* w/Williams, Lemon, Sanabria, Tranchina
 - #1255 Glenn Wilson *Timely* w/J. D'earth, J. Toomey, J. Masters, T. Martucci
 - #1256 Dominic Duval, Skip Scott, Tim Siciliano *Elements*
 - #1257 Donnic Duval-Vincent Loccisano-Chris Covais *The Project*
 - #1258 David Haney *Angel Foot Shuffle* w/J. Priestler, A. St. James, B. Purdie
 - #1259 Eric Plaks New Trio *Sun and Shadow* w/John Murchison, Leonid Galaganov
 - #1260 Ted Brown Quartet *Live at Trumpets* w/J. Easton, D. Messina, B. Chattin
 - #1261 Don Messina *Dedicated to...* (double bass) solo
 - #1262 Buffalo Jazz Octet *Live at Pausa Art House* w/Bucheger, Rivera, Baczkowski
 - #1263 The Infinitesimal Flash Quartet *Live* w/J. Tchical, M. Marucci, A. Lane, F. Wong
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with Jay Rosen(dr)
- CIMP 409 Ehran Elisha Trio *Heads***
with Albert Beger(ts/ss) Dave Phillips(doublebass)
- CIMP 410 Mat Marucci Trio *Inversions***
with Rick Olson© Adam Lane(b)
- CIMP 417 Jimmy Bennington Colour & Sound**
A Little While in Chicago
with Fred Jackson(sax) Jerome Crowell(tpt) Ed Schuller(b)



FRANK KOHL QUARTET
RISING TIDE

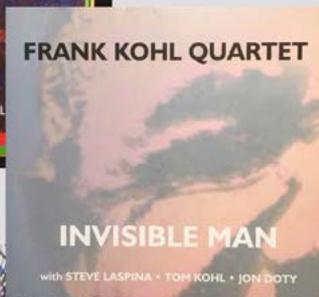
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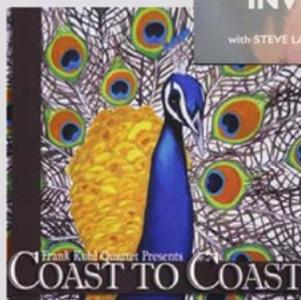
FRANK KOHL
with Guitarist,
JOHN STOWELL
and Bassist,
STEVE LASPINA



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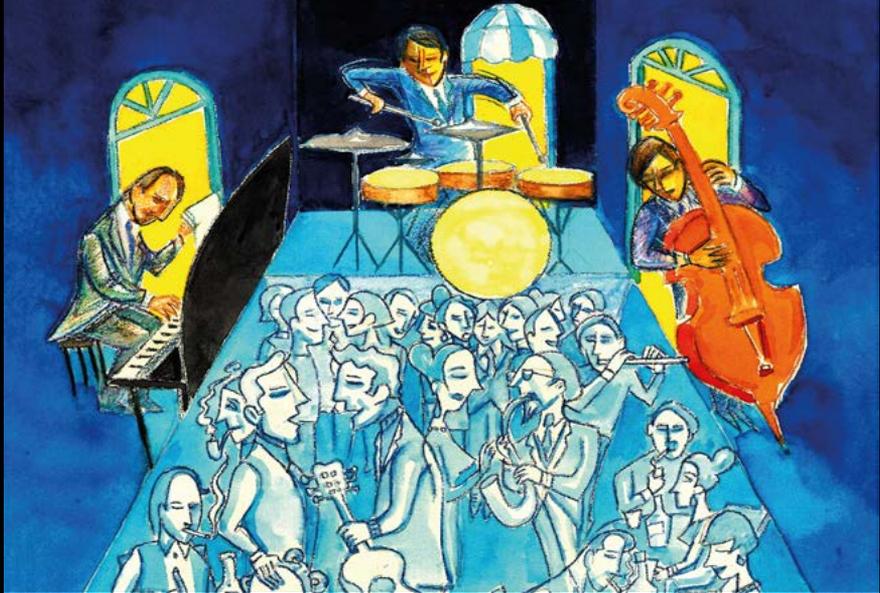
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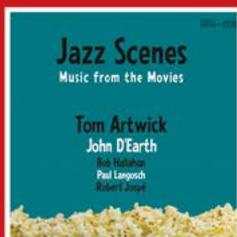
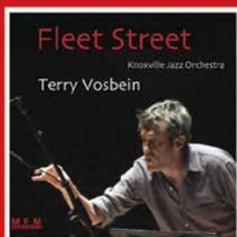
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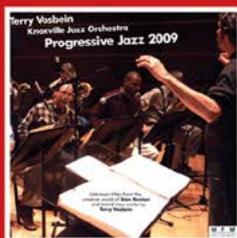
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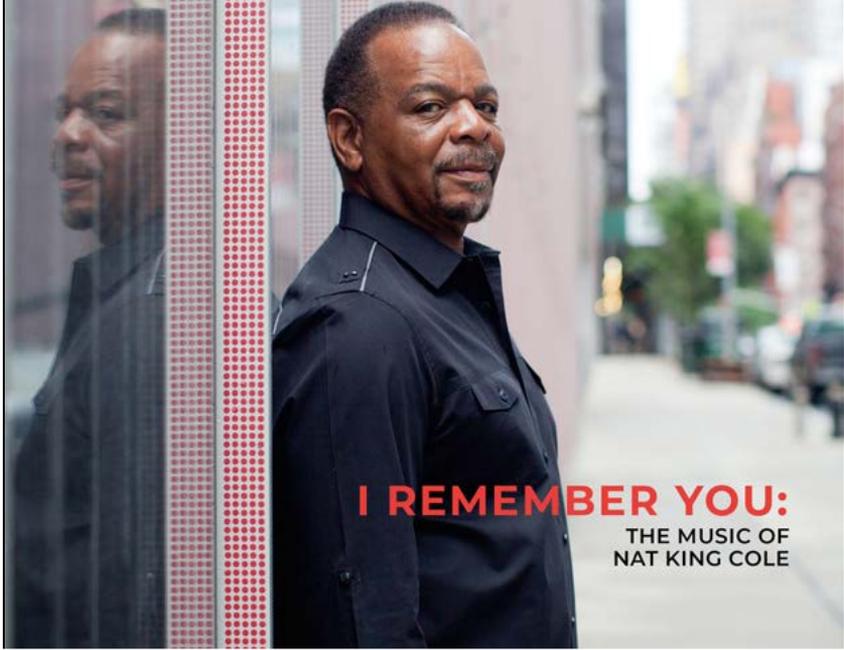
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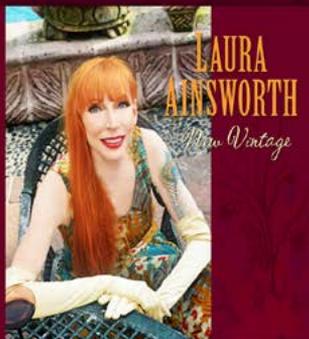
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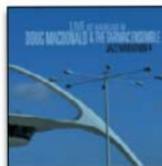
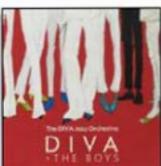
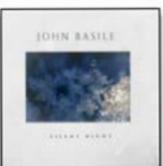
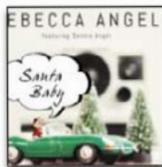
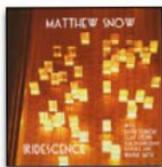
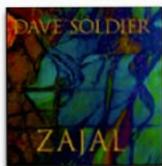
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TOMAS ULRICH

CELLO

SOLO CONCERT
MARCH 5, 2020, 8PM

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Cellist-Composer Tomas Ulrich received music degrees from Boston University and the Manhattan School of Music. His principal teachers were Leslie Parnas, Fred Zlotkin, Marion Feldman and Ardyth Alton. In addition to his classical music activities, Mr. Ulrich has performed and recorded with such artists as Anthony Davis, Joe Lovano, Alice and Ravi Coltrane, Anthony Braxton, McCoy Tyner, Aretha Franklin, Natalie Merchant and many others. He has written music for film, theater and instrumental performance and he can be heard on over 100 CDs in a wide variety of musical styles and settings. Tomas has performed throughout Europe, Japan, South America, Canada and the United States. Jay Collins from Signal to Noise has written that "Tomas Ulrich is surely one of the most accomplished and intriguing cellists in improvised music, with a brilliant technical mastery and ability to play prickly improv, jazz, classical, film music or pretty much anything he desires."

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A Sound Reminiscent of the Great Voices and Horns In Jazz

Nora McCarthy Bio



- A prominent member of the New York jazz scene, vocalist, composer, lyricist, poet and actor, Nora McCarthy has enjoyed a very productive and significant musical career since 1996 when she recorded red&blue, her first of thus far nine CD's, with John di Martino-piano, Mike Leo-saxophone, Essiet Okon Essiet-bass, Alvester Garnet-drums and Sato Takeishi-percussion. Her eighth CD, blesSINGS, released in 2016 won the 38th Annual Jazz Station Awards in two categories: Best Jazz Singer and Best Jazz Vocal CD as well as the cover of Jazz Inside Magazine.
- McCarthy, a devotee of classic jazz, global rhythms and the fine arts, is a musical colorist, and interpreter of the lyric; a beautiful balladeer in the tradition of the great Jimmy Scott. Her burnished alto voice is steeped in tradition and rich with a distinctive style that cuts a broad swath from trad jazz, Great American Songbook, modern jazz, bebop, post-bop, soul, rhythm & blues, and beyond. An impressive improviser, her sound is reminiscent of the great voices and horns in jazz.



Joe's Pub, Public Theatre, NYC

- McCarthy currently leads the following groups: The People of Peace Quintet; The Nora McCarthy Trio; Nora McCarthy Qu'ARTet; A Small Dream In Red Innovative Voice and Saxophone Duo; Manna For Thought Improvising Trio; and, The Modern Voice Ensemble; and, is co-founder with alto-saxophonist Jorge Sylvester of ConceptualMotion Orchestra, a 20-piece large ensemble. In addition, Nora is an original member of Sylvester's ACE (Afro-Caribbean-Experimental) Collective and the Extended Edition with Strings—two rhythmically charged groups that perform Sylvester's and McCarthy's original music, her poetry and lyrics.

A unique and dynamic vocal artist in the world of jazz and creative music today.

Nora McCarthy Highlights

UPCOMING
PERFORMANCES

- McCarthy' has written over 30 compositions and graphic compositions, soundscapes and poetic architectures that she has been designing since 2001 for her advanced music groups and has penned lyrics to dozens of jazz standards, other compositions as well as her own original music.
- Nora and her groups perform at some of the top clubs, jazz venues, concert halls, cultural centers, universities, and festivals in New York City, the Tri-State area and elsewhere in the USA and in the world.
- Early 2019 McCarthy made her off Broadway acting debut in the play Moral Support, a drama written by Bill Considine, directed by Félix E. Gardón at Medicina Show Theatre, NYC.
- Nora is a regular guest artist in pianist David Haney's and legendary drummer Bernard Purdie's ongoing production Jazz Stories at The Public Theater/Joe's Pub, NYC
- Nora presents a jazz radio show for Cadence Jazz World (<http://www.cadencejazzworld.com>) called, "Nora's Jazz Show" featuring jazz and avant-jazz, world jazz by established and emerging artists from around the world.

William Hooker Interviews Nora McCarthy
<https://youtu.be/IZXkpIDPQ9g>

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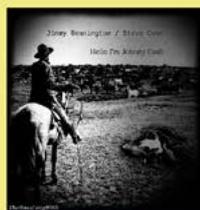
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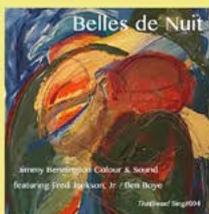
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Reggie Sylvester – drums



Reggie was a member of the Bern Nix Quartet and the early Black Rock Coalition of the mid-1980s and played in the BRC Orchestra. He has opened for Blues Traveller, Spin Doctors, Bill Laswell, and Raging Slab at Wetlands. He lives in Brooklyn and likes coffee and espresso of all types.

reggiejsylvester@gmail.com
<https://www.facebook.com/reggie.sylvester.58>

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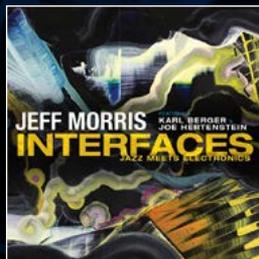
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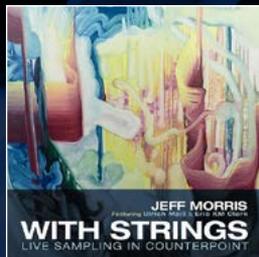
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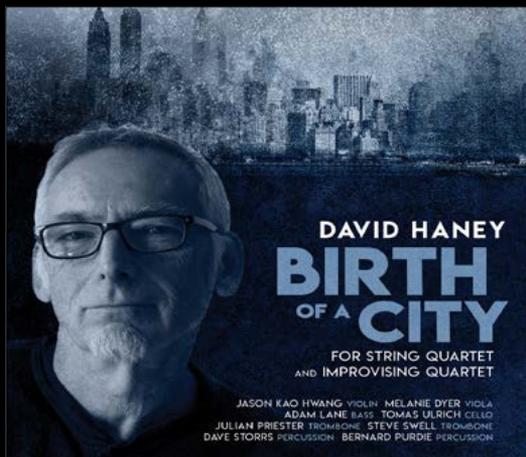


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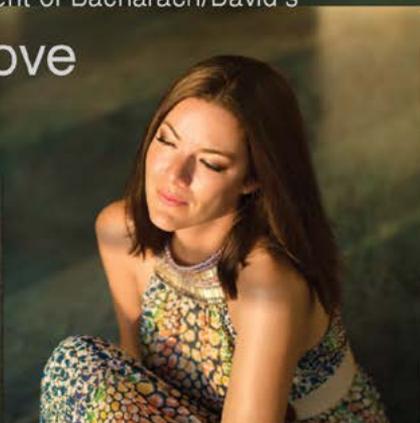
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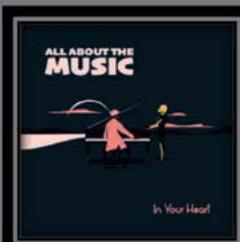
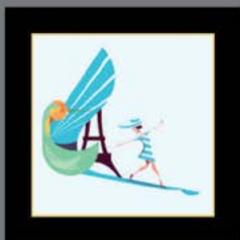
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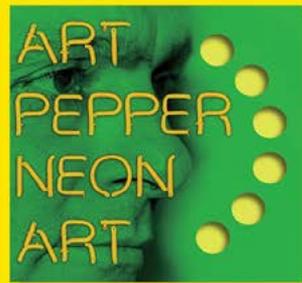
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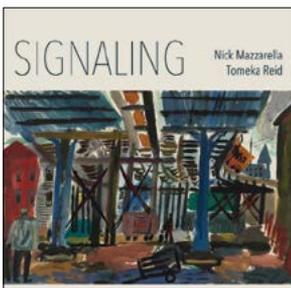
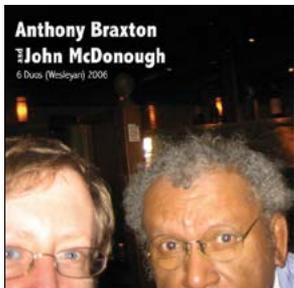
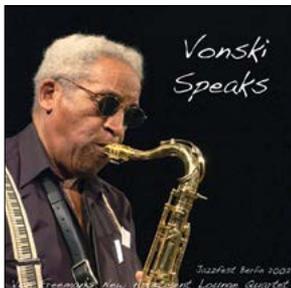
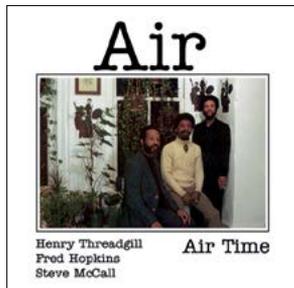
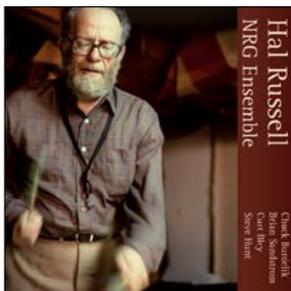
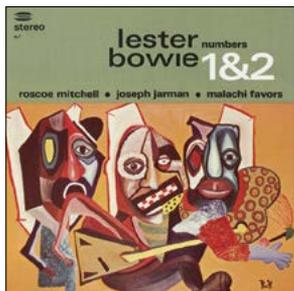
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5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPfest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marrucci Trio	Live at Jazz Central
5042	Teresa Carroll Quintet	Live at Dazzle

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-Robert Bush (*New York Jazz Record*) 2019

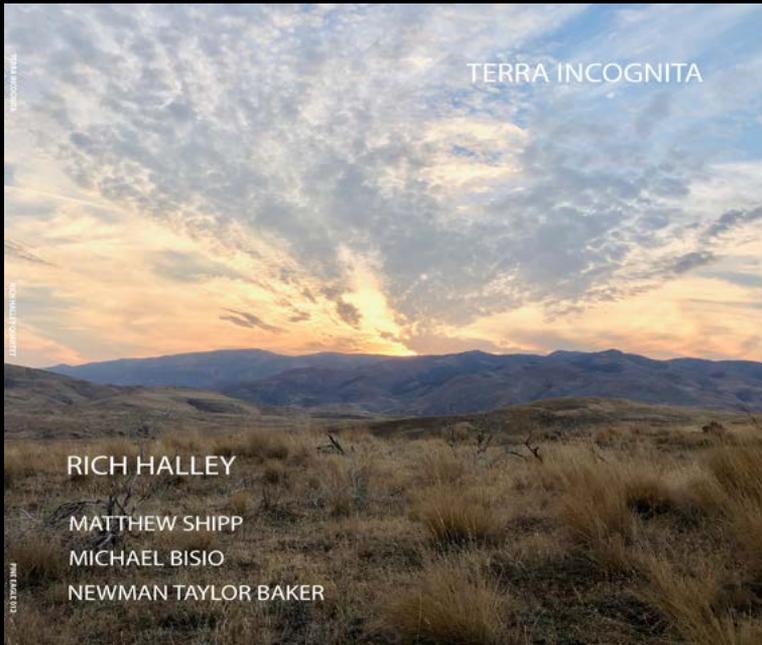
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ABBREVIATIONS USED IN CADENCE

acc: accordion
 as: alto sax
 bari s : baritone sax
 b: bass
 b cl: bass clarinet
 bs: bass sax
 bsn: bassoon
 cel: cello
 cl: clarinet
 cga: conga
 cnt: cornet
 d: drums
 el: electric
 elec: electronics
 Eng hn: English horn
 euph: euphonium
 flgh: flugelhorn
 flt: flute
 Fr hn: French horn
 g: guitar
 hca: harmonica
 kybd: keyboards
 ldr: leader
 ob: oboe
 org: organ
 perc: percussion
 p: piano
 pic: piccolo
 rds: reeds
 ss: soprano sax
 sop: soprano sax
 synth: synthesizer
 ts: tenor sax
 tbn: trombone
 tpt: trumpet
 tba: tuba
 v tbn: valve trombone
 vib: vibraphone
 vla: viola
 vln: violin
 vcl: vocal
 xyl: xylophone



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Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C.

Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource.

From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

Cadence essentially always has been and remains "the best independent magazine of Jazz, Blues, and Creative Improvised Music that money can't buy."

TOP 10 ALBUMS - CADENCE CRITIC'S PICKS, 2019	54
TOP 10 CONCERTS - PHILADELPHIA, 2019.....	60
PARTIAL LIST OF ALBUMS RECEIVED	68
INTERNATIONAL JAZZ NEWS	
PHILADELPHIA	73
FESTIVAL REVIEWS	
OCTOBER REVOLUTION OF JAZZ AND CONTEMPORARY MUSIC	76
CONCERT REVIEWS	
CHARLIE BALLANTINE	85
JAZZ STORIES	
ED SCHULLER - Bass is a Bitch	87
ED SCHULLER - New Years 1973	90
INTERVIEWS	
FRED FRITH - In The Air	92
TED VINING Drummer and Leader	106
PAUL JACKSON	111
COLUMNS	
BOOK LOOK	127
NEW ISSUES - REISSUES	129
PAPATAMUS - CD Reviews	135
OBITUARIES	150

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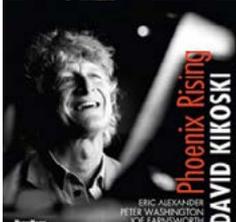
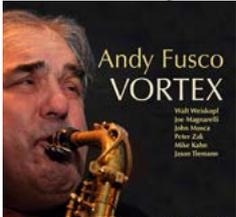
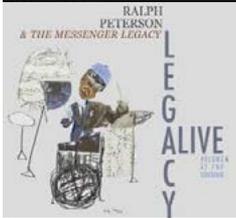
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DON LERMAN *is a professional saxophonist and woodwind player, arranger, and writer who has written for Cadence for several years. A native and current resident of South Bend, Indiana, Don has also worked extensively in the Washington, DC area.*

ROBERT D. RUSCH (Papatamus, Obituaries) *got interested in jazz in the early 1950s and, beginning with W.C. Handy, has since interviewed hundreds of musicians. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.*

SHEILA THISTLETHWAITE (Short Takes) *is a journalist and music publicist based in Saskatchewan, Canada. Her articles on the arts have appeared in publications in Canada and the U.S. She has been a board member, and has worked as a publicist and as executive director for jazz festivals in Calgary, AB and Kelowna, BC.*

Top Ten Recordings 2019



TOP TEN CRITIC'S PICK - ZIM TARRO NEW RELEASES

- ERIC HOFBAUER, /DAN ROSENTHAL
QUARTET (SELF-PRODUCED)
PAGO LIBRE - CINEMAGIQUE 2.0, LEO RECORDS
MATT MITCHELL - PHALANX
AMBASSADORS, PI RECORDINGS
MARLENE ROSENBERG - MLK CONVERGENCE,
ORIGIN RECORDS
JASON ANICK - RHYTHM FUTURE QUARTET
AND FRIENDS, RHYTHM FUTURE QUARTET
A/B TRIO - TRIOLILOQUY, CHRONOGRAPH
RECORDS
SCOTT ROBINSON - TENORMORE, ARBORS
RECORDS
CLIFFORD LAMB - BLUES & HUES, WEBER
WORKS RECORDS
GREGOR HUEBNER - LOS SOÑADORES, ZOHO
RECORDS
SETOLADIMAIALE UNIT & EVAN PARKER -
LIVE AT ANGELICA 2018, SETOLOA-DI MAIALE

TOP TEN CRITIC'S PICK, LARRY HOLLIS NEW RELEASES

- RALPH PETERSON & MESSINGER - LEGACY,
LEGACY
MARK TURNER/GARY FOSTER - MEETS, CAPRI
JIMMY COBB - THIS I DIG OF YOU, SMOKE
SESSIONS
PAUL COMBS - UNKNOWN DAMERON,
SUMMIT
GEORGE CABLES - I'M ALL SMILES, HIGHNOTE
ANDY FUSCO - VORTEX, STEEPLECHASE
ETHAN IVERSON - COMMON PRACTICE, ECM
DAVID KIKOSKI - PHOENIX RISING, HIGHNOTE
JOEY DEFRANCESCO - IN THE KEY OF THE
UNIVERSE, MACK AVENUE
JUSTIN ROBINSON - AT FIRST SIGHT, WJ3

TOP TEN CRITIC'S PICK, LARRY HOLLIS REISSUES/HISTORICAL

- ART PEPPER - PROMISE KEPT; COMPLETE
ARTISTS HOUSE, OMNIVORE
JOHN COLTRANE - BLUE WORLD, IMPULSE
ART BLAKEY - ART OF JAZZ, IN & OUT
TUBBY HAYES - GRITS, BEANS AND GREENS,
DECCA

Top Ten Recordings 2019



DEXTER GORDON - *IN THE CAVE*,
NEDERLANDS JAZZ ARCHIEF
MICHEL PETRUCCIANI - *ONE NIGHT IN
KARLSRUHE*, JAZZ HAUS
FREDDIE HUBBARD, *AT THE CLUB, VOL.1*,
SLEEPY NIGHT
CANNONBALL ADDERLEY - *SWINGIN' IN
SEATTLE*, REEL TO REAL
BILL EVANS - *EVANS IN ENGLAND*,
RESONANCE
VARIOUS ARTISTS - *JAZZ AT THE
PHILHARMONIC: LIVE AMSTERDAM
1960*, NEDERLANDS JAZZ ARCHIEF/JAZZ



TOP TEN CRITIC'S PICK, DON LERMAN NEW RELEASES

MICHAEL ADKINS QUARTET -
FLANEUR, HATOLOGY
**PEDRO GIRAUDO AND THE WDR BIG
BAND** - *AN ARGENTINIAN IN NEW YORK*, ZOHO
BEN ROSENBLUM COASTAL TRIO - *RIVER
CITY*, ONE TRICK DOG RECORDS
GEORGE McMULLEN TRIO
- *BOOMERANG*, PFMENTUM
**STEPHAN CRUMP'S ROSETTA
TRIO** - *OUTLIERS*, PAPILLON SOUNDS
NAVY COMMODORES - *MOSAIC*
(SELF-PRODUCED)
STEPHEN RILEY - *OLEO*, STEEPLECHASE
GEORGE CABLES - *I'M ALL SMILES*,
HIGH NOTE
JAMIE FOX - *I WISH* (SELF-PRODUCED)



TOP TEN CRITIC'S PICK, KEN WEISS NEW RELEASES

MIGUEL ZENON - *SONERO: THE MUSIC OF
ISMAEL RIVERA*, MIEL MUSIC
**HUMAN FEEL (CHRIS SPEED/ANDREW
D'ANGELO/KURT ROSENWINKEL/JIM
BLACK)** - *GOLD*, INTAKT RECORDS
**IRO HAARLA, ULF KROKFORS & BARRY
ALTSCHUL** - *AROUND AGAIN: THE MUSIC OF
CARLA BLEY*, TUM RECORDS
MILES OKAZAKI - *THE SKY BELOW*, PI
RECORDINGS
MATT MITCHELL - *PHALANX AMBASSADORS*,
PI RECORDINGS



Top Ten Recordings 2019

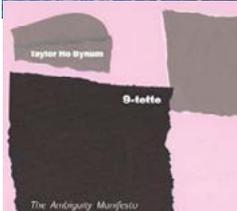


THE VAMPIRES – *PACIFICA*, EARSHIFT MUSIC
SATOKO FUJII/RAMON LOPEZ –
CONFLUENCE, LIBRA RECORDS
TAYLOR HO BYNUM 9-TETTE – *THE
AMBIGUITY MANIFESTO*, FIREHOUSE 12
RECORDS
JOHNATHAN BLAKE - *TRION*, GIANT STEPS
ARTS
JASON KAO HWANG BURNING BRIDGE –
BLOOD, TRUE SOUND RECORDINGS

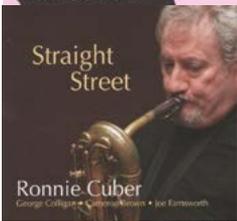


TOP TEN CRITIC'S PICK, DAVID HANEY NEW RELEASES

RONNIE CUBER - *STRAIGHT STREET*,
STEEPLECHASE
HERE AND NOW, DOUBLEMOON RECORDS
HORACE TAPSCOTT - *WHY DON'T YOU
LISTEN?* DARK TREE RECORDS



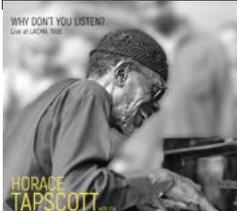
THE HATCH - DARK TREE RECORDS
JON IRABAGON - *INVISIBLE*
HORIZON IRABBAGAST RECORDS



KAT GANG - *COME CLOSER*, (SELF-
PRODUCED)
GILLIAM, HALL, SORBARA -
COUNTERSTASIS - *REFRACTED VOICES* (SELF-
PRODUCED)

JACQUES KUBA SÉGUIN - *L'ELEVATION DU
POINT DE CHUTE*, ODD SOUND RECORDS
DENMAN MARONEY - *SOLO@70* (SELF-
PRODUCED)

TOP TEN CRITIC'S PICK NORA MCCARTHY NEW RELEASES -

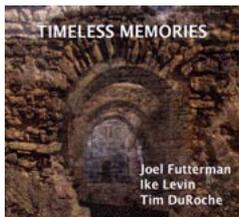


**ANDREW CLINKMAN, TIM DAISY, AND
KEN VANDERMARK** - *OPTION*, CORBETT
VS. DEMPSEY/EXPERIMENTAL SOUND
**JOEL FUTTERMAN, IKE LEVIN AND TIM
DUROCHE** - *TIMELESS MEMORIES*, JDF/CLM
BLAISE SIWULA - *SEDITION*, SETOLOA-DI
MAIALE



JOSH LEVINSON SEPTET - *MORNING
JOY*, WISE CAT RECORDS
STEVE DALACHINSKY - *INCOMPLETE
DIRECTIONS*, KNITTING FACTORY RECORDS
JACK DESALVO - *NEVICA*, UNSEEN RAIN
ROCCO IACCOVONE - *JUST LIKE
FALLING*, UNSEEN RAIN
GO: ORGANIC ORCHESTRA - *RAGMALA*:

Top Ten Recordings 2019



A GARLAND OF RAGAS (SELF-PRODUCED)
LINA NYBERG - *TERRESTRIAL*, HOOB RECORDS
BRANDON ROSS AND STOMU TAKEISHI - *FOR LIVING LOVERS* - *REVEALING ESSENCE*, SUNNYSIDE



TOP TEN CRITIC'S PICK ROBERT IANNAPOLLO NEW RELEASES

TAYLOR HO BYNUM 9-TETTE - *THE AMBIGUITY MANIFESTO*, FIREHOUSE 12
IRO HAARLA - *AROUND AGAIN*, TUM
RICH HALLEY - *TERRA INCOGNITA*, PINE EAGLE
ALEX HARDING/LUCIAN BAN - *DARK BLUE*, SUNNYSIDE
THOMAS HEBERER - *X MARKS THE SPOT*, OUTNOW
QUINSIN NACHOFF'S FLUX - *PATH OF TOTALITY*, WHIRLWIND
PARNICZKY QUARTET - *BARTOK ELECTRIFIED*, BMC
TOMEKA REID QUARTET - *OLD NEW*, CUNEIFORM
WADADA LEO SMITH - *ROSA PARKS: PURE LOVE*, TUM

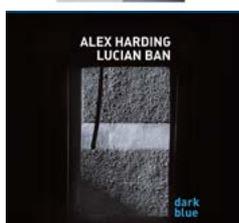


GEBHARD ULLMANN'S BASEMENT RESEARCH - *IMPROMPTUS AND OTHER SHORT WORKS* (WHY PLAY JAZZ)



TOP TEN CRITIC'S PICK - JEROME WILSON NEW RELEASES

FIRE! ORCHESTRA, *ARRIVAL*, RUNE GRAMMOFON
STEVE HAINES, *AND THE THIRD FLOOR ORCHESTRA*, JUSTIN TIME
WADADA LEO SMITH, *ROSA PARKS: PURE LOVE* (TUM)
JAMES BRANDON LEWIS, *AN UNRULY MANIFESTO*, (RELATIVE PITCH)
THE ART ENSEMBLE OF CHICAGO - *WE ARE ON THE EDGE*, (PI)
THE OGJB QUARTET - *BAMAKO*, (TUM)
BRIA SKONBERG - *NOTHING NEVER HAPPENS*, (SELF-RELEASED)
SARA GAZAREK, *THIRSTY GHOST*, (SELF-RELEASED)
EZRA WEISS BIG BAND, *WE LIMIT NOT THE TRUTH OF GOD*, (OA2)



Top Ten Recordings 2019



JAMIE SAFT / STEVE SWALLOW / BOBBY PREVITE, YOU DON'T KNOW THE LIFE, (RARENOISE).

TOP TEN CRITIC'S PICK, MARK KLAFTER NEW RELEASES

AVRAM FEFER - TESTAMENT, CLEAN FEED
DAVID FRIESEN INTERACTION, ORIGIN
DAVID HANEY - BIRTH OF A CITY, BIG ROUND RECORDS

WILLIAM PARKER - IN ORDER TO SURVIVE
LIVE/SHAPESHIFTER, AUM FIDELITY

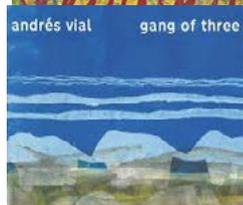
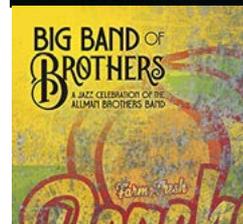
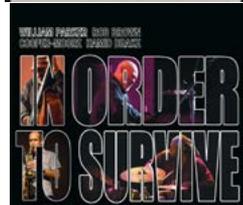
JOEL ROSS - KINGMAKER, BLUE NOTE RECORDS

TOM HARRELL - INFINITY, HIGHNOTE
JENNY SCHEINMANN/ALLISON MILLER
PARLOUR GAME, ROYAL POTATO FAMILY

BIG BAND OF BROTHERS - A JAZZ
CELEBRATION OF THE ALLMAN BROTHERS
BAND, NEW WEST RECORDS

PAUL DUNMAL - SOULTIME, FMR RECORDS

ROB BROWN - FROM HERE TO HEAR,
ROUGEART



TOP TEN CRITIC'S PICK, LUDWIG VANTRIKT NEW RELEASES

ANDRES VIAL - GANG OF THREE FEATURING
DEZRON DOUGLAS AND ERIC MCPHERSON,
CHROMATIC AUDIO

MIKROPULS - FEATURING GEBHARD
ULLMANN, HANS LUDEMANN, OLIVER
POTRATZ AND ERIC SCHAEFER, INTUITION

DON ALIQUO & MICHAEL JEFREY STEVENS -
LIVE AT HINTON HALL - THE INNOCENCE OF
SPRING, ARTISTS RECORDING COLLECTIVE

SATOKO FUJII WITH RAMON LOPEZ -
CONFLUENCE, LIBRA RECORDS

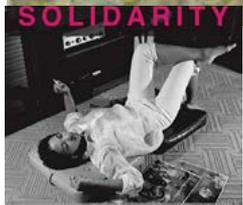
JEROME JENNINGS - SOLIDARITY, LOLA RECORDS

IRO HAARLA, ULF KROKFORS & BARRY
ALTSCHUL - AROUND AGAIN, TUM RECORDS

JOHN YAO'S TRICERATOPS - HOW WE DO, SEE
TAO RECORDINGS

COLIN STRANAHAN, GLENN ZALESKI, RICK
ROSATO - LIVE AT JAZZ STANDARD, CAPRI

ERIC ALEXANDER, DOUG WEISS, JOHNATHAN
BLAKE - LEAP OF FAITH, GIANT STEPS
BANGKOK LINGO - SMELLS/COLOURS/NOISE,
LOSEN RECORDS



Top Ten Recordings 2019



TOP 10 VOCAL RELEASES CADENCE EDITORIAL BOARD

MIKE LORENZ & THE WITHERBEES
(SELF-PRODUCED)

SAMANTHA SIDLEY - *INTERIOR PERSON*, RELEASE ME RECORDS

LOTTA-MARIA SAKSA - *YOU'RE THE CREAM IN MY COFFEE*, ACOUSTIC MUSIC RECORDS

LET'S GO IN TO A PICTURE SHOW,
HARBINGER RECORDS

JEANNE LEE, *THE NEWEST SOUND YOU NEVER HEARD*, A-SIDE RECORDS

BETTY BRYANT - *PROJECT 88* (SELF-PRODUCED)

GRETJE ANGELL - *IN ANY KEY*, GREVLINTO RECORDS

KATERINA BROWN -
MIRROR, MELLOWTONE RECORDS

MAGGIE HERRON - *RENDITIONS* HERRON
SONG RECORDS

LICA CERATO AND PAOLO BALTARO - *CALL PORTER* (SELF-PRODUCED)



TOP 10 HISTORICAL AND REISSUES CADENCE EDITORIAL BOARD

ROSCOE MITCHELL - *SOUND*, DELMARK

HUBERT LAWS - *MORNING STAR-1972*,
CARNEGIE HALL-1973, *THE CHICAGO
THEME-1975*

BLACK SWANS - *PARNASSUS* RECORDS

AIRTO MOREIRA - *FREE + IDENTITY +
PROMISES OF THE SUN*. RECORDED FOR CTI
1972, ARISTA-1975 AND ARISTO-1976,

LONGINEU PARSONS - *WORK SONG*, TRIABL
RECORDS

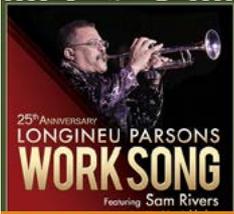
EUBIE BLAKE & NOBLE SISSLE -
SING SHUFFLE ALONG, HARBINGER
RECORDS

SISSLE & BLAKE'S - *SHUFFLE ALONG 1950*,
HARBINGER RECORDS

SAM RIVERS - *EMANATION*, NOBUSINESS
RECORDS

FRODE GJERSTAD - *DAY TWO*, NOBUSINESS
RECORDS

NANCY WILSON - *NANCY WILSON: FOUR
CLASSIC ALBUMS PLUS*, AVID RECORDS



2019 Top Ten Gigs – Philadelphia Ken Weiss

12/18/18 **Charles Lloyd** at the *Philadelphia Clef Club of Jazz and Performing Art*. The legendary tenor sax/flutist turned back the years, along with (as always) a stellar band - Julian Lage (g), Marvin Sewell (g), Reuben Rogers (b) and Marcus Gilmore (d).

1/11/19 **Iva Bittová** at *House Gallery 1816* (Fire Museum Presents). The Moravian avant-garde violinist/singer popped up in town to play at this private home/art gallery and was totally enthralling with her seemingly endless array of vocal sounds and emotions, as well as with her advanced violin skills.

2/22/19 **Joe Morris** at *House Gallery 1816* (Fire Museum Presents). A stunning solo guitar event that mixed stamina with extended technique. Just how does he render those sounds reminiscent of kora and riti?

3/30/19 **Ben Wendel Seasons Band** at *Chris' Jazz Café*. Wendel's hip grooves aligned with his powerhouse quintet [Gilad Hekselman (g), Aaron Parks (p), Joe Martin (b) and Kendrick Scott (d)] to point a finger towards the future.

4/1/19 **Jajouka Baraka with Bachir and Mustafa Attar, Arrington de Dionyso, Al-Mady, Ben Bennett/ Boneshaker with Mars Williams, Kent Kessler, Paal Nilssen-Love/ Timothee Quost** at *Johnny Brenda's* (Ars Nova Workshop). This triple-feature event presented the rare offerings of two Master Musicians of Jajouka, who's exotic sounds and rhythms were intriguing, while the other two sets dropped into very experimental areas on the backs of a trio of veteran innovators and a French trumpeter/sound-sculpture.

6/22/19 **Christian Sands High Wire Trio** with Ulysses Owen and Luques Curtis at *Chris' Jazz Café*. A dynamic display of virtuosity and dynamism. The trio powered through dirty barrelhouse, touching pop, heartstring-pulling gospel, and jackhammer modern motifs. Perhaps best of all, Sands paid max tribute to Erroll Garner, one of the few newbies respectin' the late, great pianist.

9/1/19 **Cinghiale (Ken Vandermark & Mars Williams)** at *Vox Populi* (Fire Museum Presents). The wild boar duo of Chicago multi-reedists re-formed in January of 2019 after a 25-year nesting period and proved there was plenty of meat left on the bone to devour.

Top Concerts - Philadelphia 2019

9/13/19 **Orrin Evans & his All-Star Quintet** at *Chris' Jazz Café*. Evans paid tribute to Chris' 30th year anniversary by bringing in his friends – Bobby Watson, Buster Williams, Sean Jones and Obed Calvaire - for a highly entertaining mix of stirring solos that streamed pure silver fluidity.

10/2/19 **Fred Frith Trio** at *Johnny Brenda's* (Ars Nova Workshop – October Revolution Festival) with Jason Hoopes (b), Jordan Glenn (d), Susana Santos Silva (tpt) and Heike Liss (visual art). The former Henry Cow founder's return to town, after a 30-year absence, was a glorious 104-minute, completely improvised set that stayed connected and musical. Frith brought his playthings to challenge his guitar strings. Guest trumpeter Silva was a revelation- watch out for her!

10/6/2019 **Makaya McCraven** at the *Ruba Club* (Ars Nova Workshop-OctRev Festival) with Jeff Parker (g), Luke Stewart (b) and Joel Ross (vib). Featured music that cradled beautiful melody against a torrential percussive push that added a thrilling urgency. The ending's understated version of Coltrane's "After the Rain" was the cherry on top.

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Charles Lloyd - Photo credit Ken Weiss

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Iva Bittova - Photo credit Ken Weiss



Joe Morris- Photo credit Ken Weiss

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Ben Wendell Seasons Band- Photo credit Ken Weiss



Jajouka Baraka with Bachir and Mustafa Attar and guest Mars Williams - Photo credit Ken Weiss

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Christian Sands - Photo credit Ken Weiss

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Cinghiale (Ken Vandermark & Mars Williams) - Photo credit Ken Weiss



Orrin Evans & his All-Star Quintet - Bobby Watson, Buster Williams, Sean Jones and Obed Calvaire - Photo credit Ken Weiss

Top Concerts - Philadelphia 2019



Fred Frith s - Photo credit Ken Weiss



Makaya McCraven - Photo credit Ken Weiss

THE JAZZ SCENE

PHILADELPHIA

BY KEN WEISS

Philadelphia, PA: New intel determined that Chris' Jazz Café was turning 30 in 2019 (not 28 as previously thought) and piano hero / frequent Chris' performer, Orrin Evans, who actually picked out the current piano for the venue, decided something big had to be done to celebrate the historic event. He called in some favors from buddies Bobby Watson (as), Buster Williams (b), Sean Jones (tpt) and Obed Calvaire (d), and that's how his All-Star Quintet came to be on 9/13-14. The first set on 9/13 was heavy on the traditional piano trio format as Evans and Williams locked in together. Watson, who sported a half-length Pharoah Sanders' beard, was marvelous, flashing on several intense solos, bordering on the verge of pushing through the envelope. Other solos were sweet and pure. Jones stayed in the pocket the whole night, mining unhurried, beautiful tones... Trumpeter Charles Tolliver was honored with the 2019 Living Legacy Jazz Award presented by PECO in a special ceremony at the Kimmel Center on 10/11 and the Philadelphia Clef Club of Jazz and Performing Arts seized the opportunity to feature him in concert the next night, along with Buster Williams (b), Lenny White (d), Victor Gould (p) and Bruce Edwards (g), who reported being hired for the event just 3 days prior. Tolliver was at his exuberant best most of the night with searing runs and a luxuriant tone out of his bell. He took frequent breaks, walking to the side to listen to the band, at times boasting a broad smile. Williams and White were dominating presences, piledriving the music forward, while Edwards was the surprise star of the night, a polished player, his quicksilver, single note excursions crisply topped off the music. Tolliver commenced with Miles Davis' "Joshua," and Stanley Cowell's "Effi," before starting a run of his own tunes including "Emperor March," which he explained was written after watching a Discovery Channel documentary on emperor penguins. Tolliver finished up by addressing the audience, "I'm going to play something 'coverly'. The band won't know what it is until I start to play it." That led to some quizzical glances from the other musicians who stood silent as the leader fragmented the opening to his covert tune. Once "Round About Midnight" came into focus, a fast-paced rendition of the beloved standard was on the clock... Chucho Valdés doesn't need to bring out his 6 Grammy awards to state his claim as the most influential figure in modern Afro-Cuban Jazz – history speaks for itself. He brought his Jazz Batá project, his follow up on an experimental album he cut in Cuba in 1972, a work dealing with the folklore and religious beliefs of the Yoruba slaves shipped to the Caribbean between 1770 and 1840, to Montgomery County Community College on 10/13 for a triumphant late afternoon 2-hour set of lively music that incorporated straight-ahead and Afro-Cuban Jazz, along with more than a touch of the avant-garde. Mixing in solos that showcased his invigorating musical constructions that were imaginatively developed, and comping so symbiotic that it almost changed the sound of his keys, along with the majority of pieces involving the full ensemble of Ramon Vazquez (b), Dreiser

Short Takes Philadelphia

Darruthy Bombale (bata) and Yaroldy Abreu Robles (perc). The repertoire included "Obatala," dedicated to the Yoruba God of wisdom and justice, "Luces," the out "Son XXI," the Classically based "Caridad Amaro," and the standardish "Chucho's Mood." Before sending the listeners home happy with a joyous finale of "Lorena's Tango," Bombale left his batas to run across the front row of the audience to dance and touch spectators with a white cloth - an Afro-Cuban ritual to clean the soul and transmit good energy... Fire Museum Presents scored a major coup bringing in the Arthur Brooks Ensemble V [Bill Heminway (tpt), Anthony Santor (b), Jeremy Harlos (b) and Matt Weston (d)] to The Rotunda on 10/24. This marked Brooks' first ever Philly appearance, a shocking bit of info as the flugelhornist/trumpeter's 40+ year career has included collaborations with such heavy hitters as Bill Dixon, Cecil Taylor, Sonny Sharrock, Alan Silva, and Frank Wright, among others. For over 20 years he taught alongside Dixon in the Black Music Division at Bennington College. Brooks founded Ensemble V at Bennington College in 1973 and the members he brought to town had all played with him for 30 years except newbie Santor clocking in at 15 years. "Most of us are from Vermont, so you're gonna hear country music," Brooks explained at the start. He then proceeded to direct the lighting, lowering the stage light and trying to accent the high wood ceilings of the space. "We have these old barns in Vermont that look like that. I live in a 160-year-old farmhouse that needs a lot of work!" As the band started their improvisation, Heminway's flugelhorn called from the back of the dark room. The stage setup was 2 basses stage right and two horns stage left with Weston and his big timpani drum looming in the center. After so many years of sharing, the ensemble moved on instinct, rather than riffs, and though Brooks was listed as the leader, he took no preferential treatment. Much of the two sets were spent in low tempo, gauzy exploration that exuded strong group-think. Jesse Sparhawk (harp), Kyle Press (as, flt, vcl), Mike Watson (b cl. Flt) and Scott Verrastro (perc) opened for Ensemble V with an impressive array of sounds that bristled with surprise...Buenos Aires' own Sofia Rei seized the opportunity to present her Umbral project for only the second time ever (the first was in 2018) at Montgomery County Community College on 11/1. Described in the supplied program as "Folklore and futurism, graceful elegance and raw passion, virtuosic precision and spontaneous exploration," that turned out to be an apropos summation of Rei's work and why she's collaborated with visionaries such as John Zorn, Marc Ribot, Maria Schneider, Pedrito Martinez and Susana Baca in the past. Blessed with a strong voice and charismatic personality, Rei added some digital looping and electronic effects which never became the center point of her songs. Her music for Umbral was derived from South America and all was sung in Spanish. A number of the songs were inspired from her time in Chile's Elqui Valley, a refuge for her from the wear and tear of life in New York City, which she described to be one of the most beautiful areas on the continent - a land of, "Piercing sun and eagles." A highlight was Rei's "La Otra," inspired by the poetry of Gabriela Mistral, which she suggested the audience dance to. Rei ended with a lighthearted, playful song she calls "The Fifth Leg," a South American reference to one who finds all the faults in other

Short Takes Philadelphia

people. Her band included Ana Carnela Ramirez (vcl, g, vla), Juancho Herrera (g, cuatro), Bam Rodriguez (b, synth), and Neil Ochoa (perc, laptop)...Spermchurch, a collaborative of electric bassist Trevor Dunn and electronic innovator Sannety, with the mindset to, "Hover within elements of grindcore and trap, battling cultural conditioning with non-traditional tunings, glissandos, percussion, a max/msp patch. Using minimal elements to play, we turn patterns inside out," oozed into town to Pageant: Soloveev on 11/3. This event was titled Spermchurch + Drums and the added percussive guns were pretty hefty – William Winant and Ches Smith. The set was presented without any explanation of why and how the music was being created. The first 30 minutes or so, were executed by Smith and Winant, facing each other across from a row of snare drums, while wearing headphones. Sannety was working on her silent (to the audience) electronics while Dunn watched. The two percussionists traded single hits to the snares, mirroring each other, and eventually, led up to rapid, single runs down the row of snares in an orderly fashion, before ending with vicious blows. Winant, clearly worn out by the first segments' physical requirements, knelt down to recover, before joining Smith behind a table piled high with gongs, chimes, cymbals, and other stuff, as Dunn began his electric bass additions. During the set's remaining time, Winant spent time working with a timpani drum, placing objects on its surface and making them resonate. He would later return to the "toy" table to let loose with intense performing and facial expressions. Smith would also play congas and took a page out of composer George Crumb's book by plunging cymbals into a bucket of water to alter their resonance. After the performance, in addition to a listener telling Winant – "You're like a bird freeform dancing," Sannety, who is based in Amsterdam, explained that her role in the band is to feed the musicians with a generated score – a voice saying numbers (such as which numbered snare to hit) that direct a set of rules to shape each piece. "A generated score of pitches and morphed patterns. It's like a game [for the musicians] to see how fast they can adapt. It's interesting to see the translation from the computer to the human." She is constantly changing the information, working off of what is actually being performed...The Joshua Redman Quartet (Aaron Goldberg, p; Reuben Rogers, b; Gregory Hutchinson, d) at Montgomery County Community College on 11/8 hit on Redman's original compositions hard, with a couple of Goldberg's goodies, when all of a sudden, the Great American Songbook sprang open with a wonderful take of "Skylark" that ended on a high with Redman taking a solo out in his always impressive altissimo range. The quartet performed well together but the best moments came when the leader soloed, as well as when he let his band free to play as a piano trio and Goldberg's inventiveness was displayed. Rogers and Hutchinson were impressive in framing the pieces. Redman, appearing in a jacket and tie, expressed his awe in being a part of the (very) rich Jazz performance line that has worked the stage of Montgomery County Community College - "It's not every day you get to play such a storied community college. If every community college had a Jazz program like this, I'd be RICH!" Later, when pausing to decide what to play next, a voice from the very last row shouted, "Play "Slapstick!" To which he answered abruptly,

Short Takes Philadelphia

"I'm not taking requests. I can't believe you know that tune. I only played it like once. Well, I played it more than that but it should have been played once!" ...Ralph Peterson's Messenger Legacy band celebrated the centennial anniversary of the birth of Peterson's mentor, iconic drummer Art Blakey, at the Annenberg Center on 11/16. Peterson designed the touring band to be filled with Blakey's influential Jazz Messengers alumni and this night's crew included Bill Pierce (ts), Brian Lynch (tpt), Robin Eubanks (tbn), Essiet Essiet (b), and one non-alumni, pianist Zaccai Curtis, whose presence was explained by the leader to be due to the young artist's past collaboration with alumni Donald Harrison, Lynch, and in his Peterson's own bands. When Peterson assigned Curtis a featured tune, he announced that Curtis was going to show, "The exuberance of youth, but it's fading fast. He just had a new baby ... He's gonna talk to you with that young ass feeling." Blakey's repertoire ran deep, so the band had hit after hit to cover, which they did with virtuosity, satisfying on multiple levels. The tunes covered included "A La Mode," Benny Golson's "Blues March" and "Along Came Betty," "Caravan," which featured the leader's longest solo of the night, as well as the set's highlight cover of Bobby Watson's "In Case You Missed it." Peterson promised an encore ["Moanin'"] under the vow that, "We'll play one more if you all promise to meet me in the lobby and buy a CD." ...The Free Form Funky Freqs played together on 11/30 for episode 71. This collective of Vernon Reid (g), Jamaaladeen Tacuma (b) and G. Calvin Weston (d) first formed when Weston was offered one of the last nights at Tonic, just before the famed NYC club closed down in 2007. Weston called in his two friends and realized they had never played together. The set went so well he quickly arranged for episode #2 in Philadelphia at the since shuttered Tritone club, and they've been at it ever since. They make it forbidden to practice or soundcheck together and just hit the stage and improvise. Their latest effort took place at Bob and Barbara's, the longtime Philly dive bar/noted drag queen performance hang. Their 90-minute set was filled with Tacuma's endlessly strong funk bass, Weston's powerhouse drumming, and Reid's vast array of pedal work streaming at his feet. After the set, Reid, a man of few words, posed for an incessant run of selfies with fans. One man was so excited, he screamed, "Vernon Reid! Living Color! I'm gonna take 5 photos!"

Ken Weiss

Short Takes Philadelphia



10/13 Chucho Valdes at Montgomery County Community College - Photo credit Ken Weiss

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10/13/19 Charles Tolliver at Philadelphia Clef Club of Jazz and Performing Arts - Photo credit Ken Weiss



10/24 Arthur Brooks at The Rotunda - Photo credit Ken Weiss

Short Takes Philadelphia



11/1 Sofia Rei at Montgomery County Community College
- Photo credit Ken Weiss



11/8 Joshua Redman Quartet -Aaron Goldberg, p; Reuben Rogers, b;
Gregory Hutchinson, d at Montgomery County Community College Photo
credit Ken Weiss

Short Takes Philadelphia



11/8 Joshua Redman Quartet -Aaron Goldberg, p; Reuben Rogers, b; Gregory Hutchinson, d at Montgomery County Community College
Photo credit Ken Weiss



11/30 Free Form Funky Freqs - Vernon Reid (g), Jamaaladeen Tacuma (b), G. Calvin Weston (d) at Bob and Barbara's Photo credit Ken Weiss

October Revolution of Jazz & Contemporary Music (Ars Nova Workshop) October 1-31, 2019, Philadelphia, PA

By Ken Weiss

The 3rd rendition of Ars Nova Workshop's October Revolution of Jazz & Contemporary Music (OctRev) differed significantly from the previous two renditions which were consecutive 4-day events. The 2019 OctRev version featured 10 nights of shows stretched across the entire month of October at various venues.

Roscoe Mitchell and local emerging star Camae Ayewa, aka Moor Mother, who have been making a duo of it lately, kicked off the festival on 10/1 at the Ruba Club. Opening with "The Black Drop," Mitchell compressed notes on soprano, often swinging his head from side to side to alter sound, while Ayewa added poetry and some sparse electronic effects. She spent a good part of the night reading from her book *Fetish Bones*, while Mitchell either played his saxophones or stood behind a homemade stand that held an impressive array of bells and tiny instruments, which he beat and played, further abstracting the music...

Festival day 2 found the Fred Frith Trio at Johnny Brenda's on 10/2. It was really a quintet with Jason Hoopes (b), Jordan Glenn (d), Susana Santos Silva (tpt) and Heike Liss (visual art), but we expect some wackiness from the veteran avant-Rock/Jazz pioneer. Frith returned to town after a 30-year leave of absence and his 104-minute set of completely improvised music held together incredibly well thanks to Hoopes and (especially) Glenn, who vividly engineered most of the melodic swagger to the session. Newcomer Silva understood when to add colorations and, at times, held her instrument facing downwards, blowing across the mouthpiece for novel sounds. Frith remained seated and barefooted for the set, manipulating his guitar with fingers and a host of little toys and props such as tops, bags, metal objects, and a long red fabric piece. His wife, Heike Liss, sat at a table facing the front of the stage, working a laptop to create images across two screens behind the stage that included dizzying whirls of trees, images of walking feet, lights, and drawing on the screen to alter images with lines and new colors.

Drummer Makaya McCraven at the Ruba Club with Jeff Parker (g), Luke Stewart (b) and Joel Ross (vib) on 10/6 immersed listeners in a world of composed music that felt totally free and open. McCraven was a true revelation to many in the crowded space. His uncluttered drumming was forceful and dynamic, but never intrusive. He pushed Parker and Ross to new levels of energy when needed. Ross spent the majority of his time with two mallets and his stinging vibraphone strikes merged well with the leader's efforts. McCraven saved his drum solo for almost night's end. Short but powerful, it led into an almost hypnotic Rock segment that brought cheers. After announcing that, "I think that's all we got," a lovely, understated version of Coltrane's "After the Rain" followed. Surprisingly, the band secluded

themselves in a backroom after the set, missing an opportunity to further substantiate a relationship with a boatload of new fans. Virtuoso percussionist Adam Rudolph brought his colossal project – Go: Organic Orchestra & Brooklyn Raga Massive to the Painted Bride Art Center on 10/6. The fact that the event was held at the historic venue was a pleasant surprise for all, including the Bride’s management team, which has been in a very public battle to sell the aging building and go the route of venue-less presenter. Rudolph, who first played the site in 1987, was masterful in conducting the gigantic (and gigantically ambitious) ensemble – 8 members of BRM and 24 members of GOO. He was in constant motion, a dance really, moving in and out of his ensemble, jumping at other times, and using silent hand signs to signal directions in the moment and to set up a scheme at the start of pieces. He remained silent for both sets, declining the opportunity to address the house at intermission. The music was a successful merger of Indian and Western music into a sweeping, cross-cultural performance that solidly accomplished Rudolph’s vision of bridging ancient traditions and forward-looking excursions. It was clear to see why this project had been referred to as a “Bitches Brew for the 21st century.” The music had long segments of soaring beauty, as well as constantly changing instrument voicings which kept the music fresh, exotic and unique. Rudolph avoided the typical round-the-room, everyone gets a solo segment, choosing to keep the unit grounded as a whole structure. Towards the end of set one, everyone pulled out a wooden flute, large seashell, or in Graham Haynes case, a large antelope horn (a kudu) that once belonged to Yusef Lateef [who brought 3 kudu horns back from Nigeria in 1986], and blew in unison. This marked the third time Rudolph had the combined ensembles on stage and the first time this particular configuration of his full orchestra and full complement of BRM musicians appeared.

Drummer Charlie Hall of Philly’s indie Rock super group The War On Drugs is a longtime Miles Davis aficionado, with a particular fascination for the trumpet icon’s electric period. Hall and his group of stellar collaborators have been exploring the ‘69-’75 era of Miles Davis’ canon since the late ‘90s in San Francisco, and he reconvened the forces to celebrate the 50th anniversary of Miles Davis’ landmark recording *In A Silent Way* with a one-off hit on 10/10 at World Café Live with Monnette Sudler (g), Darren Johnston (tpt), Mitch Marcus (Fender Rhodes, ts), Daniel Clarke (Hammond B3), Brian Jones (d), Ross Bellenoit (g), Ezra Gale (b) and Dan Scholnick (tabla). The ensemble played two lengthy sets, they were having so much fun, they obviously didn’t want to stop – “This is beyond joyful on stage,” Hall announced. The first set included such goodies as “Sivad,” “Bitches Brew,” “Little Church,” “Spanish Key,” “Miles Runs the Voodoo Down,” and “Aghartha.” Their rendition of the headlining classic album came during the second set which also included a finale of “On the Corner” and “Black Satin.” The music was loose (some of the band met for the

Festival Review: October Revolution



Moor Mother-Roscoe Mitchell, photo credit - Ken Weiss



Fred Frith Trio, photo credit - Ken Weiss

Festival Review: October Revolution



Makaya McCraven, photo credit - Ken Weiss



Adam Rudolph's Go: Organic Orchestra & Brooklyn Raga Massive, photo credit - Ken Weiss

Festival Review: October Revolution



Charlie Hall celebration of Miles Davis' *In A Silent Way*, photo



Ethan Iverson Quartet featuring Tom Harrell, photo credit - Ken Weiss

Festival Review: October Revolution



Patty Waters - Burton Greene, photo credit - Ken Weiss

Festival Review: October Revolution

first time this night), jammy, and irresistibly fun. There weren't many solos, but the participants made their statements episodically while staying true to the composition. Johnston was a revelation channeling Davis. Sudler was impressive working in a Rock setting with her steely chords, and the compo of drummers led the charge. Jazz critic/author John Szwed was presented with an award prior to the performance and gave a brief talk about *In A Silent Way* (which marked the beginning of Davis' "electric period"), and how the album was met by controversy among Rock and Jazz music critics. He explained that the record was shocking when it came out in '69, right at the height of the Vietnam War. It was unlike anything else at the time with its reflective qualities. Ars Nova Workshop has made sure to present at least one performance during its annual OctRev festivals that touches directly on the "tradition," and this year it was the Ethan Iverson Quartet featuring Tom Harrell on 10/17 at the University of the Arts' Caplan Center. Placing a premium on chestnuts drawn from the Great American Songbook covered with aplomb and grace, Iverson (p), along with Ben Street (b) and Eric McPherson (d), handled "The Song is You," "I'm Getting Sentimental Over You," a luxurious take of "Polka Dots and Moonbeams," and "All the Things You Are," after which Iverson said, "When you're in Philly, it's impossible not to think about all the [past] great Philly musicians. I was just trying to quote Bobby Timmons." Iverson's original "Philadelphia Creamer," a slow Blues, began the night, and Denzil Best's grooving "Wee," with a vibe that shined a light on Sonny Rollins' "St. Thomas," ended the set on a high. Harrell, dressed in his typical black getup, was a melodic marvel. Unfortunately, he spent more time standing offstage than on, but when he did play, his clear tone on trumpet, delivered with precision and dexterity, confirmed his status as one of today's leaders on his instrument.

Groundbreaking avant-garde vocalist Patty Waters made her Philly debut at the age of 73 on 10/26 at the Caplan Center. Best known for her shocking rendition of the traditional song "Black is the Color of My True Love's Hair" on her 1965 ESP Disk recording, Waters eventually disappeared to a quiet and private life in California to raise her child. Although she never lost the want and need to sing, she has only recently returned to performing. Appearing with Waters was her longtime pianist, Burton Greene, along with Adam Lane (b) and Igal Foni (d). Waters approached her songs of lost love and pain with a voice echoing a broken heart and an anguished soul. The piano trio took the first song, as they would multiple other songs through the set, sort of an "amuse bouche" clearing the air effect, offsetting the heavy impact that Waters' presentation induced. Greene's original compositions added humor and a high energy, especially with pleasers such as "Flea Bop" and "Funky Donkey." Waters, demure and soft-spoken onstage and off, commenced with her favorite tune "Moon, Don't Come Up Tonight," and then her haunting version of "Nature

Festival Review: October Revolution

Boy," which featured Greene working inside the piano and Waters repeating "Love, love, love, love, love the greatest thing is to be loved in return." "Hush Little Baby" began with Foni rushing to the wall, where he knelt on his knees and squeaked the door with open palms. Next came an uncomfortable moment when a listener called out Greene for having his portable light shining into the audience's eyes. The awkwardness continued as Greene called the next tune to be "Strange Fruit" but Waters stopped him, saying she wanted to do "I Loves You Porgy," sending the band rustling through the charts. Waters explained, "I'm bad about the list. We make a list up and then we don't stick to it. I can't remember what we're supposed to do next!" Foni jokingly exclaimed, "I can't work under these conditions!" Songs that followed included "Careless Love," which Waters stopped prematurely, calling out, "I think we have to call it quits on this song. It's not what I wanted to sound like," "Strange Fruit," sung as slow, single words clearly enunciated, segueing into "Lonely Woman," and a moving rendition of "Wild is the Wind," which she sang with fervor – "Wild, wild, wild is my love." The encore turned out to be the big shocker of the night, Waters decided to perform "Black is the Color of My True Love's Hair" for only the third time in her career. After announcing that, "It will be different. It won't be like the record," the Greene tossed charts on the piano strings to dampen them, Lane held paper against his bowed strings and Waters sang a more restrained, yet heartfelt interpretation of the classic song. Post-set, she was all smiles and hopeful that the audience enjoyed the night – "I didn't want it to be boring." A few weeks after the performance, Waters emailed this message – "I want to tell you that I am really enjoying singing "Black" again. I sang it at Zebulon in L.A. for first time since recording it for ESP Disk, and then again in Philadelphia, and I intend to continue singing it and performing it again now. This might be of interest to some people because I haven't desired to perform it until just recently."

Advertised as very special drone-centric double-bill by two virtuosic sound designers, Lea Bertucci opened for Deradoorian at Ruba Club on 10/27. Bertucci did some major looping of her alto sax, building a wall of droning "voices," while adding laptop generated sounds, before ending in what sounded like a rainforest of sounds – chirping birds and animals. It was all very organized, melodic, and avoided crescendos. Deradoorian, the former bassist, keyboardist, and vocalist for Dirty Projectors, sat on cushions with her equipment in front of her, and a large gong to her right. After explaining that she'd be dealing with, "Sensitive electronics tonight," she looped a spoken "Om," adding in efforts from a small wooden flute, played areas of the gong, read from a book, mixed in electronic effects, added voice, including some throat singing, before ending with flute playing and ringing a Tibetan singing bowl, completing a spiritual journey in the space of 45 minutes. The OctRev also included shows by Sarah Davachi/ Matchess on 10/3 and the Sounds of Liberation featuring David Murray & the Creative Arts Ensemble on 10/31.

Festival Review: October Revolution



Deradoorian, photo credit - Ken Weiss

Charlie Ballantine Quartet at The Jewell in Omaha, Nebraska, November 16, 2019 by Mark Klaffer

How often have you gone to a jazz club for a couple of sets of music and heard six standards, a couple of timeless folk-gospel tunes, three originals and two Bob Dylan gems, done by a band that defies easy categorization, yet remains true to its jazz bona fides? Not very often if ever, I suspect. On November 16, 2019 the Indianapolis-based Charlie Ballantine Quartet made their first Nebraska appearance at The Jewell in Omaha, and the audience was treated to an evening of scintillating ensemble interaction anchored by a frontline of Ballantine's brilliant, inventive and crystalline Fender Telecaster guitar, and his wife Amanda Gardier's fetching and incisive alto saxophone.

Ballantine graduated from Indiana University in 2013 with a degree in jazz studies, and his unique blend of styles is influenced by Bill Frisell, John Scofield and Jeff Beck. The broad palette of sounds with which he paints both pierce and probe at captivating emotional and sonic levels. Expertly employing reverb, sustain, layers, looping, touch, density, clusters, single note runs and volume dynamics, his sound runs the gamut from tender to haunting to screaming to joyful and beyond in its clarity and powerful content. At age 30 he has five albums that are all worthy of hearing.

Filling out the band was Jesse Whitman on a gorgeous and lush sounding upright acoustic bass from the 1870's, and 23-year-old drummer Chris Parker, who confidently displayed his propulsive, driving and supportive sides throughout the evening.

Every standard they played in the first set was from a different region of the music universe and sounded refreshed and revitalized. Sam River's Beatrice wove together crystal-clear guitar lines that caressed the air, with a beautiful, piercing alto sax solo and sublime bass line interaction. Ornette Coleman's When Will the Blues Leave featured Ballantine splicing notes together in a more conventional jazz guitar style and the whole band directly and brightly attacking this song with a happy swinging feel. The wistful I'll Be Seeing You received a delightful and delicate treatment that emphasized the warm embrace and nostalgia of this song while also allowing for guitar and sax solos that were intense, careening and passionate.

The second set opened with Whitman's bass filling the space in the room musically and rhythmically as he announced John Coltrane's Equinox. Gardier's serpentine and husky sounding alto sax solo combined with some shimmering guitar chords, and this led to Ballantine tearing his way through an exciting and intensely compelling trio section with bass and drums. Next up for the standards was What is This Thing Called Love, with a fleet, smooth and buttery alto solo that got progressively more complex with a burning groove. Parker's tasteful use of brushes and Whitman's very fulfilling bass solo were satisfying. Duke Ellington's Caravan was done in a breezy, Latin, dance song mode, with the alto cutting it open and slaying it, and the guitar going on an outrageous solo

Concert Review Charlie Ballantine

that rolled and dissected the tune.

Ballantine's originals showcased his novel and arresting writing skills. Strange Idea used an insistent and repeating rhythm and theme on guitar to then conjure up sounds from caverns, caves and spaces that burrowed down into the marrow. Hallways started off flowing through a mysterious landscape which evolved into fierce and dense group collaboration that melded together and was crowned by an incredible guitar solo that cried and screamed under total control. Folk Hero also demonstrated that Ballantine's sound is so receivable and acceptable even at its most intense and densest. He knows how to use effects to segue through violin, cello, organ and orchestral sounds on his guitar. He can fly through the air and mix some burn and dirt in it. As with other tunes during the night, the ending to this song allowed Parker's drums to explode and explore freely.

But it was on the Dylan tunes and the folk-gospel forays that the glory of this band really shone. Dylan's Lonesome Death of Hattie Carrol was somber, elegiac, dreamy and celebratory, and I could hear Gardier saying on her alto solo "I knew her, and she was a good and brave and simple woman who died all alone." Whitman's bass solo was plaintive, reflective, testifying and pleading. Dylan's One More Cup of Coffee was played from the perspective of a high mountain looking to the valley far, far below, with a transcendent solo from Ballantine that was in every place it needed to be, and a triumphant and soaring alto solo by Gardier. On a stately, prayerful and magnificent Wayfaring Stranger Ballantine used delay and swooping effects to initially create vanishing and ephemeral sounds that got progressively more concrete and exalted. Gardier's following sax solo was pure inspiration and devotion. The highlight of the night was Shenandoah, dedicated as a Bill Frisell homage. This was music performed from a reverent space of America, the evocation of a time and place that never dies. Music that makes you want to cry. Evaporating, incandescent, gossamer silky notes and guitar effects formed startling and dripping puddles of rain. The alto enfolded us in waves and waves of notes that were soothing and benevolent. The bass was velvet, verdant and tender in its clarion impulses. There were beautiful touches, asides, hints, references and suggestions from the drums. It all ended with a guitar solo where heaven and earth met and kissed. In this place, nothing gets old.

Bass is a Bitch By Ed Schuller

In the fall of 1973 I had just started my second year as a student of music in Boston Mass. I was enrolled in what was then called the "Afro American Music Department" under the leadership of the late great pianist and composer Jaki Byard, who would later serve as a mentor to me at the beginning of my career as a Jazz acoustic bass player. During those years, surprisingly enough, there were quite a few great Jazz clubs and venues in and around the Boston area and one of the best of these was within walking distance of the New England Conservatory in the Back Bay on Boylston Street. This particular venue was actually two connected basement clubs called the "Jazz Workshop" and "Paul's Mall". Between these two clubs it was possible to hear all the great Jazz musicians and groups of that time. Some of the bands I heard included people like Miles Davis, Sonny Rollins, Bill Evans Trio, Ornette Coleman, Elvin Jones, Rahsaan Roland Kirk, Cecil Taylor and, of course, the great Charles Mingus, whom I got to hear on a number of occasions, the first being near Lenox Massachusetts, at an outdoor venue called "Music Inn" located on the Wheatleigh Estate (previous home of the famous "School of Jazz" which existed between the years of 1957 and 1960). I must have been 16 years old and Mingus was pretty much my favorite Jazz hero and an intimidating one at that. During the intermission I went to relieve myself in the men's room and while I was doing that Mr. Mingus walked in to do the same. His presence was overwhelming, kind of a cross between a Samoan warrior and Genghis Khan. At that moment I might have said something to the effect of "how much I dug his music" and he may have said something like "cool" and that was it.

Meanwhile fast forward a few years to the "Jazz Workshop Club" where various iterations of his groups would play at least twice a year and in the fall of 1973 my friend Leon "Boots" Maleson (a fine bassist as well) and I went to hear one of those shows. At this point I must digress a bit to explain a few connections that are pertinent to the story. First of all, my father Gunther Schuller was not only a good friend of Mr. Mingus but had collaborated with him on various recording projects through the years (including conducting "Half-Mast Inhibition" on his recording titled "Pre-Bird"). Also, the aforementioned Jaki Byard had played with some of Mr. Mingus' greatest groups throughout the 60s along with people like Eric Dolphy, Danny Richmond and Booker Erwin. Jaki related to us some pretty wild stories about what it was like to play with Charles Mingus, implying that it wasn't always so easy and how Mr. Mingus was known for his erratic behavior and temper which only added to his already eccentric mystique.

Anyway, the night Boots and I went to hear the Mingus Band at "The Jazz Workshop", among some of the other people in the audience were none other than Jaki Byard himself, saxophonist Ricky Ford (who was

also a student at NEC and would later go on to play with Charles Mingus' last working group), drummer extraordinaire Charli Persip and a whole bunch of other students from the NEC, Berklee College of Music and so on.

Mingus' group was a sextet consisting of Roy Brooks on drums, Bobby Jones on tenor sax, Lonnie Hillyer on trumpet and two other guys whose names escape me now. The music was of course fantastic and between the second and third sets, at the bar, Jaki introduced me to Mingus. He said: "Hey Charles, I'd like to introduce you to a fine young bass player whose name is Ed Schuller and he's Gunther Schuller's son." Mingus then says to me something like "Yea man, ain't bass a bitch," adding "Man, that shit still kicks my ass." At this point, I am pretty much freaking out because I'm like a foot away from Charles Mingus who looks like Genghis Khan and he's telling me that "bass playing is a bitch" and I reply somewhat lamely "Yes, Mr. Mingus, I know what you mean."

Now, that would have been exciting enough but the night was yet young. Somehow between the second and third sets, trumpeter Lonnie Hillyer apparently got sick and could not play the last set. Mingus was clearly not happy about this and in between tunes he asked for volunteers to come up and "sing the trumpet parts". Not surprisingly, there were no takers for that request and Boots Maleson and I were just sitting there, minding our own business, nursing our beers and digging the scene (despite the fact that I was legally under age for any alcohol consumption). At some point after the band had played a few tunes from their repertoire, minus the trumpet parts of course, Mingus decided he'd had enough and proceeded to turn the whole thing into a jam session. He began inviting people up to the bandstand. He'd say things like "Now we're going to have Ricky Ford come up and play tenor sax and Charli Persip can come up and play the drums." He then invited Jaki Byard to join in, but apparently Jaki had already left. He then looked directly at me and said: "And now we'd like to have Gunther Schuller's son come up and play the bass." At that moment I really didn't understand what was going on and was in the middle of sipping some beer when Boots goes: "Hey man, he means you," at which point I managed to spill beer all over myself. ³ The whole thing was totally surreal, almost like an "acid trip". There was "Genghis Khan" intensely motioning to 17-year-old me to come up to the bandstand and play Charlie Mingus' bass. At that point I kind of went into a semi-catatonic zombie-like state and found myself on the bandstand, picking up Mingus' bass with its lionhead scroll and a bridge that had apparently been burnt and charred to lower the gut string's action (at least that's what I think was going on there).

Now, if things weren't bizarre enough, out of the audience came running another guy, a trombone player named John Licata, yelling "Italians can play Jazz, too", and proceeded to invite himself up on stage. Talk about balls.

Anyway, the first tune called was Juan Tizol's "Perdido", a relatively easy 'AABA' standard. However, at that moment I wouldn't have known how to play "Happy Birthday" I was so nervous, and to make matters worse, Mingus was just standing about three feet away from me looking like a Mongolian warrior king. He then counted it off and we started to play. Luckily, my temporary memory loss receded and everything seemed to fall into place. Here I was, playing with some of the best musicians that I'd ever played with up to that time in my life and there was Charles Mingus, never leaving the bandstand, yelling encouragement to all of us and to me, just three feet away. He would say things like: "Yea, Gunther Schuller's son, swingin' baby!" or "Yea man, smokin' Gunther Schuller's son!" Obviously, he couldn't remember my first name, but I couldn't have cared less.

In the end, I guess we played about four tunes altogether and then it was over. Mingus announced the names of everyone who had played, saying stuff like: "Ricky Ford, crazy baby, Charli Persip, swinging man!" and when he got to me he said "Yea, Gunther Schuller's son, crazy baby!". Finally, at the end he looked at the trombone player and said, "and you man, you're really crazy."

The next thing I remember is walking down Boylston Street with Boots and people coming up to me and telling me how good I sounded playing with Mingus. It was like some kind of weird dream and even then I was thinking to myself, "did all that just happen?" To this day, whenever I see my friend Boots, I ask him to confirm that the events that I've described here happened and he remembers them pretty much the same way I do. As an epilogue to this tale, I would meet Charles Mingus only one more time, in the summer of 1978, approximately six months before he passed away on January 5th, 1979. My father got me a 4 job playing with the New York Philharmonic Chamber Players for a concert at "Cooper Union", playing Charles Mingus' composition "Revelations" among other "Third Stream" works. Charles, now in a wheelchair, and his wife Sue Mingus were in attendance that night, seated in the front row. During the intermission I went to pay my respects and said something to him to the effect: "I love you, man, and I hope you get better," and he said to me "Yea, Gunther Schuller's son. Bass is a bitch but don't ever give up," and so far I never have.

Peace and Music Ed Schuller December 22nd, 2018

New Year's 1973

In the later part of 1973, at the ripe old age of 18, I was in my second year at the New England Conservatory of Music in Boston Mass. At that point, I had been playing the acoustic bass for almost four years and somehow was managing to get all kinds of different jobs and gigs playing everything from straight-ahead Jazz, weddings, Bar-Mitzvahs, restaurants and lounges. At some point, I managed to land a steady five nights a week job at a Holiday Inn in Tewksbury, Massachusetts with a pretty terrible lounge band doing Top 40, Italian songs, some standards and the like. It was led by an Italian-American singer named (if my memory serves me right) Gina Lombardi. There was also a keyboard player, a saxophonist and a drummer. Of course, this kind of lame commercial lounge music was definitely not my cup of tea so I smoked a lot of Mexican herb and played everything by ear. Despite my rather cavalier attitude to the whole thing, Gina and the rest of the fellows thought I was some kind of boy wonder and when Gina would introduce the band to the audience, she would always point out the fact that I was "only 18".

In many ways, the gig itself was like something out of the 50s. The patrons that frequented the lounge were predominately middle-aged white business men in polyester suits and women with starched hair and too much makeup. I don't remember seeing anyone of color in that place the entire time I worked there. To put this all into context one must only remember the racial turmoil and tension of the times, what with "busing" and the unfolding of "Watergate" and in a suburb of Boston like Tewksbury it would have been downright dangerous for a black person to be there. However, in all fairness, there were other neighborhoods in the Greater Boston area like Roxbury or parts of the Back Bay where white people would have also perceived a certain level of fear and danger. Hence the specter of segregation would rear its ugly head on both sides of the "proverbial tracks".

Meanwhile, as New Year's Eve was approaching, I was hired to play a much better paying New Year's gig somewhere else and, as it turned out, the saxophone player was in the same situation. Gina asked me if I knew anyone who could sub for us on that night and without really thinking about it too much, I told her "Yea, of course I can do that, no problem." I ended up getting my good friends Leon "Boots" Maleson to play bass and the very talented saxophonist Ricky Ford for that particular night. So now everything was arranged and I didn't give it another thought. However, at some point a few weeks before the 31st, it somehow came out that Ricky Ford was black and dear Miss Gina Lombardi totally freaked out. I'm not sure if she was an out-and-out racist or if she was just afraid of losing the gig, but either way, I wasn't having it. I told her in so many words "that if that was the case that she could get her own damn saxophone player and that I was quitting after New Year's." Little did I know that karmic justice was about to unfold.

In the end, Boots (who isn't black) still ended up doing the gig and called me the next day with quite the story. They ended up hiring a saxophone player from New Hampshire who, despite the fact that he was white, ended up completely taking it out and my recollection of what Boots told me goes something like this:

The guy they hired showed up late, wearing an army jacket with a Peace sign on the back. He was disheveled and clearly drunk with a bottle of vodka in a paper bag and an attitude to match. Boots told me that when Gina would sing, he would just start soloing in the style of John Coltrane over her vocals. As Boots put it later, "he was not at all happy doing this gig and the leader of the band was very unhappy with him. Somewhere during the set, he was given a feature. He played 'Body and Soul' and at that point, 19-year old Boots realized that this dude was a great player." However, a little while later he managed to spill his vodka all over the stage and was then summarily fired. I also recall Boots telling me that he would yell out things like "Trane died for your sins" and other incendiary remarks like that. Talk about comeuppance. My friend Ricky Ford would have played the gig totally straight and taken care of business. The saying "you reap what you sow" comes to mind.

Boots never saw the guy again but somehow that night continued to haunt him through the years. As he later put it, here was "a musician with some demons, who cared only to play the music he was devoted to, no matter if he got fired or not."

Fast forward over three and a half decades later, Boots tried to remember the mystery saxophonist's name and began to search the internet. With only one clue, he remembered that the guy had told him that he had played with the Woody Herman Band in the 60s and with that he came across the name Jackie Stevens and realized that that had to be the guy. Further research revealed that he had passed away some years ago and despite his apparent destructive behavior that night perhaps he had achieved some measure of peace towards the end of his life.

Now, having told this story, some questions still remain. How did this guy Jackie Stevens end up on this ridiculous lounge gig in a racist New England town like Tewksbury in the first place? Normally, if somebody calls someone for a gig like that, you would be told to dress up in a tuxedo or at the very least a jacket and tie. You would be informed what kind of gig it was and if you were not ready to accept the circumstances and conditions of the job, you would probably turn it down. Even if he desperately needed money, it would make no sense to show up in a tattered army jacket talking about "Trane dying for your sins". My theory is that he was on a mission of some sort of social protest or sabotage and he took the gig just to kind of "stick it to the man" and communicate the absurdity of the whole thing. I also wonder if he understood the blatant or, at the very least, systemic racism that was the reason he was even hired in the first place. He was obviously a very accomplished and creative musician, who had endured a pretty hard life as many of our musical artists and heroes have, and maybe these things can make you kind of crazy. Of course, we can never know for sure what was going on there, but I have to believe things like this happen for a reason. Look at the events that occur today. Enough said.

Though I never met or heard you, Mr. Jackie Stevens, I can only wish you rest, peace and music.

Ed Schuller with the help of Leon "Boots" Maleson, January 26th, 2019

Fred Frith Interview In the Air By Ken Weiss

Jeremy Webster “Fred” Frith (b. 2/17, 1949, Sussex, England) is a multi-instrumentalist (guitar, bass, keyboards, violin, and crude home-made string instruments of his own invention), composer/improviser/studio sound sculptor best known for his reinvention of the electric guitar (check out his 1974 Guitar Solos), and as co-founder of the iconic English avant-Rock group Henry Cow. He has also instigated such bands such as Art Bears, Massacre, Skeleton Crew, Keep the Dog, the Fred Frith Guitar Quartet and Cosa Brava. Long associated with members of the Downtown community including Ikue Mori, Tom Cora and Zeena Parkins, Frith has played with Lotte Anker, Derek Bailey, Evelyn Glennie, Miya Masaoka and John Zorn, among scores of others, making a point of working in gender mixed groups for the last 45 years, and composed for ensembles of all persuasions as well as for film, dance and theater. He taught at Mills College for many years. This interview was completed by way of the Internet between October 6-9, 2019.

Cadence: *Your given name is Jeremy Webster Frith. Why do you go by Fred?*

Fred Frith: Shit happens.

Cadence: *Your website bio states you’ve, “been making noise of one kind or another for almost 50 years.” Would you address the notion of noise and its association with music?*

Frith: Any sound can be defined as music if you decide that’s what it is. It’s up to you. Music in this sense means accepting sounds, any sounds, for their potential to touch you and change you and help you to hear the world differently.

Cadence: *The press quotes section of your website humorously lists favorable summations such as, “One of music’s greatest improvisers,” along with searing criticisms – “The stupidest thing I’ve ever seen,” “Even my dog can improvise like that,” and “Should be sellotaped to Derek Bailey and pushed off a cliff.” How do you deal with aggressively negative reviews and have they affected you during your career?*

Frith: I enjoy them immensely and they don’t change anything, any more than the positive ones do.

Cadence: *Your brother, Simon Frith, was an influential Rock critic. What kind of conversations have you had with him regarding the role of the critic and has he reviewed your work?*

Frith: My brother Simon still is an influential writer about popular culture, and the huge field of popular music studies became what it is partly due to the impact of his writing. We’ve had the odd conversation over the years about this or that record or performance of mine, but I operate in a very different field, so it’s probably fair to say that my work is mostly outside his sphere of expertise! A couple of years ago, he and I and my older brother Christopher, who’s a

neuroscientist, had a public discussion on what it means to listen from our different perspectives. I found that really interesting.

Cadence: *I attended one of your shows recently and after the set, there was a line of people that waited to tell you how much your music has meant to them. A few even noted how you changed their lives. Would you comment on that type of feedback?*

Frith: It's deeply touching and reminds me what a privileged life I lead, and how much responsibility I have to take what my work seriously and not let up! Well, not too seriously...

Cadence: *Would you discuss your interest in improvisation and your longstanding attraction to playing free and dealing with music that has the potential of falling apart?*

Frith: Improvisation for me is kind of the musical "norm." It's where I exist and interact with other musicians most effectively. What I've learned about listening and using my resources can be translated into compositional structures as well, of course, and I like to compose in a variety of different ways, some more spontaneous than others. But improvising is the center of gravity. Any kind of music has the potential to fall apart in my experience. But with composition that means you pretty much have to stop and start again. When listening to improvisation some of the moments that are revelatory, ecstatic even, are when you feel the players are in a hole, and you think, "How the hell are they going to get out of that?" and then suddenly they find an amazing solution you didn't expect at all, and take it somewhere completely different. I love that!

Cadence: *You're not pegged as a Jazz musician, but you've played with plenty of so-called Jazz artists. What's your connection to Jazz?*

Frith: I grew up listening to a lot of Jazz and reading a lot too. Nat Hentoff's *Hear Me Talkin' To You* was my bible when I was 15. I listened to everything I could get my hands on. Miles and Ornette and Coltrane and Mingus marked me forever. But it didn't feel like MY music, and British Jazz musicians were often treated like second class citizens by music critics. I couldn't help noticing that, how it was always about comparisons, and chops, and polls, and insecurity. I wanted music to be about love and community, which I experienced a lot more in Folk clubs in the 1960s, to be honest. So, I didn't aspire to be a Jazz musician, while trying to take on everything I could that had a bearing on creative energy and understanding rather than particular idiomatic skill sets.

Cadence: *Your approach to guitar remains wide-open. You've used an array of household items on your instrument including eggbeaters, paint brushes, dried beans and rice, and numerous found items.*

What led you to start doing that and how do you avoid it becoming gimmickry?

Frith: It always fascinates me what music writers ascribe to me in this regard. It's not based on taking note of what I actually do, but on an assumption that I use a bunch of random stuff to make noise. So, let's



Fred Frith, Photo Credit: Ken Weiss

get the record straight - I've never used an eggbeater! Or beans! The things I use have been carefully picked for certain quite specific sound qualities, especially to do with avoiding or getting around the sound of the plucked string. Often they are objects that mediate between the strings and the gesture. So, I can place an object on the strings and then approach it as a resonator via the pickups, to give one example. In most cases I've used the same resources for years because they've become part of my technique. I started doing it because of a desire to experiment—as in see what would happen—and soon figured out the kind of things that I liked, and which were useful. I can't stop you or anyone else from finding it "gimmicky," but for me this is my instrument.

Cadence: *What's the best backstage item you've discovered to use impromptu for a performance?*

Frith: I don't tend to look for items backstage before a concert, I already have what I need. Nearly 40 years ago in Japan, I found instant coffee, which I thought might be interesting to pour on the strings. It was July and unbelievably hot and I sweated onto the coffee which began to percolate, making the strings utterly dead. The residue is still there, it's like concrete. I can't get it off!

Cadence: *How long have you been performing with your bare feet and why do you do that?*

Frith: I started doing it when I played fiddle with my friend, the late Lars Hollmer, in Sweden, and all of the band went barefoot, so I did too. And I found that I really liked it. It put me in touch with the ground - the sound coming through the soles, and later more fluidity with the pedals. I don't always do it, especially in winter, but I'm still very attached to the idea.

Cadence: *You're known for your electric guitar playing but you've also made a number of recordings on electric bass and violin, as well as playing piano and xylophone. How would you describe your level of proficiency on those instruments?*

Frith: Proficiency is a fairly vague term. I can do what I need to do in the contexts that I work in. My definition of technique is the ability to do what you want to do when you want to do it!

Cadence: *You've been performing on home-made instruments for some time. What have you built?*

Frith: There was a brief period at the beginning of the '80s when I made a few instruments that were basically planks of wood with strings and pick-ups. I did it because I realized that the guitar had basically become a piece of wood with strings and pickups, so I didn't see why I actually needed to play it as a guitar. I re-examined those instruments twenty-odd years later and built some new ones for different specific projects - Heiner Goebbels Man in the Elevator, for example, and Traffic Continues with the Ensemble Modern. But the principle was more or less the same. During the '90s I'd worked together with the late, great Claudine Braham to build instruments



Fred Frith, Photo Credit: Ken Weiss

of my conception that she then designed and realized. This was for an extraordinary theater/dance work by François Verret called *Nous Sommes les Vaincus*. The instruments included a giant bagpipe operated by two people, and a mobile banjo constructed from a timpani, a ten foot long aluminum “neck,” and bicycle wheels, for example. Claudine was brilliant! Now I am preparing some new instruments for a joint exhibition with my friend and colleague Sudhu Tewari at the San Francisco Center for New Music next March.

Cadence: *Do you sell your creations?*

Frith: Nope.

Cadence: *What dream instrument would you like to build if there were no limitations?*

Frith: I like limitations.

Cadence: *Is there an ultimate artistic goal you're working towards?*

Frith: Getting better at what I do, however you want to define that.

Cadence: *It's well documented that you come from a musically inclined family and that your grandmother aspired that you would become a musician. Did she get to hear the music you made as an adult?*

Frith: My grandmother was an accompanist who had to abandon her musical career when she married my grandfather. When I was 5, she told my parents I should have music lessons, which duly happened, on violin. Alas, she died when I was very young.

Cadence: *I'm asking this next question with the hope that you'll see the humor in it. You were a choirboy in your youth. Where did things go wrong?*

Frith: My voice broke.

Cadence: *You started violin lessons at age 5 with a teacher who utilized non-traditional teaching methods. The first 6 months were spent exploring breathing, relaxation and listening, you didn't touch the violin during lessons. Was that the best way to learn the instrument? I suspect many 5-year-olds would not be patient enough to hang in there for those initial 6 months.*

Frith: You don't necessarily question things beyond liking something or disliking it when you're that young. I liked it, and regard it now as an extraordinary gift - to learn at such a young age the central importance of breathing and the body in making music. Or anything else come to that.

Cadence: *As a kid you were passionate about playing any instrument you could find. Is it true you broke into a chapel to play organ?*

Frith: It is. We used to get out of bed at 3 in the morning and climb through the back window of the school chapel. Beautiful empty space, not too near other buildings. We could play as loud as we wanted!

Cadence: *You came to guitar relatively late. Considering your interest in instruments, it's surprising that you didn't run across a guitar until age 13.*

Frith: What do you mean by run across? I knew what a guitar was, I

listened to guitar music. I just didn't find one that I could get my hands on until I went away to school...

Cadence: *You taught yourself guitar from a book of guitar chords. Why didn't you have a teacher?*

Frith: I taught myself guitar chords from a book of guitar chords. I taught myself to play by listening to records and watching and listening to other people. I had a teacher briefly (2 lessons), but because of my violin training, my left hand was very far in advance of what the teacher wanted me to do, and my right hand somewhat behind! I was immediately bored...

Cadence: *Hearing the Blues for the first time at 15, you immediately transformed your high school band, The Chaperones, into a Blues band. What was your connection to the Blues as a 15-year-old from Sussex, England?*

Frith: It never really works like that does it? "This happened and then that happened." That's the routine way to misunderstand history! There were all kinds of music to discover, and the various strands intertwined in different ways and at different times. American Blues artists were finding it possible to make money by visiting the UK, perhaps because of the very strong British Blues boom instigated by folks like Alexis Korner, Graham Bond, John Mayall. Within a few years of hearing these artists I had attended concerts of Muddy Waters, BB King, John Lee Hooker and others. I even played bass with Champion Jack Dupree when he performed in Cambridge, and he had settled in my home county of Yorkshire for a time. So you could say I was connected to it because it was in the air, and also because I was deeply affected by reading about blues artists, and about conditions in the USA, and the Civil Rights movement.

Cadence: *You met fellow Cambridge student Tim Hodgkinson at a Blues club in 1968 and had an immediate musical connection. Was he the one who introduced you to modern Jazz artists?*

Frith: He introduced me to Ornette Coleman's music, and 40 years later, when I played at the Meltdown Festival in London, I was able to introduce Tim to Ornette! I'll never forget it! Before that I had listened to a lot of modern Jazz—in fact I was a bit of a Jazz nerd—but while I'd heard Miles Davis and Coltrane and Mingus, as I said before, Tim led me to Free Jazz.

Cadence: *(Avant-Rock band) Henry Cow was founded by you and Hodgkinson in 1968. What were your plans for the band at the start and how did that change over the years?*

Frith: Our plan at the start was to have fun exploring the things that interested us. That didn't change at all. But our interests continued to expand, of course.

Cadence: *There's numerous hazy versions of how Henry Cow was chosen as the band's name. Might you clear that up?*

Frith: Unlikely!

Cadence: *Henry Cow opened for Pink Floyd, which was also a*

Cambridge student band. What's been your relationship with Roger Waters?

Frith: Pink Floyd were not a Cambridge student band; they were FROM Cambridge. They were a local band, which is not the same thing! I have never spoken a word to Roger Waters in my life! David Gilmour sat cross-legged in front of me when I played a solo at a bill we were sharing in 1969, which was unnerving. Nick Mason, I had a lot more to do with, because he produced Robert Wyatt recordings that I played on, for example.

Cadence: So, both Henry Cow and Pink Floyd are fictional names. Is there any name mimicry involved amongst the two bands?

Frith: I doubt it.

Cadence: Henry Cow also opened for another iconic band – Captain Beefheart. What were those experiences like and did Don Van Vliet's work influence you?

Frith: Life-changing, though not perhaps in the ways you might think. Mostly we learned to hate the music industry even more because of the way Don's life was managed and scripted, and how much he hated it. And we had a fabulous time hanging out with him. We stayed in touch for many years after that tour. His work had a huge impact on all of us I would say. The intensity, the passion, the way words and music combined. That impact had started long before this tour, however.

Cadence: Lol Coxhill suggested you check out Derek Bailey after seeing your band play in 1971, so you went to a Bailey performance and you were the only one there? Would you talk about Bailey's experience and how much of a role he played in your career?

Frith: Both Lol and Derek were important mentors for me. Lol taught me that I didn't have to be ashamed of enjoying playing a wide variety of different kinds of music as long as I approached them all with equal commitment. And Derek taught me to accept myself for who I am, not to worry about conforming to someone else's idea of what an improviser should be. I could not have been more fortunate.

Cadence: Guitar Solos (1974) was your first solo recording and, in the eyes of many, it radically redefined and reinvented guitar playing. Would you talk about making that recording and how you approached the guitar in ways that were new?

Frith: I was asked to make a solo record by Virgin. I think they wanted a Rock hero kind of thing, but I was more interested in seeing how I could reinvent the guitar. I gave myself a deadline by booking a studio, and then for two weeks I spent all day, every day, deconstructing and reconstructing the "instrument" at home until I felt ready to give it a shot. The record itself was just a series of improvisations, but they felt like 'études', each track having a specific approach. The studio used old computers for tape recorders. They were so noisy (and in the same room), that when it came to mixing, it was impossible to hear the frequencies we were adding or subtracting, which has a lot to do with how it sounds!

Cadence: *Guitar Solos followed the historic solo recordings made by Anthony Braxton on alto sax and Barre Phillips on bass by roughly 5 years. Did their work enter into your consciousness when you made your recording?*

Frith: I didn't hear the Braxton record until many years later. The Barre Phillips record (Unaccompanied Barre, released in the US as Journale Violone) came out in 1968, and I'd bought it a couple of years earlier after I heard him play at the notorious Natural Music concert with John and Yoko [Lennon], and many others, in Cambridge in 1969. This record had a huge impact on me, and I wanted to do for the guitar what I felt Barre had done for the bass. More than anyone, he was the player who got me seriously interested in improvisation.

Cadence: *After Henry Cow disbanded, you moved to New York City in 1979 and lived there for 14 years. Would you talk about that experience and the culture change after growing up in Sussex, England?*

Frith: I didn't grow up in Sussex. I was born there but grew up in the North of England in Yorkshire. It's worth mentioning because back then London was the center of everything, and I didn't feel happy there. I had the classic Northerner's insecurity and resentment towards all things South. I had moved to London after I graduated from Cambridge, rather unwillingly, but it was deemed essential to our (Henry Cow's) career. When the group broke up in 1978, I almost immediately received an invitation to go to New York from the legendary Giorgio Gomelsky, and as soon as I got there, it felt like home to me in a way that London never had. Pretty much everyone I ran into had come from somewhere else, and there was an openness and excitement that struck me with gale force. I think the years between 1978 and 1985 represent one of the biggest creative explosions I've ever experienced, mine and other peoples. During that time I started Massacre and Skeleton Crew, made three Art Bears records, released Gravity, Speechless and Cheap at Half the Price, worked with Aksak Maboul and Material, produced records for the Muffins, Orthotonics, V-Effekt, Etron Fou Leloublan and Mizutama Shobodan, and performed improvisation concerts all over the US, Europe and Japan, alone and with folks who became my long-time associates and friends, like John Zorn, Bob Ostertag, Ikue Mori, and Tom Cora.

Cadence: *In New York, you quickly fell into that Downtown Music scene. Would you talk about your association with John Zorn and time spent in his Naked City band?*

Frith: I came into contact with John via Eugene Chadbourne, who'd sent me a copy of his first solo record in 1977. I met Eugene in Paris the following year and he invited me to participate in a concert he was putting together with Zorn in June of 1979 called 2000 Statues. We performed John's game piece Archery, and a crazy piece of Eugene's which was recorded later that year by a very large group - kind of a who's who of that so-called Downtown scene. It all began there for me. I performed quite a lot with Zorn back then, in fact our first duos were

in his apartment to audiences of 3 or 4 people, but it got out of hand rather quickly, so we had to find real venues! Naked City came almost ten years later. I think I was hired because of the fact that I had a Rock background, rather than Jazz like everyone else, and Rock players who could read music were thin on the ground! It was unnerving playing my second instrument in a band full of geniuses, but to say I learned a lot would be an understatement!

Cadence: *How was it playing with Bill Frisell?*

Frith: Every night a new adventure!

Cadence: *As you mentioned, during your time in New York you expanded your interest in studio production work by producing recordings for other artists. Talk about your attraction to post-production and why you like to finish off the work of others?*

Frith: That's not really how I see it. I'm not finishing off the work of others so much as trying to make it possible for them to realize their ideas as engagingly as possible. The work begins before the recordings are even started, except in a couple of cases where I was asked to mix something that had already been recorded, which I don't much like. I also think the term post-production, which has a precise meaning in the film world, is much less clear when applied to recording audio.

For me the work in the studio is part of the compositional process. The work takes shape in the studio and reveals itself, like a block of marble revealing a sculpture. It's not coming after the creative work; it IS the creative work. I learned to be a composer in the studio, and it's where I feel most at home, so producing felt natural to me.

Cadence: *Additionally, in the '80s, you also began writing for dance groups, film and theater. That's interesting because you're admittedly driven by in the moment creation, not pen-to-paper compositions, which these projects require.*

Frith: This is misleading in several ways! I'm driven by all kinds of things! For a start, I've been composing "on paper" since I was 13, and still do, in multiple contexts. Secondly, I was involved in composing for dance and theater with Henry Cow since the late '60s. The '80s was a return to something with which I'd already had a lot of experience. Apart from the composing end, I had been in the band for productions of Brecht/Weill's Happy End and Mahagonny, for example. Thirdly, why do you think working for dance, film and theater "requires" pen-to-paper compositions? Sometimes it does, sometimes it doesn't! Depends on the context, who you're working with, how much you have in the budget, and many other factors. Anyway, I tend to work with the same handful of choreographers and filmmakers over a long-time span, and regard them as close creative partners with whom I can truly collaborate. It's the collaboration that excites me, the exchange of ideas, and precisely the fact that every project may require a different approach. And since I usually make music for film and dance in the recording studio, alone, and with other players, I'm always delighted to do it! The fact is that the film work, especially, draws on improvisational skills AND notated

parts and I really like that.

Cadence: *You're interested in rethinking traditional compositional notation reaches back to your early work with John Zorn. You've been known to use photographs for graphic scores. What qualities does a photograph need to have to qualify as a musical score and how do you inform others to draw the needed data from the photographs?*

Frith: Notation is a simple way to achieve a predictable outcome. Standard notation has the advantage of being universally accepted and understood, so anyone can play with anyone else if they acquire the basic necessary skills. My interest in exploring other ways of controlling musical outcomes actually predates my working with Zorn by many years—he and I had pretty strong differences of opinion about his game pieces, for example, especially the early ones. Reading John Cage's *Silence*, looking over a friend's copy of Cornelius Cardew's *Treatise* shortly after it came out, listening to Stockhausen's *Aus den Sieben Tagen*, and really digging the way Ornette Coleman mixed notation and improvisation on *Chappaqua Suite*, these were some of the origins of my interest in non-traditional means of communication. That was all happening when I was a student in the '60s. My photographic scores started life as just photos of things that interested me. At some point I started wondering idly if they would make sense as musical scores, so I started adding graphic elements to photographs and asking people to perform them. It was a fascinating exercise, because you find out which scores produce a recognizable and consistent result, and which ones are different every time, in which case you have to ask yourself if the score is actually controlling anything, or are the players just making shit up! A lot of the time it was down to the instructions, which meant that players didn't even really need to see the score when playing. They had to get down with a basic idea. I learned many things from the process and have found a handful of these scores to be super useful as teaching resources because they can be performed by any age group at what you would call- proficiency level!

Cadence: *Your song titles are often pulled from newspaper articles. How are you naming your pieces and do the names have any correlation with what was played?*

Frith: Hmm. The *Stone Box Set* has titles taken from the front page of *The New York Times* on the day of the relevant performances. So that was a pretty obvious connection. Can't think of any other newspaper titles. I get titles from many places—the dark recesses of my own mind, or poets and writers that I like, random extracts from random sources, instruction manuals for firefighters, you name it. And I'm always looking for the title to somehow illuminate the music. I take it very seriously!

Cadence: *During your career, you've traveled the globe working with musicians from many cultures. Would you mention some of your most interesting discoveries and unusual pairings?*

Frith: Well, you don't have to travel the globe to work with musicians

from many cultures. I had a student ensemble at Mills which included an oud player from Lebanon, a gu zheng player from Beijing, a mridangam player from Chennai, and a heavy metal guitarist from Oakland. Among others! That was at the very least interesting! My group Clearing Customs is all about cultural co-frontations, and we're are playing again next year after a long break. (Co-frontation is actually the name of a concert I performed in Tokyo with a singer from Beirut - Khaled Al Haber. We played each other's music. It was inspiring).

Cadence: *Who were you most surprised to hear wanted to perform with you?*

Frith: I'm happy that anyone would want to play with me!

Cadence: *You taught at Mills College for over 20 years. It seems odd you were hired as a professor of composition since you focus on improvisation.*

Frith: I was hired as a professor of improvisation but ended up working with anyone who found it useful to do so, including composers, electronic musicians, dancers and sound artists, as well as people who defined themselves as improvisers. In the end, your job as a professor is to be useful to your students, so I tried to avoid defining my position too rigidly!

Cadence: *What advancements do you feel you've brought to Mills and now that you're retiring from there, what class would you have liked to have taught that you never had the opportunity?*

Frith: I pretty much did what I wanted to do at Mills, so I have no particular regrets or missed aspirations. I think I helped usher in some good changes, like Signal Flow, the graduate festival that is always a delight. Retiring in 2018 was certainly a jolt, but I still teach at the Musik Akademie in Basel, Switzerland (since ten years with plans to retire in 2020) and am closely involved with a new School of Music and Sound Art in the south of Chile that I helped create, so opportunities abound!

Cadence: *What are your guilty pleasures?*

Frith: Why do I have to be guilty?

Cadence: *Do you care to give a brief comment regarding Brexit since it is coming to a head?*

Frith: Words cannot express the mediocrity of the vast majority of the current generation of UK politicians. What a disaster!

Cadence: *The final questions have been given to me from other artists to ask you:*

Henry Kaiser (guitar) asked: *"What would be on your list of 10 desert island discs and what are the five best or most influential concerts that you've attended in your life?"*

Frith: Henry! Lists!

Recordings: Today's list off the top of my head:

1. Captain Beefheart: Trout Mask Replica
2. Asha Bhosle: Ghazals From Umrao Jaan And Kashish
3. Cheryl Leonard: Chattermarks: field recordings from Palmer Station, Antarctica

4. Olivier Messiaen: Turangalila Symphony
 5. Lau: Race the Loser
 6. Charles Mingus: Town Hall Concert
 7. The Who: Sell Out
 8. Ornette Coleman: This is our Music
 9. Annea Lockwood/Ruth Anderson: Sinopah: World Rhythms
 10. Louis Andriessen: De Tijd
- Tomorrow they would all be different!

Concerts:

Ustad Vilayat Khan, Cambridge, 1969

Natural Music (w. John Lennon/Yoko Ono, Barre Phillips, John Stevens et al.) Cambridge, 1969

King Sunny Ade, New York, 1984

Viktoria Mullova, Bach suites for solo violin, Mills College

Werner Bartschi, Paganini variations, Mills College

Rhys Chatham (multi-instruments) asked: "I remember hearing about how you used to tour in France and supported yourself by going from town to town and playing in the local cafes. I'd be interested to have you talk about that and what did you play?"

Frith: That's a charming myth if ever I heard one! Henry Cow toured in France on many occasions in a well-established circuit of small clubs and "maisons de culture" that supported independent music. We did what we did, which continued to change and develop over the whole life of the group. But it wasn't the kind of "troubadour heading down the road and asking to play in the local bar" at all. It was no different, essentially, from the kind of touring I do now!

Lotte Anker (saxophone) said: "Playing with you is always a delight! It's something with the interaction, the ways of listening, choices taken, the energy - somehow all those elements connect in a very natural way - even when there are clashes, it still connects in the big picture. It's like entering a space for real exploring which is a quality in music I highly appreciate. And all your beautiful sounds: they have such a wide spectrum of expressions. I really love merging into those and still there can also be challenges and edge in the music. You, Heike (Liss), and I had a conversation recently in Basel (under the influence of some wine) about the turbulent state of the world, politics, climate changes and migration, and how it all impacts on life, the music we are doing, and the arts in general. There were no conclusions of course, and the whole conversation stands a bit blurry in my memory. My question is what are your thoughts on the turbulent world and its (eventual) impact on the music/your music?"

Frith: Right back atcha! There's the impact the turbulent world has on us and our music, usually a series of practical banalities like "Oh, they lost my bags again" or "What do you mean it's cancelled!" and then more darkly, "You mean now I need a visa?" or "Do you stand with the boycott?" I guess what's important to me is the other direction: what impact do WE have on the turbulent world? And I think through the spirit of love and resistance we CAN have an impact, by allowing

ourselves to be free and in the moment in the face of all the odds! That, in any case, is what I aspire to. It's about joy and spirit... (Hope to play again soon!)

Lotte Anker also asked: I know you to be a true expert in birds, which I myself have witnessed and am very impressed by. Has your great interest in birds, and all their sounds, consciously or subconsciously influenced your music and sounds?

Frith: Of the subconscious, I know nothing! But there are certain bird sounds that I have always been haunted by, particularly the sounds of the shorebirds I grew up with in the north of England, like the Redshank and the Curlew. Seabirds seem to express an essential loneliness that draws me in. I think there's some of that in my approach to a phrase or a line. I can't really be more precise than that...

Nels Cline (guitar) asked: "Having listened to Henry Cow from the beginning (at least as far as we knew as import nerds in Los Angeles) and Guitar Solos (a total "game changer" for me then and even now), hearing Massacre at the Whisky A-Go-Go in '81 was revelatory - like non-fatal shrapnel to the mind and body. I am curious to know to what extent total improvisation - as you have so masterfully assayed in subsequent decades - was a part of that trio's repertoire. In my memory, Massacre was "tight" and also free/loose. And related to that/this topic, how has this confluence of composition and improvisation possibly changed or morphed in your music over the many years since Massacre?"

Frith: Massacre started with composed fragments that I taught Bill [Laswell] and Fred [Maher], and then we were all free to expand and contract the material however we felt like. As we went along, we started to improvise completely, but in a way that was super compressed, like we were making up songs. In the end, we hardly played the composed material at all. Now of course, we play completely freely. As for how composition and improvisation interact in what I do, I can only say "constantly." It's pretty much at the forefront of everything I do, whether writing for Classical players with improvised elements, or getting improvisers to tackle composed fragments, and anything in between. Maybe it's an obsession because I don't think I'm quite where I want to be yet, so it keeps driving me.

Barre Phillips (bass) asked: "Fred, if you had to formulate a single sentence for a musician just starting to improvise, what would it be? My love, Barre."

Frith: What just happened, what happens next? (Hope to play again soon!)

Cadence: You've said that teaching how to listen is the most important thing. How do you teach that?

Frith: Teaching is never a question of telling someone how to do something. It's about providing a space where we can try things out and make mistakes, primarily, and so I try to provide contexts where people can try out different ways of listening and approaching what they hear. And understand that there isn't a "right" way to do that.

TED VINING**Drummer/Leader**

CAD *Let's start at the beginning, you were born in Melbourne?*

TV Yes, Melbourne, Victoria, August 22, 1937.

CAD *From a musical family?*

TV My older brother was a dance band drummer who preferred tinkering with motor vehicles to music. He gave me his drums when I was about ten years old.

CAD *How were you first drawn to jazz?*

TV Listening to the popular Hit Parade on radio – Frank Sinatra, Bing Crosby, Glenn Miller, Rosemary Clooney etc.

CAD *How about early live local inspirations?*

TV Radio again, a weekly program featuring Frank Johnson and his Fabulous Dixielanders. And Len Barnard and his brother Bob at the Mentone Life Saving Club on Sunday nights.

CAD *When did you start playing?*

TV My first professional gig was at age 18 with a piano player named Peter Stoddard at the Edgewater Hotel in Mentone. Peter later moved to Jamaica and taught jazz great Monty Alexander. After that I was introduced to the late night hang-out night club in St Kilda called the Blue Derby where I met a lot of Melbourne musicians including Chuck Yates and Brian Brown.

CAD *When did you first tie in with Horst Liepolt?*

TV Once the jazz fraternity accepted me I started gigging with a variety of Melbourne's top players and joined a quintet with John Foster, Freddie Wilson, John Doyle, and David Tolley at the Lido, the forerunner to Horst Liepolt's famed Jazz Centre 44 in St Kilda. Around that time in 1958 I was playing a club called Claridges, where I was introduced to a Channel 7 personality named Don Bennetts, who told me he was about to host a half hour weekly popular music program called "Cool for Cats" and a short time later when the show went to air I was Musical Director leading a Trio (The TV Trio) with jazz musicians and singers each week for almost two years. Dave Brubeck, Chris Karan (ex Dudley Moore Trio) "Sweet Georgia Brown" for the Harlem Globetrotters, Keith Hounslow, Brian Brown, Joe Lane and also Alan Lee with whom I performed for more than ten years at Jazz Centre 44, the Downbeat Club, Jazz Festivals/Clubs across Australia, and recordings. About this time Alan gave me a copy of the Miles Davis album "Round Midnight" with John Coltrane and the fantastic rhythm section of Red Garland, Paul Chambers and Philly Joe Jones. This album had a dramatic effect on me, setting me on a jazz journey I have maintained to this day.

CAD *When did you join up with Brian Brown?*

TV Around the mid 1960's I joined him, Tony Gould and Barry Buckley for a two year stint at The Fat Black Pussy Cat in South Yarra a very successful jazz club established by U.S. expat Ali Sugarman

(later run by poet and jazz enthusiast Adrian Rawlins). Unfortunately electronic groups started playing there, petitions were signed, and the Police closed the place down!

CAD *It must have been soon after that you moved to Sydney?*

TV Yes I moved there for twelve months and played the famous El Rocco with Bob Gebert, then Judy Bailey, The Mocambo in Newport with Alan Lee and Ed Gaston and recorded "Jazz Australia" with Don Burrows, John Sangster, Bob McIvor, Graham Lyall and George Golla.

CAD *You returned to Melbourne for a residency?*

TV That's right, a three year Saturday afternoon residency at the Prospect Hill Hotel in Kew with the Brian Brown Quartet with Bob Sedergreen replacing Tony Gould. In 1969 I also formed the Ted Vining Trio with Bob (Sedergreen) and bassist Barry Buckley and we worked together for some 37 years until Barry's death in 2006. Gareth Hill is the current bass player, joining us in 2011. Bob and I are celebrating fifty years of making music together with a Trio concert in Melbourne on September 6.

CAD *You visited Scandinavia around this time I believe?*

TV Yes in 1978 the Brian Brown Quartet were invited to perform at the prestigious Scandinavian Jazz Festivals/Clubs in Konsberg, (Norway) Åhus, (Sweden) and Pori, (Finland) – sponsored by the Australian Government Foreign Affairs Department, performing alongside legends like Freddie Hubbard, Woody Shaw, Elvin Jones, Frank Foster and many others, including Scandinavian talent. The six week tour was very successful and much lauded by audiences and the media, however when we got back to Australia nobody cared! The Quartet broke up soon after.

CAD *Is that when you moved back to Sydney?*

TV Right 1979 moved back for two years and played with Bob Bertles "Moontrane" at The Basement and the Bernie McGann Quartet at a variety of venues, the David Martin Quintet with Dale Barlow and James Morrison at The Paradise Club, plus many others, in addition to Ted Vining Trio gigs back in Melbourne.

CAD *How did Musiikki Oy come about?*

TV In 1981 I moved to Brisbane for five years and formed Musiikki Oy, the name coming from a sticker placed over a crack in my snare drum case which occurred whilst travelling in Scandinavia. Checked the Finnish Consulate for the meaning, hoping it didn't translate to "this way to the toilets" or something equally banal to find it loosely meant "Music Pty Ltd." I was inaugural Queensland Jazz Coordinator for the Music Board of the Australian Council from 1983 to 1986 when funding was stopped due to heavy factionalism. I was also Artistic Director, Queensland Jazz Action Society and with Greg Quigley ran "The Jazz Spot" featuring two groups each Friday night for around 12 months. And I produced and presented a two hour fortnightly jazz program on 4MBS for about two years.

CAD *Then in 1986 you took Musiikki Oy back to Melbourne?*

TV Well I returned to Melbourne closely followed by members of Musiikki Oy, who, with the exception of Peter Harper who went to London to study with Evan Parker, enrolled for the Jazz Studies Course at the Victorian College of the Arts and on the return of Peter after completing the course we regrouped. Over the ensuing years there have been a number of personnel changes Sam Keevers, Adrian Sherriff, Simon Kent, Roy Voogd, Mick Meagher who all made great contributions to the band, leading to a 15 gig very successful tour of Switzerland thanks to an Australia Council grant in 2002. This is when we changed the name to BLOW, thus avoiding origin confusion.

CAD *When did you form the band "Out of the Question"?*

TV When I moved to Adelaide in 1993 for eighteen months. That was with Andy Sugg and three other locals and we played jazz clubs in Adelaide, Melbourne and the Wangaratta Festival of Jazz. Then in 1994 I moved back to Melbourne and continued performing with BLOW and my Trio, plus the group Mistaken Identity with Bob Sedergreen's sons, Steven and Malcolm, trumpeter Scott Tinkler, the Wanders/Sugg Ensemble and Oynsemble Melbourne a 19 piece orchestra which I co-led with Adrian Sherriff.

CAD *And in 2011 you moved to Hobart?*

TV Yes for personal reasons where unfortunately there is limited opportunity to play the kind of music I've been playing for most of my life. However, I continue to promote the great American art form whenever possible with the best local talent available, forming The Hobart Jazz Quartet to perform the music of John Lewis and the Modern Jazz Quartet. I have also produced and hosted "Contrasts in Classic Jazz" a three hour program every three weeks on radio Hobart FM 96.1 for the past four years. I am kept musically sane with pretty much monthly trips back to Melbourne to play with BLOW at "The Horn" an Ethiopian Restaurant and Jazz Club owned by my great friend Peter Harper. BLOW has held residency there on Thursday nights for the past ten years! The Ted Vining Trio normally plays at Uptown", a very popular Jazz Club in Brunswick Street, Fitzroy.

CAD *You were involved with the Horst Liepolt Tribute weren't you?*

TV That's right. Some forty old friends, including his best friend and wife Clarita who flew out from New York for the occasion to attend a Tribute to Horst, a champion for jazz in this country and the USA and held at the St Kilda RSL Club, chosen for its proximity, overlooking the site of the old Jazz Centre 44 (now a McDonalds).

CAD *You won an Award recently?*

TV Yes, I was inducted into the Australian Jazz Hall of Fame at the Bell Awards Ceremony in Melbourne in 2017.

CAD *Is there anyone you would still like to play with?*

TV Well I'm delighted and love the BLOW guys, which of course includes the Ted Vining Trio as the rhythm section. We're great friends on and off the stage, with one purpose in mind – excellence!

Also, when I consider some of the people I've played with in the past, what more could one ask? Dizzy Gillespie, Nat Adderley, George Cables, Clifford Jordan and oh so many more. But actually there is somebody I'd dearly love to play with – pianist Kenny Barron.

CAD *What's ahead for Ted Vining?*

TV BLOW will be applying for an Australia wide Touring Grant for the second half of 2020. I'm about to contact Jazz Club management to arrange dates and conditions, fees, etc. Hopefully there will be a positive result as with previous applications. I'm quite concerned about the future of Jazz in Australia. Mainly because the so called jazz I hear played on the airwaves is sounding like soundtrack music for Travel documentaries. The Jazz that I've been listening to for most of my life seems to bear no resemblance to the listening requirements of the younger generation. And Jazz needs the younger generation to survive. Audiences at clubs and concerts these days are pretty much in the 50-60 age bracket, which to me sadly means the music is going to die with them. Hopefully not, but I ain't holding my breath.

I would like to add a Footnote:

My movement from State to State over the years has got nothing to do with my jazz activity. I decided very early on not to try to make a living playing jazz. Mainly because I enjoy the good things of life and a roof over my head, and to be able to play the music I love without compromise. Consequently I have enjoyed a career in Advertising/Marketing, but in addition to this I was able to find time to produce and Artistically Direct the Melbourne Moomba Jazz Festival on four occasions, featuring such luminaries as the Dizzy Gillespie Quartet, the Count Basie Orchestra, Oscar Peterson and Joe Pass and Australia's best talent. Also I was appointed Artistic Director, then Executive Director of the Montsalvat International Jazz Festival for three of the ten events. We have the McCoy Tyner Trio, Nat Adderley Quintet with Vincent Herring and Jimmy Cobb, plus groups from Europe and all over Australia. As an educator I have taught drumming for the Jazz Studies Courses at the Queensland Conservatorium of Music and the Victorian College of the Arts. Plus a few Workshops and Master Classes at the Hobart Conservatorium.

Finally I am awaiting word of funding to produce a weekend Jazz Festival at the Salamanca Arts Complex in Hobart in March 2020. Leading groups from Sydney and Melbourne, plus some locals will be invited to perform.

CAD *Thank you so much for talking with us today.*

Alwyn and Laurie Lewis
Hobart, Tasmania
September 1, 2019



Ted Vining



Circa 1970s



Circa 2014

**Paul Jackson: Interview
Taken & Transcribed by Randy L. Smith
1/27/2009 Ashiya, Japan**

Q: *We're talking about the original Head Hunters record.*

PJ: Yeah, the original making of the Head Hunters, this album, was a very fantastic undertaking. I mean, we, the band, Herbie [Hancock], got everybody together and that's almost another story, too. I was the first of 55, 60 bass players to audition. I was the very first bass player of that many bass players and I got hired [laughs].

Q: *So what did Herbie hear in you?*

PJ: Well, probably, I'm weird, you know [laughs].

Q: *Yeah, that'll work.*

PJ: Yeah. And it obviously worked on the album. It's like very complex simplicity, and just that we had a thing, we had a good communication thing going. What happened is that on this recording, I had just built the bass; I had an idea for building a bass, and Frankie Terrell and David Rubinson, who was the manager and producer at the time, allowed me to actually set the bass up.

Through the mixing board [I had] separate channels for every string. I have a split box for every string, and in mono, so there is a component that you actually can hear if you have really good headphones and check it out where they put it in the center channel. Some things you can actually hear the bass line go G D A E. It's like a dominant thing, and it's actually on the recording. But you hear it being straight because, number one, the idea that we also had was to replace the beginning bass line with the synthesizer, and I played a higher part until we got into the other part of the bridge. I originally started out playing the bass line that we replaced on the synthesizer, but all the songs on here were recorded that way, which is different, very different. This is the first album, period, ever to use a four-channel bass recording.

Q: *Was that your idea?*

PJ: Yes, it was. I had to really kind of sell it to make it work. Just because I had it, I mean, nobody else had one. It really is put away in a safe place.

Q: *It should be in a hall of fame someplace.*

PJ: It probably will be. I've been actually considering putting it up for sale later. With the economy right now, I can deal with that. I have

Interview: Paul Jackson

something I have to do; I have to make a complete sampling of the instrument first. Yeah, I'm gonna make a CD of it first, or a DVD, of different components, so people can hear that instrument with me playing it, and maybe just the instrument. No one's played it, really, except for maybe Jaco [Pastorius] and Stanley Clarke, sitting there arguing over it [laughs]. At the Roxy in L.A. "Let me see that." I had a great time with both of those guys.

I do want to have one more recording with it using all of its capabilities because what's going on now, of course, I can split it off. I can have a different sound for every string, I can have, whatever, but the thing is, also it gives me a purity of tone, you know, tone control. The bass is made—and this is my basic philosophy—that starting out being a string bass player, you don't have knobs, you purchase a 10,000, 20,000, 30,000, 50,000-dollar instrument only for one reason. It's because of the way it sounds. Okay? And all my instruments are built with that as the principal thing. And this bass is also completely balanced, which I'll be able to show you later, and you can take a photograph of that. It's also much lighter than average basses are heavy. You know, I'm getting up there [in age], and I've had a back fusion operation, so with the instrument being absolutely balanced, I mean, I hold it here and it stays here. Okay? And it's like, you can move it, and it feels that way when you play it, not to mention that it has several other features.

It was made by Hayashi-san, who is just a master guitar maker. He only makes guitars and basses. He's been building Char's guitars and my guitars since I've been here, and Char. He's in Tokyo. You can pull all that stuff right off the Web.

This album [Head Hunters] was recorded four channel. That was fun. That band was fun. It was a magic thing. It happened. It's amazing that "Chameleon" was not recorded in one day. The magic of "Chameleon" was our engineer Frank [actually Fred] Catero, and it's a very little known fact, maybe at all, it might be in the making of the Head Hunters—there's a book now—by Stephen Pond; it's about the making of this album. But that whole thing was spliced together in three different sessions in two different studios, unbelievable, and he [Catero] matched it right; this is [with] no computers, this is a guy going reel to reel, and matching it beat to beat; they're all hand cut splices, this is a master at work. He's one of the leading teachers as far as engineering and everything else. He is the engineer. David Rubinson was basically the producer.

Q: "Chameleon" has all your names on it as composer credits.

PJ: Yeah, the thing is, my name is first. Because it's basically a bass line and that was a creation. Then once they had the bass line, Herbie took that and played that on the synthesizer, then that's when I came up with the high part, that became another signature line and I do that now. It's become in my music always to have more than one bass line; you know, have a bottom part, then have another part that

Interview: Paul Jackson

complements it. Like the new group SMV, Stanley, Marcus and Victor. I really enjoyed it because that was something I had already visualized and had been doing already, but with those guys it was so wonderful. We went backstage and we just had a great time. I don't know Victor as well as I know Stanley and Marcus Miller, but it was beautiful.

Q: When was your first visit to Japan?

PJ: The first trip was in '74. The album [Flood] is '75 [recorded June 28 & July 1, Tokyo]. We came almost every year for two, three, four years. I'll never forget "Butterfly." We played "Butterfly," and the first three rows of people cried. It was a very heavy emotional thing that was happening.

Q: So this record, the original *Head Hunters*, became a big hit.

PJ: Yes, and we had to work for that, I mean, we worked that album because it was such a big change from the Mwandishi album [1971], the one that Herbie had originally made. That was closer to the Miles, Jack Johnson, Bitches Brew.

Q: Were you on that album [Mwandishi]?

PJ: No, unfortunately I missed that. That's the first album of this type, period. From this came Weather Report, Chick Corea, everybody else, came out of this album right here—these two albums—right here [Mwandishi and Head Hunters]. This [shows hand] is broken, I have to play through it, and because of the job, I couldn't put it in a cast, you know, I just left it and I kept playing, so my little finger on my left hand is one centimeter shorter than the other one.

Q: So do you have to compensate a little for that?

PJ: Well, not really [laughs and indicates his huge hand]. On the hand side I'm definitely blessed. My hands are pretty big. "Butterfly," "Spank-a-Lee," that's a nice one. "Actual Proof," that's a song that, wow, this is happening [all on Thrust, 1974]. Man-Child [1975]. I got a Grammy nomination for that. I'm turning 62 this year. We're playing on . . . James Levi . . . he's five years older, well, he's 66 now, he'll be 67, but I'm 62 and this is my last birthday. I'm declaring a moratorium on birthdays. I'm not gonna have another one until somewhere around 70. I plan to stay 62 until I'm at least 70 years old.

Q: Could I confirm your date and place of birth?

PJ: March 28th, 1947. Oakland California. Double Aries, Gemini moon, yeah. My birthday is coming up, and after that, that's it.

Q: Did you come from a musical family?

PJ: Well, in a sense, yes. The music was basically confined all the way from my grandparents who were Pentecostal tent preachers. You're looking at a person that went to Sunday school. We were from the Baptist side, the whole thing, you know—the Wednesday meetings, the whole thing.

Q: Did you get baptized in the river?

PJ: No, they had a pool in the church that they brought in. I think that's why I probably never learned how to swim [laughs]. Scared the devil out of me. "Hey, would you mind letting my son up?"

Q: *What music were you listening to when you were growing up?*

PJ: Everything. My parents played everything. And I was fortunate enough because my father was an auxiliary policeman; in fact, he used to work with congresswoman Dianne Feinstein [who] was a very good friend. Oh yeah, he's won several awards with her before she moved. He used to be the rent collector for going down in the ghetto, but people loved him, man, he never had any trouble down there because they knew he was serious. And my father was also like the heavyweight champion in the army—I mean, during the war, he was the heavyweight champion. I have a picture of him standing over Jersey Joe Wilcox, knocking him out, and my mother made him stop, which is why I'm middle class [laughs].

But we did okay, yeah, for sure, but the one good thing about my father, as long as I kept my grades up and everything else, this man would drive me and my bass, in his car, to the job, most of them started around eight o'clock. He'd be right back there, I mean, no matter what, if I was in Oakland, he'd go back home, and he'd come back over there maybe at 12:00, maybe a two-three hour job, and pick me up and take me home. But you had to study, too. You screwed up on that, I didn't get the gig. My father only touched me one time, ever, and that was like, a backhand that I didn't even see, and when I woke up [laughs] . . . when I woke up . . . I remember waking up . . . I was always on time.

Q: *Were your parents into music?*

PJ: My father loved music and he played stride piano, the real old boogie-woogie type of thing, jitterbug, you know, stride kind of music. I learned a couple of songs. He taught me how to play them on the piano. I had a very good music teacher and borrowed the school bass, and I actually used to carry the bass from school. And we're talking about a good ways, you know, walking to school with a string bass on my back every day, and I practiced and I had a natural talent. I started out on trombone. I wanted to be a saxophonist. Yeah, I played trombone in the army. By the way, I was officially the number two bassoon player in the army during the Vietnam War. There were only two of us, and that's why I didn't go to Vietnam, which was the whole intention of me doing it.

Q: *I've talked to lots of musicians who said the same thing—being able to play an instrument kept them out.*

PJ: Trombone players? They went to Vietnam. You were digging ditches. You had to have an instrument that was definitely in the concert orchestra. They could not use a trombone player in the trio, not in Vietnam, it was not in the marching band, so you had to go to one of the bigger concert bands. The other guy was from the Cleveland Symphony Orchestra, and he went to Washington D.C., and they sent me to Berlin. The 298th Army Band, in Berlin, and so I was out there with all the weirdness at Checkpoint Charlie at that time, and everything else, walking over there. I was lucky enough to have my bass shipped over and I had my Farfisa organ, which I had a larger

Farfisa organ. The Italian organ. I had a little stand amplifier and a little Leslie that goes on top of it, man, so you could pretty reasonably fake Jimmy Smith on it. And I had an organ trio. I played the organ. I played blues all night with me and a saxophone player, and that led me to going to being in the special services and playing on the East Side with that group in the army. And that was the scariest thing, driving to the East Side, playing at the embassy, in East Germany at the time, 'cause you had to go through one the back little corner points.

Q: *When was this?*

PJ: '68, '69. And it was pretty scary, you know, you get in a car—a Ford Galaxy, half-inch 50-caliber bullet proof. They said it was 50-caliber bullet proof, I don't know, I didn't want to be in there to test it. This thing had solid rubber tires, and an M-60 under the seat, you know [perhaps an M-16]. And you're like, "Oh, my god," you know. And you got over there, you got debriefed, and that was a funny thing. There was "OK, don't say anything. You're going to be walked through the building to where you're gonna play, and the guy, the non-commissioned officer is just going to simply point. Whatever object, or anything that he points at, you have to understand that there is a concealed microphone there that was built into this building when they built it. And he's going down there, and you're walking down the hall, and he's going [points], and you're thinking, "That's a table." [laughs]. A picture, a light fixture. It was crazy, and so and we had a corner, like, a little corner in there, and you know, if you had to use the toilet, you were escorted to the toilet. And you were not allowed to speak to anybody out of uniform, and you immediately were escorted back into that corner. But they brought you everything.

Q: *Who were you playing for?*

PJ: East German diplomats, or city people, or whatever; it was for the American Consulate in East Germany, that was the venue, that was always the venue. Except for, on the West Side, there were lots of wonderful venues to play at. The Jazz Gallery, they had some wonderful jazz clubs, and other little speakeasies and beer houses that we'd go and play, and I could sit down and play an F blues for a half hour, dance things, and I had a pretty good facility with my left hand, just making funky music. I was playing organ, I was still playing acoustic bass and bassoon, and trombone and cymbals in the marching band. So I had experience playing.

I never really got the hang of the switch [laughs]. The F switch on the trombone, the one you work with your thumb? That used to really piss me off. It was easier for me playing the baritone horn than, the B flat one, but I learned a little bit of that, I could get by, on that stuff.

Q: *You mentioned your father playing boogie-woogie and stride. Was he professional?*

PJ: No, he played for his own personal enjoyment, but one of the good things was that when I started, I mean, I started getting jobs from the time that I was twelve years old. I was playing with Dixieland bands and I was actually playing with my music teacher. Dixieland band, I

can't forget it, in San Francisco and Oakland, you know, playing out on Treasure Island, doing the military clubs and stuff like [that]. The next youngest person in the band to me was 49, and the next youngest to him was 55 [laughs].

Q: How did you feel?

PJ: I felt young [laughs]. But I could read the music.

Q: So you had a good solid early musical training.

Yeah. And I used to also play with a big band. That's why I got into the thing of really trying to project, which actually carried over into the sound that I have on electric bass, which actually added to the uniqueness of my sound. I recognize that now, there's a Paul Jackson sound in the way I play. And it's built from me having to play with big bands and not having an amplifier. Just string bass, and you have to dig in. You had to learn to dig in, you know.

But it also made me develop a way of playing when I switched over because if you played that hard normally on electric bass—and I was a finger picker; I never went for slapping—you have to learn to play straight across the strings, because you have a string, and you will play that string and you will play it normally. Most guitars will play and it goes down the string like this [demonstrates]. The string restricts the tone, because if you play it hard enough, it's going to hit the pickup. I can play a string from here, and it's gonna go like this, in an oval shape, side to side, and it's a hard thing to teach, but it's automatic with me to play straight across.

And it's the same because you don't you have much more latitude on an upright bass, but in order to play hard enough. And I didn't have the best bass in the world, and I played hard. I learned to play straight across that way, and later on, when I did get an amplifier, I had a little Shure microphone, SF-56, and a Kalamazoo Gibson amplifier, one of those little tiny things, before I could graduate into an Ampeg or something.

Q: So does that way of picking depend on the strength of your finger, the length of your finger? Can small hands do that?

PJ: No, hand position. It's also like, you'll find that a lot of bass players, they rest their arm on the bass. I do not do that. Because if you cramp your arm, if you hold your arm like this and you move your fingers—feel the difference. I mean, it's just the way your body's made.

The rest of the real hand trick is in the balance between both hands, you know, what I do is I balance the strings so that within a bass line I play harmonics or stop tones or dead tones. So I can play the same line over and repeat it; but you'll hear the character of the line actually change, including the notes, and that's something that's distinctive in the way I play. It has an emotional content but also adds a variety content that actually people can hear.

Q: How about switching from the acoustic bass to the electric?

PJ: Actually, that happened gradually because once I got the microphone for my acoustic bass and the small amplifier, I used to wrap the microphone and put it in the tailpiece, and I started playing

kind of blues gigs from upright. And then later on, I had a paper route, and I worked [for] getting an Ampeg Baby Bass. And then I was playing Latin and salsa music, plus on the upright, I'd be playing the funk jobs, I mean, you could do it with that bass, for sure. My real switch to a Fender bass actually happened with Herbie—a little bit before Herbie—and that was when I [played] with Little Anthony and the Imperials, the job I had immediately before I joined the Headhunters. Yeah, I lasted with him about three days. That was like one of my shortest-lived gigs. I quit. God bless him, but I had to leave, I had to get out of that. We were playing in Lake Tahoe. I remember the gig, I couldn't hack it. When the group makes a mistake, and they look back to the band, like the band made the mistake; I'm going like, "I don't mind covering for you, but don't make it look like [I made it]."

Because that's one of the beautiful things that we had in this group [Head Hunters band] is that you never knew when we made a mistake because we were on top of each other so much that people said, after the concert, "How long it take you guys to practice that?" Because we just found something new to play and we ended up playing it together. I mean, think about it, when we recorded—this thing was done on my birthday, "Actual Proof," and that is a first take [on Thrust]. We had been playing the song for maybe three days, and I told Herbie, "Hey, man, listen man, it's not makin' it." And me and Michael Clark, we always had like our own Tower of Power kind of style, because we had been living together and we would practice. We were roommates, and so I said, "Herbie, let us play it. Let us play, one take, the way we want to." And he said, "Go on," and that was it.

Q: *So this group, it sounds like it was pretty much a collaborative effort.*

PJ: It was.

Q: *Was it Herbie's group?*

PJ: It was Herbie's group. He was the cat. I mean, I didn't have to learn "Maiden Voyage," you know. We used to practice all this stuff. Those Miles tunes and everything else. Me and Mike, we'd be playing all this stuff. But I also had a group. Me and Mike started a group—Group Therapy—we had three horns, organ player, it was like a Tower of Power kind of group.

Q: *This was before Herbie?*

PJ: Yeah, this was way before Herbie, and all original music. I just recently found like all those old songs. I'm probably gonna put them back on my Webpage as MP3 files, just some interesting stuff. Paul Jackson's bootleg outtakes, you know. Here's where it really started. It's actually interesting.

Q: *Is Mike Clarke the guy you were on a YouTube video with?*

PJ: Oh, that's from a video that I made with Mike. That's definitely on there. We're trying to explain that, and that's very hard, 'cause we used to actually practice, the drummer playing on the beat, bass playing behind it, drummer keeping the beat, bass playing a little bit ahead.

This is how we got different ways of playing and widening our groove, but also in fixing our time sense. So, you know, the drums playing steady, or maybe a little bit ahead, and the bass, I'm playing the same time, but I'm playing just a little bit, it's what they call the pocket. But you control that pocket as long as you are both centered on it. It's the same thing in Latin. If you [do that] you'll never, ever get lost, and that goes the same for funk music and everything else. Latin music actually solidified my time sense; I like to keep that in there, because it is funky. It is funky, and the main thing is being able to hold these things. I play while I'm singing, which is the hard part, but my body now plays the instrument. I don't even look.

Q: *It's automatic.*

PJ: Yeah, okay, I heard that, it's here, "BAM." And it's nice to say sometimes, "Okay, lemme see if I can just reach for it," and it's there, that's the fun thing. I used to use that single line as a test for students, because it's like [demonstrates]. And if I play a Latin line, a piano part on it, the first mistake you go from [demonstrates]. And it's a common mistake because they're not thinking of [demonstrates]. Those are little tiny things that I like to teach—to not only students but also to—I go to any of those little clinics, I actually tried to refine what they do. I don't teach on the basic level so far as like teach you how to play the instrument. I'll teach you how to play the instrument so that you know how you're playing. People come to me that already know how to play, and I'm just like, this is your finishing school; I'm gonna give you that 50 years of experience of having done this and show you, hey, if you just change this much, you might discover that you have your own sound, which is the ideal thing that most people would like to have.

Q: *Was Mike Clarke an Oakland guy?*

PJ: Yep. He's an Oakland guy.

Q: *When did you meet him?*

PJ: I met Mike Clarke and lost a 40,000-dollar-a-year job, which wasn't bad money, in 1971. I was working as the manager of Sherman and Clay Instruments. I had worked myself up from sweeping the back outhouse to being their first salesman, their top salesman in about 18 months, because I was taken under the wing by a gentleman who became the president of the company, and he made me a floor salesman and I ended up being district salesman because I had the most sales. I, in fact, invented the concept, which they have now in most stores in the Bay Area—I built the first stage where a band could come in, you bring in a band, and they go up on stage and play, right in the store at the Sun Valley Mall. I was the first one to ever do it, and everybody else copied it from there.

Q: *Had you met Herbie before you did the audition?*

PJ: Herbie's manager at the time was the same—I had just finished doing the first Pointer Sisters album. I used to go to their father's church, you know, hangin' out, looking at the girls [laughs]. You went to a lot

of churches, you know [laughs]. That's the truth, we were good guys; we prayed a lot! Several ways to spell that, but anyway, the girls were really cool, and out of that, David Rubinson said [to Herbie], "Hey, why don't you check this bass player out." And so I brought Michael Clarke over at the same time. Harvey Mason wasn't gonna make it, and so I just brought Mike because we were living together anyway. I said, "Come on man, this is our chance, let's go on in there."

I brought him in, and it kind of set a standard, and then I brought in James Levi, after Mike. It got to the point where the kind of respect, they would ask me, "Hey, do you think this drummer's gonna be cool?" And it went from Alfonse Mouzon to anybody else, man, I brought in a lot of really good people. Bennie Maupin found Blackbird who was formerly with George Clinton's band and the Mothership, and he was just a young kid. And even I thought he was weird, you know, compared to me, and that was pretty weird, and he was just great because he was unique. Blackbird Obsidian McKnight [Obsidian Blackbird Mcknight], that is his real name, and I loved this man, you know, I loved everybody in the group, I still do.

You don't have that kind of musical experience in your life and not really stay connected. You can almost get together so close, you have to kind of back away from everybody, because your connection is so tight on stage. I mean, you need space because you're talking about people here that walk into the room, and their presence, all of these guys, their presence can fill up a room, you know—they have that dynamic quality in their life of being able to project, and that's what I learned. When you get five people like that, you have some a whole lot of energy.

Q: How about James Levi?

PJ: Me and James Levi go back way before Mike, yes, we go back to when I played trombone in a funk band, and we used to do showcase shows, and revues and everything else, and that's what we're going to be going for [in an upcoming tour]. I don't know if I'm going to have the synthesis part for this bass on the 28th, but I will have it, I'm going to be definitely trying to get that together as soon as possible. And James also is playing the new Kitty drum set; he brings the new synthesizer drum set, it's just amazing. We have band in a box between two people, and all we have to do is have Tom [Kanematsu, guitar] play on top of that.

Q: I found a quote from Mike Clarke on Thrust.

PJ: Oh, I was hoping that you got the one from the box, the big CD box, that Herbie called me a genius [laughs]. I underlined it [laughs].

Q: Was that like a box set?

PJ: Yeah, all these albums, almost everything I ever played with him, about twelve songs that I co-wrote, and then they have this thing with Herbie—Herbie Hancock box, it's about five or six CD's. It's all in one thing. I was looking through there: "What about Paul Jackson?" "Well,

Interview: Paul Jackson

Paul Jackson, he's a genius." "You actually gave that up? Thank you, Herbie."

Q: *That must have made you feel good.*

PJ: Oh yeah, to even know that it came out of his mouth.

Q: *Are you still in touch with Herbie?*

PJ: Actually, I just sent to his office a couple things just to let him know what I was doing.

Q: *You worked with Tom Harrell?*

PJ: Tom Harrell? Of course, Tom Harrell was the original trumpet player/arranger for the original Azteca band. I have a picture of the original band. I'm the original bass player, with Lenny White, that's when Neil Schon [guitar] was the guest. He took Carlos' [Santana] place when Carlos didn't do it. James Vincent, Bobby Ferreira [sax], and Mel Martin [sax, flute], and Tom Harrell. We had George Meredith—it was a huge 17-piece Latin band. I have an old picture of it taken by Bruce Steinberg. That was a real unbelievable thing. We were opening for—that group signed a contract with Earth, Wind and Fire—it was the convention that got Clive Davis fired, but he also signed two great bands, and our band would have continued had not our management really just had one of those problems. Earth Wind and Fire went right on and actually we would have went right on—it was a beautiful group. In fact, they're playing without me on January 18th. I did the original reunion but because I'm over here, I don't know who is on it, but I know that they're playing a second gig. But there is the first, the newest, the second album out, you can Google it, that last nine surviving members of seventeen, it's on DVD. There's a new Azteca album out now. You can actually Google that on YouTube.

Q: *You mentioned Hadley Caliman.*

PJ: I know Hadley.

Q: *He's in Seattle now. He's playing great. [Hadley died September 2010.]*

PJ: Is that right? I know Hadley, man. Eddie Henderson, we closed the both and club [?]; I was playing with Lennie White, Cecil Bernard, they call Hotep now, and the trumpet player, he killed himself, he lost an arm.

Q: *Woody...*

PJ: Woody Shaw. Yeah, I was in that band. I was in that band. Yeah, playing upright. All the tunes.

Q: *I noticed one [recording] with Sonny Rollins.*

PJ: Yeah, I saw Sonny here and got to hang out with him in Osaka. Yeah, I got a picture of him.

Q: *The guy is a force of nature.*

PJ: Oh, man, listen, just fantastic. Me and Sonny had a great time. I mean, me hearing him and then going backstage and talking to him and hanging out. And he still had Bob Cranshaw on bass. They sound so good.

Interview: Paul Jackson

Q: *Let me read this quote from Mark Clarke: "The first time we played with Herbie was as a trio, as soon as we started playing it was as if we went into warp speed."*

PJ: It's absolutely true. The trio was the audition, right in San Francisco. That's the first time, I brought Mike, and Herbie said, "You have a drummer?" "Yes, of course, Mike Clarke, my roommate," so he came over. We both came over, and we weren't scared [laughs]. We just laid it on him, and he says, "Ooh, these cats!" We played the way we had been playing together, and when he saw that, that turned him on, it was an immediate connection.

Q: *What was Herbie's reaction to that?*

PJ: He played his butt off [laughs]. Because we weren't going to let go of him; we had the cat by the tail.

Q: *Here's another quote. This is not Herbie calling you a genius, but it's pretty close. This is also Clarke, "Let me say, that when people the world over think of Headhunters, they think of Paul Jackson's revolutionary bass playing. He introduced an entirely new sound to the music which is recognized and emulated to this day."*

PJ: Thank you. Thank you. I appreciate that. I hope I keep up that standard.

Q: *What was your approach to the bass? How was it different from what had gone on before?*

PJ: God. Unleashed [laughs]. I play call and answer. I believe in repetition, but also a variation in repetition without trying to sound like a soloist. For me, the bass line is a composition, but it's more in the sense of being like a Bach composition that evolves, like having the repetition happening on it, and then it evolves into layers but you still have a rock-steady theme that's kept, and that involves keeping the time, and that's pretty much me. And of course, I'm not afraid to try some other things—my thing is usually messing with people's head in the time, you know, because I can divide it into micro [units].

Q: *Were you the first to play the bass the way you play it? Here's Mike Clarke writing that your bass playing was revolutionary. Do you see it that way?*

PJ: Me? I might be revolutionary, but the thing is, I didn't see it for a long time because for me it took me a long time to be that introspective and old enough to. For me it was, this is what I do, and you know, like everybody else's thing. Let history be the judge. Maybe it is.

Q: *Who were your influences? Ray Brown?*

PJ: Yes, every great string bass player, going all the way back: George Morrow, Slam Stewart, Kid Ory [actually a trombonist].

Q: *Did you have a chance to hear some of those guys?*

PJ: I didn't have a chance to hear all of them live. I did get a chance—when I did see Paul Chambers—and I heard that bass, that decided it. I went back in junior high school and picked up the bass—it was a big thing, man, and I held it like that and I vibrated it, and, you know,

a bass is shaped like a woman. I'm sorry, all I'm saying is that, like, you've got a guy that's going through puberty, you've got some really good vibrations happening [laughs]. It was a big influence. String bass is the instrument that feels good to play, you know [laughs].

Q: Do you have a string bass now?

PJ: Not here, no. I don't.

Q: Can you talk a little more about the dynamic in that group with Herbie? Were people bringing in different stuff, "Let's try this," or did it just sort of evolve?

PJ: A lot of stuff would be themes, or a bass line. And most songs, a lot of them, were conceived from jamming, totally jamming, and then they were built into what they are. It literally evolved. I mean, we had two, three weeks of intensive practice, and we started from, like, "Okay, count it off." Or I would just play, you know. I would play, "Okay, fine," and if it was any particular key, "Well, okay, yeah," you know. But a lot of it, the inside things especially, Herbie would come up with a melody line. But I was fortunate enough in that band to have always had the latitude of developing my own bass lines. I was lucky enough to have a connection where I could play the right thing, for the most part, no more than changes, or a direction. And also I had the latitude of being able to suggest, "Hey, why don't we do this here?" And we would try it.

Q: So he was open to suggestions?

PJ: Yeah, sure, it was really open. We did one little concert series though, they got me off of that real fast, like, where Bennie Maupin would go back to the thing [?] and I sat down and played the piano, and Herbie's playing synthesizer, and the management pulled me off of that one real fast, 'cause I was great. I had a good time, you know, I loved that, because like I said before, my pet thing was playing organ, and it still is.

Q: What are these associate credits [no longer remember where I saw these]? Are these people you played with?

PJ: Yeah, a lot of them.

Q: What about Oscar Peterson?

PJ: Oscar Peterson? The associated credit for Oscar Peterson was that I was in the army and my father called me when Ray Brown left the job, and I cried. Oscar Peterson called me for the trio. Miles called me for his group. Santana called me. I was in the service. I mean, at that point, I really was sorry that I became a bassoon player and not a Canadian [laughs].

Q: So you were getting all these calls from these people, but you couldn't do anything about it. You couldn't take the job.

PJ: No. I got called before David Brown, from the Bay Area.

Q: Some people would say there's a reason for it.

PJ: Hey, man, there it is, you know. That's the way it went down.

Interview: Paul Jackson

Q: You worked with Herbie until about 1977?

PJ: Yeah, I had a year hiatus, and Jaco was my substitute, and me and Jaco were tight. In fact, I was probably the only bass player ever to play with him on stage because when I rejoined the group in Florida—no, actually I think it was San Diego—we did a job and we had Jaco come out and we had two bass players on the gig. The way he plays, it was amazing—what I did, he's playing all this stuff, and I found one note in the center of the line, and it locked it down. That's the kind of thing you have to look for in a bass player, where you can play, like I used to say, "It's the rocks that the water flows over on the river rapids, you don't see 'em, but you gotta take the ride!" And if it's solid, it can be rough [laughs]. And you still don't see 'em until you hit 'em [laughs]. And so that's pretty much what I like to do.

Q: What about this reconstituted Headhunters band, without Herbie? What was that all about [shows *Straight from the Gate*, the Headhunters minus Hancock]?

PJ: Oh, the thing is that the Headhunters became Headhunters because after this record, after the original Head Hunters band, we played so much, the people themselves started calling us Headhunters. That was just the name of the record, but they started calling the band the Headhunters. And out of that evolved Herbie Hancock and the Headhunters. So this is the people, all the people that are on this album [*Straight from the Gate*]. This became the group. And that's not the first one, that's the second one. The first one had a green cover. And that's where I made my singing debut on "God Make Me Funky" and that's one of the kind of underground hit songs I'm always asked to do. I'm probably going to do it again. One of the new groups I'm working with is called the Bay Area Messengers: me and Michael are the main in that one, and we have some new lyrics to "Chameleon," so we're probably going to release that this year.

Q: Was there a leader for this group, or was it a cooperative type thing?

PJ: It was more of a cooperative type thing, but at the same time, I still have basically the same function and because of that, it was bass in the background, but I was the singer. I was the singer, and in one sense, Bennie [Maupin] was senior, but actually in real context, I pretty much drove the group because of the way I play.

Q: Did you do gigs together?

PJ: Yeah, we did a lot of gigs. The Headhunters did tours together you know on our own; it could have went a lot further. The last real record we made was *Evolution Revolution*. We had a lot of people on there, but that also one of the versions of "Everything You've Got," which is on my album. The newest version of that is on *Slap My Hand with Jim Copley with Char*, that's doing very good. It went to pretty much number one in the charts, and I don't know where it is right now, but it's one of the first albums that Jeff Beck played on, played blues on,

and I had a good experience on that.

Q: You moved to Japan in 1985. What was the motivation for that?

PJ: Trying to save my marriage [laughs]. My son, I got him into an American school and he's completely bilingual, that was a lot of hard work.

Q: Is Paul Jackson Jr. your son, the guitar player?

PJ: No, but everybody thinks so, and I think of him as a younger son. He might as well be, because we're both juniors. Paul Jerome Jackson Jr., but everybody was confused and we've had unfortunate mishaps in picking up each other's checks [laughs] in the recording studios—that was a bad thing. But we got that straightened out. But he's a wonderful cat, as far as I'm concerned; it is family, we've just haven't found out the link yet.

Curtis Fuller is my second cousin. James Brown used to come around, my father knew him very well; he came over to the house to eat dinner. I had people like that—J.J. Johnson—and I met all of these guys because my father had a good relationship with a lot of people. I used to go and watch—he used to take me down to rehearsal—and I'd go watch Earl "Fatha" Hines' big band rehearse, and sit in, so I had a lot of lucky things to play with some really good people when I was young. I mean, very famous people, I played with Roland Kirk. I played with, like, McCoy Tyner—these are people that actually knew me when I was a string bass player. McCoy Tyner was one of the first major people—that was after A Love Supreme—and we became very tight. I've been fortunate in that way. So the associations and credits are really like family and friends and people that really know. One of my favorite guys is Niels Orsted Pedersen. He was such a fantastic . . .

Q: But he died, didn't he [died April, 2005]?

PJ: Did he? I didn't even know that. I hope not, oh, man, I hope not, but he was a monster. He was an absolute monster. And the biggest compliment—I think he gave me one of the biggest compliments—mainly because I was very awed by his bass playing. And he says, "Paul, you're the first electric bass player that every made me even think about playing electric bass." I said, "Niels, if you pick up an electric bass, I'll break your fingers [laughs]." I think I told him that in Tokyo. Of course, Maceo Parker, Fred Wesley [trombone]. I mean, when they first came out, that's before [Curtis] Mayfield became real big, they'd come out and play a gig and I'd go to a place and we'd just hang out! Jesus Christ, man, Maceo still has fifty dollars of my money from the last poker game. I got to get him, you know [laughs]. We're tight, man.

Q: I have to ask you about some of your Japan activities.

Well, I did a lot of things with Char, I did a lot of things with a lot of good musicians: Terumasa Hino [trumpet], Motohiko Hino [drums], before he died, Yousuke Yamashita [piano], a lot of musicians, pop things, uh, Puffy. I did Asahi commercials as Monk on piano—that was really nice—Asahi beer commercials. I'm trying to get those cuts and maybe put them on my Web page later, little commercial things.

Interview: Paul Jackson

With Inoue Takayuki together we did the very first J-League [professional soccer league] song, theme song, when they initiated J-League, the very first year [1992]. That's the song that they had Nishida Hikaru; Hikaru Nishida was singing on it and that song was me and Inoue Takayuki on that one.

I was privileged to be invited to the Imperial Palace to hear court music—that was a big deal—and the sad part of it was I didn't go because I had a commitment to Jazz for Kids for a four-day job, where they brought in all the kids from Ube City. And I had brought my sister over, and they had a beautiful budget and everything else, and we did a wonderful show. I had Mickie Yoshino [keyboard], Bay Hama Dancers, and also my sister, Denise Perrier. I'm trying to bring her back over; hopefully I can get her and her band to come and do, like, Billboard together, and be a guest artist with them. That is something that I'm working on, and I want to see my family band with her, that would be a great reunion with me to cap off something. And I'm really gonna be trying to go with this trio and see what's gonna happen. And I really hope later on that me, Char and Jim Copley, and also Kojima, will find space to reunite that band which is wonderful. That's another magic band, magic group, with Char. I have another album that I'm going to re-release called P-Jack, James [Levi] is on it, Rodney Franklin—usually plays with Stevie Wonder—and Char and myself. I think it's one of the best live albums I ever made, and I'll get you a copy of that.

Q: *How about the Jazz for Kids thing? Was that your idea?*

PJ: Yes, we played over 100 schools and actually, you can search Freeways.com, or .jp, or something, and that was Mutsumi Takahashi, coordinating that, and we did schools. That program was very important in teaching historical attributes of music and we compared it at the time; it was like a narrated program and the members would narrate, this is blues and they'd explain it.

Q: *In Japanese?*

PJ: In Japanese. And then at the end of the program we have a party time, and these kids would get a chance to do something they never get a chance to do in Japanese schools—dance. They would come up and they would just dance. At the initiation of the program, I had professional break dancers. When I was just starting, they'd come out and they'd be break dancing and we'd have the kids up on stage and let them dance with the band, and hang out and have this party.

And one of the policies of it was that we always wanted cooperation between the school and the PTA, and so the parents were invited to come the concert at the school, to see what the program was. They could learn something too, and they could also see the kids—they were well mannered. I mean, we went some places, these kids, they had a great time, there was no fighting, everything else. The real record is that when Jazz for Kids went to school, during

that period of time, there was less bullying, because the music kind of unified the kids. That's why I really want to get this program restarted here in this area because we have visited this area before, but I never started from this area. That's something that I'm looking forward, trying to get the support in order to bring that group back together.

Q: So it's not going on right at the present time?

PJ: Not right now. I'm going to reconstitute it in a different way, but I think it's really important.

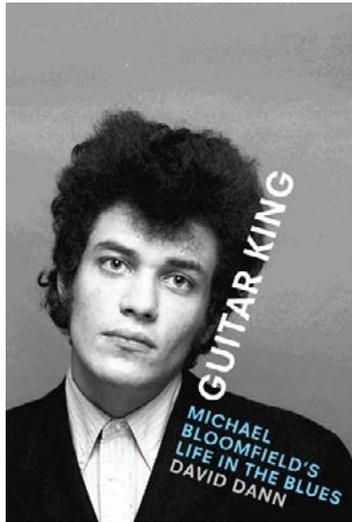
Q: Future projects, future plans?

PJ: Future plans, I'd like to get this trio going, I'd like to get the Char thing and right now trying to release some other CD's, maybe for download only. This is going to be kind of a showpiece band, I'll put this out as soon as I can, and really feature this one. We have a working name called Y, and it's the Paul Jackson-James Levi group featuring Ton Kanematsu, and we call the group Y.

Q: What's the significance of that name?

PJ: Y? Yeah, Y. Why not? Why do we groove? Oh, that's why. You come and hear us, you'll know [laughs].

Book Look



GUITAR KING: MICHAEL BLOOMFIELD'S LIFE IN THE BLUES, BY DAVID DANN, UNIVERSITY OF TEXAS PRESS.

This hefty tome (2.81 lbs. 749 pages. Hardbound) should be a gift to all lovers of American music and a pure delight to guitar aficionados. It also should clear up some misconceptions and enhance the reputation of one of our major guitar heroes. In the acknowledgments portion near the book's end, the author tells of the work's genesis from a website that chronicled the discography of Bloomfield's recorded activity as both sideman and leader. From that beginning the seed blossomed into this massive volume. In the short Prologue, Dann writes a dramatization of a conversation between the guitarist and Bob Dylan upon their first meeting. From there it goes into the first section of the three major parts of the book; Guitar King consists of ten chapters (Social Misfit: Chicago & Glencoe 43-58/ North Shore Hotshot: Glencoe, 58-61/ Folk Fanatic, Chicago 61-63/, Marriage, The Pickle & Big Joe Chicago 62 -63/, Old Town, Chicago 63-64/, Auditioning For Hammond, Chicago & New York 63-64/, Big John's & The Group, Chicago & New York 64/, Butterfield Blues, New York & Chicago 65/, Plugging In At Newport, Newport 65/. Electrifying Dylan, Newport 65.) which ranges in scope from birth, family and early biographical data to some of the most interesting chapters concerning embryonic development (like how he willed himself to play right-handed although a southpaw) both technically and stylistically

Book Look

to the mid-sixties flowering,

The second section, titled His Holy Modal Majesty, contains eight chapters (On The Road With Butter, New York, Boston, Chicago & San Francisco, 65-66/, East-West, Chicago, San Francisco & New York, 66-67/. Blues To Britain, London, 66/, Hoisting The Flag, New York & San Francisco, 67/. Music, Love And Flowers, Monterey, 67/, Groovin' Is Easy, Los Angeles, Boston & New York, 67/, Another Country, New York & San Francisco, 67 & 68/, Shucks And Sessions, New York, Los Angeles & San Francisco, 67&68) that sandwich a twelve page photo section that holds fascinating images of Mike at age thirteen at his bar mitzvah, with brother Allen, an early gig flier for Vince Viti and "Them". playing the piano at Pete Welding's home, numerous stage and studio shots with Dylan, Al Kooper, Charlie Musselwhite and Buddy Miles plus others. My particular favorite is the one with Norman Rockwell who drew the iconic cover for the Live Adventures album. Being a semi-retired saxophonist and familiar with Stemsey Hunter, the Electric Flag was most captivating.

Knockin' Myself Out, the third and final major portion holds eight chapters (Entertainer No More, Philadelphia, New York & San Francisco, 68/, Live Adventures, San Francisco & Boston, 68/, Michael's Lament, San Francisco & Chicago, 69/, Stoned Leisure, Mill Valley, 69-72/, Reed Street, Mill Valley, 72-74/, Loving These Blues, Mill Valley & San Francisco, 74-77/, Count Talent, Mill Valley & New York, 77-80/, Last Call, Mill Valley, New York, San Francisco, Italy & Scandinavia, 80 & 81.) which wrap up the overall saga of our hero. Gone at a mere 37 years of age.

There is such a wealth of meticulously researched information in these pages it would take up the entire issue of this magazine to detail them properly but it's best left for the reader to discover these joys for themselves. Following the three main parts of this handsome work are eight more sections to peruse; an Epilogue subtitled Great Gifts From Heaven, informative Notes, a Bibliography with Additional Resources, a hefty Recordings both LP & CD, the aforementioned Acknowledgments, About The Author and a carefully crafted Index.

Esteemed guitarist and close playing friend Jesse Ed Davis often spoke of his admiration for Michael Bloomfield and another music pal, Tom Sullivan (who worked with both Joe Cocker and Blood, Sweat & Tears) stated he was one of the nicest musicians he ever met. For those that were touched by his gifts I leave you with this quote from Jack Kerouac "The Only Truth Is Music".

Larry Hollis

Reissues



FLIP PHILLIPS, FLIPENSTEIN,

PROGRESSIVE 7063.

SATAN TAKES A HOLIDAY
/ WICHCRAFT / VAMPIRE'S
DREAM / DRACULA'S DANCE
/ GHOUL OF MY DREAMS
/ GHOST OF A CHANCE /
HANGMAN'S NOOSE THE
CLAW /
SATAN TAKES A HOLIDAY
/ GHOUL OF MY DREAMS
/ GHOST OF A CHANCE /
HANGMAN'S NOOSE. 62:15.

Phillips, ts; Lou Stein, p' Mike
Moore, b; Butch Miles, d.
7/20/1981. NYC.

It's not too difficult for one to draw parallels between the careers of Flip Phillips and Illinois Jacquet. Both chose tenor sax as their primary instrument and both were devout Prez-byterians when they started out. They first gained attention in the big bands of the day (Phillips with Woody Herman, Jacquet with Lionel Hampton) before graduating to the ranks of Norman Granz's Jazz At The Philharmonic. There they both gained notoriety pandering to the crowd with honking uptempo solos that drove some into a frenzy. Yet both drew some appreciation from the critics for their outstanding ballad interpretations. While both had fallow periods of inactivity they experienced second winds, Jacquet on Prestige & Atlantic while Flip waxed some impressive sounds for the Chiaroscuro. He celebrated his 80th birthday on a live date for Arbors in 1995 and even recorded for Verve two years before his passing with fellow reed kings Joe Lovano and James Carter.

As related in the large paragraph on an inside page, Flip tells how the idea for this concept album came about from a conversation with pianist Stein seven years later in a one day session. There's an ambient mix of standards, two originals each and a couple of co-writes. Flip's rhythm changes chart "The Claw" is heard again while the pianist's "Dracula's Dance" is fairly modal with a quirky time take. Moore and Miles go together like pumpkin pie and whipped cream. As good a place as any to check out the talented Flip Phillips if you're not already aware of him.

Larry Hollis

New Issues



BREEZY RODIO, IF IT AIN'T BROKE DON'T FIX IT, DELMARK DE860.

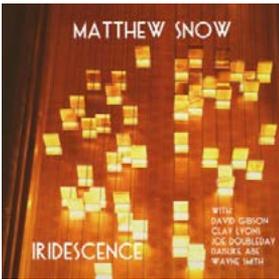
IF IT AIN'T BROKE DON'T
FIX IT / FROM DOWNTOWN
CHICAGO TO BILOXI BAY / A
WOMAN DON'T CARE / I'M A
SHUFFLIN' FOOL / A MINUTE
OF MY KISSING / LOOK ME
IN THE EYE / DESPERATE
LOVER / LOS CHRISTIANOS
/ LED TO A BETTER LIFE /
GREEN AND UNSATISFIED /
THE BREEZE / I'LL SURVIVE /
PICK UP BLUES/ I NEED YOUR
LOVE / ANOTHER DAY. 69:24.

Collective personnel: Rodio,
vcl, g; Monster Mike Welch,
Kid Andersen, g; Quique
Gomez, Simone "Harp"
Nobile, hca; Sumito "Ariyo"
Ariyoshi, p; Dan Tabion, org;
Light Palone, Marvin Little, b;
Lorenzo Francocci, Harley
Gingras, d; Constantine
Alexander, tpt; Ian Letts, as, ts;
Ian "The Chief
Mcgarrie, bars; Corey
Dennison, bg vcl, g, vcl.
11/2018. Chicago. "

Ex-Linsey Alexander sideman Rodio has his second Delmark title out and its more of the same which isn't such a negative assessment if you enjoyed his last effort Sometimes The Blues Got Me that yours truly awarded a positive score in a previous issue of this magazine and in a reprint on pages 295 & 296 of the 2018 Annual Edition. Much of the same personnel is present once again along with special guests Kid Andersen, Monster Mike Welch, Corey Dennison and Quique Gomez as credited on the albums cover. Both Welch and Andersen are on one track apiece with guitar solos, there are harp spots from Gomez on two cuts and Dennison shows up on three. Harp master Billy Branch, who was on the aforementioned disc, graciously penned the liner annotation and the horn section has been pared down from two trumpets to one with no noticeable loss. Like his last release the 16 titles are mainly originals and there's plenty of hot blues-rock guitar work from this sure -fire up & comer. Need to write a answer song to track number four and call it "I'm A Fool For A Shuffle".

Larry Hollis

New Issues



MATTHEW SNOW, IRIDESCENCE, NO # OR LABEL.

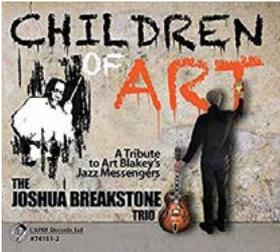
AMBER GLOW / BLITZ / THE
EXIT STRATEGY / BROOD /
JEALOUSY / BOUYANTLY
BLISS / THE CHANGE AGENT /
VENUS. 48:07.

Snow, b; David Gibson, tbn ;
Clay Lyons, as; Joe Doubleday,
vib; Daisuke Abe, g; Wayne
Smith, d.
Circa 2018. NYC.

Here's a little something out of the usual, a straight-on jazz recording with no piano or top brass. The principal is a Big Apple resident who is making his debut with this disc and, aside from boneman Gibson, is staffed with relative unknowns. This spartan production is housed in a thin, cardboard sleeve with relatively scant information provided. Yet there is nothing stingy about the music, all of which purportedly was scripted by the bassist. Nice full chord voicings give the overall sonics a more wider sound to the interesting charts that compliment the selections. Doubleday provides some spacious background on many tracks and his solo work is first rate. The alto of Lyons breaks things up nicely with a crisp tone that befits the soundscape while Abe limits his guitar to mostly chordal duties. The most impressive solos spring from the bell of Gibson's slide and he is featured heavily throughout especially on the moody "Brood" and the final cut. As for Snow, he's almost overtly generous, allowing his group members unlimited solo space and only coming to the forefront on one tune. Other than the short overall playing time & shortage of up-tempo numbers (3 out of 8) this is a moderately impressive debut.

Larry Hollis

New Issues



**JOSHUA
BREAKSTONE TRIO,
CHILDREN OF ART,
CAPRI RECORDS 74151.**

WITCH DOCTOR /
SPLENDID / HOLY LAND
/ EL TORO / LONELY
WOMAN / STABLEMATES
/ BREAKTHROUGH /
CHILDREN OF ARE. 57:25.

Breakstone, g; Martin Wind, b;
Eliot Zigmund, d. 1/10/2018.
Teaneck, NJ

Subtitled *A Tribute To Art Blakey's Jazz Messengers* it is important to remember the band's name as the playlist is made up entirely of compositions by former members of various editions of the famed drummer's combos. Included herein are works from the likes of deceased masters Horace Silver, Lee Morgan, Hank Mobley, Walter Davis, Jr. and still-living elders Benny Golson & Wayne Shorter. The final selection is the title tune from guitarist Breakstone.

Not very well known outside of discerning listeners circles but the 64 years old Jerseyite has been kicking the jazz gong around for many moons now. His affiliation with the Capri label dates back to the dawn of the 2000s. Although never a Messenger in the truest sense his heartfelt two page annotation clearly shows how he and many of us were touched by the Blakey and the great players that passed through his ranks.

Conversant with all his fretboard forefathers JB struck this listener on this one with a Jim Hall vibe due to his laid back approach and intelligent solo construction. Pocketkeepers of perfection, Wind and Zigmund get plenty of space alone and in bass/percussion trades.

The Lee Morgan opener shuffle holds the latter and a nifty "Without A Song" quote from the leader, the certified Benny Golson classic has guitar/ drums swaps and a reverent take of "Holy Land" from the Cedar Walton songbook. First heard on an LP under the Muse imprint, this writer was unaware of the original due to the Hank Mobley Blue Note was only available in Japan at the time.

Gotta love those pricey imports of our own native music. Two ballads are present; not the Ornette script but a lovely line from Horace Silver with its three measure channel. Without superfluity this is an extremely listenable date that puts a somewhat different spin with an overdue salute to some of the compatriots of the much-missed Art Blakey.

Larry Hollis

New Issues



**ROGER KELLAWAY.
THE MANY OPEN
MINDS OF...,
IPO (NO # LISTED).**

52ND STREET THEME / HAVE
YOU MET MISS JONES /
DOXY / TAKE FIVE / TAKE THE
A TRAIN / NIGHT AND DAY /
CARAVAN. 62:42.

Kellaway, p; Bruce Forman,
g; Dan Lutz, b. Circa 8/2010.
Santa Monica, CA.

Like Alan Broadbent and a few select other pianists, Roger Kellaway is a multidimensional master musician with extensive credits. His most recent endeavor is a self-produced trio date recorded at The Jazz Bakery a west coast establishment some nine years ago just seeing the light of day. This is not the standard piano, bass and drums configuration but the piano, guitar and bass format popularized by the great Nat “King” Cole. Joining Kellaway are the forever under-appreciated a seasoned guitarist Bruce Forman who earned his spurs with altoist Richie Cole and upright bassman Dan Lutz a well-respected sessioneer on the LA studio scene.

Housed in a fold-over cardboard sleeve this no-frills package begins and ends with the two fastest paced numbers, a blazing rendition of Monk’s dedication to the “street that never slept” and an only slightly slower take of “Caravan”. Between that pair are five well-known standards among which are classics from Cole Porter and Richard Rodgers along with staples from Sonny Rollins and Paul Desmond. The latter has the most inventive arrangement with the A sections done in a “call & response” pattern between the keys/frets against the upright with the piano taking the channel. The following Strayhorn chart is taken as a lazy stroll with the time picking up for the second piano ride. The threesome prove they are no strangers to the blues with a spirited examination of Newk’s “Doxy” with Forman slapping his axe (like Herb Ellis with O.P.) for a conga effect. The rule of three suggests a trio of three is more satisfying than other numbers. It holds true in this case.

Larry Hollis

New Issues



CHIP STEPHENS/ GLENN WILSON, SADNESS & SOUL,

CAPRI 74159.

GIANT STEPS / MY
ROMANCE / ADAMS
PARK (FOR PEPPER) /
IN A MELLOW TONE
(MELATONIN') / SADNESS
AND SOUL / SPRING IS HERE
/ ROUND MIDNIGHT(*)/
COUNTDOWN / OUR LOVE
IS HERE TO STAY. 61:19.

Stephens, p, prepared p(*);
Wilson, bars. 6/27/2018.
Bloomington, IL.

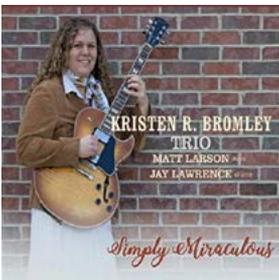
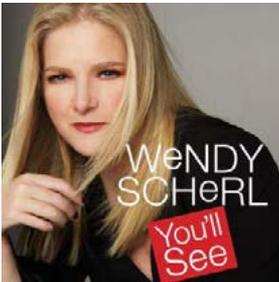
A lto or tenor saxophone with a keyboard duets are not all that uncommon but piano and baritone sax collaborations are a rarer mix. Both participants are thoroughly seasoned veterans with voluminous resumes. These are not just masters of their respective instruments that some hotshot producer had the brilliant idea that they would mesh well together, they have known one another and gigged together off and on for almost two decades before establishing the duo two years ago. Drawn from jazz sources and the classic American songbooks of Rodgers & Hart and the Gershwin brothers, they reinvent melodies laced with high-art improvisation that we once thought chisled-in-stone. It can be compared to an Alfred Hitchcock film where the placid surface hides much more beneath the familiar settings. A case in point, the Coltrane titles are turned upside down by tempo fluctuations on “Giant Steps” while “Countdown” gets a lyrical Latin feel. These are all due to the harmonic distillation produced by Chip Stephens' inventive arrangements. Check out the overtones on “My Romance” and the prepared piano treatment of the Monk classic. Both originals hold half hidden beauty; “Adams Park”, an ode to the beloved Knife, from Wilson and Stephens' title track are ear enticing. Glenn Wilson turns in his usual marvelous melodicism on the big horn to compliment Stephens completely ambient pianistics. There is much here to savor and repeated listenings bring added joy. Recommended.

Larry Hollis

Papatamus

REVIEWS OF CDS, LPS AND BOOKS

A collection of
sometimes
disparate
material though
generally
relating to music
recordings or
performance.



In my last Papatamus, I wrote about singer NICOLAS BEARDE who issued a CD of Nat King Cole inspired music. Since then I've become aware of two other CDs from this fine singer. VISION [Right Groove Records 3520], a 2012/2013 date, is a more commercial r&b/soul effort with a hint of Lou Rawls. Bearde is backed by a terrific group of studio musicians on 12 covers [53:33]. He is less commercial on INVITATION [Right Groove Records 3660], a 2015 recording featuring Vincent Herring and 14 others. The group plays jazz standards, including fine readings of "My One And Only Love" and "Lush Life." Bearde is heartfelt, sincere and does a credible job on "Compared To What." No touch of Lou Rawls heard on this recording. In my opinion, Bearde is the superior emoter — three different CDs with three different foci, all worthy of your attention.

Although her vocals are clear and she does a fine job of telling stories of love and anti-love, WENDY SCHERL [voc] is not a jazz singer. The 14 tunes [53:53] on her new release, YOU'LL SEE [Harbinger Records 3504], come from the theatre and pop world, including a very clever and true tune by Rusty Magee called "New York Romance." I know little about Wendy Scherl, except that she spent 18 years away from supper clubs, her preferred venue.

In choosing the ten tunes [57:07] for this CD, guitarist MIKE PACHELLI wanted to create a positive vibe and cool background for parties. Jazz fans would not be enticed by that reasoning, even though this recording, HIGH STANDARDS, [Fullblast Records fbr 2219] features a nice trio, including Tony Levin [b], and Danny Gottlieb [drm]. Keb' Mo' joins in with a guitar exchange on the seventh track. Solid listening. SIMPLY MIRACULOUS [Kristen R. Bromley Music, LLC 888295 891615], is KRISTEN BROMLEY's first CD, I believe, and it is impressive. Backed by Matt Larson [b] and Jay Lawrence [drm] on five originals and two traditional hymns [50:16], Bromley shows a solid ability with the blues. She also turns one of the hymns into a ten minute groove. Recorded November 20, 2018, this guitarist has a lot of reserve and talent. She deserves to be heard.

While listening to PAUL SILBERGLEIT [gtr] on

Papatamus



JANUARY [Blujazz Records bj3481], I was struck with how flowing and comfortable he seemed with his quartet of Eric Schoor [ts], Clay Schaub [b] and Todd Howell [drm]. Silbergleit is from Milwaukee, where I suspect he is one of the professionals in the community who is called upon to fill in for touring artists. The group on this August 2018 date fits smoothly into the program of 11 standards and a few covers [73:24]. Although there are few surprises, it's a very nice and listenable effort.

It took me a number of years to take VIC JURIS [gtr] seriously. A first call guitarist out of NYC, Juris seemed to be all over the place. Nothing wrong with that. After all, making a living is admirable and finding yourself on hundreds of recordings speaks well of one's ability to fit in. Thanks to recent recordings on Steeplechase and other labels, I began to hear what others, including Dave Liebman, already knew about Juris. This is the joy of discovery that jazz offers. Juris' latest is TWO GUITARS [Steeplechase 31869], a February 2018 date with familiar band mates, Jay Anderson [b] and Adam Nussbaum [drm], playing eight originals and two covers [62:02]. One of the pleasures of listening to Juris is the unpredictability of his solo lines which are always full of sharp turns and twists.

DAVE ROBBINS [drm] has been beating drums around Canada for about 50 years. Now he has a wonderful new CD, JOAN OF ART [Cellar Music Records cm110518]. The CD features nine originals and two covers [66:28] recorded November 4, 2018 with a punchy sextet of Steve Holy [b], Chris Gestrin [p], Mike Allen [ts], Brad Turner [tpt] and Rod Murray [tbn]. Scored like a big small band, the ensemble plays hard. Robbins' compositions, including some fine ballads, leave plenty of room for solos. Outstanding.

HEINZ GEISSER, a very capable free drummer, has issued THE COLLECTIVE MIND VOL. 2 [Leo Records cdlr 864]. This collection, from March 18, 2018, featuring seven free improvs [39:32] with Fridolin Blumer [b], Reto Staub [p] and Robert Morgenthaler [tbn], picks up where Volume 1 left off. Here the group presents almost gentle free improvs without any great passion. This was simply too gentle for my taste.

Papatamus

PAGO LIBRE is a drumless quartet of Arkady Shilkloper [alphorn], John Wolf Brennan [p,melodica,voc], Tscho Theissing [vln] and Daniele Patumi [b] that sounds like no other on CINÉMAGIQUE 2.0 [Leo Records cd lr863]. It would be hard to define this group. It is not really a jazz group. At times it sounds like a string quartet of mad designs. At other times a sense of world music colors their performance. A sense of humor consistently marks their music. The reissue of this CD celebrates the thirtieth anniversary of the band. The music is composed or arranged by various members, including a wonderful adaptation of Brahms' lullaby. The first 13 tracks are reissued with 3 bonus tracks recorded live from the Feldkirch Festival of 2004, with Georg Breinschmid taking over on bass. [73:44]. If you enjoy violin, much of this music is infused with it. Great fun.

LISA RICH only released two recordings, both in the mid 1980s. HIGH WIRE [Tritone Records 002] was recorded January 12, 1987, but due to health problems was not issued until 2019, making it her third and perhaps last recording. Since the time of these recordings, Rich opened a music studio and went into teaching. Recorded almost 35 years ago, this recording proves not only what a lovely singer Rich was/is, but also how timeless good music is. Rich has a wonderfully warm unforced voice that settles naturally with the notes and the songs. High Wire offers ten songs [41:35] by Chick Corea, Ralph Towner, Ellington, Bud Powell, Ornette Coleman and Clare Fischer. Support comes from Marc Copland or David Kane [p], Drew Gress [b] and Michael Smith [drm]. Perhaps Rich will reissue her first recording on Tritone now that the label has been reactivated.

BARBARA CARROLL had a career in jazz that lasted over 60 years, until her death at 93, in 2017. Much of her career was centered in New York and the East Coast. With a record contract from RCA to back her up, she fit in well in the emerging bop scene. Female pianists were not common, especially bop pianists, who used the right hand along with the left. HOW LONG HAS THIS BEEN GOING ON? [Harbinger Records hcd2701] is a live date from March 20, 1910, and a fine example of her elegant and hip playing.



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Eventually Carroll drifted to supper clubs where the “swells” would go to hear jazz and have late dinners. The 10 tunes [53:20] are standards drawn from the Great American Songbook. She sings on one track and is backed to perfection by Ken Peplowski [ts], Jay Leonhart [b] and Alvin Atkinson [drm] throughout the CD.

Bassist ENRICO FAZIO brings together Critical Mass for a new recording WABI SABI [Leo Records cd lr 862]. The six originals [61:36] are handled with pizzaz by a 12 piece band that takes advantage of the more than ample solo space each composition affords. Fazio writes on many levels, juxtaposing solo, small groups and the whole ensemble into the mix. It is the kind of cacophony Mingus was effective at using with his large groups. Special note goes to Anais Drago whose potent violin work is outstanding among other fine soloists. An enriching performance! One complaint — the fading out of the final track mid-way during a solo seems disrespectful as there is room for another 13 minutes of music. This November 2017 recording deserves better from producers Fazio & Leo Feigin.

Johnny Richards was born in Mexico [1919] and while he started out as a tenor saxophonist, it was his distinct arranging abilities in the 1950s and '60s, often for Stan Kenton, that brought him fame. JIGGS WHIGHAM'S BUJAZZO [Double Moon Records dmchr 71364] has been living and working in Europe for years, and brought together the best of three orchestras [Germany's Bundes Jazz Orchestra, the National Youth Jazz Orchestra of the UK, and Jeuko Jazz Orchestra of Netherlands] and produced CUBAN FIRE [51:23]. The first five of the seven tunes use Richards' original arrangements. Jiggs captures Richards' spirit — dynamic, loud, bombastic, driven and moving. Vunderbar!

MARK SHERMAN [p, vb] has been around the block for decades, and made a number of recordings backing singers, including Peggy Lee, both in the 2000s. He seems, more or less, to have found a home with Miles High Records, where he has made several CDs playing vibes as a leader and sideman. His latest is MY OTHER VOICE [mhr 8633] which features

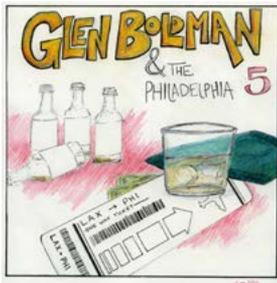


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Sherman on piano. Recorded January 5, 2019 with Vincent Herring [as], Ray Drummond [b] Carl Allen [drm], Nana Sakamoto [tbn] and Dan Chmielinski [b]. The program is a mixtures of covers and fine Sherman originals. Herring's tart solos, a little to the right of Jackie McLean, are classic. Notable is trombonist Sakamoto, making his first appearance on CD with this recording. Sherman has put together goodness in both group and music. [51:30].

JUST IMAGINE [Summit Records dcd 753] is a tribute to George Shearing on the centennial of his birth [1919]. Making that tribute is DAVE MILLER and his trio of Chuck Bennet [b] and Bill Belasco [drm]. With 14 covers [55:54], Miller has incorporated Shearing's voice wonderfully and without being overt. A feel good recording especially for Shearing fans who will have fun catching all the Shearing references.

Fans of mid-1980s Sonny Rollins will find joy in ERIC WYATT's THE GOLDEN RULE: FOR SONNY [Whaling City Sound wcs 117]. Wyatt has been around for years and obviously incorporates some of Rollins' manner of phrasing. While I'm sure it is not intentional, Wyatt also deploys some of Rufus Harley's bagpipe sound. Wyatt has gathered a fine group to support him, including saxophonist JD Allen and Rollins' former trombonist, Clifton Anderson. Wyatt, like Rollins, is not afraid to take on some pop favorites like "What The World Needs Now" and "If Ever I Would Leave You," making them vehicles for jazz improvisation. Good listening. TUNE TOWN is a rather silly name for a trio featuring Artie Roth [b], Kelly Jefferson [ts/ss] and Ernesto Cervini [drm]. Organized in 2015, this trio offers up a variety of approaches including playful free jazz similar to Ornette Coleman's classic trio of the 1970s. A plaintive "Sophisticated Lady," is another of the 10 [43:19] tracks on this program. Although Jefferson, Cervini and Roth are all veterans of the Canadian jazz scene, this may be their first time recording together. They demonstrate solid compatibility on THERE FROM HERE [Tune Town Records tsld 301]. Solid exploration, and the ability



Papatamus

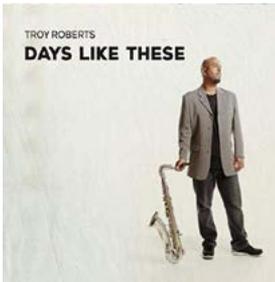
to turn on a dime and project the joy of music, are assets of this recording. Here's looking to more releases from Tune Town, in the not too distant future.

TROY ROBERTS [ts] has issued **DAYS LIKE THESE** [Troy Roberts Music trm008cd]. Recorded October 16, 2017 with Joey DeFrancesco or Emmet Cohen [org] and Jeff 'Tain' Watts [drm], this is a mixture of three covers and four originals [74:39]. The tracks are the more dynamic on this almost relaxed date. Roberts plays a supportive role and on occasion breaks out with fiery and involved licks, as if a light had been turned on in his head. Watts is strong throughout.

ORCHESTRA ENTROPY, under the direction of Matt London [ts], has issued **RITUALS** [Discus Records 85cd]. This tentet plays music [46:27] as exciting as watching paint dry. It's much like hearing "Night in Tunisia" roll through the changes for the umpteenth time. Recorded November 11, 2018.

SOMETHING GOOD [OA2 Records 22173], is the newest CD from vocalist **KELLEY JOHNSON**. This is an exceptional recording. She selected ten interesting tunes [50:49] by Sondheim, Porter, Shearing, Bernstein, Mat Matthews and the like. Her performances are meaningful, unhackneyed and sung with style. Lovingly backed by John Hansen [p], Michael Glynn [b], Kendrick Scott [drm] and Jay Thomas [tpt/ts/ss], this CD should place Johnson in the ranks of the finest of the post 2000 singers. Recorded September 25, 2016.

KELLY JOHNSON LIVE AT BIRDLAND [Oasis Records jcc002], recorded June 18, 2003, remains Johnson's earliest recording still in print. It is Johnson's only live recording, which is a shame, for it is a wonderful CD. Great credit goes to the accompaniment of John Hansen, Johnson's pianist for almost 25 years. Ingrid Jensen's [tpt] work on this release, solo or otherwise, is classic. Ugonna Okegwo [b] and Jon Wikan [drm] both get nice feature spots. If you like jazz with your vocals, you will find it here. Of the nine tracks [76:25], my favorite is "How Long Has This Been Going On?," a beautifully crafted ballad. I cannot think of a better example of



Papatamus



this tune. This recording is now more than 16 years old, once again proving that good music is forever.

In the April Papatamus [2016], I was introduced to the lovely voice of DIANA PANTON. Recently I came upon YESTERDAY PERHAPS [EOne Records dia-cd 5596]. This CD may or may not still be in print, but is likely to be found in used bins of Canadian record stores. I say that because the 15 standards [59:20] are delivered as lovely and finished material, even a decade later. Here she is accompanied by Reg Schwager [gtr] and Don Thompson [p,b] — a pair she wisely uses on most of her releases. This is a lovely date [September 2004], and equal to her finest work.

IF THE MOON TURNS GREEN [Dianapanton Records DP-2007] is DIANA PANTON'S second recording [August, 2006]. It is a concept album of 16 familiar tunes [61:48], revolving around the moon and stars. Panton is accompanied by her go to rhythm section — Schwager [gtr] and Thompson [p/b/vib]. Unfortunately, while the sound is the same, the singer seems unconnected to the material. Individually there are some shining moments ["I Told Every Little Star"], but for me the whole didn't hold together.

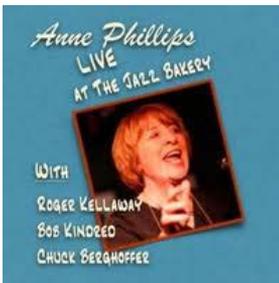
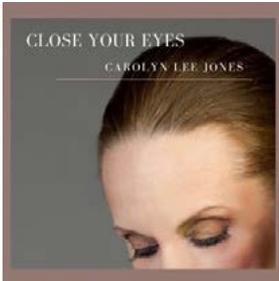
CHRISTMAS KISS [Eone Records diacd-5605] from August 2011 is a record of seasonal sounds. The addition of Guido Basso [cnt/flug/tpt] is a plus. Harrison Kennedy adds a bit of a lotharious vocal in a duo to Panton's innocent vocals on "Baby It's Cold Outside." This is not a set of traditional carols, but the 15 tunes [62:16] are, without a doubt, jazz and Christmas infused with Basso's and Panton's warmth.

DIANA PANTON'S latest is A CHEERFUL LITTLE EARFUL [Hamilton Records 829982 204868], a Peter Appleyard date, recorded I believe, in 2019 with Schwager and Thompson. There is no sense of gravitas on the 15 titles [53:47] and I found listening, as a child might — no violence nor religion or supernatural beings. Fine listening for children, and adults 21+. This Papatamus and the previous one cover the entire Panton discography. Do yourself a favor and listen.

Papatamus

I last covered HEATHER BAMBRICK's distinctive and small discography in the April 2017 issue of Papatamus. FINE STATE [Factor Records hbcd-004], is not so much a jazz record as a statement about racism, homophobia, independence. Bambrick uses folk, rock and pop forms to infuse her jazz work. This is not to suggest there is an attempt to sell out, as lyrics and the delivery are strong and convincing over the 12 tracks [53:56]. Highlights are: "You've Got To Be Carefully Taught," "Take The B Train," "I Don't Care Anymore," "Fine State Of Affairs" and more. It's engaging listening breeds endearment. Musical support comes from Chase Sanborn [flug], Kelly Jefferson [saxes] and Michael Shand [p]. This, and the rest of her discography, screams a big talent. CAROLYN LEE JONES' CLOSE YOUR EYES [Cat'n 'round Sound Records 888295927239] is a set of 12 mostly standards [46:25]. The overall sound is clean and a bit generic. Jones' vocals are offset by almost two dozen musicians who appear in different combinations, from big band to trio. Brad Williams [keys], appears on most of the tunes. This is best, when the group backing is bigger, as it covers Jones' voice, which lacks sincerity or individuality. ANNE PHILLIPS is full of sincerity on LIVE AT THE JAZZ BAKERY [Conawago Records 1014]. Recorded live in 2019, the CD features fine support from Roger Kellaway [p] and Bob Kindred [ts], who plays some beautiful Lestorian lines with Phillips. The 12 covers [60:12] are very charming originals as are her brief talks with the audience. There is a touch of nostalgia here, but not enough to detract from the warmth of the evening.

Vocalists SABINE KÜHLICH & LAIA GENC have issued A SWING X-MAS WITH FRIENDS [Challenge Records dacha 71365]. The CD offers a good variety with 17 assorted seasonal tunes [64:23] backed by a small, credited band. Although the fine alto sax playing on "Schneeflöckchen Weissröckchen" is uncredited, it is most likely Paul Hellers. Some tunes are sung in German, French and Finish with the majority in English. Some are silly, some gay and joyful. A secular session with some religious references.



Papatamus

Something different.

Derivative, but excellent, is my summation for FOR BEING THERE [Cherrywood Record 888295920407]. The CD features a group calling itself CHURCH ON MONDAY that includes Elias Haslanger [ts], James Polk [org], Daniel Durham [b], Tommy Howard-[gtr] and Scott Laningham [drm]. The front line of this group has been together since 2017. They are tight over the eight jazz covers [65:43] on the live recording done in January/February 2019, during their weekly gig. This is another group of territory players playing jazz [bop], in this case equal to the best in coastal big cities.

LASZLO GARDONY has issued a very fine live solo piano recital titled LA MARSEILLAISE [Sunnyside Records ssc 4034]. It is no surprise that this release should be considered relatively positive. He has been issuing fine recordings since the mid 1980s. Before that, his recordings were European releases of which I am unfamiliar. The opening track, "Revelation," is an improvisation on the title track, sans the solemnity of Casablanca, but rather with joyous playfulness. He handles "O Solo Mio" in similar fashion. There are two other covers and four Gardony originals [40:06]. My only gripe is the CD could and should have been longer.

INGI BJARNI impresses me more as a composer than as a pianist on TENGING [Losen Records LOS 222-2]. Backed by a small group featuring Jakob Eri Myhre [tpt], Merje Kägu [gtr], Daniel Andersson [bs] and Tore Ljøkelsøy [drm], Bjarni offers eight spacious compositions. These would be more powerful with a larger group arranged by someone like the late George Russell. As it is, it's sparse listening and skeletal music.

Part of the fun of a ROGER KELLAWAY recording is the anticipation of what you will hear. Kellaway is hard to anticipate, as the title suggests —

THE MANY OPEN MINDS [IPO RECORDS no number]. Recorded in August 2010, this program of seven familiar [62:40] tunes are made unfamiliar by his trio with Bruce Forman [gtr] and Dan Lutz [b]. They open up with "52nd Street Theme," in triple time, and close the session with "Caravan" in double



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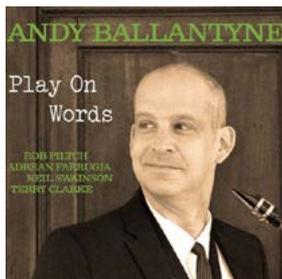
time. File this as one of Kellaway's best.

SADNESS AND SOUL [Capri Records 74159-2] is a new duet recording [6/2718] from GLENN WILSON [bs] and CHIP STEPHENS [p]. I immediately noticed that the first of nine tracks [67:18] was "Giant Steps." At first I thought that here is another sax man trying to play this Coltrane masterpiece faster, louder and more athletic than others. Then I remembered that Glenn is a cerebral player not prone to showing off. He and Stephens engage in some impressive counterpoints, in the body of this tune. Later on the disc, Coltrane's "Countdown" is taken at a nice, medium tempo.

RONNIE CUBER handles the baritone in a more traditional manner on LIVE AT MONTMARTRE [Storyville 1018458]. Here, the atmosphere is a relaxed jam session recorded in November 2012. Joining Cuber are Kjeld Lauritsen [b-3], Krister Jonsson [gtr], and Andreas Svendsen [drm]. Hip Cuber!

Trombonist JOHN YAO'S, HOW WE DO [See Tao Records 003] is a free jazz date that is remarkably coherent. The front line of Yao [tbn], Billy Drewes [ss/as] and Jon Irabagon [ts] do a wondrous job of mixing it up in counterpoints and harmony, based on minimal heads. Thanks to Peter Brendler [b] and Mark Ferber [drm], the music is always moving forward. Good listening.

ANDY BALLANTYNE [reeds] has issued PLAY ON WORDS [GB Records 190307]. I think this is his first date as a leader after 30 some years on the Canadian jazz scene. Support comes from Rob Pilch [gtr], Adrean Farrugia [p], Neil Swainson [b] and Terry Clarke. Sadly, one of the ten tunes [55:10] on this March 2019 date — "Gordian Knot" — fades out. Despite the fade, this is very pleasant listening. "Gordian Knot" is for Dexter Gordon, as Ballantyne explains in his notes about his cryptic tune titles. Another fun listen is IT'S A BLUES SORTA THING [Dane Record dr00042] from STEVE WILKERSON AND JOEY DEFRANCESCO. Ron Eschete [gtr] and James Gadson [drm/vocal] join in on this date, recorded in November 1999 before what sounds like a fabricated audience. The CD opens on Wilkerson's



Papatamus

“The Chancellor” taken at a tremendously fast tempo. “RedTop” is next up and the quartet is hitting its stride. By the time it ends [67:08], it might be said that these folk came to play and have fun. Perhaps too much fun, as it gets sloppy at points. That aside, it’s unpretentious and a very good listen .

PAUL ZAUNER [tbn] leads a group called BLUE BRASS on ROOTS N’WINGS [Pao Records 11340] that features DAVID MURRAY [ts]. The seven tracks [58:34] make for fine listening. Murray demonstrates his good form while taking most of the solos.

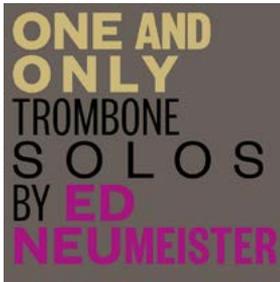
However, Zauner, who recorded with Murray in 1989, is a bit reserved on most tunes except for the exciting “Blues For Ruben.” Other exciting moments on this recording come from Mario Rom [tpt] and Clemens Salesny [as/bclt]. This ensemble paired with Murray’s writing and Dusan Novakov’s direction is a beautiful thing. It is my hope that there is more to come.

ALBERTO PINTON has been around the music scene for 25 years and has recorded with a number of European progressive large groups. Sadly, he has made only a few releases under his own name. In his new release, LAYERS [Clear Now Records CNR 001], he writes I decided to try my hand at writing for a large group, including voice.... just out of curiosity. The recording features nine compositions [54:00], played by six musicians — Pinton [bari/clt/bclt/various flutes/piccolo], Selma Pinton [vcl/ lyric], Mats Aleklint [tbn], Mattias Ståhl [vibes], Vilhelm Bromander [b] and Konrad Agnas [drm]. Enjoyable as the written or improvised parts are, the seemingly omnipresent voice took away much of that pleasure.

ERNEST DAWKINS [as] demonstrates with COMING OF AGE [Live The Spirit Residency 888251 815945] that the future of jazz is in good hands, at least in Chicago, for the next generation. Over the last few years, Dawkins has been mentoring other musicians and this record presents some of the results. The compositions [63:52] are outstanding, and the playing is terrific and professional. The players include Dawkins [as/director], Isaiah Collier [ts], Jeremiah Collier [drms], Alexis Lombre [p/liner notes] and James Wenzel [b]. Recorded around 2016, the folks



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who sponsored this session deserve praise. Their money was well spent and jazz fans who pick this will also deserve praise. Congratulations all.

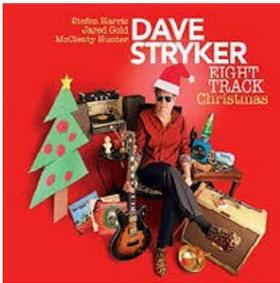
SHANNON GUNN has issued her first session as a leader called GUNN'S ABLAZIN' [Jazz To The Bone Records 888295 929172]. The undated 12 tracks [58:02] are performed in trio and quintet form by a group of 12 different musicians. At this point in time, Gunn's technique surpasses her ability to sustain and maintain an interesting line. However, it's encouraging to hear a new trombonist sniffing in the progressive direction.

ED NEUMEISTER presents a solo concert from different times and different locations in ONE AND ONLY [MeisteroMusic 0019]. The eight tracks are perfectly spliced together from different sources as to affect a single concert. The majority comes from July 2016, one piece from October 2015 and the last piece from 1994 — a range of almost 25 years, almost half of his professional years. He plays original music along with compositions by Strayhorn, Monk and Ellington. Overall, a very satisfying recording, and one I can listen to over and over. Neumeister demonstrates some excellent timing and always stays within range of the music's core. A duo with Dave Taylor might prove interesting, tough but interesting.

Guitarist DAN PITT has produced his first session as a leader — FUNDAMENTALLY FLAWED [no label 829982 205674]. Pitt is a conceptualist. This is not free wheeling 4/4 jazz, but an arhythmic outline with defined constructs and some improvised space. The most effective piece was the opening "Balmoral," the first of eight originals [52:50]. "Balmoral" opens with a sustained non-directional float which is broken by bowed bass work to clear and re-set the direction. The tension and the float is re-established and interrupted by some free and emotive playing by the trio including Alex Fournier [b] and Nick Fraser [drm]. The remainder of the CD was, for me, anticlimactic with the exception of "Mark III," which had some nice energetic free flow in it. Promising.

JIM ROBITAILLE [gtr] also has his debut as a leader on A VIEW FROM WITHIN [Whaling City Sound Records WCS118] recorded in August 2017. Robitaille

Papatamus



and his group —Tony Marino [b] and Alex Ritz [dms] — play bop openly on nine tracks [71:02], including two covers and seven very pleasant originals. The leader gets and deserves the accolades for this release, and should receive credit for the addition of Dave Liebman on this release. To Robitaille's credit, Liebman is used modestly, taking his turn playing — and playing with brilliance. He is not the excuse for the recording, as has sometimes been the case with lesser known leaders. This music shines because the music and the quartet play with joy. Thanks folks.

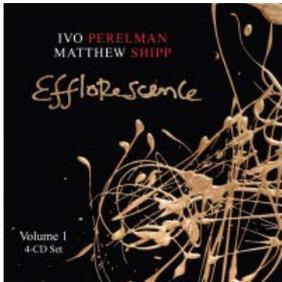
Guitarist DAVE STRYKER presents EIGHT TRACK CHRISTMAS on Strikezone Records [8819]. Overall, it's a pleasant, seasonal recording. The 10 tracks [50:58], recorded in June 2019 with Stefan Harris [vbs], Jared Gold [org] and McClenty Hunter [dms/ perc], have enough jazz essence to make all but the biggest snobs happy. Steve Nelson takes over the vibes on "O Tannenbaum." This is Christmas music first, and it satisfies there as well.

JOSHUA BREAKSTONE is one of the most underrated bop guitarists. He brings his trio of Eliot Zigmund [drm] and Martin Wind [b] to celebrate Art Blakey on CHILDREN OF ART. Most of the music is familiar now as jazz standards, plus one Breakstone original. Breakstone plays in an understated fashion, and thankfully Zigmund avoids rim shots or press rolls. Readers still unfamiliar with Breakstone, who now has 20 recordings under his name, might give this understated set a listen.

The DAVID PETERSON [gtr], LEE KOLLER [p] COLLECTIVE issued WINTER COLORS [Origin Records 82787]. This is a group whose music ranges from moody and wistful to dipping their toe into free music. The 10 tracks [50 :38] are mostly originals by the collective — Brent Jensen [sax], Rob Kohler [b], and John Bishop [drm]. I found the more straight ahead avant/ free music to be sophomore. It seems to me this group needs a direction or sound, if they plan to continue as a group.

Leo Records has issued yet another multiple CD

Papatamus



set of IVO PERELMAN. This will make about 40 Perelman CDs that Leo has issued in the last few years. Most of the CDs have been with pianist MATTHEW SHIPP, including their first recorded CD in 1996 for CadenceJazz Records. This latest four CD set called EFFLORESCENCE VOLUME 1 [Leo Records cdlr866/869 is from May 2018. I have listened to all of Ivo and Matthew's collaborations over the years and this set holds up very well. I noticed that this release is called Volume 1, with the implication that there is more to come from Ivo and Matthew. I think if the four discs had been presented as separate recordings, it might have proven easier on the listener. I did choose a single listening session [a bit less than three hours]. Disc one was the most satisfying, disc three, the least. Disc two struck me as having a chamber music effect. Disc four seemed to go nowhere, possibly the effect of too much extended listening. If you have encountered these two before, you know what to expect. If not, and if you enjoy free jazz, you might try this.

Vocalist CAMILLA TØMNTA joins with the LOW-FLY QUINTET on an intriguing CD titled WINTER LOVE SONG [Losen Records LOS227-2]. Tømmta sings a short [32:29] program of eight original songs with backing from Siri Snorheim [cello], Uri Sala [b], Ole Gjostøl [p], and Skjalg Lidsheim [perc]. Her singing is reminiscent of Billie Holiday in that she has the lazy delivery, that marked Lady Day's voice on ballads. What is so striking here is the quality of the tunes and lyrics. They are first rate and worthy of becoming standards. The arranging and backing of the L-F Q is wonderful, light and appropriate. I've played this five times and for me it's a standard. JOY.

Bassist RODNEY WHITAKER has put together a CD of Ellington's music called ALL TOO SOON [Origin Records 82789]. Recorded in November 2017, Whitaker is joined by Brian Lynch [tpt], Diego Rivera [ts], Michael Dease [tbn], Richard Roe [p], Karriem Riggins or Kavon Gordon [drm] and Rockelle Whitaker [voc]. The CD features 12 Ellington [63:23] standards, played with spirit and non-Ellington arrangements or swagger — Ellington of a different

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color.

I put on JAY ANDERSON'S DEEPSCAPE [Steeplechase sccd31870] and by the second track I felt the music was not the typical programming of a CD. This is a very entertaining CD with many surprises in its programming. There is some fine playing from Billy Drewes [reeds], Kirk Knuffke [cor], Matt Wilson [drm], Frank Kimbrough [harmon] and Rogerio Boccato [perc]. The music is by Jarrett, Feldman, Billy Joel, Gil Evans, Gus Arnheim, Jim Pepper, Branford Marsalis, Pee Wee King and a couple of Anderson originals [60:59]. Tip-of- the-hat to producer and bassist Anderson. A job well done.

Harbinger Records has reissued LOVE HELD LIGHTLY [hcd-2401] PEGGY LEE's September 2, 1988 tribute to Arlen Harold. Originally issued on Angel Records, this is a CD well worth consideration. It features 14 [47:52] lesser known Arlen compositions backed by a tasty combo of Keith Ingham [p], Glenn Zottola [tpt/flugelhorn], Ken Peplowski [ts], Phil Bodner [as/flt], George Masso [tbn], John Chiodini [gtr], Grady Tate [drm], Jay Leonhart [b] and Mark Sherman [perc].

BARBARA CARROLL had a career in jazz that lasted over 60 years, until her death at 93, in 2017. Much of her career was centered in New York and the East Coast. With a record contract from RCA to back her up, she fit in well in the emerging bop scene. Female pianists were not common, especially bop pianists, who used the right hand along with the left. HOW LONG HAS THIS BEEN GOING ON? [Harbinger Records hcd2701] is a live date from March 20, 1910, and a fine example of her elegant and hip playing. Eventually Carroll drifted to supper clubs where the "swells" would go to hear jazz and have late dinners. The 10 tunes [53:20] are standards drawn from the Great American Songbook. She sings on one track and is backed to perfection by Ken Peplowski [ts], Jay Leonhart [b] and Alvin Atkinson [drm] throughout the CD.

Written by Bob Rusch Edited by Abe Goldstien



Obituaries: from 2019



Arthur Neville

ART NEVILLE (December 17, 1937 – July 22, 2019) *Singer, member of the Neville Brothers.*

FRANCISCO ESTABAN DE LA ROSA [b] died 7/5/19. He was 85.

JOÃO GILBERTO Born 10 June 1931 Juazeiro, Bahia, Brazil. Died 6 July 2019 (aged 88)



Joao Gilberto

JIM CULLUM passed away today at 77 years old.

HAROLD MABERN, JR, piano March 20, 1936 – September 19, 2019



Harold Mabern

HUBERT "TEX" ARNOLD, Pianist, Music Director, Arranger and Composer, Has Died Hubert "Tex Arnold" (March 2, 1945 – August 22, 2019)

SEYMOUR 'SY' SUCHMAN, 93, bandleader and jazz musician. March 7, 1926 – Aug. 9, 2019



Tex Arnold

ROBERT SAGE WILBER (March 15, 1928 – August 4, 2019) He was 91.



Sy Suchman

GERMAN LUKIANOV, trumpet, died on July 7, 2019

ABRAHAM TSOANA KOLA died on 10/30/18. He was 58.



Bob Wilbur

BOB FREEMAN [sax/p/arr] died on 1/22/19. He was 84.

DOLORES PARKER MORGAN [singer] died on 12/17/18. She was 99.



German Lukianov

DON ALBERTS died on 12/10/18. He was 86.

ED BICKERT [g] died on 2/28/19. He was 86.

Obituaries: from 2019



Beth Carvalho

BETH CARVALHO, Brazil's 'Godmother of Samba,' died on April 30, 2019 in Rio de Janeiro. She was 72.

BO LEIBOWITZ, host of KCRW's "Strictly Jazz," died on June 3, 2019. He was 74.

MAC REBENNACK, AKA Dr. John, New Orleans music legend, died on June 6., 2019. He was 77.



Dr. John

DAVE SAMUELS, a Grammy-award winning vibraphonist died on April 22, 2019 in New York City. He was 70.



Jo Sullivan

JO SULLIVAN, (singer) died on April 28, 2019. She was 91.

LAWRENCE LEATHERS, Grammy-Winning jazz drummer, died on June 2, 2019. He was 37.



Lawrence Leathers

LEON REDBONE born Dickran Gobalian, singer, musician, died on May 30, 2019. He was 69.

LISLE ARTHUR ATKINSON jazz double-bassist, died on March 25th, 2019, New York, He was 78.



Leon Redbone

NORMA MILLER, Lindy-Hopping 'Queen of Swing,' died on May 5, 2019. She was 99.

RON HEARN, Vancouver music scene correspondent, writer for Cadence Magazine, frequent obituary contributor, died on May 9, 2019. He was 70.



Norma Miller

SAM PILAFIAN, (tuba) died on April 5, 2019. He was 69.



Sam Pilafian

ALVIN FIELDER [drm] died on 1/5/19. He was 83

ANDRE PREVIN [p] died on 2/28/19. He was 89.

Obituaries: from 2019



Abraham Tsoana Kola

ETHEL ENNIS [singer] died on 3/9/19. She was 86.

GALT MACDERMOT [composer] died on 12/17/19. He was 89.

HAL BLAINE died on 3/11/19. He was 90.

HARRY HARMAN died on 1/2/19. He was 91.

IRA GITLER, [Jazz Critic] died on 2/23/19. He was 90.

JAMES DAPOGNY died on 3/6/19. He was 78.

JODY WILLIAMS, [g] died on 12/1/18. He was 83.



Alvin Fielder

JOHN HEWARD [drm/painter] died on 11/5/18. He was 84.

JOHNNY KNAPP [p] died on 11/9/18. He was 90.

JOSEPH JARMAN [sax/flt] died on 1/9/19. He was 81.

JULIO BARBOSA died around 1/22/19 in Zimbabwe. He was 93.



Andre Previn

KEN NORDINE [Word Jazz] died on 2/16/19. He was 98.

KIYOSHI KOYAMA died. He was 82.

MICHEL LEGRAND [composer/pianist] died on 1/26/19. He was 86.



Dolores Parker Morgan

MABLE LEE [voc/tap] died on 2/7/19. She was 97.

NANCY WILSON [singer] died on 12/18/19. She was 81.

NORMAN GIMBEL [songwriter] died on 12/19/18. He was 91.

PERRY ROBINSON [clt/voc] died on 12/2/18. He was 80.

PETER PRISCO [p] died on 12/31/18. He was 72.

REYNOLD SCOTT JR., [sax] died 6/23/18. He was 74.



Nancy Wilson Wolfgang Schlüter

STEPHEN COUTTS, [g] died on 10/10/18. He was 61.

"URBIE" GREEN died on 12/31/18. He was 88.

WOLFGANG SCHLÜTER [vibes] died on 11/12/18. He was 85.

Thank you ... to **Cadence Magazine**
for honoring Clifford Lamb's, "**Blues & Hues**"
as one of the **Top Ten Releases of 2019!**

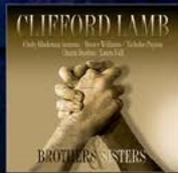


"Blues & Hues" is a true mashup of original compositions carefully intertwined with songs by revered composers resulting in a first of its kind in Jazz.

Featuring Cindy Blackman Santana, Buster Williams, Nicholas Payton, Tariq Akoni, Laura Vall, Alex Brown, Anacron, Justin Klunk, Scott Mayo

Produced by Jeffrey Weber • Recorded by Clark Gemain
Recorded LIVE, TO TWO TRACKS

In Production: "Blues & Hues – New Orleans"



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