

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

drum



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NEW YORK HORIZON ZÜRICH

- Fred Frith – Ismaili Shahzad – Matthias Bossi
- Fred Frith – Lucas Niggli
- Co Streiff – Russ Johnson Quartet
- Jürg Wickihalder European Quartet
Feat. Irène Schweizer
- Irène Schweizer – Andrew Cyrille
- Frank Möbus Der Rote Bereich
- Gabriela Friedli Objets Trouvés
- Sylvie Courvoisier – Mark Feldman Quartet
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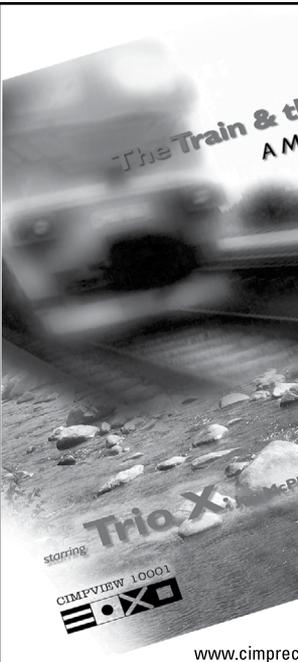
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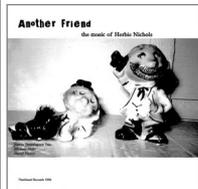
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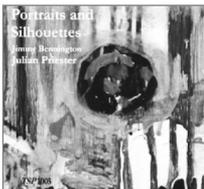
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as: alto sax
bari s : baritone sax
b cl: bass clarinet
bs: bass sax
bsn: bassoon
cel: cello
cl: clarinet
cga: conga
cnt: cornet
d: drums
el: electric
elec: electronics
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euph: euphonium
flgh: flugelhorn
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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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 David Haney and Cadence Media L.L.C was born.

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."

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It's late Sunday night and something like 35,000 people are packed into Cali's football stadium for the final night of the Festival Petronio Álvarez, one of Colombia's largest music festivals. From my vantage point further up the bank of the stadium, I can see people not only dancing but being tossed high up in the air in some kind of spectacular flying dance - sometimes what looks like at least ten feet high in the air, and somehow all in time to the music.

Written by Lloyd Rundle

Malcolm Pinson!40

Born in Houston, Texas on December 28,1941, Malcolm Pinson came up playing the blues and bebop with a style somewhere between Louis Bellson, Art Blakey, and Elvin Jones.

Written by James Bennington

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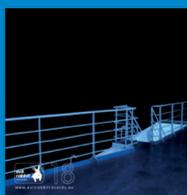


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mark lotz & ıslak köpek
istanbul improv sessions may 4th

mark alban lotz piccolo, c., alto-, bass flutes,
prepared flute

ıslak köpek:
şevket akıncı guitar
kevin w. davis cello
korhan erel laptop, controllers
robert reigle tenor saxophone
volkan terzioğlu tenor saxophone



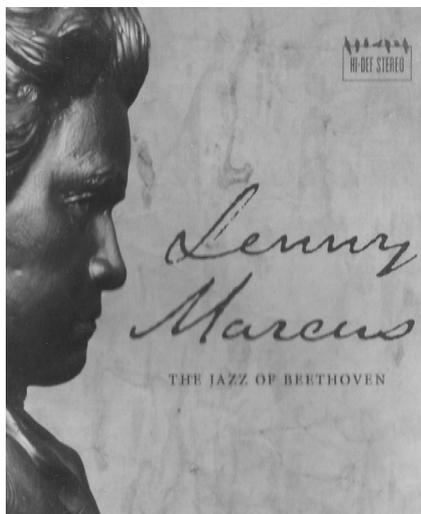
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klare/ platz/ kneer/ elgart
modern primitive

jan klare alto saxophone, clarinet, flute
jeff platz guitar
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bill elgart drums

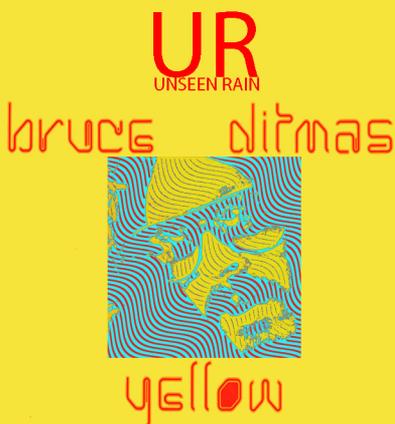
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SHORT TAKES

Australia

While the pivotal event in the Australian horse-racing calendar is undoubtedly the Melbourne Cup, traditionally held on the first Tuesday in November, the pivotal jazz event has steadily become the Wangaratta Jazz Festival, held annually on the weekend preceding the Melbourne Cup, and the 2011 Festival, regardless of local Council and sponsorship upheavals resulting in a much-restricted budget, was a smoothly-run and successful occasion, thanks to the musical taste and organising abilities of Adrian Jackson, who thankfully has been retained as Artistic Director by an interim festival board following the previous board's complete resignation....of the two hundred-plus performers at the 22nd Annual Festival, only fourteen were from outside Australia, providing a strong indication of the international acceptance of so many Australian jazz artists, several of whom returned home for the event....the selected instrument for this year's National Jazz Award at Wangaratta was drums, with Sydney's Tim Firth taking first place, Perth's Ben Falle second and Sydney's Dave Goodman third.

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Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University, ordinarily provides Slim with a platform to abuse Him fairly shamelessly. She is resolved to be better behaved in this column, since everything is recorded for posterity.

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Australia

Back again in 2011 after strong reaction last year was young bassist Linda Oh who although born in Malaysia, lived in Perth WA from age two, recently relocating to New York City, and her quartet included Cuban keyboard prodigy Fabian Almazan, rising US tenor star Sam Sadisgursky and drummer Kendrick Scott, whose CV includes time with Herbie Hancock.....trombonist Josh Roseman's compositions were featured in a concert with the Australian Art Orchestra, comprising the virtual cream of local jazz talent, including among others Jamie Oehlers tenor, Paul Grabowsky piano, James Greening trombone, Tim Wilson alto, while Roseman also fronted a quartet including electronics at a separate concert.... two sets of totally improvised music highlighted two duos, one with bassist Barre Phillips and pianist Mike Nock, the other with tenor and soprano sax star Sandy Evans and pianist Grabowsky, while Evans also fronted her sextet performing music from her thirteen suite new CD, *When the Sky Cries Rainbows*.....several other name performers have visited the country recently, including the ever-popular Tuck and Patti touring early November, also great Charles McPherson

CDs reviews in Slim and Him.

CARLO ACTIS DATO & ENZO ROCCO: DOMESTIC REHEARSALS; LOUIS MOHOLO-MOHOLO: SPIRITUAL KNOWLEDGE AND GRACE; KALI. Z. FASTEAU: AN ALTERNATE UNIVERSE; NABATOV-REIJSEGER-SCHUBERT: SQUARE DOWN; FAB TRIO: M0IKKO INNANEN & INNKVISITIO: DAVE BRUBECK QUARTET

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as star attraction at the Manly Jazz Festival early October, master percussionist Trilok Gurtu with his band in November, and pianist Abdullah Ibrahim in late October for South Australia's WOMAD Earthstation.....among concerts on the Melbourne Jazz Co-op's roster are Fabian Almazan's Trio and Linda Oh's Quartet November 3 an all-Tasmanian quartet named TANK 11/13 with relocated mainland stars Ted Vining drums and Nick Haywood bass, plus two Hobart headliners, pianist Kelly Ottaway and sax man Alistair Dobson, Andrea Keller with strings 12/4 (all above at Bennetts Lane), and at Upstairs in Fitzroy, Norway's Motif on a debut appearance, plus the Reuben Bradley quartet from New Zealand, both 11/26 and the Dale Barlow Quartet 12/17, regardless of the organisation's grant/budget cuts which again forced cancellation of the annual week-long Women's Festival, although on 11/29 the Women's Festival Sextet will be at Bennetts Lane, comprising a stellar lineup of Martha Baartz alto, Fran Swinn guitar, and vocalist Gian Slater with the core rhythm section of Andrea Keller piano, Tamara Murphy bass and Sonia Horbelt drums.

Alwyn and Laurie Lewis

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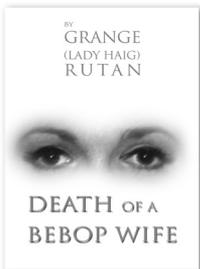
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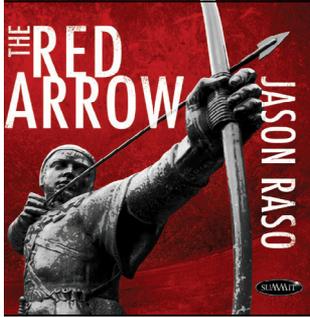
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SHORT TAKES

Buenos Aires, Argentina

Experimental music opens October at San Miguel inside Buenos Aires State, where the National University from General Sarmiento organized the "Second Meeting of Experimental Music and Sound Research" on October 1st. BARBARA TOGANDER, FERNANDO KABUSACKI, JUAN MONO FONTANA, ERNESTO ROMEO and the local musicians CARLOS ALONSO with ELIANA ROSALES, presented individual and duo works. DESTRUCTURA played in trio by Wenchi Lazo, Luis Conde and Fernando Perales. Free vocal, loops, electronics, noise and improvisation was mixed with happiness at the San Miguel event. Close by in Buenos Aires, the national government build an artificial city to put a "science-show" in scene. Tecnopolis was a successful event with thousands of peoples coming to the building to walk around. A stage was set up for visitors to play instruments together with the sound sculptures by visual artist Leon Ferrari. It was a nice space for free improvisation. Alan Curtis, Charly Zaragoza, Amalia Boselli and Manuel Briante played an exciting loud set mixing electronics, acoustic and sound sculpture sounds. November brings the wonderful Chilean

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JASON RASO

Winner of the 2010 Hartke (Amplifier) Canadian Artist Search, bassist, Jason Raso makes his Summit Records debut with an international affair featuring US B3 phenom Tony Monaco, Canadian jazz sax veteran Richard Underhill and Italian vibraphonist Francesco Pinetti...mastered at the legendary Abbey Rd. Studios in London.

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- Bass Professor Magazine

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- Jazz Society of Oregon

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OVER THE EDGE

SAM MORRISON TONY DeCICCO
JACK DeSALVO BRUCE DITMAS



Ex-Miles saxist **Sam Morrison** has joined forces with **D3** - bassist **Tony DeCicco**, guitarist **Jack DeSalvo** and drummer **Bruce Dittmas** - to record **OVER THE EDGE**, an album of compositional beauty achieved through improvisation and intensive, deep listening.

OVER THE EDGE is available in HD (88.2k 24 bit) FLAC, CD-quality FLAC and 320k mp3 downloads. Exclusively from **mEyeFL.com**

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Contributors

SHORT TAKES

Buenos Aires, Argentina

guitarist Luis Toto Alvarez to meet several partners in a Buenos Aires tour, closing with Sputnik ensemble in Buenos Aires in "La Casa del Pueblo", Friday 17. The group includes Ceci Quinteros, Sam Nacht, Alma Laprida, Sergio Merce, Luis Conde, Leandro Barzabal, Zelmá Garín, Grod Morel and Luis Toto Alvarez.

November 16 Buenos Aires Jazz Festival 11th international under the direction of Adrian Laies. The Buenos Aires Jazz Festival 11th edition maintains its commitment to inviting top-notch international artists who have never performed in the city. The concert series opens with pianist Kenny Werner. Werner will perform both solo and with his trio. The BAJ will close with a magnificent double-bill featuring two leaders of the European avant-garde: Danish percussionist Marilyn Mazur's quartet and the Saiyuki project led by French-Vietnamese guitarist Nguyễn Lê. Also, the legendary Charles Tolliver and Paolo Fresu, a leading name in European avant-garde. Other concerts will feature notable Norwegian double bass player Arild Andersen and two excellent pianists,

ALAN BARGEBUHR (CD Reviews) *Born and raised in NYC and so was able to spend formative years at Birdland under the existential guidance of Pee Wee Marquette. Has been setting his opinions in expository prose for Cadence since 1983 with the exception of a year or two during which his botched lobotomy almost healed.*

JAMES BENNINGTON (Article - Interview of Malcolm Pinson) *has collected oral histories and photographs of several musicians, many published by Cadence Magazine. Bennington is also a drummer/ bandleader recording for Cadence Jazz and C.I.M.P Records. He is based in Chicago.*

MICHAEL COYLE (CD Reviews, Slim and Him) *has taught Modernist Poetry at Colgate University for 25 years, and has been working as a jazz DJ for longer than that. Some of his writing about the music is academic, some isn't, but none of it is paid for. He co-hosts the weekly radio show, "Slim and Him."*

GREGO APPLGATE EDWARDS (Guest Column) *is a music writer and musician-composer of many years standing. In addition to three daily music review blogs (for example gapplegatemusicreview.com), Grego writes for All About Jazz and has been a contributing writer for Cadence for more than seven years."*

GORDON HILTON FICK (CD Reviews) *is a jazz programmer with radio station CJSW 90.9 FM in Calgary Alberta. He hosts a weekly Jazz show called 'Lift The Bandstand' on Wednesdays from 8:30pm to 10pm MT. In addition, Gordon has been involved with Jazz as a producer and as a promoter. Further, he has assisted with Calgary's Jazz festivals as a volunteer and as a board member.*

DAVID FRANKLIN (CD Reviews) *who holds a doctorate in music, is a saxophonist, emeritus music professor, and retired arts dean. A longtime contributor to numerous magazines, journals, and other media sources, he has written for Cadence off and on since the mid-1980s.*

Contributors

SHORT TAKES

Buenos Aires, Argentina

Albert Bover and Baptiste Trotignon. As in previous editions, Brazil will be present, with mandolin virtuoso Hamilton de Holanda and singer Tatiana Parra, one of Sao Paulo's new voices.

Short Takes Top 5 Concerts of 2011: Buenos Aires, Argentina

- 1) **Gustavo Ribicic** "Despedida", Archibrazo, 18/10/11
- 2) **Luis Toto Alvarez** "Sputnik", Casa del Pueblo, 17/11/11
- 3) **Adriana de los Santos & Insinger** "Aelita", C.C.Yatay.
- 4) **Grod Morel/Sam Nacht/Lo Avallar**, "Niños Consentidos", Una Casa.
- 5) **Leandro Barzabal** "3 hachas", TACET, 19/3/11

C L A U D I O KOREMBLIT (Short Takes) founder of *Experimenta Festival, Magazine and TV*, lives in Buenos Aires, Argentina.

J E F F D A V I E S (Short Takes) is a bassist and writer living in Seattle, WA

D A V I D D U P O N T (CD Reviews) started writing live performances reports and book reviews for *Cadence* in the late 1980s, becoming a regular contributor in 1990. He has also written for *One Final Note*, *All Music Guide*, and the *Vermont Vanguard*. He has worked as a newspaper reporter and editor in Vermont, New Hampshire, New York and Ohio. He is currently arts and entertainment editor at the *Sentinel-Tribune* in Bowling Green, Ohio.

J A P P E G R O E N E N D I J K (Short Takes) works as a freelance writer and as an editor for the *Amsterdam Music Theatre*. He plays alto and baritone saxophone.

R O N H E A R N is a 60-something technical writer from Vancouver, Canada. He has been a jazz lover since the mid-60s. As a teenager, he got bored with the pop music of the day, so he first started listening to some of his uncle's old jazz 78s and then started buying LPs determined to find music that was more challenging and substantial. He achieved that goal with his 3rd LP - *A Love Supreme*.

P A T H I N E L Y (Jazz Stories, A Photo History), who makes his living as a photographer, is based in Lexington, Virginia, has been photographing and writing about musicians since 1971.

L A R R Y H O L L I S (CD Reviews, Book Look) Vietnam vet and tenor saxophonist **LARRY HOLLIS** has been a *Cadence* regular for over twenty years and has written liner annotation for many compact discs. He lives a life of quiet desperation in his hometown of Oklahoma City.

B E R N I E K O E N I G (CD Reviews, Short Takes) is a professor of music and philosophy at Fanshawe College in London, Ontario Canada. He has two books published including *Art Matters* (Academica Press 2009) He is also a performing drummer/vibist currently performing in a free jazz group and in an experimental group with electronics and acoustic percussion.

Contributors

SHORT TAKES

Detroit, MI

Playwright/jazz aficionado Bill Harris has been named the recipient of the 2011 Kresge Foundation Eminent Artist Award...a debut performance of "The Heidelberg Suite" was heard 10/14 at the First Congregational Church, as performed by the Detroit All Star Jazz Orchestra, some thirty pieces strong, including a large string section. Four generations of jazz players comprised the big band, playing music dedicated to artist Tyree Guyton, composed and directed by Anthony Wilson, g, and Marcus Belgrave, tpt. Other performers at this show included Joan Belgrave, vcl., Ernie Rodgers, sax, Vincent Bowens, sax/flt, John Douglas, Rayse Biggs and Dwight Adams, tpt, Marion Hayden, b, Karriem Riggins, d, and Geri Allen, p...The Detroit Jazz Festival announced the contract of Terri Pontremoli would not be renewed, and hired Chris Collins as their new artistic director...the Detroit Institute Of Arts w/ Ken Thomson & Slow/Fast 12/9, the Detroit Tenors feat. saxophonists Steve Wood & Carl Cafagna 12/4, Mike Garson 12/2, Naima Shambourger 10/6... Orchestra Hall with Lee Ritenour & Dave Grusin 1/6, the Duke Ellington Memorial Orchestra 12/2, Sean Dobbins (in the

STUART KREMSKY (CD Reviews) *is the former tape archivist for the Concord Music Group. He contributes reviews to both Cadence and the Journal of the International Association of Jazz Record Collectors, and wrote the Cadence's Short Takes from San Francisco column for over 20 years.*

DON LERMAN (CD Reviews) *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.*

ALWYN AND LAURIE LEWIS (Short Takes) *Author/lyricist ALWYN and husband saxophonist/arranger/composer LAURIE LEWIS have been Australian correspondents for Cadence for over thirty years, broadening their involvement with the first of over sixty interviews appearing September 1990. Alwyn has written eight plays, a novel, one book of short stories and two of jazz poetry, while Laurie has scored three feature films and several documentaries plus countless arrangements for recordings and T.V., being award an Order of Australia Medal for Services to Music in 2001.*

HOWARD MANDEL (Letter from Howard) *is president of the Jazz Journalists Association. From New York City, Howard is author of "Future Jazz" and "Miles Ornette Cecil - Jazz Beyond Jazz", blogger at ArtsJournal.com, adjunct prof at New York University, and a producer for National Public Radio.*

PHILLIP MCNALLY (CD Reviews) *When he's not fortunate enough to be in Italy, PHILLIP MCNALLY is listening to Jazz and Opera in the Pacific Northwest.*

MICHAEL G. NASTOS (Short Takes) *lives in Ann Arbor, MI, and is known for a nearly 40 year career as a jazz radio broadcaster, primarily on NPR affiliate WEMU, 89.1 FM. He is also a longtime contributor to Cadence Magazine as a reviewer and Detroit correspondent, as well as writing for the All Music Guide, Coda, Down Beat, Hot House, and voting in the Down Beat, Jazz Messenger and Village Voice/Rhapsody Critics Polls.*

Contributors

SHORT TAKES

Detroit, MI

Music Box Theater) 12/3, Stanley Clarke 11/3...the Carr Center with the Hal Galper 3 11/4, Mulgrew Miller, p, Steve Nelson, vib, 12/7...Cliff Bell's with Rod Williams, p, 11/26, the Jason Stein 3 w/Josh Abrams & Mike Reed 11/11-12...the Detroit Groove Society/West Bloomfield w/the Gerald Clayton 3 11/13. Clayton also played at the Dirty Dog/Grosse Pointe Farms 11/9-12...The Rootsologists celebrated Kenny Brinkley at the Scarab Club 11/19...Heidi Heppler, vcl and Michele Ramo, gtr, have returned to Detroit from NYC, playing the Silver Spoon/Rochester Hills every Tue.... moving from Club Bart to Como's/Ferndale, on Sun. it's the Motor City Jazz Octet....in Ann Arbor, The Edgefest at Kerrytown Concert House 10/19-22 featured various groups including Tony Malaby, sax, William Parker, b, Mark Feldman, v, Sylvie Courvoisier, p, Tom Rainey, d, Ned Rothenberg, sax, Craig Taborn, p, Dead Cat Bounce, the Joel Harrison 7tet, Vinnie Golia, sax/ft, Gerald Cleaver, d, several locals incl. the Creative Arts Orchestra dir. Mark Kirschenmann, and a show at Rackham Auditorium with George Lewis, tbn, Geri Allen, p, and a digitalized improvising piano

LLOYD RUNDLE (Article on Festival Petronio Álvarez) *Based in Bogotá, Colombia, Lloyd Rundle is an Anglo-Australian freelance journalist who has worked in Australia, the UK, Spain, and Lebanon covering current events, music, and culture. He has a Masters in English Literature from the University of Edinburgh and is currently on the road in Latin America.*

ROBERT D. RUSCH (Papatamus) *got interested in jazz in the early 1950s and beginning with W.C. Handy has since interviewed hundreds of musicians. In 1975 he started Cadence Magazine, handing it over to David Haney in January 2012. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.*

RANDY SMITH (Short Takes) *Originally from Washington State, Randy Smith has lived in Kobe, Japan since 1989. An English teacher by profession, he has contributed pieces on jazz for publications in the U.S., the U.K. and Japan.*

SLIM (Slim's Spins, Slim and Him) *has listened to jazz her entire life, and has been writing reviews and observations about a life in jazz since 1985. She also creates the artwork for the CIMP label, and co-hosts the weekly radio show, "Slim & Him," with Michael Coyle*

MICHAEL STEINMAN (CD Reviews) *has a thriving jazz blog – JAZZ LIVES (<http://www.jazzlives.wordpress.com>) – with a global audience. And he brings his video camera wherever there's creative improvised music.*

JEFFREY TODD (interview with Mack Goldsbury) *is Associate Professor of German and French at Texas Christian University, plays saxophone locally in the Dallas/Fort Worth area, and is a lifelong jazz fanatic.*

KEN WEISS (Short Takes, Photos) *has been documenting the Philadelphia jazz and experimental music scene with photography since 1992 and has written the Cadence "Short Takes" column since 2003 as an attempt to defeat the conventional adage that once played, the music is "lost to the air." He has also completed numerous interviews for Cadence and Jazz Inside Magazine.*

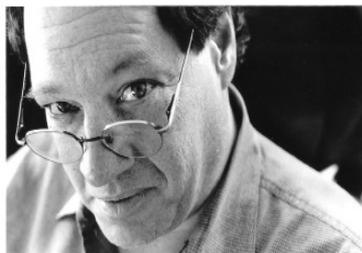
JEROME WILSON (CD Reviews) *is a long-time music, film and comic strip fan who works for the Navy and lives in the Washington, DC area.*

Letter from Howard Mandel

SHORT TAKES

Detroit, MI

hooked to a laptop. KCH also showcasing the Ellen Rowe 3 w/Ingrid Jensen, tpt, 1/4, the Randy Napoleon 6tet 12/30, the Rodney Whitaker 4tet 12/16, the Rowe & Jensen again 12/11, the Paul Vornhagen 3 12/9, an evening dedicated to automobile accident victims Alicia Doudna and Andrew Kratzat 11/22, Rowe w/Sunny Wilkinson, vcl, 11/6, Steve Rush & Jeremy Edwards 11/4, Russian/Siberian Roman Stolyar, p, w/Ed Sarath, fgh. and friends 11/1, the Jeff Hamilton 3 10/29-30, Dave Sharp's Secret Seven 10/28, Alfredo Rodriguez, p, and his trio 10/15, and Pachora 10/8...WEMU's 501 Series Live At P.J.'s every first Friday, with Ben Jansson, sax, and his 4tet 2/6, the Ron Brooks 3 w/George Davidson, d, Terry Lower, keybds, Edie Hyde, vcl, 1/6, Ramona Collins 12/2, Tumbao Bravo 11/4, and Joan Belgrave 10/7... Canterbury House with Quartex w/Stephen Rush, keybds. every Sun., The Planet D Nonet 12/2, and Stolyar/Sarath 11/15...The Paul Keller Orchestra at The Zal Gaz Grotto every Mon., Blueshouse/313 feat. Mike Brooks 12/2... the Ann Arbor District Library/Main Branch w/the Detroit Tenors 11/28...the U-Michigan Hospital's Gifts Of Art series every Thur. at



Hi, I'm Howard Mandel, from New York City author of "Future Jazz" and "Miles Ornette Cecil – Jazz Beyond Jazz", blogger at ArtsJournal.com, adjunct prof at New York University, I produce audio features for National Public Radio and lately have been doing video tapes that I put on YouTube.com, and I'm president of the Jazz Journalists Association.

I want to welcome to Cadence magazine as it goes forward, passed from founder Bob Rusch to new publisher David Haney. Cadence has long been an important journal of improvisation and creative, jazz-based but form-expanding music. I've enjoyed it for its long, unedited interviews with musicians, the kind who are seldom asked to speak, and for the great editorial freedoms the magazine has always guaranteed to its contributors, though more than once I've found myself infuriated by reviews I disagree with, statements I can't abide. It's great that jazz has been able to inspire and sustain a publication with such proud independence as Cadence.

I hope David Haney is going to be able to take Cadence into a new era – I know he wants to keep the same perspective on jazz the magazine has always had, but project it into the 21st century, the way news and views are disseminated now.

As for me -- I've been lucky enough to have listened to jazz and blues, rock and soul, salsa and theater and movie musics and other vernacular, "folk" or popular as well as "composed" and experimental American musics and music from elsewhere all over the world for almost 50 years.

Letter from Howard Mandel

SHORT TAKES

Detroit, MI

noon, w/Xiao Dong Wei & Yuki Mack 11/17...the U-M Creative Arts Orchestra at Rackham Auditorium 11/10...Jesse Kramer, d, with a program of funk/fusion at McIntosh Theatre/ U-Michigan, feat. Michael Malis and Michael Jellick, keyboards, Ingrid Racine, tpt, and Antwaun Stanley, vcl, 11/7...the Raven's Club w/Ron Brooks 3 feat. Tad Weed, p, George Davidson, d, every Wed...the Beijing Guitar Duo + Manuel Barrueco at Rackham Auditorium 11/20, "A Night In Tremé" w/Rebirth Brass Band, Donald Harrison, Glen David Andrews, Michael White and Cyrille Neville at Hill Auditorium 11/11, Diego "El Cigala" at the Michigan Theater 11/5, and Audra McDonald 11/4 at Hill Auditorium, all presented by the University Musical Society...in Ypsilanti, the EMU Jazz Ensemble at Eagle Crest 12/9, the EMU Percussion Ensemble at Pease Auditorium 11/29, the EMU Jazz Combo w/ Mark Pappas, p, plays The Tower Inn every Thurs... Dan Bennett, sax, and his group every Sun. at Woodruff's...Toledo, the demise of Murphy's Place and Rusty's leaves Ray Heitger's N'Orleans Dixieland band to play the SouthBriar Restaurant in nearby Sylvania, Wed., Gene Parker's 3 at the

I was born and raised in Chicago, which I think is a city way undervalued for its musical scene. I got interested in the AACM, the Association for the Advancement of Creative Musicians, when I was in my teens, and mixed the music of the Art Ensemble of Chicago, Muhal Richard Abrams, Anthony Braxton, Henry Threadgill and the rest with listening to Miles Davis, to Magic Sam and Muddy Waters, to Eddie Palmieri and Eric Dolphy and Coltrane – I heard Coltrane at the Down Beat jazz festival in Soldiers Field when I was 15 – and a little later heard Jimi Hendrix, the Jefferson Airplane, the Doors, Cream, Janis Joplin and Frank Zappa's Mothers of Invention live – and Sun Ra, Monk, Mingus, Ornette Coleman, Cecil Taylor, Andrew Hill, Don Pullen, Roy Haynes, Elvin Jones, Lee Konitz, Aretha Franklin, Stevie Wonder, Freddie Hubbard, Dewey Redman, Don Cherry, Gatemouth Brown and many, many others. Even better than being able to hear these artists, I've been able to write about them – to meet and interview them, to interpret and contextualize their works, to explain what about their music gets to me and gives it meaning, in my view.

I think writing about music, as I've done in two books, *Future jazz* and *Miles Ornette Cecil – Jazz Beyond Jazz*, and in newspapers and magazines including the *Village Voice*, *Washington Post*, *Down Beat*, *Chicago Daily News*, *Ear*, *Guitar World*, *The Wire*, *Swing Journal*, most recently *CityArts New York* and broadcasting information about music in any and every medium is a real service to artists, to audiences, to culture if you do it well. I think journalistic principals of asking questions, digging for answers, being observant and vivid in description are essential to covering jazz well. I think it's the most difficult art form to write about, because it's possible anything will happen and it's over in an instant, hard to recapture in words.

There are so many dimensions in jazz, everybody interacting at once – the listener's personal reactions being part of that cluster of interactions, too. It's necessary for the good music journalist, especially

SHORT TAKES

Detroit, MI

Oliver House Tue. and Degage/Maumee Wed., Ragtime Rick's Chiefs Of Dixieland at Trotter's Tavern or the Bier Stube Wed.

by *Michael G. Nastos*

Best Gigs Of 2011 Honorable Mention

Nueva Rumbon, *Live At P.J.'s/Ann Arbor, 3/4*; *Latin jazz at its hottest, feat. the inspired Brian DiBlassio, keybds. It's an exciting new local band that shows ultimate promise, and potential already realized.*

Barbara Payton, *Brighton Smokin' Jazz and BBQ Blues Festival, 9/11*; *back-up singer for Bob Seger and Kid Rock can sure belt out some first rate blues or legit r & b. She's long overdue for her own star to rise.*

Jesse Kramer & Friends, *McIntosh Theater/U-Michigan School Of Music/Ann Arbor, 11/7*; *The up-and-coming young drummer and his quartet played some powerful Mwandishi derived original funk/fusion, with Michael Malis - Fender Rhodes, Michael Jellick at the acoustic and electric pianos, alongside Ingrid Racine, tpt.*

if they intend to be "critics", to be able to take the music in but also hold it off at arms length. You've got to know what the music's made up of, you have to understand its positions and purposes, but it's also very helpful if it co-aligns with your preferences, and you can say that.

I like gamelan as much as blues, electronic music as well as West African fula flutes. I like to play music myself but know I'm no professional, really nothing but a duffer – still, that doesn't hamper my listening, to, thinking about, feeling and documenting my thoughts and feelings about music. As president of the Jazz Journalists Association, I try to encourage other people who approach music as I do to take themselves and what they do seriously, but not too seriously. In other words, besides jazz I like comedy, too. And movies. And crime fiction. And narrative literature in general. But I want it all to be good, to have drive, to be true to itself and play fair with the audience, to challenge us, maybe, but to meet the test itself. I want that from anything I hear and see – in life, on tv, on the web. There's a lot of truth amid the bs, and it's important to me to hone in on what's valuable, let the rest slide off me, no damage. No, none at all.

So thanks for letting me talk to you, for listening for a moment, and I hope I was. entertaining and maybe said something you'll think about. Bye

Howard Mandel is president of the Jazz Journalists Association. From New York City Howard is author of Future Jazz and Miles Ornette Cecil – Jazz Beyond Jazz, blogger at ArtsJournal.com, adjunct prof at New York University, producer for National Public Radio.

Listen the audio version with Howard Mandel at www.cadencejazzmagazine.com

Top Gigs in Detroit 2011

Best Gigs Of 2011 (in chronological order)

Alfredo Rodriguez, Detroit Institute Of Arts, 1/14; Outstanding, stretching and searching piano, stunning virtuosity, revelatory playing from the twenty something Rodriguez. He's much more mature and advanced for his age, removed from merely a Latin jazz tag into modern territory.

Joan Russell Memorial Showcase, Murphy's Place/Toledo, Ohio, 1/16; The strong Toledo jazz community came out in force to celebrate the Glass City's late champion of jazz. Stellar performances came from Claude Black, Eric Dickey & Josh Silver, p, Ernie Krivda, ts, Clifford Murphy and Ron Brooks b, Ramona Collins, Joan Crawford, Brad McNett, Anna Givens, Don ReVels vcl, Sean Dobbins, d, the Cakewalkin' Jazz Band, and many others from T-Town.

Amir ElSaffar-Two Rivers, Detroit Institute Of Arts, 1/21; Trumpeter ElSaffar and his ensemble successfully bridge the gap between original progressive jazz and ethnic folk forms. The result can be startling, but there's also a thoughtful, at times tender element that appeals to a universal palate.

Carmen Lundy, Detroit Institute Of Arts, 2/4; Lundy's unstoppable vocal style goes largely under appreciated, for no good reason. She's a dynamic, perpetual motion machine of timbre and athleticism, while also capable of singing heartbreaking lyrics - the complete package of power and passion. In addition, Lundy interacts with her band in a manner few jazz singers conceive, much less accomplish on the highest level.

Paul Keller & Friends, Zal Gaz Grotto/Ann Arbor, 5/28; A celebration for Louis Smith on his 80th birthday led by bassist Keller brought the local jazz community together, swinging in unison for the legendary trumpeter, who is still recovering from a debilitating stroke, but on the mend day-to-day.

The New Gary Burton Quartet, Detroit Jazz Festival/Main Amphitheater, 9/5; For all these years, vibraphonist Burton has been the ultimate in balancing leadership with teamwork. His vaunted and valued bright inventions still shine brightly, illuminated by the up-and-coming guitarist Julian Lage, bassist Scott Colley, and drummer Antonio Sanchez.

Helen Sung, Detroit Jazz Festival/Waterfront Stage, 9/5; Pianist Sung was the most pleasant surprise of the festival, playing original music and standards in a fashion that commanded attention with every note, phrase and chord. Vocalist Carolyn Leonhart added some extra intrigue on her songs

Marcus Belgrave & Anthony Wilson-The Detroit All Star Jazz Orchestra; First Congregational Church/Detroit, 10/14; The debut of "The Heidelberg Suite" (dedicated to Detroit artist Tyree Guyton and his wife Jenenne) led to some tantalizing interplay, unison shout choruses, swing, and in the third segment, vertical forms quite reminiscent of George Russell. This thirty piece big band with strings contained local musicians from four generations.

Top Gigs in Detroit 2011

Roman Stolyar, Kerrytown Concert House/Ann Arbor, 11/15; Making his second appearance in Ann Arbor within a year, the Russian born improvising solo pianist came from his home in Siberia to delight and amaze us all. Ed Sarath on the flugelhorn also played in some sensitive duets. If you are not yet hip to Stolyar, consider yourselves on notice to catch up.

Tatsuya Nakatani's Gong Orchestra, OmniCorp/Detroit, 12/12; Japanese percussionist Nakatani is a wizard in making acoustic instruments sound electronic, if not out of this world. A six piece "orchestra" of local musicians was directed by Nakatani, playing space sounds accented by overtones, and an even keeled harmonic displacement. Then the spellbinding Nakatani performed another of his patented, levitating solo sets, with bowed gongs, clanking bowls, rattling drums and Asian soul. Simply put, he's the best percussion to play with no other accompanists since Jerome Cooper, Frank Perry or Famoudou Don Moye.

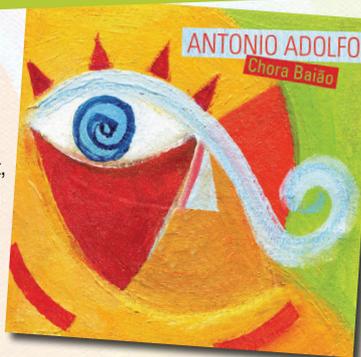
Michael G. Nastos, Cadence Magazine Detroit Correspondent

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SHORT TAKES

Kansai, Japan

The Kansai region (also known as Kinki) of south central Honshu is the second most populous part of Japan after the Kanto, home to the great metropolis of Tokyo. Dominated by three major cities—Kobe, Osaka and Kyoto—all easily accessible to each other by rail, the Kansai supports a solid following for jazz and improvised music. As a long-time resident of Kobe City, I'd like to inaugurate this column to record some of the many Kansai events which come to my attention. I'm pleased if readers find my choices of interest. Kobe fans are fond of proclaiming their city as the "birthplace of jazz" in Japan, though I have heard similar claims attributed to Yokohama, another port city with a tradition of foreign influence. That said, Kobe does have an active, if somewhat conservative, jazz scene. To take an example, a typical evening at Sone—perhaps the city's most venerated jazz spot—features one of a revolving cavalcade of piano trios backing female vocalists in tightly-

Jazz: The State-of-the-Art, or A World in Flux

Some time ago Kurt Rosenwinkel caused a bit of a furor on a well-known social media site by castigating the state-of-the-art in "Jazz" today. He told his 5,000-odd friends that Jazz was in a sorry state. The conversation spread like veritable Topsy over the site and onto the blogosphere. A little later Branford Marsalis had some additional things to say against the state of Jazz in an interview. It is not my intention to rehearse their arguments literally but rather to summarize some of the discussions for-and against, including some points of theirs, then go on with some thoughts of my own.

Jazz is in trouble? If yes, it is because of a number of things. Some blame the up and coming players, who in one view cleave too close to tradition, perhaps because of their uniform training in the Jazz departments of colleges and music schools. They all sound the same, one argument goes. Another argument blames the new generation for the opposite reason. They are not traditional enough. They cannot play on changes properly. They cannot play the blues. They need more schooling. Jazz players are self-indulgent, another argument goes, because they play long esoteric pieces gauged to please only themselves and a set of esoteria "insiders" and so alienate their potential audience. The opposite argument is that Jazz artists have become too pandering, often citing people like Kenny G, who create a kind of musakian pablum that has little bearing to the Jazz some earlier, better age practiced with regularity. No, says the other side, it's an unpopular music and that is so because players don't communicate with the larger public musically.

On the communications-enterprise-channel side, many blame the larger labels for abandoning serious Jazz in favor of more sure commercial successes. Others blame the difficulties on the glut of

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controlled 45 minute sets of well-worn standards. The trio musicians play competently, while some of the singers do a better job with English pronunciation than others. All very nice, though few surprises occur. That may be part of the reason local jazz fans look forward to the annual Kobe Jazz Street festival, which this past October 8th and 9th celebrated its 30th anniversary. A creation of 82-year-old impresario Mitsuo Suehiro, the festival brings together Japan's top players of pre-bop styles (many of them from the Tokyo area) with musically-compatible visitors from overseas. Most of the foreign players are hand-picked by Mr. Suehiro during his trips to the Breda Jazz Festival in Holland each June. A yearly visitor is the Breda festival chairman, self-taught master Antoine Trommelen (ts/ss), who appears at the center of most major Jazz Street events. His natural swing and authentic jazz feeling have made him a perennial crowd favorite.

self-released CDs from players who in earlier days would not have found it so easy to enter the marketplace. Many complain that the gigging situation is at an all-time low. There aren't enough clubs, concert gigs and whatnot to go around and some of these pay insultingly little. This impacts the music negatively. Of course the digitalization of the music business and the ensuing widespread piracy of downloads has entered the discussion. These developments have effected Jazz sales as much as anything else, at least (presumably) in terms of making inroads into legitimate sales figures by giving Jazz lovers "free" music that distracts them from the new releases and artists at hand, or by directly pirating those new releases, driving down sales in this way, or both.

Nobody is dead wrong. There is a little bit of truth in all these statements. Sometimes more than a little, though I don't personally think that Jazz is too esoteric. And I don't think that Jazz has the potential to remain true to itself and gather the kind of sales that a Lady Gaga enjoys. It just doesn't work out that way. Does that mean, though, that Jazz is in crisis? More so now than at any other time? Or is it business (or no business) as usual? Part of the difficulty perception-wise comes out of the glut of releases. Out of the many CDs or album downloads that hit the market every month, of course not all are of equal value. Is it worse than it used to be? The fact is, in order to gauge the quality of releases as a whole and to find the very best, someone would have to wade through the thousands that come out every month, if one could find all of them and then find time to listen carefully enough. More on that in a minute.

Of course we are as of this writing in the throes of the worst economic crisis the world has known since the 1930's Great Depression. It has impacted absolutely everything, hitting retail and the music business hard, and in turn, the business of Jazz. The Depression unfolded a similar scenario. The '30s saw a drastic drop in record sales, with many people turning to the "free" music of commercial

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Another regular participant is American Brooks Tegler, whose Krupa-inspired drumming reminds listeners of both the drive and the subtlety of the great swing-era drummers: it's not all about bashing the cymbals or tap-dancing on the bass drum! Making their Jazz Street debut were the International Hot Jazz Quartet, consisting of American Duke Heitger (tpt), German Engelbert Wrobel (cl/ts), Italian Paolo Alderighi (p), and German drummer Bernard Flegler. Playing original arrangements of hot jazz classics from the 20's through the 40's (check their recent Arbors Records release), the quartet demonstrated how inspiring, fresh, and—dare I say it?—fun classic jazz music can be when done as well as this. Other newcomers this year included vocalist Chris Peeters (daughter of Joep Peeters), and youthful Evan Arntzen (ts/vo) from Canada. Another talented Canadian, Bria Skonberg (tpt/vo), made her third visit to Jazz Street. Also

radio as a substitute. Perhaps at least some musicians themselves were less impacted then because radio had work for them, and the circuit of clubs and entertainment venues seemed to suffer less from the socializing drop-off we seem to be experiencing today (which is not just the economy, but also the long-term encroachment of remote media and a stay-at-home couch-potato-growing ethos).

But at any event there was surely a crisis then. Today's crisis, similarly, impacts virtually all commercial enterprises. Various music businesses have been especially hard hit. If you were to gauge the health of various genres of music today outside of Jazz, you might find similar patterns. One might even find some complaining that the quality of music of "x" genre is not what it once was. And again, there are similar gluts of small self-released product in some cases, and a feeling that the great days have perhaps been in our past. I believe this is as much or more a general cultural miasma as a perception of musical fact. If one truly believes that the good days are gone, one is bound to find evidence wherever one turns. What is actually happening out there, though?

In my rounds writing on music I get exposed to a great number of releases that either a practicing musician or the general music public may not ordinarily hear. Many artists who are perhaps in somewhat marginalized positions economically and socially are still out there making music, much of which does not reach a large number of ears. And some of it is very good!

As bad as the economic reality is on the ground it does have a potentially positive side: The fragmentation of the distribution channels we have seen following the rise of digitalization and the internet I believe has allowed more autonomy for local scenes-musician-artists specific to a geographic or digital-virtual space. As in the pre-universal marketing days these pockets may not be recognized widely at this point but may be in fact in the process of creating style variants, like with the classic development of territory bands. The less attention, the more possibil-

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returning this year was Dutch master Robert Veen, who requires no microphones to project his Bechet-inspired soprano sax to the back rows of even the largest venues.

Rock bands might need electricity, but Veen does it all with his diaphragm, and musically, too. These musicians were joined by some of Nippon's finest, including Japan's King of Swing, Eiji Kitamura (cl), who so impressed Benny Goodman in a late-50's jam session that Goodman nodded for him to take another chorus. Kitamura obliged and hasn't stopped taking choruses since. Another local (originally from Detroit, now based in Tokyo) was the fine baritone Harvey Thompson whose deep appreciation for the likes of Billy Eckstine and (especially) Johnny Hartman informs his well-honed and nuanced approach to jazz singing. A major talent in his own right, Harvey deserves greater recognition in his home country.

ity of independence. . .

But to return to my main point: exposure to large segments of what gets released gives me a feeling that there is no real drop off in talent, but the means to make that talent known to the world is in disarray. in flux, in part because of digitalization, in part because of the economic crisis. Not to sound self-serving, but things like Cadence magazine and blogs such as the ones I write daily become more critical than ever in sifting through the countless releases, recognizing talent and getting the word out. Jazz is not dead, nor does it overly stink. The Jazz lover has to try and help the music along by "being there" in whatever fashion he or she can--digitally, financially, bodily, where the music is happening. Cadence is a way to help you participate in supporting the living art. Support Cadence, support the musical arts by listening to releases being made today by both established and unfamiliar improvisers, catch live music and buy new digital releases as you can afford to do so. When the economic crisis ends, music will still be there. Improvisation will not die out! Meanwhile keep the music breathing by participating actively in what IS going on.

Grego Applegate Edwards is a music writer and musician-composer of many years standing. In addition to three daily music review blogs (for example gapplegatemusicreview.com), Grego writes for All About Jazz and has been a contributing writer for Cadence for more than seven years."

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Creative Improvised Music Projects

There are three distinct and symbiotic components to CIMP's philosophy: the Art, the Production, and the Listener.

Pursuing Art for art's sake is easier said than done, but we try. We do not expect to make money with the label, and we judge all of the releases on aesthetic criteria only. We work with musicians who have clear visions, originality, dedication, and passion for their purity of statement. The musicians must also be able to express these attributes in real time with no external fixes.

Far too many creative efforts are born from marketing concepts. Debates about the intersection of art and commerce will last forever, but it is clear that whenever the primary goal is marketing, art will be compromised. We strive to create an atmosphere that is as free from artificial forces as possible, an atmosphere that simply allows the art to emerge and exist.

Many musicians are accustomed to being relegated to the role of note creators, creating notes that someone else (engineer, producer, label) will use to create his own vision of what the artist was trying to express. We think musicians should be heard on their own terms. Before each recording session we try to make all the musicians aware that the only restrictions and limitations here are between their ears; that there is no arbitrary set of rules to please an establishment. We think people will enjoy the music that we record because it is great music, created by great artists, and allowed to exist on its own terms.

In order to present uncompromised art, we observe 2 objectives during Production. First and foremost, we do not compress the music signal. When you limit, or compress, the dynamics of an artist's expression, you squelch and change their art. Creative improvised music thrives on dynamic range, it is as much a part of the music as the notes that are created. Every note has several parts wrapped up in its package, and the degrees of loudness or softness are as crucial as the timbre or tone. With CIMP's natural dynamic sound, one can aurally ride with the music, gaining much greater insight into its creation and message, experiencing its power and passion just as the artist envisioned it.

The second issue concerns recording technique. In order to not invade the creative process of the music while recording it, we use minimalist mic techniques and only record in pure stereo. There are no headphone mixes, drum booths, bass rooms, baffles, or anything else to get in the way with the communication between members of a group. Successful engineering here means being as unobtrusive as possible. To further this cause we do not do any mixing, overdubbing, splicing, enhancing time, equalizing, or any other means of changing or fixing the signal. When you listen to a CIMP production, you hear how the artists themselves envisioned the music, *not* some engineer's concept of how the dynamics of expression should be represented.

For every release on this label, a cover is created that expresses another artist's vision of how this music speaks to them. Our covers are as real as the music inside, binding the label in a visual way, expressing a bigger purpose than immediate sales.

The integrity of every CIMP release is attended to by those involved: Artists put forth uncompromised expressions of their music and contribute a written statement in the booklet that accompanies each disc. In addition, every CIMP release is endorsed by the Producer and the Engineer, who contribute personal comments and insights about the recording. Recordings that can not stand up to these personal endorsements are not issued.

The third portion of this symbiotic relationship is the Listener. Even at its broadest level, improvised music has a niche audience. CIMP productions occupy a niche within that niche, reaching an audience interested in approaching art on its own terms. For these listeners, CIMP is becoming known as a label that will stand up over time, continually rewarding those who pay close attention to the music, though our techniques make it possible for even casual listeners to glimpse the strength and beauty of the playing. The greatest rewards come to those who take the time to be as uncompromising in their listening as the musicians were while creating the music.

We have set high standards across the board and hope that in the long run this approach will become appreciated by a growing audience. We work hard to ensure that CIMP recordings reward repeated and in-depth listening, presenting the Art in such a fashion so that—to have a front row private concert seat experience—one need only put the music on and listen.

"CIMP ... has almost instantly become the leading North American label of its kind. With clean, unprocessed live to two-track engineering and a uniform approach to cover art and booklet design, CIMP has developed an identity that will serve them well for the long haul. CIMP's catalog is already brimming with the type of personnel connections between releases common to great labels..." Bill Shoemaker, *JazzTimes*

"...up until now, nobody has structured an entire catalog around new/ avant-garde jazz with the emphasis on sonic excellence. CIMP aims to change all that. With minimalist, purist microphone techniques and honest, no-frills engineering, **CIMP offers an alternative to the often casually recorded avant-garde discography.** ... The overall flavor is of a homegrown product crafted with great care. ...the results are impressive. ... Musically, these discs are full of gems." Carl E. Baugher, *The Tracking Angle*

"Most impressive, perhaps, is the sound quality. ... they all have wonderful sound."

"Their best discs sound as clean and fresh and live as anything out there." Fred Kaplan, *Fi*

"...supreme recording... puts that of the major labels to shame." "If jazz has been rocking in its cradle of compression & EQ-ed homogeneity too long, CIMP's turn to recorded truth is just the bucket of iced water the somnolent form requires." Ben Watson, *HIFI News & Record Review*

"CIMP packages bear a clear mission statement: 'What you hear is exactly what was played.' The label means it.

The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*

SHORT TAKES

Kansai, Japan

Just 20 minutes by train to the east of Kobe, the great City of Osaka rules the Kansai by sheer numbers. The third-largest city of Japan (after Tokyo and Yokohama), Osaka offers jazz fans plenty of choices. A major date on the city's calendar occurs when the Fujitsu-Concord All-Stars come to town as part of their annual Japan tour. Headlining the concert at Sankei Hall (11/9), the 18-piece Terumasa Hino-Lewis Nash All-Star Big Band played a Miles Davis tribute commemorating the 20-year anniversary of the trumpeter's death. The band included Terrell Stafford and Eric Miyashiro (tp), Michael Dease and Pat Hallaran (tb), Jimmy Greene (ts), Steve Wilson (as), Gary Smulyan (bs), Renee Rosness (p), and Peter Washington (b), along with Nash and Hino and a number of others. Also appearing at the concert were special guests Scott Hamilton (ts), and Nicki Parrott (b/vo), who performed with the John di Martino (p) Trio. Both Hamilton and Parrott are

Festival Petronio Álvarez: Music is Alive and Well in Colombia

by Lloyd Rundle in Cali

It's late Sunday night and something like 35,000 people are packed into Cali's football stadium for the final night of the Festival Petronio Álvarez, one of Colombia's largest music festivals. The city's favorite sons (and daughters) Choquibdown are the closing act and as they launch into their opening number *Somos Pacificos* (*We're from the Pacific.*), the crowd goes wild. What they play is something close to salsa but not as we know it, the driving marimba backbeat giving it a heady, funky edge.

From my vantage point further up the bank of the stadium, I can see people not only dancing but being tossed high up in the air in some kind of spectacular flying dance - sometimes what looks like at least ten feet high in the air, and somehow all in time to the music. The previous nights I had been in among the crowd but, such was the multitude tonight, I couldn't get in and had to settle for the stands. One could be forgiven for forgetting that this is an almost forgotten corner of the world.

This is *los pacificos* party - their *fiesta* - which this year is coinciding with UNESCO's International Year for People of African Descent. Driving into Cali a few days earlier I saw flags hanging from many downtown lamp posts announcing that very thing. Cali is a majority Afro city after all and the white faces in the stadium are sparsely dotted amongst the mainly Afro crowd.

There is a sense of a happening - a sense that a lot is at stake - and 120,000 people attend over the five days of the festival. (Peaking at around 35,000 people on the weekend nights.) Most of those I meet are from the localities, although there are a few Bogotános and foreign faces mixed in among the crowd. At this moment, Cali feels like the region's beating heart.

Held on the last weekend in August, Petronio Álvarez is Colombia's third largest festival after the Barranquilla Carnival and the *Feria de Cali*. The festival has had quite spectacular rise in popularity since it began in 1996. While Cali is one of the cradles of salsa, it also has somewhat unhealthy association with danger. Fairly or not, more than once



Photo Credit: Lloyd Rundle

SHORT TAKES

Kansai, Japan

particular fan favorites in Japan where their Venus label releases enjoy steady sales.

The Osaka clubs see plenty of action as well, especially in the central Umeda district where two long-established venues are Mr. Kelly's and Royal Horse. Appearing at the former (10/26) were the adventurous Fumio Itabashi (p) Trio, while Royal Horse served up yet another Miles tribute (11/15) with Eddie Henderson (tpt), Tadataka Unno (p), John Webber (b), and former Davis sideman and jazz great, Jimmy Cobb (d). Gigs featuring local players included two entertaining sets of modern jazz with the Paul Fleisher (ts/fl) Quartet (11/11) in the cramped yet congenial confines of Royal Hat, a British-style pub just one subway stop from Osaka Station. A transplanted New Yorker, Fleisher strikes the right notes of robustness and swagger on up-tempo tunes and blues, and reveals the emotional core of the pretty ballads he likes to feature.

Caliños tell me how happy they are to see a foreigner here. "People are scared to come to Cali," they say, with a wry smile. I can't help but love the place.

No point beating around the bush. This is Colombia where the good and the bad seem to live side-by-side. But here I'm in the midst of a celebration. And more than that, this is about pride. Pride in one's roots; in ones ancestors; in one's culture; and in one's music, which for centuries has been the cornerstone of the culture, the preserving agent that keeps ancient traditions alive.

You only see this kind of pride in people who have been to hell and back. I am glad to be a part of it. And from the way people keep offering me *biche* (a local spirit akin to rocket-fuel) they are glad to have me here. I don't feel a total gringo. For a moment I'm a half-'n-half. You can't really escape your roots, after all...

The festival is a celebration of the regions folkloric music, especially the *chirimía* and *la marimba*. The *chirimía*, from the coastal area of El Chocó, is influenced by European dances such as the Polka and the Danza. European instruments - the result of waves of immigration from the Old Continent - are commonly played over African and indigenous rhythms.

The music of the more remote southern region, Cauca, is more rootsy in form. At its heart is the *marimba*, *el piano de la selva* (the jungle piano) or the violin. Religion, the Catholic Church and its ceremonies were fused with the indigenous and African cultures over time and the result has been kept alive in small communities through church celebrations, wedding fiestas, etc. However, the communities remained cut off, both from the outside world and each other. Because of their isolation, musicians rarely had the opportunity to share ideas, or even simply meet, and the culture was in decline.

The festival gets its name from one of the only musicians who struck out from the region and make it on the national stage. Petronio Álvarez was born in the coastal town of Buenaventura in 1919, and started out like his father before him as a train mechanic. While he had a love of locomotion, Petronio first passion was music and, carrying a guitar everywhere he went, he soon fell into the life of a musician and, more importantly, a composer.

Feature

Festival Petronio Álvarez



Photo Credits: Lloyd Rundle

SHORT TAKES

Kansai, Japan

His band included local favorite Yutaka Hashimoto (g), Yoshiro Kanda (b), and a special guest from Tokyo, Ko Kanza (d). One of Osaka's best-kept jazz secrets is Hammond organ specialist Atsuko Hashimoto, wife of the afore-mentioned Yutaka Hashimoto. On 12/12 the Hashimoto Trio burned through their usual program of bop anthems, blues and ballads at Rugtime, a listener-friendly jazz spot in Shinsaibashi, a few subway stops from downtown Osaka. In recent years Atsuko has gained U.S. recognition, mainly on the west coast where she sometimes performs with drummer Jeff Hamilton. Her latest CD with Jeff and guitarist Graham Dechter on Capri, *Until the Sun Comes Up*, indicates why many are taking her seriously as a major jazz talent. Assisting Atsuko at Rugtime were her husband Yutaka (g), and transplanted American drummer Dylan Hicks. Kansai jazz fans are indeed blessed.

by Randy Smith

In 1957 he wrote the song which immortalized the region, *Mi Buenaventura*, recorded that year by the singer Tito Cortez. It was immediate hit and since its release it has been covered more than 100 times. On final night Tito returned to the stage to give a rousing performance of the song. Petronio, who died of cancer in 1965 at the age of 52, would have been proud.

Petronio's daughter, Juana Álvarez, has the air and casual grace of the "Godmother of the Festival". Dressed in a traditional African style outside and headress – patterned and gleaming gold in the sunlight - she exudes a kind of defiant pride in her heritage with every word she says to me. Juana, 56, had the idea for a celebration of her father's legacy after Colombia changed its constitution in 1993, introducing Law 70 which recognized the nation's African heritage.

"At first I only wanted to make films so I could visualize my father. But once Cali's then mayor, Jorge Iban Espina, got involved, we could bring our dream of a festival to life. Up until then there wasn't anywhere for local musicians to get together and share ideas.

"We want to have the same kind of recognition as Jazz in the Unites States, as Samba in Brazil or as Son in Cuba," Juana, continues. "We deserve it. It's only politics and racism and isolation that have stopped this. People from this part of Colombia don't make it to government level so we were forgotten. Cali is the first city in Colombia with an African majority and it is also one of the most racist. Afro-Colombians from this region have been marginalized."

One of the main organizers, Dr Luis Alberto Sevillano, says: "Back in the early 1990s, you might only find about six *chirimía* groups and seven of *marimba*. The festival acted as a kind of kick-start. Now there are 118 groups coming from all over the region. We have to organize two mini-festivals to select the best groups to bring here for the final line up, which this year was 72 groups. Next year we are already in the process of organizing four because we know it'll be bigger."

What started out as a small three-day event in Cali's 5,000 seat *Cristales Theatre* has now been extended to five-days at the 50,000 seat football sta-



Photo Credit: Lloyd Rundle

SHORT TAKES

The Netherlands

David Kweksilber Big Band – New year's concert: Greatest Hits Line-up t.b.a. Kweksilber's 24 piece big band consists of an all-star line-up of musicians with a background in modern classical as well as improvised music. Every first Monday of the month they will play a combination of newly written material and treasures of the past, from Graetinger to Stravinsky. 4 Jan 2012, Bimhuis, Amsterdam.

Every first and third Wednesday of the month the TryTone Festival takes place at Zaal 100. With this concert series TryTone has established a performance space for experiments around new projects and concepts; for the music that lives today. Visit www.trytone.org for the line-up. Zaal 100, Amsterdam.

Michael Moore Quartet
Michael Moore ((bass) clarinet, alto sax), Harmen Fraanje (piano), Clemens van der Feen (contrabas), Michael Vatcher (drums).
Multi-reedist Michael Moore has a lyrical style, a beautiful tone, and has been a main figure in the Dutch creative jazz scene for decades.

15 Jan, Bimhuis, Amsterdam.

Bik Bent Braam: Exit tour
Michiel Braam (piano), Wilbert de Joode (double bass), Michael Vatcher (drums),

dium. (Although this year, only half of the seating was available, in 2012 the entire arena will be used.) One entire avenue is devoted to food stalls serving up hearty local favorites such as papas rellenas, (potatoes stuffed with fish or meat), juices made from fruits you've never heard of but wish you had, and the ubiquitous biche and other local liquors. The festival is state funded and entry is free.

Petronio Álvarez is at its heart a folkloric music festival. The closing act, Choquibdown, for example, have competed three times but have never won, their music being a fusion of chirimia and marimba with elements of hip-hop and funk. "This is campesino (peasant) music so generally campesino win," says Dr. Sevillano. "We want to make it more international but at the same time we don't want to lose that folkloric element.

"The only thing you have in this region is fishing and agriculture," he continues. "The campesinos program their year accordingly so they can here in August. Many of the groups come from remote, isolated regions where there is no electricity, no running water and no health-care. These are forgotten zones where the people never counted in history. One group, Los Alegres de Telembi, travelled from the Cauca region for three days by boat and road. They were stopped four times by first Right-wing Paramilitaries, then the Farc [the Revolutionary Armed Forces of Colombia, a leftist group that has waged a war against the state for more almost half a century] and finally elements from the Colombian Army. Can you imagine?"

This is one of realities in Colombia where a complex internecine conflict has been going on for decades. The Festival Petronio Álvarez gives Colombians the opportunity to learn and develop their own culture, aside from the conflict and maybe as part of a solution to it. As Virgilio Llanos, leader of the Caucaño group Son del Tunjo says: "The festival is one of the solutions to look for peace. People come here, they get excited. They see the good in life."

Back in the stadium the crowds dance in packs, swaying from side to side to represent the tides of Pacific Ocean; lifting their feet slowly and rhythmically from the ground, an indication of the chains



Photo Credits: Lloyd Rundle

SHORT TAKES

The Netherlands

Frank Gratkowski (alto sax, bass clarinet), Jan Willem van der Ham (alto sax, bassoon), Bart van der Putten (alto sax, clarinet), Frans Vermeerssen (tenor sax, baritone sax), Peter van Bergen (tenor sax, (bass)clarinet), Peter Haex (euphonium), Carl Ludwig Hübsch (tuba), Eric Boeren (cornet), Angelo Verploegen (trumpet), Wolter Wierbos (trombone). Flexibility has been a key term for Bik Bent Braam over the last 25 years. For 'Exit', the farewell program of the collective, founder and pianist Michiel Braam will only write the beginning for half of the pieces, and only the ending for the other half of the pieces in the program. The musicians need to fill in the rest.

21 Jan 2012, Plusstage, Baarle Nassau
27 Jan 2012, Bimhuis, Amsterdam.
28 Jan 2012, Grand Theatre, Groningen
3 Feb 2012, De Regentes, Den Haag
4 Feb 2012, Hot House Leiden, Leiden
11 Feb 2012, Jazzclub Mahogany hall, Edam
12 Feb 2012, de Lindenberg, Nijmegen

Uri Caine acoustic trio;
Uri Caine (piano, keyboard), John Hebert (bass), Ben Perowsky (drums). The trio will play pieces from Siren, Caine's first studio recording in an acoustic piano trio setup since 1998's *Blue Wail*.

their ancestors wore in the times of slavery; and waving white handkerchiefs in the air as a symbol of joy.

At the end of the night, Juana Álvarez comes out on stage to present the prizes in each of the four categories: Cauca Violin, the Marimba, the Chirimía and the Group category. This year the winners all come from far afield and the Chirimía and Group categories in particular are won by musicians from outside the Pacific region – the former by Son Batá from Medellín and La Revuelta de Bogotá in the latter – illustrating how far Petronio Álvarez has come to stretch beyond a forgotten corner of the country. As far as the capital itself.



Photo Credit: Lloyd Rundle

While the festival is a competition, there are no real losers here. Not really. "This comes from generation to generation," a musician from a remote Cauca pueblo tells me, before setting out his own arduous 16-hour trip back home. "It'll never end."

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Photo Credit: Lloyd Rundle

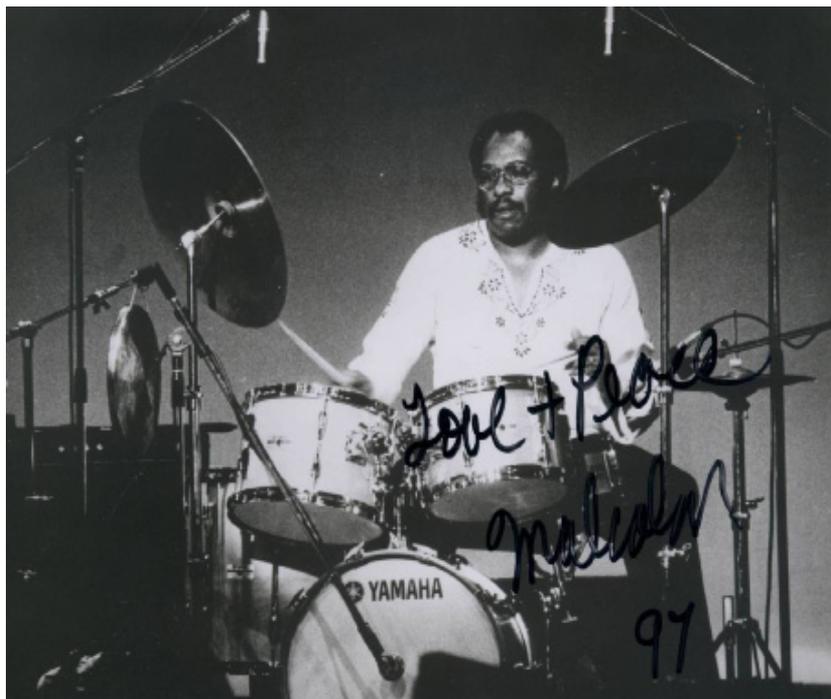


Photo Credit: Malcolm Pinson Private Collection

Malcolm Pinson!

by James Bennington

Born in Houston, Texas on December 28, 1941, Malcolm Pinson came up playing the blues and bebop with a style somewhere between Louis Bellson, Art Blakey and Elvin Jones.



Recommended Listening:
 Billy Harper - Black Saint
 with Malcolm Pinson, Dave
 Friesen, Joe Bonner, Virgil
 Jones

Around 1994, a friend and I drove out to a nice Cajun-style restaurant he was playing at. I had seen him play once before and he had called and invited me to the show. That first time seeing him play, I knew that here was a man who is serious about the music and its traditions; a man who doesn't abide any bullshit. After our first of many long phone conversations, I knew I had found a

SHORT TAKES

The Netherlands

21 Jan, Bimhuis, Amsterdam Sean Bergin New Mob Alan 'Gunga' Purves (percussion), Thomas Anderson (bass), Alex Maguire (piano), Joost Buis (trombone, lap steel, concertina), Una Bergin (vocals, mandolin), Anna Koene (harp, vocals), Sean Bergin (sax/whistle/ukelele/vocals). Mob ('my own band') has been the name for a range of projects by the tenorist of South African origin. For his New Mob Bergin gathered some friends from the Amsterdam impro scene.

2 Feb 2012, Bimhuis, Amsterdam Calefax Rietkwintet & Jungle Boldie – Far East Revisited Oliver Boekhoorn (oboe), Ivar Berix (clarinet), Raaf Hekkema (sax), Jelte Althuis (bass clarinet), Alban Wesly (bassoon), Maarten Ornstein ((bass) clarinet, tenor sax), Tony Overwater (double bass), Wim Kegel (drums), Javid Afsari Rad (santur).

In 1963 Duke Ellington travelled with his big band to the Far and Middle East. In this concert the musicians will follow in Ellington's footsteps. With compositions by Duke Ellington, Kinan Azmeh, Javid Afsari Rad, and Tony Overwater and new arrangements of traditional Lebanese and Persian music by Oliver Boekhoorn and Maarten Ornstein.

friend.

After the long drive, we got a great table in front of the band and they had just started. After a powerful and driving first set, Malcolm recognized me and came over. A big, imposing figure covered with sweat, he was in a good mood. I asked him to join us, bought him a few beers and asked him to autograph an issue of Cadence magazine I had that featured him on the cover (Dec.1993) as well as his most notable recording 'Black Saint' by Billy Harper (the other, 'Showtime', features Arnett Cobb and Dizzy Gillespie). I could tell he was pleased to see this and that this kind of attention was rare for him.

We enjoyed some more music and I saw him do something that would become very familiar: Malcolm often didn't accompany the bass players solos, but he always followed the form and occasionally he'd let you (and everyone else) know by delivering a deafening rimshot to the snare drum at the top of a chorus...it was very exciting! He asked me to sit in that night and out of sheer nervousness, I declined.

After that evening, we talked regularly and he'd tell me where he was playing. Not long after I started coming out to his jobs, he asked me to sit in again. This time the look in his eyes told me "I won't ask again." I played a swinging blues with his trio of bass and guitar while Malcolm sat close by with a friend I'd brought. On the way home she told me he said, "Oh, he's already there." That night has reinforced me many times since then.

Sometimes Malcolm would call me up in the early evening and tell me to meet him at some club. I'd drop any plans I had and go...he'd sit in, and then demand that I get to sit in. He'd take me around to all the musicians and tell them that I was his protégé. If Malcolm liked you, you knew it, and if he didn't, you knew that too; he wouldn't be rude mind you, but he wouldn't share his special warmth... let you be in on it too. He was very generous with me and helped me in getting started properly as a musician.

For instance, he called to tell me he was going

SHORT TAKES

The Netherlands

4 Feb 2012, Muziekgebouw Wollie Kaiser (bass sax), Andreas Kaling (bass sax), Jan Klare (bass sax), Dirk Raulf (bass sax). The German band Deep Schrott is the first and only all bass sax quartet in the world. With repertoire ranging from Fleetwood Mac and Led Zeppelin, to King Crimson and Slipknot they will guarantee to bring some real heavy metal. 4 Feb 2012, Plusetage, Baarle Nassau

Jan Klare (sax), Wilbert de Joode (bass), Bart Maris (trumpet), Michael Vatcher (drums) For his impro group 1000 (Tausend) the German saxophone player Jan Klare composed pieces that are based on classical works of Ravel, Wagner and Monteverdi, that serve as a starting point for imaginative improvisations. 24 Feb 2012, Bimhuis, Amsterdam 3 March 2012, Plusetage, Baarle Nassau

Rudresh Mahanthappa's Samdhi In traditional Hindu, Samdhi refers to the period between the end of one age (or yuga) and the dawn of another. For Altoist Mahanthappa this project represents a next step in combining the complex melodic and rhythmic elements of both South Indian music and (electro-acoustic) jazz. 7 March 2012, Bimhuis, Amsterdam

to Europe with Billy Harper and at the end of the conversation he says "Oh yeah, I want you to make a couple of dates for me while I'm gone." Before I could respond he said, "And be there early." Our conversations usually ended with Malcolm abruptly exclaiming "O.K.!"

Also, all of his messages left on my answering machine were the same..."Malcolm Pinson!" That was it. Whenever a musician passed away, he would call and just leave a name "Joe Henderson!" and I'd know what that meant.

When I did my first studio recording with a saxophonist he knew, Malcolm was very excited, giving me pointers and telling me to let him know how it went. I told him the session went great and that I'd stayed up late the night before practicing Coltrane's up-tempo 'Giant Steps' only to have it called as a medium Bossa Nova.

When I mentioned that the leader didn't pay me very well Malcolm said "Hold on!" and hung up the phone. About a week later on a gig I had, the leader from that session pulls up, gets out of his car and hands me a check for \$200 saying he's 'sorry.' Thanks Malcolm.

He was highly respected in Houston and whenever he played as a leader the place would be packed; his group was called The Jazz Warriors.

One night I went to go see him and not only did he get me into the sold out show, but also sat me at his table. On the break I told him how great he sounded and he ordered a shot of whiskey and said, "Drink that 'cause you're starting the next set." I don't know many musicians who would share the spotlight like that...this was his hour! The kind of consideration he gave always made me rise to the occasion, to not let him down (despite being a nervous wreck).

He was also very good about helping the older guys in town that he had come up under who were having a hard time...a little money, a gig, food and drink, and always a public acknowledgement of who they were and what they'd done. Late master drummers Ben Turner and G.T. Hogan come to mind. G.T.

SHORT TAKES

The Netherlands

Ben van Gelder Quintet

Ben van Gelder (alto sax)
Aaron Parks (piano), Peter Schlamb (vibraphone) Rick Rosato (bass), Craig Weinrib (drums). Upcoming Dutch altoist Ben van Gelder (22) tours with his New York based quintet March 16 2012, Paradox, Tilburg

Ray Anderson's Pocket Brass Band

Ray Anderson (trombone), Lew Soloff (trumpet), Matt Perrine (sousaphone), Eric McPherson (drums) Ray Anderson's homage to the marching bands of New Orleans. 28 March 2012, Paradox, Tilburg

Marc Ribot Really the Blues
Marc Ribot (Guitar), Cooper-Moore (keyboard), Brad Jones (bass), JT Lewis (drums) The starting point is mid 50's Chicago, and a certain kind of soul jazz one could hear on late night radio if one happened to live near Newark, New Jersey in the late 60's. The endpoint is not fixed, the capacity for misreading infinite. 30 March 2012, Bimhuis, Amsterdam

Testimoni - Martin Fondse, Eric Vloeimans, and the Matangi String Quartet
Martin Fondse (compositions, vibranedoneon, piano), Eric Vloeimans (trumpet), Maria-Paula Majoor (violin), Daniel Torrico Menacho (violin),

played with Herbie Nichols, Randy Weston, and Ernie Henry and is said to have been an influence on Philly Jo Jones, and when Roy Haynes came to Houston to play the Jazz Festival and spotted Ben Turner, he very excitedly told us how great Ben was!

How many times had Malcolm gotten sprung for us to go out for drinks and a late night hamburger? These drum masters told me on those late nights about how Malcolm was the young fire brand, playing loose and different, but 'with that old fire Boy!' They knew that I cared about the music and Malcolm knew how all of it should go.

Malcolm Pinson came of age in an era where there was support for a young guy to grow and develop (he would have referred to it as 'an ass kicking') and he understood that that didn't really exist anymore for guys like me. He also shared a love for the tradition of this creative music and always gave credit where it was due to both old and young alike...something I am starting to miss.

He was also very "old school" and wary of musicians who came out of colleges or who bunched close together in cliques. Watching other drummers, sometimes he'd point to his head saying, "He's playing from here." Then he would touch his heart and say, "This is where it comes from."

"It was a Baptist Church, St. John of God. The church music is basically a four-four with a bluesy type feeling, you know a hand clappin' type feelin'. As a kid I used to see in the country, my grandmother, I would go up there and they would have church, her and her sisters, like they would sit on the front row there and they could get a rhythm with just and old piano and stompin' their foots, and just a tambourine, and they would get some terrific rhythms goin'. Today I still hear in my music sometime, a rhythm, I can hear and see that, you know, and I try to project that into my music. That basic Feel."

Cadence, Dec. 1993

The next few years Malcolm would come by my apartment and we'd watch jazz videos and talk. He'd ask me did I know why this happened in the tune or did I know this or that rhythm...just talking shop.

SHORT TAKES

The Netherlands

Karsten Kleijer (viola), Arno van der Vuurst (cello) New compositions by Martin Fondse for string quartet, trumpet, and vibran-doneon – an instrument that looks like a baroque version of a melodica, but sounds more like a bando-neon. 2 March, De Doelen, Rotterdam 3 March, Parktheater, Eindhoven 4 March, Porgy & Bess, Terneuzen 31 March, Seabottom Jazzfestival, Lelystad

by *Jappe Groenendijk*

SHORT TAKES

Philadelphia, PA

Chris' Jazz Café welcomed back Philly's own, pianist Marc Copland, on 9/10 along with Greg Osby (as), Doug Weiss (b) and Victor Lewis (d), touring in support of a new release. While Copland's cunning solos were fun and the rhythm section was more than solid when foraging as a trio, the sum did not equal the parts. Perhaps it was the preponderance of well-worn standards covered or the fact that Osby's ax went unheated. Alas, the expected sparkle wasn't often there...Ars

He told me about a recording session he'd done years ago in New York with Billy Harper when who dropped by but Max Roach and Jo Jones! "Ooh I was scared with them just sittin' watchin' me!" I asked him how he go through it and he said, "I played the music!"

Only once did he tell of his experiences in Vietnam and he spoke at great length: his close friends that died there, the excitement of a different culture, the fear...the way he told it, you could really get a glimpse of what it must have been like. The last thing he said about it was that he watched several close buddies leave for home in a helicopter. They had all just said goodbye and they watched it get hit by enemy fire and smash into the side of a mountain killing everyone.

Malcolm was shell-shocked when he came home and the great Texas saxophonist Arnett Cobb was the only one who gave him a chance to play regularly and get his bearings. "I was eighteen and Arnett had been in a car accident in upstate New York and he moved his family from New Jersey back to Texas, and I worked locally with him in Houston. We used to travel South-West you know, together with his band. I worked with Little Esther Phillips for about four years. Then I played a lot of shows and things in Houston. After that, I worked with Eddie 'Cleanhead' Vinson for a while too."

Cadence, Dec. 1993

He settled down in Houston with his wife Mary and raised a family. He kept things together working at an understanding day job where they were proud to have him, giving him time off to play and tour with greats like Billy Harper, Eddie "Lockjaw" Davis, Harry "Sweets" Edison, Harold Mabern, Kenny Burrell, David "Fathead" Newman, Jewel Brown, and Pharoah Sanders.

In fact, Sanders lived and worked in Houston for quite a while (as did Duke Ellington and Jimmy Garrison), and Malcolm recalled that a house drummer got mad when he sat in and broke his bass drum pedal (the kind with the old leather strap) and complained to Pharoah about it. Pharoah said, "I

SHORT TAKES

Philadelphia, PA

Nova Workshop kicked off a 12th season with the duo of Jen Shyu and Mark Dresser at the Phila. Art Alliance (PAA) on 9/14. Shyu, who draws heavily on her multicultural background, used a wide array of unusual exotic string instruments and her captivating vocalizations to foster otherworldly sounds. Fluent in English, Portuguese, Spanish, Mandarin, Taiwanese, Tetum and Pinuyumayan, Shyu mixed these tongues into songs which bridged with the remarkable bass work of Dresser, whose East Coast hits have been limited over the past few years now that he's teaching at the University of California, San Diego. Using only amplification as a tool, Dresser unflinchingly produced unique sounds that matched Shyu's Taiwanese Moon Lute and whatever instrument she brought out. Dresser admitted that the duo was challenged by their bi-coastal separation but, "I go where the music takes me." Shyu, who was about to leave for Indonesia for a

want to play with the man! Anything he breaks, I'll pay for it!"

Malcolm was godfather to Lawrence Evans' son. Evans eventually became Art Blakey's bassist, whom they both idolized: "(Malcolm) He called me last Saturday, and he and Ben Turner come by, and they were listening to a whole lot of tapes that Malcolm had done with Billy Harper, all the different tours he's gone on.A guy like, I feel sorry for him, Ben Turner, talkin' about being a star, the Blues... you've met him. He was gonna be the next genius. Malcolm, too. That's the reason why Malcolm is like he is, because it was supposed to be me, Billy (Harper), and Malcolm- we were going to form a group. And me and Billy were working with Art Blakey. Billy and I were always roommates and Billy said, "Lawrence we're going to form a group. We're not going to stay with Art forever. We'll call Malcolm, we'll tour eventually, and I'm gonna get a contract with somebody. Like Elvin said about Trane, that he had reason to believe that somebody was going to fund him so he could put on his programs after he left Miles. I never did get any funding but I think Billy did." *Lawrence Evans Interview, Cadence, Jan-Feb-Mar 2011*

Malcolm loved to travel and he was always amazed when he'd play in Europe or Australia and fans would know his name or he'd be on T.V., then return to America to play jobs where people would talk over the music and not listen..." Ain't that something?" he'd say in a surprised way. When I moved to the Pacific Northwest in 1998, he was the only musician I'd known who'd call me up regularly to check on me. He was always interested in what I was doing and was tickled to death when I got a job working for late Coltrane drummer Elvin Jones. He told me once about being on a tour in Europe that had Elvin's group on it. They were eating in some cafeteria when everyone stopped to watch Elvin enter, mad as Hell, and chasing after a promoter or booking agent. Malcolm said Elvin had murder in his eyes, but he stopped by their table, waited a moment, and rasped with mock seriousness, "Don't

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Philadelphia, PA

year's Fulbright Fellowship to study vocal traditions in Java (they use a good deal of improvisation), was quick on her feet. After calling for an intermission and then finding out that ANW performances never take intermission, she said, "That was the first intermission in 12 years. That cycle, 12 years, is very Chinese."...The Angelica Sanchez Quintet at PAA on 9/16 brought together ex-hubby Tony Malaby (ts), Marc Ducret (g), Drew Gress (b) and Tom Rainey (d). Sanchez impressed with her piano skills as well as her compositional talents. Their set ended with an acidic Ducret solo and then a long, winding group vamp fronted by a searing Malaby run...British sound merchant, saxophonist John Butcher, works a room like no other, utilizing all physical aspects of his environment. During his duo set with German analog synth giant Thomas Lehn on 9/21 at Vox Populi (Bowerbird), Butcher dampened the bell of his horn against a table top, scraped his reed across the

say a word."

When I would tell Malcolm that musician's would show up to my job in funky jeans and a t-shirt he'd say, "What? No they didn't!" then laugh long and loud. He really believed in the lineage and passing it on...he listened to my triumphs and my frustrations and would always say, "You might make it. You might make it."

At some point in 2002, I hadn't heard from him for some weeks (which was unusual), so I called him up and his wife answered. When I asked for Malcolm she said, "Who is this?" I told her I was a longtime friend and student and she said "Oh yes, I know you. Malcolm passed away a few weeks ago."

The cause was kidney failure. He'd been ill the last two or three months, but never mentioned it. He really was a big tough guy who never complained. When we had last spoken, he told me that he had helped a friend move and had hurt his foot. A few weeks later, he said it bothered him so bad that he went to go see a doctor. "And you what?" he asked me. "The motherfucker told me my foot was broken."

A story was relayed to the author by Houston bassist Thomas Helton how he shared a Jazz festival bill somewhere in Texas that had Malcolm on it. Malcolm was appearing with David 'Fathead' Newman at the time of this injury, and he made a valiant effort to drive the band that day, despite being in great pain and failing health.

This is just a small portrait of this special person, who like so many, have passed through scarcely noticed. He had his beautiful moments too and the rewards of Generosity, and these are some of things he shared. Malcolm always said of his career that it all started for him in the church when he used to go with his mother; he liked the singing and the rhythms going on.

"It's just something I feel. Something that my grandmother and them used to do, rhythm you know. Coming over on the slave ships they brought that rhythm too. *Cadence, Dec. 1993*

A close musician friend of Malcolm's told me that

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whiskers on his face, swung the mic stand to create squeaks and forced unblown horn feedback, all done within a musical context. Lehn was also a wealth of surprises, working on his machine, an EMS Synthi A, circa 1969, which he found in 1994. "It's very rare," Lehn said. "You won't find one." The two had played as a duo once in the mid-'90s and then again the night previously in Brooklyn, but their set was totally connected without showy effects. Lehn really enjoyed the challenge of matching wits with Butcher - "You know what you are doing (together) but you also like the surprise. It's about the collective history that comes together."...The 40th Street Summer Series concluded on 9/24 with Billy Martin and Friends (drummer G. Calvin Weston and saxophonist Bill Evans) at The Rotunda. Martin has played with Weston for over 20 years, stretching back to their days with John Lurie, and they share a special cohesiveness but this was the

saxophonist Billy Harper, Malcolm's longtime friend since childhood, flew in from New York and played an unaccompanied eulogy at the funeral service. The two of them used to play all day long together in the 'woodshed' he called it, in the hot Texas sun, since their teens. I knew Malcolm, and I know he loved it... 'O.K.!'

Post Script- The author was pleased to meet bassist David Friesen on a break during a live performance in the Pacific Northwest in 2002. Upon being asked about his recording (Black Saint) and touring with Billy Harper, he said with a big smile "Oh, that was in 1975!...the great Billy Harper, we had Joe Bonner, ah he was so good, there was Virgil Jones!"

When I told him I was a friend of Malcolm's, he grabbed my arm and said "Malcolm Pinson! How is he? ...Those were really some of my happiest days."

Malcolm Pinson Interview, Taken and Transcribed by Alwyn and Laurie Lewis, Sydney, Australia, March 28, 1992. Published in Cadence Magazine, Vol. 19, No. 12, December 1993. Laurence Evans Interview, Taken and Transcribed by James Bennington, Houston, TX, 1997/ Chicago, IL, 2011. Published in Cadence Magazine, Vol. 37, No. 1-2-3, Jan-Feb-Mar 2011



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Top 12 Gig List in Photos

SHORT TAKES Philadelphia, PA

very first time this trio played together. There were no plans for future gigs but based on the results, more would be welcomed by the musicians and the audience. Opening with the two drummers firing, Evans entered with a bluesy, downhome style that found its space amongst the percussive ruminations. The second tune was more in the order of free Jazz, Martin worked small instruments and a tiny balaphone and Weston played trumpet in one hand and drums with the other. Teetering along in a ramshackle fashion, the drummers made eye contact and commenced hammering away at their sets. Evans was at his best laying down the proliferative blues and funk jam that was a key to the trio's music. After the set, Evans was overheard to say to an old friend who told him they had never heard him play like that before, "I haven't heard myself play like that in a while."... Poland's Mikrokolectyw (Micro Collective) consists

I attended 90 performances in the Philadelphia area (not counting numerous New York City shows). Here are my top (12) Philly gigs of 2011 in chronological order.

by Ken Weiss

Top Gig of 2011 Award - 11/17/11 Marc Ribot's Ceramic Dog (Shahzad Ismaily, Ches Smith) @ Johnny Brenda's (Ars Nova Workshop) - A wild mélange of jazz, rock, punk and spoken word. It was impossible to know what was coming around the next turn.



Photo Credit: Ken Weiss

2/22/11 Celestial Septet (Larry Ochs, Bruce Ackley, Steve Adams, Jon Raskin, Nels Cline, Trevor Dunn, Scott Amendola) @ International House Philadelphia (Ars Nova Workshop) - A merger of ROVA & Nels Cline Singers. Enough said.



Photo Credit: Ken Weiss

Top 12 Gig List in Photos

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of Artur Majewski on trumpet and electronics and Kuba Suchar on drums and electronics and marries extended ethereal sounds with bubbling, beyond Jazz electronics. Their 9/27 hit at The Rotunda (ANW) was engaging and adventurous. Majewski electronically whipped up a whirling mechanical loop and utilized delay to alter his trumpet's voice while Suchar fingered a drum set that had been carefully wired, allowing him to modify sounds with a squeeze of the drum stand or compression of a drum head...The New Gary Burton Quartet, featuring Julian Lage (g), Scott Colley (b) and Antonio Sanchez (d) at World Café Live on 9/27, overcame a faulty amp to invigorate a receptive audience. Burton's four-mallet magic and quick wit were on display along with his band of strong improvisers. Some examples of Burton's humor included - "Monk wrote quirky, little short songs that are fascinating to musicians. And for the audience? We don't know."

2/24/11 John Zorn solo pipe organ concert @ Christ Church (Bowerbird/Ladybird) – The downtown music legend explored the organ, the first instrument he played as a youth. Commencing with the organ held wide open, the rest of the short set traversed fragile melodies and snarling drones.



Photo Credit: Ken Weiss

Top 12 Gig List in Photos

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After a bold Sanchez solo, Burton said, "That's Antonio Sanchez, it doesn't get any better. We keep hoping though." Lage, the 23-year-old guitarist, has been working with the vibes master for 10 years now and took the solo of the night honors, crossing genres on "My Funny Valentine," driving the tune through rock, classical, folk and swing influences...

Guitarist Gilad Hekselman is one of the many young Israeli musicians emerging as stars over the past few years. He led Mark Turner (ts), Orlando LeFleming (b) and Marcus Gilmore (d) on 10/1 at Chris'. His guitar ventures merged dramatically with Turner's horn pleadings, adding a doubling effect that was powerful. The band's handling of Hekselman's lyrical compositions peaked on "Heart's Wide Open," which closed the first set. The second set contained a memorable moment when the leader decided that it was time to do a ballad and that the band would decide which ballad to do.

3/12/11 Fieldwork (Vijay Iyer, Steve Lehman, Tyshawn Sorey) @ Christ Church (Ars Nova Workshop) – Three powerhouse ruffians at the peak of their craft.



Photo Credit: Ken Weiss

4/2/11 ICP Orchestra (Misha Mengelberg, Han Bennink, Michael Moore, Tobias Delius, Ab Baars, Thomas Heberer, Wolter Wierbos, Mary Oliver, Tristan Honsinger, Ernst Glerum) @ Christ Church (Ars Nova Workshop) – The fabulous group of crazed (mostly) Dutch masters still putting it down under the lead of the aging Mengelberg.



Photo Credit: Ken Weiss

Top 12 Gig List in Photos

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Unfortunately, no one in the band could come up with a name of a ballad on the spot so the audience was recruited and “Embraceable You” was splendidly done...“That first set was officially amazing, you’re trying to kill your bass player!” That’s what Iranian-American bassist Sam Minaie said to Armenian pianist and 2006 Thelonious Monk Jazz Piano Competition winner Tigran Hamasyan at Chris’ on 10/6. The second set may have been even better, ending with a lengthy tune too fresh to have a title but a real crowd pleasing, tour de force that left little out. Hamasyan, a player of superior technique and energy, leaped into the air at points and even ran over to drummer Nate Wood’s set to help him beat a cymbal. Hamasyan’s original music featured flash-point crescendos that approached Bad Plus’ territory. Hamasyan said he’s been influenced by a wide range of modern classical composers and Jazz stars such as Craig Taborn, Vijay Iyer,

5/18/11 Flat Earth Society (Peter Vermeersch, Stefaan Blancke, Bart Maris, Joachim Badenhorst, Benjamin Boutreur, Tom Wouters, Bruno Vansina, Berlinde Deman, Marc Meeuwissen, Kristof Roseeuw, Luc Van Lieshout, Peter Vandenberghe, Wim Willaert, Pierre Vervioesem, Teun Verbruggen) @ Johnny Brenda’s (Ars Nova Workshop) – Kind of Belgium’s answer to the ICP Orchestra and the Sun Ra Arkestra. All kinds of wooly-stuff going on with lots of humor.



Photo Credit: Ken Weiss

10/6/11 Tigran Hamasyan Trio (Sam Minaie, Nate Wood) @ Chris’ Jazz Café – Award-winning, young Armenian pianist with major chops who’s just this side of being over-the-top. He commands attention.



Photo Credit: Ken Weiss

Top 12 Gig List in Photos

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Keith Jarrett and Monk, and that most of his compositions utilize Armenian folk modes converted to Jazz...Chris' featured another pianist with monster chops in a trio setting two nights later, working widely different dynamics. Pianist Aaron Goldberg, along with bassist Omer Avital and drummer Greg Hutchinson were also crowd-pleasers, but Goldberg isn't flashy. He's got a great understanding of group dynamics and a focused approach to supplying what's needed in each tune. Midway through their first set, after some aggressive playing, the paced slowed to an attention-grabbing hush as a playful tune was headed by Avital's plucked bass offerings. The next set began with two rip-roaring Monk ditties and then a Goldberg original based on Golson's tune "Stablemates" which Goldberg titled "Unstablemates," a title he announced was more in line with his own personal relationships status... Philadelphia's Jimmy

10/14/11 Wayne Krantz Trio (Anthony Tidd, Ari Hoenig) @ Chris' Jazz Café – A guitarist with an attitude who's not afraid to rock out in a jazz club.



Photo Credit: Ken Weiss

10/15/11 Billy Harper Quintet (Francesca Tanksley, Freddie Hendrix, Clarence Seay, Aaron Scott) @ Montgomery County Community College – The under-recognized veteran saxophonist made the most of this rare American booking.



Photo Credit: Ken Weiss

Top 12 Gig List in Photos

SHORT TAKES Philadelphia, PA

Amadie played the Philadelphia Museum of Art on 10/14 along with Tony Marino (b) and Bill Goodwin (d). Perhaps you've not heard Amadie's name so it may seem a trivial note but read on, it was his first gig in 46 years and his story is too far out for Hollywood. The 74 year old pianist's once promising career was struck down by severe hand tendinitis since the '60s, leading to 8 hand surgeries and no relief. Back in the day, Amadie toured with Mel Tormé and played with Coleman Hawkins, Red Rodney and Charlie Ventura, but playing the piano 70 to 80 hours a week, along with a love for boxing, took its toll. Since the early '70s, he's only been able to play for a few minutes at a time, followed by long periods of needed rest. He spent the time writing 2 highly regarded textbooks and taught students, including guitarist Kurt Rosenwinkel and pianist John di Martino. Amadie released his first album in 1993 by recording 1 song every 16 weeks

10/29/11 Elio Villafranca & Jass Syncopators (Greg Tardy, Sean Conly, Victor Lewis, Juan Gutierrez-Rodriguez, Camilo Mulina Gaitan, Julia Loiza Gutierrez-Rivera) @ Painted Bride Art Center – The Cuban pianist continues to astound by challenging the boundaries of jazz and Afro-Caribbean music.



Photo Credit: Ken Weiss

11/25/11 Pat Martino Trio (Pat Bianchi, Carmen Intorre) @ Chris' Jazz Café – Arguably jazz' greatest living guitarist. He lights it up each year playing at Chris' which is just minutes from his home.



Photo Credit: Ken Weiss

Top 12 Gig List in Photos

SHORT TAKES Philadelphia, PA

but never played in public. As bad luck would have it, he was also diagnosed with lung cancer a few years back, although he's never smoked. The museum gig was arranged as a presumptive last performance for his hometown fans. He was quoted in a few local publications to say that, "I'm gonna see the devil (later) that night." He knew the pain was coming as a result of his 2 sets. I wish I could report that his playing was otherworldly, it wasn't, but the story is and his valiant efforts won't soon be forgotten by the overflow crowd of family, friends, neighbors, curiosity seekers and fans that packed the hall steps. After a tentative start, which included lots of rubbing of hands and watch checking by the pianist, Amadie didn't miss a beat, moving from one standard to the next with a repertoire frozen in amber - "On Green Dolphin Street," "Sweet Georgia Brown," etc. He talked a bit during the second set but never mentioned his struggles, being too proud

12/3 Kurt Elling (Laurence Hobgood, Clark Sommers, John McLean, Ulysses Owens Jr.) @ Montgomery County Community College – Yeah, he's a bit over rehearsed but any singer that leaves this non-singer fan saying that their set was too short deserves special mention.



Photo Credit: Ken Weiss

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JAZZWEEK INTERNET STATION

OF THE YEAR 2011

- 101 Evan Parker/Barry Guy/Paul Lytton +J.McPhee
- 102 Ernie Krivda Trio
- 103 Bobby Zankel Trio
- 104 Frank Lowe Trio
- 105 Gregg Bendure Project
- 106 Mark Whitecage Trio
- 107 Chris McCann - Billy Pierce Trio
- 108 Steve Swell & Chris Kelsey
- 109 Billy Bang 4tet
- 110 Herb Robertson/Dominic Duval/Jay Rosen
- 111 Vinny Golia & Ken Filiano
- 112 Luther Thomas 4tet
- 113 Sonny Simmons Trio
- 114 Paul Lytton 4tet
- 115 Joe McPhee 4tet
- 116 Steve Swell 4tet
- 117 David White 5tet
- 118 Sonny Simmons 4tet
- 119 Mark Whitecage 4tet
- 120 Joe McPhee & David Prentice
- 121 Kevin Norton Trio
- 122 Joseph Scianni - Dominic Duval - Jay Rosen
- 123 Lou Grassi Saxtet
- 124 Odean Pope Trio
- 125 Lee Shaw Trio
- 126 Ivk Pearson Trio
- 127 Mike Bisio & Joe McPhee
- 128 Marc Edwards Trio
- 129 Paul Smoker - Vinny Golia 4tet
- 130 Joseph Scianni
- 131 Bobby Zankel 5
- 132 Joe McPhee 4tet
- 133 Roswell Rudd Trio
- 134 Ivk Pearson Trio & Rory Stuart
- 135 Brandon Evans 4tet
- 136 John Gunther Trio
- 137 Dominic Duval & Jay Rosen
- 138 Frank Lowe Trio
- 139 Chris Kelsey Trio
- 140 Zsuzsa K, Fasteau/Noah Howard/Bobby Few
- 141 Dominic Duval's String Ensemble
- 142 Jon Hazilla & Saxabone
- 143 Khan Jamal
- 144 Bruce Eisenblat Trio
- 145 Luther Thomas Trio
- 146 Roswell Rudd Trio
- 147 Claude Lawrence Trio
- 148 Steve Spearman - John Howard Group
- 149 Steve Swell 4tet
- 150 Kahil El Zabar's Ritual Trio
- 151 David Bindman Trio
- 152 Ahmed Abdullah's Diaspora
- 153 Elliott Levin 4tet
- 154 Tyrone Hill 4tet feat. Marshall Allen
- 155 Joseph Scianni / Lou Grassi Whitecage 4tet
- 156 Lou Grassi's PoBand
- 157 Mark Whitecage's Other 4tet
- 158 Arthur Blythe & David Eyges
- 159 Frode Gjerstad 4tet
- 160 Thomas Borgmann Trio plus Peter Brötmann
- 161 Rob Brown - Lou Grassi 4tet
- 162 Joseph Scianni duets
- 163 John Gunther's Axis Mundi
- 164 Chris Dahlgren/Brigga Krauss/Jay Rosen
- 165 Andrew Cheshire Trio
- 166 Ebran Elisha Ensemble
- 167 Ethnic Heritage Ensemble
- 168 David White 5tet
- 169 Bob Magnuson - Lou Grassi
- 170 Pucci Amanda Jones
- 171 Marshall Allen 4tet feat. Mark Whitecage
- 172 Charlie Kohlhasse 5tet
- 173 Kowald, Smoker, McPhee, Whitecage, etc.
- 174 Kalaparush Maurice McIntyre Trio
- 175 Yoko Fujiyama's String Ensemble
- 176 John Gunther - Dominic Duval - Jay Rosen
- 177 Hugh Ragin & Marc Sabatella
- 178 Kowald, McPhee, Smoker, Whitecage, etc.
- 179 Michael Bisio & Joe McPhee
- 180 Marshall Allen 4tet feat. M. Whitecage
- 181 Glenn Spearman & Dominic Duval
- 182 Burton Greene - Wilber Morris - Lou Grassi
- 183 Joe McPhee - Dominic Duval - Jay Rosen
- 184 Steve Swell Trio
- 185 Joe Fiedler - Ben Koen - Ed Ware
- 186 Paul Smoker 4tet
- 187 Patrick Brennan with Lisle Ellis
- 188 Th.Borgmann/W.Morris/R.Nicholson
- 189 John Callison/Eric Higginson/M.Gilman/Neumann
- 190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
- 191 Odean Pope & Dave Burrell
- 192 Ahmed Abdullah/A.Harding/M.Kamaguchi/Weinstein/NAM
- 193 Mark Whitecage's Other 4tet
- 194 Bruce Eisenblat Crosscurrent Trio
- 195 Sam Bardfeld's Cabal Fatale

- 196 Dom Minasi Trio
- 197 Blaise Swida Trio
- 198 Joe Fonda 5tet
- 199 Joe McPhee's Blouette
- 200 Elliott Levin - Tyrone Hill 4tet
- 201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
- 202 John Bickerton Trio
- 203 Steve Swell Trio
- 204 Bob Magnuson - Tom DeSteno 4tet
- 205 Kahil El Zabar's Trifactor
- 206 Tyrone Hill - Elliott Levin 4tet
- 207 Marshall Allen w/ Lou Grassi's PoBand
- 208 Bhob Rainey - Jack Wright - Fred Longberg-Holm - Bob Marsh
- 209 Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval
- 210 Ebran Elisha Ensemble
- 211 Jay Rosen 4tet
- 212 Konrad Bauer & Nils Wogram
- 213 Donald Robinson Trio
- 214 Luther Thomas 5tet
- 215 Dominic Duval
- 216 Brigga Krauss - Chris Dahlgren - Jay Rosen
- 217 Ken Simon 4tet
- 218 Phil Haynes - Herb Robertson 5tet
- 219 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
- 220 Kahil El Zabar with David Murray One World Family
- 221 Konrad Bauer/Nils Wogram/Dominic Duval
- 222 Phil Haynes & Herb Robertson
- 223 Ori Kaplan's Trio PlusDeJology
- 224 Rosella Washington & Tyrone Brown
- 225 Anthony Braxton
- 226 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
- 227 Lou Grassi's PoBand
- 228 Wilber Morris & Reggie Nicholson
- 229 Yoko Fujiyama 4tet
- 230 Dave Burrell & Tyrone Brown
- 231 Masashi Harada Trio
- 232 John Gunther 5tet
- 233 Paul Smoker Trio
- 234 John Oswald - David Prentice - Dominic Duval
- 235 Anthony Braxton w/Alex Horwitz
- 236 Anthony Braxton
- 237 Avram Fefer 4tet
- 238 Kevin Norton - Bob Celusak - Andy Eulau
- 239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
- 240 Bobby Zankel Trio
- 241 Bruce Eisenblat 4tet
- 242 William Gagliardi 4tet
- 243 Anthony Braxton 5tet
- 244 Rosi Herdian Ensemble
- 245 Steve Lehman 5tet
- 246 Alex Harding Trio
- 247 Kalaparush Maurice McIntyre Trio
- 248 Ned Rothenberg & Denman Maroney
- 249 Fred Hess 4tet
- 250 John McPhee's solo piano
- 251 Burton Greene with Mark Dresser
- 252 T.J. Graham with Rory Stuart
- 253 Jay Rosen Trio
- 254 Tom DeSteno - Bob Magnuson 4tet
- 255 Steve Lehman 5tet
- 256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
- 257 Joe McPhee's Blouette
- 258 Joseph Rosenberg 4tet
- 259 Jean-Luc Guionnet & Edward Perraud
- 260 John Howard - Tristan Honsinger - Jean Derome
- 261 Dominic Duval String & Brass Ens.
- 262 Lou Grassi's PoBand
- 263 Adam Lane 4tet
- 264 Daniel Carter - Steve Swell - Tom Abbs - David Brandt
- 265 John O'Gallagher's Axiom
- 266 Matt Lovelle 4tet
- 267 Khan Jamal 5tet
- 268 Bob Washington Trio
- 269 David Taylor Trio
- 270 Alex Harding - Dominic Duval - Jay Rosen
- 271 David Werman-Charlie Kohlhasse-Lou Grassi
- 272 Ursel Schlich-Steve Swell 4tet
- 273 Carl Grubbs' 4tet
- 274 Lucian Ban & Alex Harding
- 275 Frank Lowe 4tet
- 276 Elliott Levin-Marshall Allen-Tyrone Hill 5tet
- 277 Lucian Ban & Alex Harding 5tet
- 278 Dylan Taylor & Kelly Meashey
- 279 Kevin Norton 4tet
- 280 Adam Lane/ John Tchicai
- 281 Andrew Lamb Trio
- 282 Andrew Lamb Trio
- 283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
- 284 Joe Fonda-Barry Altschul-Billy Bang
- 285 Steve Swell's New York Brass/WoodTrio
- 286 Avram Fefer 4tet
- 287 Luther Thomas 4tet
- 288 Tom Abbs 4tet
- 289 Paul Dummall - Paul Rogers - Kevin Norton
- 290 Charles Eubanks

- 291 William Gagliardi 5tet
- 292 Steve Swell 5tet
- 293 Ernie Krivda 5tet
- 294 Odean Pope & Khan Jamal 4tet
- 295 Mark Dresser & Pat Anderson
- 296 Paul Dummall-Paul Rogers-Kevin Norton
- 297 William Gagliardi 5tet
- 298 Jazz Composers Alliance Orchestra
- 299 Deborah Day & Dominic Duval
- 300 Harry Eisenstadt 5tet
- 301 Jimmy Halperin - Dominic Duval - Jay Rosen
- 302 Chris Kelsey 4tet
- 303 Odean Pope 4tet
- 304 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
- 305 Patrick Brennan 4tet
- 306 Kalaparush M. McIntyre & The Light
- 307 David Taylor Trio
- 308 James Finn Trio
- 309 Chris Kelsey 4tet
- 310 Scott Rosenberg's Red
- 311 John O'Gallagher/Masa Kamaguchi-Jay Rosen
- 312 Marco Eneli - Lisle Ellis - Peter Valsamis
- 313 Lou Grassi 4tet
- 314 Mary Anne Driscoll - Paul Murphy
- 315 Gebhard Ulman - Steve Swell 4tet
- 316 Burton Greene & Roy Campbell 4tet
- 317 Marc Pope 5tet
- 318 Ken Wassell - Ken Filiano - Lou Grassi
- 319 John Gunther Trio
- 320 Trio-X, Joe McPhee - Dominic Duval - Jay Rosen
- 321 Dave Taylor-Steve Swell 5tet
- 322 Khan Jamal 5tet
- 323 Mike Bisio 4tet
- 324 Avram Fefer - Mike Bisio
- 325 Adam Lane Trio
- 326 Stephen Gauci Trio
- 327 Jay Rosen
- 328 Trio-X, JoeMcPhee/ DominicDuval/ JayRosen
- 329 Chris Kelsey Trio
- 330 Prince of Wales & Odean Pope Trio
- 331 Byard Lancaster 4tet
- 332 William Gagliardi 4tet
- 333 Bobby Few & Avram Fefer
- 334 Ernie Krivda 5tet
- 335 Adam Lane Trio
- 336 Carl Grubbs Quartet
- 337 Lucian Ban-Alex Harding
- 338 David Hanes Trio
- 339 Burton Greene Quintet
- 340 Byard Lancaster 4tet
- 341 Sophie Duner 4tet
- 342 William Gagliardi 5tet
- 343 Joe Fonda's Bottoms Duo
- 344 Lou Grassi's PoBand
- 345 Burton Greene 4tet
- 346 Matt Marucci - Doug Webb Trio
- 347 Dominic Duval's String 4tet
- 348 Jimmy Halperin & Dominic Duval
- 349 Michael Bisio & Tomas Ulrich
- 350 Seth Meicht 4tet
- 351 Stephen Gauci 4tet
- 352 Steve Swell - David Taylor 4tet
- 353 Odean Pope 4tet
- 354 David Hanes Trio
- 355 Burton Greene solo piano
- 356 Matt Marucci - Doug Webb Trio
- 357 David Hanes & Julian Priester
- 358 Chris Kelsey 4tet
- 359 Stephen Gauci Trio
- 360 Michael Bisio
- 361 Stephen Gauci 4tet
- 362 Kalaparush McIntyre 4tet
- 363 David Schnitter - Dominic Duval - Newman T.Baker
- 364 Khan Jamal & Dylan Taylor
- 365 Bobby Zankel Trio
- 366 Ernie Krivda Trio
- 367 David Hanes & Andrew Cyrille
- 368 Chris Kelsey 4tet
- 369 David Hanes-Andrew Cyrille-Dominic Duval
- 370 Bill Gagliardi-KenFiliano-LouGrassi: ESATrio
- 371 David Hanes Trio
- 372 Michael Bisio 4tet
- 373 Ernie Krivda Trio
- 374 David Arner Trio
- 375 Tomas Ulrich's Cargo Cult
- 376 Bill Gagliardi-KenFiliano-LouGrassi: ESATrio
- 377 David Arner Trio
- 378 Odean Pope 4tet
- 379 Jimmy Bennington Trio
- 380 Tomas Ulrich's Cargo Cult
- 381 Tom Siciliano Trio
- 382 Brian Landrus Group
- 383 Andrew Lamb Trio
- 384 Nate Woolley + Taylor Ho Bynum 4tet
- 385 Tomas Ulrich's Cargo Cult

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and tough to admit pain. Undoubtedly, the highlight came when he announced "My Funny Valentine," dedicating it to his wife who sat to his right, "I couldn't have done it without her..." "It's easier to name a child than a song that doesn't have words," so said guitarist Wayne Krantz at Chris' on 10/14. He was joking when he told a patron after the first set that the second set would deal with the same songs. The latter set was primarily long improv and a tune Krantz titled "Jeff Beck." Krantz had written it hoping Beck would record it but when it never happened he named it as a tribute to Beck. Krantz was informally comfortable on stage and played mean, abstract guitar that converted well with the special Rambo talents of drummer Ari Hoenig and electric bassist Anthony Tidd. Their cover of Thom Yorke's "The Eraser" was very cool indeed... Unsung tenor hero, Billy Harper, got some rare American love, bringing his quintet to Montgomery County



Photo Credit: Ken Weiss

JAZZ STORIES ARE TRANSCRIBED ANECDOTES FROM VIDEO AND AUDIO SOURCES AVAILABLE AT CADENCEMAGAZINE.COM

Bob Rusch, writer, producer, talks about his first interview with W.C. Handy. Transcribed from a video, recorded in Redwood, New York, on July 28, 2011.

Hi, I'm Bob Rusch. I was the publisher of Cadence Jazz Magazine for 35 years. I'm also the producer of Cadence Records, C.I.M.P. Records, and C.I.M.P.O.L. Records.

One of the reasons I started Cadence was to document in musician's own language their oral histories, their answers to questions that are not the usual banal questions that are asked of them.

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Community College on 10/15. He almost always has to ply his trade in Europe, but why? He's been knocking it out of the park since the '70s with great recordings and a coterie of devoted fans but the acclaim just never came his way in this country. He led Freddie Hendrix (tpt), Francesca Tanksley (p), Clarence Seay (b) and Aaron Scott (d) through powerful original compositions including "Illumination," "Africa Revisited," "Soran Bushi BH," "Thoughts and Slow Actions," and the ever popular "My Funny Valentine." Harper still evokes that husky, soulful sound and warrior approach on stage and his band also packs a wallop. Hendrix spent his time with Oliver Lake wisely and Tanksley was a revelation. Harper welcomed questions from the audience and had a dedicated fan that had flown in from Arizona to see the set, call out numerous old Harper tunes as suggestions to which the saxophonist candidly explained, "I'm trying to play some newer

My history of that goes way back, the first person I ever interviewed was W.C. Handy. I was probably about 12 years old and I trucked this very heavy dictophone type thing that my friend's father had, who was a shrink, and I guess recorded his shrink sessions on it. We trucked it up to Tuckahoe NY, which is where W.C. Handy lived. I didn't know too much about W.C. handy but I was already a serious jazz fan and I knew that he had written St. Louis Blues, and played cornet or bugle or something. Anyway we got to his house and he came down these stairs in one of those elevator chairs, that...well it goes up and down stairs for you, you sit on it and it goes up. That was the first time I had seen one of those, this had to be the 1950's. I was wide-eyed, you know, these are heroes, musicians, W.C. Handy, he was an old guy and he was blind. We pushed the microphone up in front of his face because we didn't want to miss any words, it was very important. And he started telling us about his life and he started crying. I thought, "this is remarkable, this must be important," and everything else. We did the interview and years later it was transcribed and ran in a little underground magazine called Mumbblings, which nobody had ever heard of, and nobody still has ever heard of, probably. And one day I came across part of the transcription of that, and I read it, and it was so basic, so simple, you know, one of those occasions, and I've had many of them, where I wish I could've done it again. I remember, though, going back and listening to these transcription discs, they were these green discs. You could hardly understand it at all because we'd put the mic so close to him, we didn't want to miss anything. We didn't realize we might be overloading it. The one thing I remember Handy said to me, because we asked him all the basic, cliched questions like "how did you write those tunes" and "how did you come up with those things." He said, "you know, the tunes: I lived in Memphis, it was an urban area, people had these backyards where they'd hang laundry and stuff like that." And I, having lived in New York City, knew

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things that are on the CDs outside.” It was a great night, one enjoyed by saxophonist Steve Coleman who came to listen, although he brought his axe but never took it out of the case. Boo hoo...Pianist Benny Green has never had a problem connecting with his audience, his boyish charm along with major musical talent has served him well, but when he moved back home to Berkeley, California awhile back, after twenty-plus years living in New York, it took him off the prime circuit. In fact, he hadn't released a trio recording in a decade and hadn't led a session at all since 2004. He played Chris' with his trio of Peter Washington (b) and Kenny Washington (d) on 10/22, treading through a lot of Monk tunes. Green mixed in elegance and raw intensity into the two sets but the most remarkable event was his handling of the audience. Unfortunately, at times, there can be some loud talking emanating from the bar area and in the past some performers have

exactly what that was, because lots of tenements had backyards where you played. Anyway, he said, “women would come out in the morning, they'd hang their laundry, and they'd talk back and forth, they'd say things like 'oh, didn't that moon look lonely last night,' and I just transcribed that and put it into tunes. It was really conversations that I kind of heard and I'd put it into music. “That's my main and favorite W.C. Handy story.

I should take this opportunity, also, if I can, David, is that alright? Since if this runs, if David's idea gets off the ground, this will probably be in an early edition of the new Cadence, to wish this man luck. This is a tremendous amount of work. And unlike myself and Susan and my family, who built this up gradually over a long period of time, David's coming in and its already like this, he's gotta take a big giant step, just to get a solid basis. This is a difficult job, most people who get magazines or anything else don't realize the amount of work and labor that goes in for maybe a few minutes of your pleasure, maybe a few hours. Cadence has always had an eye not to worry about somebody's temporary pleasure, but to have value 20, 30, 90 years down the road, that people should go to it and hear honest opinions, and more importantly, hear what the individuals, the principals in this business, had to say for themselves. I've always felt that if you interviewed W.C. Handy, or you get some of these interviews that we've done, you can't go back and ask people to interpret these for you. There'll always be a Nat Hentoff or a Bob Rusch, or Leonard Feather to compose their theories and facts, and carry on about something. But the principals are only here once, and its important to get what they have to say. Thank you, David.

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challenged the yappers leading to a performance-stopping downer. Green, was clever enough to recognize the enemy and started the second set off by saying, "People at the bar, we love you!" That's the ticket, kill em with kindness. By the way, Green at 48 is working his Jim Black perfectly, he still looks to be roughly 18 years old... "I haven't been here but 5 minutes and I'm already sweatin' like a hog," so said guitarist George Benson at Glenside's Keswick Theatre on 10/23. Unfortunately, George's personal temperature was hotter than his set, at least the first half, before the golden goodies such as "This Masquerade" and "On Broadway" came. The closest he got to doing Jazz was covering a Nora Jones tune ("Don't Know Why") but he did talk about Jazz, recalling Slide Hampton, John Coltrane and time spent in Philly. "I was walking down a street in Philly years ago with Miles," Benson recollected. "And I said 'How ya' doing Miles' and all he said was 'Oh, shut up!'"



Photo Credit: Jos L. Knaepen

Julian Priester, trombonist and composer talks about moving from Chicago to New York in 1957. Transcribed from a video, recorded in Seattle, WA, on July 5, 2011.

I am Julian Priester. I have been performing as a jazz artist, I prefer that term artist as opposed to jazz musician.

I decided I would officially move to NYC because both Lionel Hampton and Dinah Washington were headquartered there. By this time I was familiar with New York, and I felt that it was time for me to make the move, so, I did that, and once I arrived in New York, I went down to a club called the Five Spot, where Johnny Griffin, an ex-Chicagoan, was performing with Thelonious Monk. We went directly to the Five Spot, and Johnny Griffin, that evening, after that same gig, took us to his apartment. And Monk was there, Johnny cooked breakfast for all of us, and we sat around and talked. You can imagine my pleasure, to be in New York and on the first day be having breakfast with Thelonious Monk. That was wonderful. Johnny Griffin was also instrumental in introducing me to Orrin Keepnews, who was the vice president of River Side Records. Orrin Keepnews was putting me to work in the shipping department, boxing up the records and sending them out to various distributors. At the same time, in the same shipping department was Kenny Drew, the pianist,

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Benson remains an outstanding entertainer and still racks up scorching guitar segments, although most of the show was spent on singing and his vocal range, this night, was limited...The Annenberg Center for the Performing Arts hosted a very tempting 10/28 Latin special double feature at its Zellerbach Theatre - Omar Sosa Afreecanos Quartet & Jerry Gonzalez & the Fort Apache Band. The two leaders have a close relationship, one that was displayed a few minutes into Sosa's set when Gonzalez gingerly walked on stage to hug the pianist and then left. Sosa's current project incorporates Jazz, world music and electronics, along with his Afro-Cuban roots. Sosa is interesting to watch with his enthusiastic body motions and challenging piano solos but the group's output was heavily weighted to the commercial Jazz side and Leandro Saint-Hill's sax and flute play were Jazz lite heavy. An early tune combined dreamlike African overtones led by

Chet Baker, the trumpet player, Wilbur Ware, the bass player, and Philly Joe Jones was also in and out of there during that time. So I had an opportunity to collaborate with a few of these individuals, Philly Joe Jones in particular. I did a recording with him. I also did my first recording as a leader, a recording that came out titled "Keep Swinging", which had a photograph of me in front with my trombone in my hand, and the background was a picture of somebody like John L. Sullivan, the prizefighter, and so the image was like musically swinging and John L. Sullivan was a very successful individual in the fighting business so it all fit together. I also did some other recordings at Riverside Records with Johnny Griffin, Blue Mitchell, and who else, I think there was one more, I can't think of the name right now. But that was sort of like the launching of my career. As a result of recording with those individuals, who already had a reputation, it sort of elevated my image as a jazz artist, I wasn't a rookie any more. I had credentials, and I was able to use them to move even further up the ladder in the jazz world. So I wound up staying in New York for 8 to 10 years, during which time I performed and recorded with, oh, Freddie Hubbard, McCoy Tyner, as a matter of fact McCoy Tyner was on that second album I did for Riverside Records. On the first album, my rhythm section had Tommy Flannigan on piano, Sam Jones playing bass, and Elvin Jones on drums, and the saxophonist that was on that recording with me was named Jimmy Heath, one of the Heath brothers, and again, that elevated my stature as a jazz artist. You know, I'm in really good company performing with those individuals. And that also made me eligible to record with other individuals - Donald Byrd and Sam Rivers, I did a recording with him. I did a recording with Duke Pearson's Orchestra. You know, so it was really good times I had in New York.

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bassist Childo Tomas' Yoruba incantation, mystically calling on ancestors to intervene. The long, lanky Sosa has personality to burn and was hard to miss in his Santa-red, draped outfit. Jerry Gonzalez has lived in Madrid for many years but still makes it back to America on a very regular basis, keeping his Fort Apache Band active, which on this night included Andy Gonzalez (b), who required wheelchair transport on and off stage, Larry Willis (p), Joe Ford (as, ts) and special guest Dafnis Prieto (d). Although Jerry G. was very talkative at a pre-concert interview session, he stuck to trumpet, flugelhorn and primarily congas during the performance and hardly ever lifted his head up for the audience to see just what was below that stylish hat. Unfortunately, this was an off-night for his talents, at least early on, his horn tone was not sharp and his percussion lacked wallop, leading to a semi-barren first half. The energy improved later in the set when Ford blistered on



Bernard Purdie, drummer, talks about Eddie Harris' final concert. Transcribed from video recorded in October, 2011.

Hello, folks. My name is Bernard Purdie, better known throughout the music world as Bernard "Pretty" Purdie. And I got that name when I moved to New York and they couldn't pronounce my last name. So Bernard Pretty stuck. So it was Pretty Purdie for a while, until I was able to get my name, Bernard, back. So that's the essence of where the name came from. Now, you were gonna ask me a question about Eddie Harris' last concert. Well, Eddie Harris' last concert was my record that he did that he played for me in Germany, with a big band. And this was a 23-piece big band out of Germany. Hamburg, as a matter of fact. He had been sick for about 3-5 years fighting cancer. It had stopped for a hot minute as they call it. Nobody knew that he was actually fighting the cancer for a long time. Well, I was very close to him, but he didn't know how close I was. So when I finally called him, I said: "Listen. you've been sitting home, and I need you. So I want you to come to Germany and play on my new record, my latest record that I'm gonna do, and he just jumped for joy. He said "Purdie! I didn't know that you felt that way!" I said "Come on now. Eddie,

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alto and Prieto responded. Then Jerry G. finally had himself a splendid solo on flugelhorn, including a quote from "Maria," that triggered a nasty piano segment from Willis. The night's pinnacle came with an encore duo of Sosa and Jerry G., a pairing that inspired both artists, hitting on a haunting improv. Post-set, Sosa hugged Jerry G. and said, "This is the Miles Davis of the Latin soul."...The next night, the Painted Bride Art Center featured a Latin event that sizzled through and through - Elio Villafraña & The Jass Syncopators (Greg Tardy, ts, cl; Sean Conly, b; Victor Lewis, d) and special guest members of Los Pleneros de la 21 (Juango Gutierrez and Camilo Molina Gaitan on barril and dancer Julia Loiza Gutierrez-Rivera), considered to be the premiere Bomba and Plena group. Their two sets followed the same blueprint - a majority of the time spent with the hot quartet jamming and then a couple tunes adding the barril players and a drive-by appearance

I've known you for almost 40 years. We play together every once in a while, but the point is that you've done so much for the business, and for the music business itself. And I says, this is ideal for me. You're giving me the person I want to be on my CD." And he said "okay. okay, we'll do it." And him and his wife, they came, and it was absolutely tremendous. He felt so good. I had him come over about a week early so he could get into the time zone and the relaxation of the whole thing so he could come to rehearsals at his leisure. So he was happy, he ended up having a vacation. And I told him "you stay as long as you want, you want stay a couple of weeks, you got it." And we did the recording - he was there at every rehearsal. He didn't know when it was time for him to wanna play, he would just look - he'd be sitting there waiting, and then I'd go over to him, like "okay!", and he'd get up and want to play. And it was - he was like a little kid. That's how I felt. That's how I've known things for so many years, when people point to you, like "come on!", cuz' it happened to me, especially with John Williams, from doing the orchestra with him. It was great. It was a great feeling. So that worked for him and we did a live performance. We also did a studio performance. And the live performance, he played so different. It was so different that I was like "whoah. I would love to have the live performance on my record." And he said "fine," whatever I wanted was good with him. He went back home. Two weeks after he was back home, the cancer came back. It actually came back and within a months time he was gone. And I was like - It was horrifying, because I didn't know, the whole remission thing was so...it just took him. It took him. It wasn't a slow process, it was...two or three weeks, he was gone. He was gone. When he went to the doctors, the doctors didn't know what happened, or why it escalated the way it did. And the only thing that I can think of is that he still wanted to play and he didn't tell anybody. He had that opportunity to play, and he did, and he did it with me. And its something I'll live with for the rest of

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by the captivating dancer, whose talents were way underutilized. The quartet was outstanding, each member made strong individual statements, especially Villafranca, whose Cuban roots, Ellingtonian inspiration and wide view of world music, allowed for the fruitful amalgam of Afro-Cuban-Puerto Rican music. The leader's compositions were lyrical and evocative, especially his "Flower by the Dry River," "Last Train to Paris" and a tango about which he said, "This is my first tango ever so if there's any Argentinians out there, don't hold it against me!" Special mention needs to be made of the work of Lewis who was making his first gig ever with Villafranca on the recommendation of regular drummer Billy Hart, who was unavailable this night. Lewis demonstrated impressive restraint, especially on his first economical solo, along with explosive propulsion when indicated. It was a kick to see him mind-lock with the barrel players at the

my life because it meant that much to me. So, we put out a long version of the live portion of the recording because it showed him, and you could have it on video. You know, they did it on that kind of thing and I said "then do it, we don't have to do just the last record, let the last record be him. Doesn't bother me. Because the point is that what he did was gave it to the world. You know, he left doing what he wanted to do: play some music. And he played it with me.

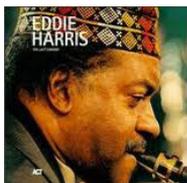


Photo Credit: Annie Ross by Ken Weiss

Annie Ross, singer, talks about the time she taught a song to Sarah Vaughan. Transcribed from audio.

SHORT TAKES Philadelphia, PA

end of the last set. Lewis said, "One of the benefits of growing old is that you learn to play with touch, you can't just play like a trucker anymore."... Saxophonist Don Braden and vocalist Vanessa Rubin recently recorded together and shared their affable chemistry on stage at Chris' on 11/5. Braden led Kyle Koehler (org) and Cecil Brooks III (d) through a few dandy tunes before Rubin joined them, relaxing the large, attentive audience with her cozy dialogue before executing some Tad Dameron, a fellow Clevelander. Rubin also spoke of her other influences and the one recording she said was a must-have - Carmen Sings Monk by Carmen McRae. Now you know so go buy it...Incoming hits: Ars Nova Workshop (arsnova-workshop.org) presents: 1/19 Nate Wooley 5 @ The Rotunda...Chris' Jazz Café (chrisjazzcafe.com) presents: 1/21 Francisco Mela & Cuban Safari; 2/11 Nicholas Payton Band; 2/18 Daniela Schachter 4 w/ Grace Kelly...Kimmel

Hi, my name is Annie Ross, and I'm a singer and performer and an actress and a cookbook author and a lyricist, and I just want to tell you about a story concerning Sarah Vaughan. When Jon Hendricks and Dave Lambert—when we were Lambert, Hendricks and Ross, we played a gig at the Apollo Theatre. And we had played there many times and we always stopped the show because we started there, and the public took us as one of their own, and so we were appearing with people like Redd Fox, Moms Mabley, the Basie Band, the Ellington Band. It was fantastic.

So I get there the first day, and I go up to my dressing room and, as you can imagine, to be on the same bill with Sarah Vaughan was fantastic. And I was in my dressing room; they were very funny dressing rooms because, at that time, they were all lined with linoleum, and you always knew to take the can of roach spray when you went to the Apollo. And so you would spray the dressing room to keep the roaches out, they would go next door, the people next door would spray, they'd come back. So this game went on and on.

So, in the middle of this, there's a knock on the door, and in walks Sarah, and she says, "Annie," I said, "What?" And it was one of the great moments of my life, she said, "Teach me Doodlin'." Well, for me to teach Sarah Vaughn one of my songs and solos was beyond my wildest dreams. I think that's a great story.

*Lorraine Gordon, Club Owner, Village Vanguard.
Transcribed from a telephone call in December 2011.*

Hello, I'm Gordon, and I'm calling from the Village Vanguard in New York City, and I'm sure it's well-known, as it's now 76 years old, in the same location. Max Gordon opened it in 1934, my husband—or '35, so that makes it 76 years old, and, unfortunately, he left us, but he left it in my hands and so I do keep it running and I'm very proud of it, and everybody else loves it and they come from all

SHORT TAKES Philadelphia, PA

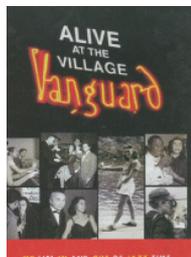
Center (kimmelcenter.org) presents: 1/26 Chucho Valdes & Afro-Cuban Messengers w/ Danilo Perez 3 @ Merriam Theater; 2/25 Terell Stafford 5 celebrate Lee Morgan... Montgomery County Community College (mc3.edu/livelyarts) presents: 1/13 Doc Gibb's & Picante; 2/4 Randy Weston...The Painted Bride Art Center (paintedbride.org) presents: 2/4 David Fiuczynski's Jimi Hendrix tribute...The Jazz Bridge Project under the direction of vocalist Suzanne Cloud presents numerous performances in various locations (more info at jazzbridge.org) - Jazz @ the Flash (Kennett Square Flash) First Wednesdays hosted by Barbara Montgomery: 1/4 Bassist Mike Boone 4; 2/1 Alfie Moss & Dexter Koonce Project / Jazz @ Cheltenham (Cheltenham Center for the Arts) First Wednesdays hosted by Dave Posmontier: 1/4 Bassist Ed Wise & his New Orleans Jazz Band; 2/1 Venissa Santi 4 / Jazz in the Wood (Collingswood Community Center)

over the world. So it's a very happy experience for me to book it and to run it and to take good care of it.

But I've had a long life in jazz, and I have to say my first husband was Blue Note Record's Alfred Lion, and through him I had the good fortune of meeting Thelonious Monk, and, because of that, we did the first great recordings of Thelonious on Blue Note Records, and he was not even known then. Well, today he's known as the great genius I always knew he was, and he did play here, as I booked him here many, many years ago.

However, that's just a little chapter in my life, and the main part is the Vanguard, which is hale and hearty and wonderful and has great talent, and people come from all over the world, and I love taking care of it, and I work sometimes morning, noon, and night, a few shifts. But it deserves a lot of care because we want it to stay here forever.

And it's been a pleasure talking to you all, and whenever you are in New York, do come on down. Those fifteen stairs are down, and fifteen stairs going up, but it's good exercise, so come and we look forward to seeing everybody at this illustrious club. Bye now.



SHORT TAKES

Philadelphia, PA

First Thursdays hosted by Suzanne Cloud: 1/5 Trumpeter George Rabbai; 2/2 Guitarist Jimi O'Dell / Jazz in Media (Unitarian Universalist Church) Third Wednesdays hosted by Denise Montana: 2/18 Violinist John Blake 3; 2/15 Singer Karen Rodriguez; 2/21 Percussionist Doc Gibbs/Jazz@thePlayhouse (Society Hill Playhouse) Third Thursdays hosted by Orrin Evans: 1/19 Bassist Jonathan Michel w/ Z; 2/16 Singer Carolyn Escoffrey 3.
by Ken Weiss

SHORT TAKES

Portland OR, and Northwest USA

TOP GIGS OF 2011:

1/30: Nels Cline Singers at Holocene/ Portland

4/12: ICP Orchestra at Seattle Art Museum/ Seattle

5/1: Rich Halley Quartet at The Blue Monk/ Portland

5/28: Gordon Lee Trio at Arrivederci/ Portland



Photo Credit: Mark Ladenson

Bennie Maupin, multi-reed player, composer talks about Horace Silver. Transcribed from audio.

This is Bennie Maupin, and I'm from Detroit, Michigan, and I play multiple woodwinds: bass clarinet, tenor saxophone, the soprano saxophone, and mostly alto flute. And the story that I'd like to share basically is centered around the great composer and pianist Horace Silver. Actually, I worked with Horace's groups in the late sixties; since 1968 to almost 1970, and during that time, I was able to experience some really great moments. And basically at the beginning of my career in New York

SHORT TAKES

Portland OR, and
Northwest USA

6/29: Satoko Fujii Ma-Do
Quartet at Roundhouse
Performance Ctr/
Vancouver, Canada

7/1 : Double bill: Way
Out Northwest (Butcher,
Mueller, VanderSchyff)
Torsten Mueller's Distant
Relatives w/ John Butcher
at Performance Works/
Vancouver, Canada

10/14: Trio Braam-
deJooede-Vatcher at
Redeemer Lutheran
Church/Portland

10/22: Achim Kaufmann-
Okkyung Lee-Urs
Leimgruber-Roger
Turner at Ausland/ Berlin,
Germany

10/25: Kaufmann-Lee-
Leimgruber-Turner w/ Axel
Doerner at Atelier 52170/
Berlin

10/29: ICP Orchestra at
PlusEtage/ Baarle-Nassau,
Netherlands/Belgium

Brad Winter is a writer
and visual artist and is the
owner/operator of Brad
Winter Picture Framing
in Portland, Oregon. He
was artistic director of the
Creative Music Guild from
1988-2007 and remains
active in promoting and
documenting the impro-
vised music scene.

*Short Takes continues
on page 120*

City, it was Horace Silver who actually hired me and brought me to California for the first time. I was able to go to Europe for the first time with him. There were a lot of experiences that I had as a result of my involvement with Horace.

Now, I'm very grateful for the opportunity that working with him afforded me, and he was very gracious to me. He actually recorded one of my songs called *Lovely's Daughter*, which was sort of a rare thing because Horace recorded mostly his own music, not the music of his sidemen, and so that particular song is on the recording that he did for Blue Note called *You Gotta Take a Little Love*.

So during that time, it was really wonderful because we were in Europe for the first time, during the Fall, I believe, of 1968, and we were actually on tour with the great Muddy Waters, and Otis Spann, and a singer by the name of Joe Simon who was very much in the mode of the great Sam Cooke, a gospel group from Philadelphia known as the Stars of Faith, and we toured Europe for an entire month with the Newport Blues festival in Europe that was sponsored by George Wein.

And going to Europe with Horace in such good company, and it's Billy Cobham on drums, and the great John Williams playing bass, and Randy Brecker playing trumpet. Our group, it was a very hot group, and actually, if you go on YouTube, there's something you can see on YouTube with that particular band if you just type in Horace Silver, Bennie Maupin, Billy Cobham. However, the trumpet player on what you might see on YouTube would be the great Bill Hardman. And we played in Denmark, and it just happened that Bill Hardman was there at a time when Randy Brecker wasn't able to be with us for one concert.

He was there actually with Art Blakey. But it was Horace Silver who gave me many, many good connections with the Blue Note record label, and while I was in a rehearsal once with Horace's group, preparing for this first tour to Europe, the great Lee Morgan stepped into the rehearsal room, and everybody of course knew who he was, and he walked right over to me and asked me if I'd like to do a date

And I took my bass clarinet; I played for him. I composed a piece that's basically written in honoring Lester Young, and when I told Horace that it was called Message to Prez, he smiled and shared with me the fact that Lester Young was one of his favorite musicians, and I do believe that it was Lester Young who actually introduced Horace to the world, just like he introduced me to the world of jazz and jazz listeners.

with him for Blue Note, and I said yes, of course, and it turned out to be one of those recordings now gone and become a classic, known as Caramba.

And to fast-forward to the present day, I was in New York City about a week ago—this was just after the first of November in 2011—and I made contact directly with Horace's family, and was able to actually go visit Horace, who now resides in New Rochelle, New York, which is just north of Manhattan, and I had a wonderful time with him, and had heard that he was very ill and so many different rumors that all proved to be very false, and I was happy that I could actually go spend time with him one afternoon.

And I took my bass clarinet; I played for him. I composed a piece that's basically written in honoring Lester Young, and when I told Horace that it was called Message to Prez, he smiled and shared with me the fact that Lester Young was one of his favorite musicians, and I do believe that it was Lester Young who actually introduced Horace to the world, just like he introduced me to the world of jazz and jazz listeners. So that was something that—I just wanted to clear the air about that, because Horace's influence as a mentor in my career is very, very outstanding. So there are many stories that I could share with you, but I feel that this one is the most important because it brings us right up to the present day.



Photo of Horace Silver by Mark Ladenson

PHOTOS AND CAPTIONS

by
Patrick Hinely

JAN HAMMER (b. 1948, Prague, Czechoslovakia) – primarily a keyboard player, though in this case, drums, and GLEN MOORE (b. 1941, Portland, Oregon) – bass New York City, May, 1974

Afternoon jam at Larry Karush's loft, Mercer Street at Grand, New York City. Later in the day, they were joined by guitarist John Abercrombie and Marc Copland, who was then a saxophonist, with a different name. Oregon bassist Moore was subletting a corner of Karush's loft, making him the host.

Soho, at that time almost beginning to gentrify, still offered enough on-street parking for Hammer, who was just recently resigned from the Mahavishnu Orchestra, but still a decade from creating the soundtrack for *Miami Vice*, to park his VW squareback directly in front of the building. Through the afternoon, from time to time, he would peek out the window to make sure it was still there. It was. The music went in many directions, most of them marvelous. This is the most lasting souvenir of my first foray into the jazz world of New York City, and the oldest image in my Work/Play® portfolio.

Jazz Stories: A Photo History



Photo Credit: Patrick Hinely ©1974

Jazz Stories: A Photo History

**FREDDIE GREEN (b. 1911,
Charleston, South Carolina, d.
1987) – guitar, with the Count
Basie Orchestra, Lexington,
Virginia, February, 1985**

This is one of the few images of my personal work which I shot on my day job as University Photographer at my employer (and alma mater – 1973), Washington and Lee University. The scene is W&L's annual Fancy Dress ball, an event once grand and notable on the southern circuit of high society, by this point a nostalgic holdover among the school's many traditions. Shooting from the gymnasium balcony, I noticed that Green's guitar had no amplification. During one of the band's breaks, I asked saxophonist Eric Dixon how they could possibly hear him, and he responded that they didn't need to actually hear Freddie playing, because they could feel his playing. Green did take a solo that evening – four notes' worth – and they were good ones. This photograph took first place in Jazz Photo International 1985.

Jazz Stories: A Photo History



Photo Credit: Patrick Hinely © 1985

Jazz Stories: A Photo History

GARY PEACOCK (b. 1935, Burley, Idaho) –bass, James Farber, recording engineer, PAUL MOTIAN (b. 1931, Philadelphia, Pennsylvania, d. 2011) –drums, and PAUL BLEY (b. 1932, Montreal, Quebec) – piano New York City, January, 1998

Break during recording session, Avatar Studios. Though I've been shooting ECM recording sessions since 1980, this was the first one I'd attended without label founder and producer Manfred Eicher on site for the proceedings, but then anyone trying to guide these three master musicians in any specific direction would have quickly come to understand the concept - and the futility - of herding cats. Seemingly through collective intuition, they'd go in and play for a while, then take a break for a while, with the breaks usually lasting longer than the times playing, involving much hanging out, badinage, and the drinking of large amounts of coffee, in effect a sort of old home day for long-time friends who didn't get to see one another, much less work together, very often. This photograph appeared in the booklet for their trio album *Not Two, Not One* (ECM 1670).

Jazz Stories: A Photo History

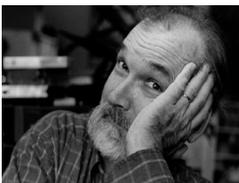


Photo Credit: Patrick Hinely © 1998

Jazz Stories: A Photo History

**HANK JONES (b. 1918, Vicksburg, Mississippi, d. 2010) – piano
Charleston, South Carolina, May
2006**

This impromptu portrait was shot outside the ballroom of the ritzy hotel where Jones was staying for his appearance at Spoleto Festival USA. When someone says it's usually 90 during May in Charleston, that holds true for both the temperature and the humidity, neither of which deterred the gracious and elegant Mr. Jones from his usual wardrobe. Blessedly, we never had to leave air-conditioning. The only other pianist I've ever met with as fine a touch also came to New York from Detroit: Tommy Flanagan, and the mere mention of that name brought this smile to Jones' face, who, despite Flanagan's having been gone for almost five years at the time, Jones referred to in the present tense – but then, so had Flanagan, during a concert nearly a decade before, referred to Jones' late brother Thad in the present tense, repeatedly, before playing each of the several of Thad's tunes in his set list that evening.



Patrick Hinely, who makes his living as a photographer, is based in Lexington, Virginia, has been photographing and writing about musicians since 1971. All images are © by Patrick Hinely, Work/Play® in the year of their creation.

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Jazz Stories: A Photo History

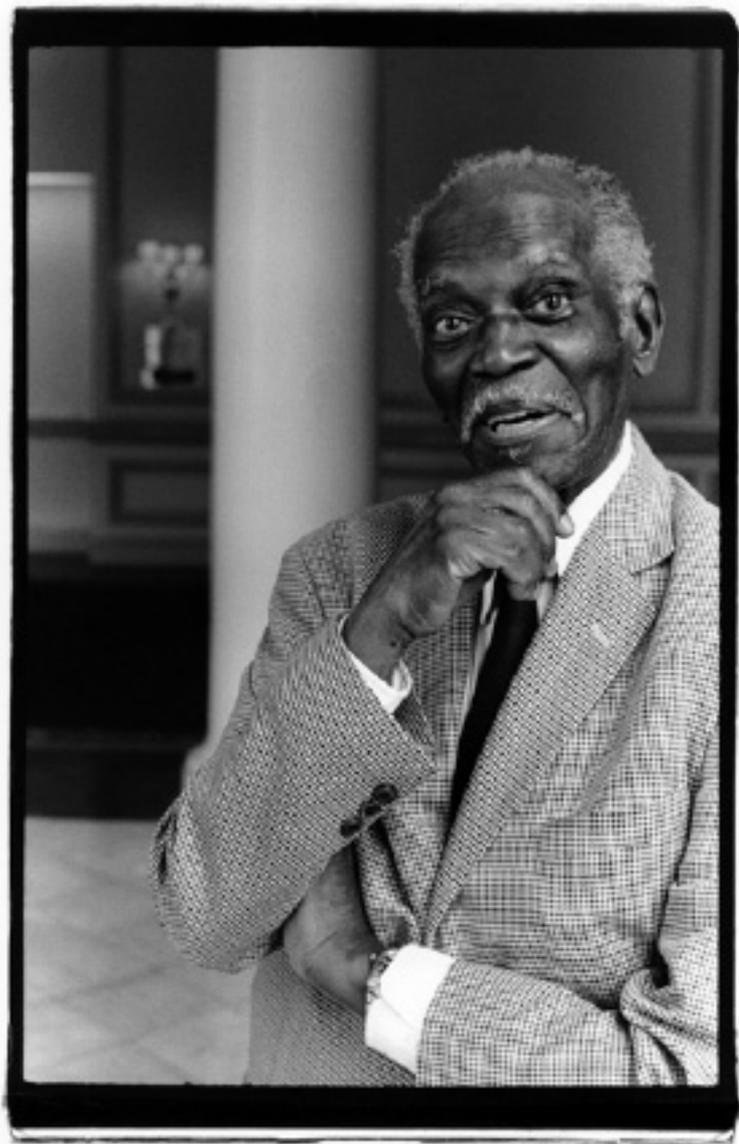


Photo Credit: Patrick Hinely © 2006



PHOTO CREDIT: IWONA WALICZEK

MACK GOLDSBURY

Conducted and Edited
by Jeffrey D. Todd
Transcribed by
Heather Todd

Mack Goldsbury just might be the most accomplished jazz saxophonist you've never heard of.

He has played with some of the great names in jazz—Jaki Byard, James Clay, Bill Frisell, Red Garland, Dave Liebman, Joe Lovano, Paul Motian, David “Fathead” Newman, Pharoah Sanders, Sonny Stitt, to name but a few—but is not known to the general public. He has also toured with big names in pop music like Cher, Stevie Wonder, the Supremes, the Spinners, and the Temptations. He also boasts an extensive discography of 60-odd recordings. With a résumé like this, you might expect him to be better known, say, on the order of a “Blue Lou” Marini, his fellow alumnus from the North Texas State music program.

... I thought an interview with him could be instructive not merely about American music and musicians but also about that other world which most of us don't know so well.

One thing that may help to explain the mystery of Mack's relative anonymity—I say relative, because those fortunate enough to have heard or played with him remember him well—is that he has spent much of his musical career in Europe, in Berlin, to be precise, where, along with combo dates, he played regularly with the prestigious RIAS radio big band. Mack is thus a link to the world of European jazz musicians, and I thought an interview with him could be instructive not merely about American music and musicians but also about that other world which most of us don't know so well. And hopefully it will make a very deserving musician a bit better known than he is now.

This telephone interview was done in three separate installments in February and March of 2011.

JT: Mack, thanks for agreeing to do this interview with me. I really appreciate it.

MG: I'm honored to be able to do it.

JT: I think that an interview with you could be instructive in many different ways. I'm going to try to ask questions that, since you had a career in Germany, might be interesting to people who have an interest in Germany and German culture, and also for musicians and jazz fans.

MG: OK, sure.

JT: First of all, I understand you were born in New Mexico. Is that correct?

MG: Yeah, in Artesia. It's a very small town, mainly oil wells and refineries. Too bad my family didn't get any of those oil wells!

JT: How long did you live there?

MG: Oh, very little time--about four months of my life.

JT: And your family then moved to Texas?

MG: Yeah, we moved to El Paso.

JT: So, you're being in El Paso now kind of brings you full circle.

MG: Yes, it seems like the homing pigeon idea: after a while you come back home. As I've gotten older, I've looked for places where the weather is good,

My dad helped me a lot because he was an educated musician. He had come to the conservatory and taught music here when he finished his stint in the Army during the Second World War.

and always El Paso has looked better than any other place. Today it's going to be 70 degrees here. It's beautiful. In fact, I'm out in my backyard right now.

JT: So, you actually grew up in El Paso, and you had your first steps in musical development there?

MG: Yes. I went to high school here. My father played the violin in a western swing band. They had the first TV shows in El Paso. They had shows on Friday and Saturday nights, and when an artist came through, they would have them come, do a television show and then they would put on a concert at the coliseum later that night. So, they used the TV show to promote the different artists that came through town. They also featured musicians—jazz musicians, flamenco guitarists, classical guitarists, things like that.

JT: So, a variety show.

MG: A variety show, yes. They did that for many years. Of course I followed my dad around on his gigs. Sometimes I played the mandolin and sang.

JT: So, you were a child performer?

MG: Yeah, they let me get up on the stage and sing with the band whenever I learned a tune. That was a nice way to grow up.

JT: Did you always have the desire to perform when you were a kid?

MG: Yes. I took my mandolin around and would try to play for the neighbors.

JT: Were you an extroverted kid?

MG: In that way, though not in other ways. But as far as playing for people, I've always loved to do that. I was never nervous about it. Starting so early, you don't have that nervousness so much because you get used to it. I would go hear my dad's band play. They had steel guitar, violin, and everybody took solos in those days. They might play "Perdido" or other jazz tunes. I loved the solos! When they were taking a solo, I'd go, "Wow! Listen to that!" That's when I started improvising. My dad helped me a lot because he was an educated musician. He had come to the conservatory and taught music here when he finished his stint in the Army during the Second World War. He taught me chord types and

There was a notice on the board for a summer tour with Ray Price, a great country singer. It said, "Needing horn section." It was the strangest thing...

the changes to tunes, so I grew up knowing all the standard tunes.

JT: *How did he teach you changes?*

MG: Pretty much as soon as I was able, he made me play the piano for him and he would tell me, "Now we're going to play 'Sweet Georgia Brown'." "Now it's an F chord, now it's a C7 chord." He would call out the chords and I would play them. In those days they had these books with a few chord changes in them, but they were all very basic. We didn't have fake books like we have now. We had to listen and learn everything from records.

JT: *You mentioned western swing. A friend of mine here in town¹, Johnny Case, whom you know as well, used to be pretty involved in the western swing scene.*

Have you played any western swing with Johnny?

MG: No. When I met Johnny and his brother, they were playing jazz, mostly. If they were playing western swing I didn't know about it at the time. One interesting thing happened when I was finishing school up in North Texas State. There was a notice on the board for a summer tour with Ray Price, a great country singer. It said, "Needing horn section." It was the strangest thing: I picked the notice up off the board at North Texas State and called the contractor. He called me right back because he thought I was my father. He knew my dad. So I got the job. John Osborne was one of the trombone players, and John Thomas was also on the gig. John [Thomas] is a great trumpet player. He played with Ray Charles, and he's now teaching at the University of Southern California. He also played lead trumpet with Count Basie. We went on the road and played with Ray Price the whole summer. Willie Nelson played in the band right before us.

JT: *So, Willie Nelson opened for you? [laughter]*

MG: Isn't that funny? So I went back to my dad's roots playing with this western swing band. We had a vibes player, steel guitar, Buddy Emmons, the great jazz steel guitar player. It was a great band.

JT: *You mentioned North Texas State, now the University of North Texas. When did you go there?*

MG: My first year of college I went to New Mexico

¹ Fort Worth, TX.

When I auditioned in the One O'Clock band I was lost in a few bars because I couldn't read the music. It was the hardest music possible.

State. I had a full scholarship in music there. My parents said, since they gave you a full scholarship, you should go to school there. So I went there the first year, but I always wanted to go to North Texas State. I heard the One O'Clock band at one of these all-state conventions years ago. Marvin Stamm was with them, and Dee Barton, a great trombone player. The drummer was fantastic too. They were a really good band. I always wanted to be in that band. So, the second year I transferred to North Texas. That was 1966. I auditioned for the band. I could play jazz pretty well, but I couldn't read as good as the guys in the One O'Clock band. When I auditioned in the One O'Clock band I was lost in a few bars because I couldn't read the music. It was the hardest music possible. I played in the Six O'Clock band or something for one semester. Dan Haerle—he was one of the band directors—had the Two O'Clock band at that time. He heard me play and he said, "I want you in my band next semester." So, then I was in the Two O'Clock band after that. I finally landed in the One O'Clock band.

JT: *Now, does that mean that you acquired your reading chops pretty quickly? Or were you just listening to the guy next to you?* [laughter]

MG: I don't know, but I had to catch on quickly. And I practiced a lot. I used to practice a whole lot.

JT: *Tell me about your practice routine back then.*

MG: I was a major in music performance, so I had to practice a minimum of 4 hours a day. That's a lot of practice. If you think about it, you've got to do your school work, you have to go to classes, and then you still have to practice 4 hours a day, that's a big schedule. But I practiced a whole lot.

JT: *Who was the saxophone teacher at that time? Jim Riggs?*

MG: No, John Giordano. He used to conduct the Fort Worth Symphony. He was a great teacher. Let me put it this way: I learned more in just a few lessons with him about how to practice, how to get a good sound, and how to play the instrument, than I ever did in all my other lessons. Those lessons were so important that, if a person practiced for the rest of

So many players are concerned with playing lots of notes and how many notes can I play and how fast, and that orients their practicing. But in so doing you kind of lose some of that art of lyrical saxophone.

their life, I don't know if they could learn all the stuff he showed me.

JT: *That's an amazing statement.*

MG: It was amazing what he could do. He had an incredible memory. We had one of these real hard French étude books for saxophone. If you asked him to play page 21 of the book, he would just play it by memory. I don't know anybody who can do that. I certainly can't. I was amazed at him. He wasn't a jazz teacher, but he did give me those books from Berklee with modern jazz exercises and chord changes in them. I liked the modern jazz stuff, but I liked other stuff too. When I was a young kid, maybe 14 or 15, I loved David "Fathead" Newman. I couldn't believe how good he was. I had this record, Ray Charles Presents David "Fathead" Newman. I loved that kind of playing. It wasn't bebop. He didn't play so many notes, he just played really beautiful lines. It was soul-jazz, blues-jazz or something like that, like what Horace Silver and Cannonball Adderley were playing. That was my favorite music to play.

JT: *One thing that you have there is that the saxophone tone is so much more important, the lyrical aspect of it. So many players are concerned with playing lots of notes and how many notes can I play and how fast, and that orients their practicing. But in so doing you kind of lose some of that art of lyrical saxophone playing.*

MG: Oh, for sure. All the older players that I know, you don't need but about 2 seconds of a record and you know who is playing. Dexter Gordon, you can tell in 1 second. The older guys that played, they all had their own sound. Ben Webster, Stan Getz, all of them. So you have all those different people that you listen to, and then you kind of have to gain your own sound. You're always looking for what combination is going to sound good. So, you always look for another mouthpiece, another reed...

JT: *Oh, yeah. Let's get to mouthpieces and reeds. Can't leave that out!*

MG: Yeah, that's really an important thing. I know that one time Stan Getz got his saxophone stolen, and he was just begging to get his mouthpiece back.

² RIAS stands for Rundfunk im amerikanischen Sektor [Radio in the American Sector]. SFB stands for Sender Freies Berlin [Station for Free Berlin]. These radio stations operated in West Berlin during the Cold War, and both staffed their own in-house jazz orchestras of very high quality, sometimes hiring well known American jazz musicians as well. The names of the stations became obsolete after the fall of the Berlin Wall, and they ceased to exist in the same form. Changes befell the bands as well. The RIAS big band is now an independent entity, whereas the SFB was dissolved around 1980 and no longer exists.

JT: [laughter]

MG: You can put a mouthpiece on almost any kind of saxophone and you get your sound. But once you take your mouthpiece away, then you've sort of lost your sound, you know?

JT: *You have a different voicebox.*

MG: That's right. You don't have your own any more, which is really weird. So, that's an important thing. And the Texas sound I always loved. James Clay, I used to go hear him play a lot and I also played with him. My later years in Dallas I had a job every Wednesday or Thursday night with David Newman and Clay. We played at The Flamingo Club in Fort Worth. I have some nice photos still of that. That was really nice.

JT: *You mentioned the Texas tenor sound. I wanted to ask you, is there something unique about it? Is it really different from the Chicago sound? I'm thinking of Gene Ammons. Some people say that the Texas tenor sound has a lot of blues, it's also a very big sound. But, in that respect it seems you could say the same thing of the Chicago sound as well. I wanted to get your opinion on that.*

MG: That's a hard question, because I love Gene Ammons' sound. He's got one of the most beautiful sounds. You could've told me he was from Texas and I wouldn't have ever known different. But I think Texas had that reputation of kind of a hard sound, with the blues in it. And not only tenor players: alto players had it too, like Leo Wright. He played one of the big bands in Berlin.

JT: *Which band?*

MG: Not in the RIAS band that I played in, he played in the SFB.² They had two big bands in Berlin for a long time. Walter Norris, a great pianist, and a lot of other people played in this SFB band. It was a fantastic band. They lasted a few years and I guess they ran out of money. Leo Wright played lead alto there until he died.

JT: *He was a great player. He played with Dizzy quite a bit, too.*

MG: I loved him with Dizzy. There's a great little jazz club in Berlin, the Badenscher Hof. They have

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a picture of him there. When I play in the club, it's almost right in front of me. And it's such a nice picture. He's standing up so straight, he looks great. So when I play there I always look at him and think about him playing there in that club. I always loved his playing.

JT: *Also among the Texas tenor players, sometimes I don't hear this guy's name mentioned, and it should be. I'm talking about Booker Ervin.*

MG: I love Booker. Now, that's the kind of sound of that I'm coming from.

JT: *Has he been an influence on you?*

MG: Yeah, I loved his sound. I think we play the same mouthpiece, a Berg Larsen. James Clay played a Berg too. There is a Berg sound. Sonny Rollins, that's what he plays also. But there was more blues in this Texas sound.

JT: *When I listen to you, what I hear that's very much like Booker Ervin is not only the sound quality, but the intensity of the sound. You play so intensely, and that doesn't mean that you're always playing loud. It just means that you're coming with all you've got, and that's the way Booker Ervin played. So, what's the tip opening on your Berg?*

MG: I think it's 110/1. I didn't really check. The thing is, I had it worked on by a guy in New York, so I'm not really sure.

JT: And you play a Selmer tenor, right?

MG: Yeah, a Balanced Action tenor. It's from right before the Mark VI's were made.

JT: *If my memory serves, the Mark VI started production in 1954.*

MG: Yeah, so it was right before then. Actually, it has the same engraving as the Mark VI on the bell. So, I think at that time they were making Balanced Actions and the Mark VI at the same time.

JT: *So, where did you go from North Texas?*

MG: Right when I finished North Texas, I went on tour. Some of the guys from North Texas had a little band. Dave Kelly was a trumpet player from the One O'Clock band, and Bobby Henschen was a really good piano player from Houston. We all went on a tour for some oil company. [laughter] We went to

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Garland a lot at
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there in town,
the Recovery
Room.*

Atlanta, Georgia, Daytona Beach, Florida, and we ended up in Biloxi, Mississippi. While we were in Biloxi, we were sitting in at a club. The owner goes, "When you finish this tour, we'd like to hire you, six nights a week." So, we came back there and we played there for close to a year. Horace Silver tunes and stuff like that, along with some original tunes. It was a big club. And they hired a rock band too. They were in one room and we played in another room. People came. It was right after this big hurricane there, and so there weren't very many clubs left. So, all the workers that were sent there, they all came to this club. And so it was packed full of people every night. The job was six nights a week, from 10:00 to 4:00 in the morning. That was really brutal and long. Then they decided they didn't want to have jazz any more. But some people heard us there and we got a job on Bourbon Street in New Orleans. We played regular jazz. We were the only jazz group on the whole block.

JT: So everybody else was playing Dixieland or something else?

MG: New Orleans funk. Ellis Marsalis worked right across the street, and he played in a funk band. They were really incredibly good, kind of like Dr. John. But he used to come across the street because he liked to play jazz. That was really cool. Then that job ended, because everybody decided they wanted to do other things and move on. Then I moved back to Dallas.

JT: Is this when you played The Flamingo Club with David Clay?

MG: Yeah, I was playing The Flamingo and The Malibu. And there was another really nice club in Dallas that I used to play all the time, too. It was right by the stadium.

JT: Do you remember the name?

MG: No, but maybe I will come up with it. I'd have to ask somebody. But it was a really nice club. I used to play there with Steve Turré, the trombone player, and Thomas Reese, a piano player.

JT: About what year was this?

MG: Right around 1969 or 1970. We played there all

... the first thing I did, I walked into the Village Vanguard and heard Charles Mingus' band.

the time. Also I would go play with Red Garland a lot at that little club he was playing there in town, the Recovery Room. One time, Red came over and played at this other club that I played in Dallas. And then Sonny Stitt showed up.

JT: Uh-oh!

MG: That was really an amazing experience, for sure.

JT: Tell us about it.

MG: It just sounded incredibly good. I always heard of Sonny Stitt and how he always wanted to challenge any other saxophone players around. Most guys who showed up with their horns would hide their cases after he played one tune.

JT: [laughter]

MG: Anyway, so I remember the first tune we played there, "There Will Never Be Another You". I said to myself, "oh great, man! This is one of my best tunes." Of course, you never know, they might call some tune you don't know. But this one I knew, and I played it. I noticed that he took a little bit of notice when I was playing—I was amazed. He was incredible, of course. So, after that week was over Red Garland came to me and he said, "I was talking with Sonny and he said you should move to New York." Then he added, "If Sonny Stitt tells you you should move to New York, that's what you should do.

JT: [laughter]

MG: I thought, "New York! I don't want to move to New York!" I saw Red again and he said the same thing. He told me, "Sonny says you should move to New York, and I think you should do that too." The next thing I know I'm packing up my stuff in '73 and moving to New York City. In the winter. That was brutal. It was brutal weather-wise and just going to New York in the first place is tough. But I did check it out a little bit before the move. I went there I think in the summer, and the first thing I did, I walked into the Village Vanguard and heard Charles Mingus' band. George Adams was playing. Right away, I go to myself, "This is what I want to do." It was just the most... the spirit of the music ... oh, it was just great! Mingus, Don Pullen and all those guys, they

I go inside and it's Pharoah Sanders playing. He just happened to be in the club and was playing until I got there.

sounded incredible. George Adams was playing way out of the realm of what people were doing in Dallas.

JT: Or anywhere else, for that matter!

JT: What did you do then in New York? Did you play your own combo stuff?

MG: When I first moved, I would just go, like Red Garland told me, and sit in lots of places and get known. They would say: "Sure, you can sit in but you've got to wait 'til 12:30." So, I'd wait 'til 11:00 and then go to the clubs to see if I could play. And then people started hearing me and they would ask me to play in their band, or rehearse their music, or whatever. So I started going around and rehearsing with people. After a while I started getting a lot of jobs. I worked in Newark, New Jersey a lot. They had a great club, Sparky J's. Everybody played in Sparky J's, all the main guys. There were a lot of nights where they would have local bands, so I got to play. So, people got to know me, and I got to play with really great musicians through that little nightclub.

JT: Who were some of the musicians you played with?

MG: There was one singer and piano player, Andy Bey. He was a singer with Chick Corea and Return to Forever. Recently he's had a resurgence. He's been touring through Europe. I also used to play there with John Patton, a great B-3 organ player. Then from that job I got introduced to Jack McDuff's band and I went on the road with them. I toured all over the country with him. George Benson had played in the band just before that time. Jack McDuff was really the best musician of all of those organ players. He could write great music right out of his head. He had a really great and big book. The first job I ever played with him was with Stanley Turrentine, who was playing tenor too. Oh, my god! He had such a beautiful sound. I learned a lot from playing with him right away. He could pounce on the notes. He had a way of just jumping on them, it sounded like a sheep hopping out in the field. He would definitely grab your attention from his first note. He had a really intense, beautiful sound and could just hop around on that horn. So that helped, hearing and

Archie Shepp also can play any standard and sound great. I always thought of him being a really pretty far-out player until I heard him in person. He just played and sang. Unbelievable!

getting to play with those guys. I also played with Pharoah Sanders at Sparky J's. That was great too. A funny thing happened one night. It was my job but I was a little late getting there. I got out of the car, was getting my tenor out, and I heard this music coming from the club. They were playing "Body and Soul." And I thought, man, it sounded so great, this must be a record. I go inside and it's Pharoah Sanders playing. He just happened to be in the club and was playing until I got there. So I went up with him and played the rest of the job. He was so nice to me. He played so beautifully, and he had the loveliest sound.

JT: When was this?

MG: In the 70's.

JT: I'm probably betraying my ignorance when I say this, but when I think of what Pharoah Sanders played back then, I don't associate a real pretty sound with it. But I heard a ballads record a while back and he played "Nancy (With the Laughing Face)" and it sounded a lot like Coltrane on his Ballads album from 1962.

MG: I know. That's the way he played that night.

JT: So, he was playing that way even back then?

MG: Yes. I think when he did that other stuff he just played whatever fit the music. Archie Shepp is the same way. Archie Shepp also can play any standard and sound great. I always thought of him being a really pretty far-out player until I heard him in person. He just played and sang. Unbelievable! Sounded like Billy Eckstine when he sang. Then I heard him at a jazz festival in Burghausen, Germany, and he was just great. It's always inspiring to play with guys on that level. Yeah, that club³ was really good for that. Hank Mobley used to play there too. In fact, I loaned him my tenor one night to play.

JT: So how long did you stay in New York?

MG: 20 years.

JT: Did you do any other stuff besides jazz? I know you had a pop career as well. You probably did some session work, I assume.

MG: All the time. I did a lot of that, because the studios had all these synthesizers, so they could do away with the brass players after a while, but

³ Sparky J's.

"Papa Was A Rolling Stone" was a long arrangement and there were interesting rhythms. When you listen to the music you don't think about how complex some of the writing was.

they would still want a saxophone player to play a sax solo. That was a lucky thing. So, you could do dates playing background for somebody's record or whatever. That was always a lot of fun. And I got to tour. I went on tour with Cher to South Africa, and that was really nice. Actually, I forgot one thing: right at the end of my time at North Texas, I went on tour with Stevie Wonder. Tom Malone, the trombone player, and Lou Marini were on that band.

JT: Were there any other big gigs of that sort?

MG: Well, I did The Temptations, and later The Supremes and The Spinners.

JT: Motown. Did you go on tour for that?

MG: The Temptations was a tour of the south. The horn section was from New York.

JT: OK, so they were Motown groups but they went to New York to get the horn section.

MG: Yeah. Motown was mostly famous for its rhythm sections. So, when the bands needed horns, they just got the horns from New York, L.A., North Texas, or wherever they could get them, because it's hard to travel with that many guys all over the place. I don't know why they got us from New York; that was a long ways away. You could've gotten guys from a university down in Florida. I'm sure there were good players there. In New York we did a concert at Giants Stadium.

JT: Wow. Did you have any solos when you played with those bands?

MG: They always gave me solos. Even with Stevie Wonder. They always let me play. A lot of times the band would come out first and we would start playing, and then they would invite the singers. But I really enjoyed that Temptations thing in the south. They were really great. The band was very good, and the arrangements were hard.

JT: What was interesting about them?

MG: "Papa Was A Rolling Stone" was a long arrangement and there were interesting rhythms. When you listen to the music you don't think about how complex some of the writing was. But if you go to read it, it'll challenge you for sure. You listen to "ba-da-dah dah da-da" and it sounds great, but you

*...the first time
I went I played
with Paul Motian,
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Bill Frisell, Ed
Schuller.*

read that and you go, “wait, what is that rhythm?” In Berlin, we also had a horn section, the Berlin horns, a trombone player from the radio, trumpet, and myself. We played with The Supremes and other groups. When different people came to town we were their horn section. We also played for country bands.

JT: Did you ever have any qualms about being a jazz player playing in those pop bands?

MG: No. I always had a really good time. It was good music and the bands were fantastic. The Spinners had Bernard Purdie. I don’t know how many records he’s made, all of Aretha Franklin.... It was just incredible to watch Bernard Purdie play the drums. He has to be one of the best musicians I’ve ever heard. I watched him play with a small group and then also watched him play in the band with us. You wanted to call everybody you knew and tell them to come, he was just so great.

JT: What was so great about his playing?

MG: He knew the melodies to the tunes real well. He could hear everything. And when he made his fills, it fit perfectly. Everything was perfect. I remember hearing him with a small group, his own group, in a little small jazz club in New York. There were like five or six guys. And he was playing the solos to the tunes. You heard every melody. It was perfect playing. Perfect.

JT: Everything in the pocket, huh?

MG: Yeah. I guess he and Steve Gadd were the best as far as their time. And they invented all those rhythms. Bernard Purdie invented most of all of the Motown rhythms. There’s a great video on YouTube. He has one where he just talks and tells them how he’s inventing. I wish I had that on my computer. I would send it to you, because it’s just so good. One of my friends in Berlin sent it to me and said, “You won’t believe this video.”

JT: Who sent it to you?

MG: Ernst Bier, the guy that I talked to you about. He sent it to me, and he said, “You won’t believe this.” He’s talking, it’s educational. And he’s playing while he’s talking. So it’s like the different parts of his brain

Paul Motian was just great. I don't even know what we were playing. It was pretty far-out music, but just incredible sounding.

are entirely separate.

JT: How does he do that?

MG: I don't know! I've known a couple of people that could do that. They seem to have a different brain on each side. I played with Jaki Byard, a great piano player. He could talk to you and play Debussy or something at the same time and carry on a regular conversation. He was unbelievable. He could play any style just as good as anybody in the world, with incredible technique. And a great arranger: he could write arrangements right out of his head.

JT: Did you play with him in New Jersey?

MG: Yeah, in New York, New Jersey. He had a big band, The Apollo Stompers. They played in Harlem. His band was just great. We also had a quartet together: Billy Hart and I, Jaki and Ed Schuller. We did a whole series of library concerts. In those days you could get concerts like that, not so much nowadays. Fort Worth is an exception. Of course in New Jersey and New York you could do a lot of those because every city has one of those libraries.

JT: You mentioned Ernst Bier and so, I'd like to know: how did you end up going to Europe, and where did you go? I know you spent so much time in Germany, but I wonder if that was your first stop.

MG: No, the first time I went I played with Paul Motian, Joe Lovano, Bill Frisell, Ed Schuller and I—that was the band. We had two horns, a guitar, bass and drums. We toured France, and we had about 10 concerts all around France in all the greatest places. I remember getting the itinerary. I was in Dallas or somewhere right before that, and somebody gave it to me. I was shaking.

JT: [laughter]

MG: That tour we played all kinds of concert halls and opera houses mostly in France, but also in Belgium. We rode the trains every day. That was terrific. We played in I forget how many cities.

JT: When was this?

MG: That must have been about '85. That was the first time I went to Europe with a band. And you couldn't beat that band. Paul Motian was just great. I don't even know what we were playing. It was

The only record that Ornette ever made with piano was with Walter Norris. Walter could really play. When I first moved to New York, Walter was playing with Mingus' band, and he was playing with Thad Jones' big band on Monday.

pretty far-out music, but just incredible sounding. Joe Lovano is a great saxophone player. We also did some Monk tunes and Bill Evans tunes. And we played compositions by Paul Motian and Bill Frisell. It was really terrific.

JT: And then you came back to the States?

MG: Yes, to New York. Then I started going over there to play after that with a guy named Bob Lenox. He was a piano player from Brooklyn, and he sang. He could write jazz tunes and pop tunes. When he was young he was playing kind of like James Taylor and he sang kind of like that. But he wrote great tunes. I started going over with him to play in Berlin because he had lived in Germany for a while. And he was popular at festivals. He was called "the voice of Brooklyn." He just died recently, about six months ago. He did movies and everything. You can look him up on YouTube. He did some really out videos and he did soundtracks for television shows over there in Germany.

JT: Sounds like a very creative guy.

MG: He did movies in France. He had a house in France and an apartment in Berlin at the last. He was a great guy to go with.

JT: And that was, I assume, after '85, right?

MG: Yeah, that was around '89. And so I started going over there. We played in France also. We toured France and made a tour of France and Germany. That was really good. He told me that the guys from the radio band over there liked me. The guy that ran the RIAS radio band came to one of the festivals. And so when I decided I might want to live over there I wrote him a letter. They wrote back in September or something, right after the Wall came down, and said, "We'd like to start using you in January" or something like that.

JT: January of 1990.

MG: Yeah. At that same time I wrote Walter Norris, a great pianist who played with Ornette Coleman. The only record that Ornette ever made with piano was with Walter Norris. Walter could really play. When I first moved to New York, Walter was playing with Mingus' band, and he was playing with Thad Jones'

East Germany had jazz clubs and Kulturhäuser, where they played free jazz, basically. They called it free, but it was more like Ornette Coleman. Not totally free, it had melodies and structures, but mostly free.

⁴ The official title of the school is now the Universität der Künste. See footnote 5.

big band on Monday. He had every gig. We were friends. I had a little job, a Holiday Inn or something, jazz a couple nights a week, so I walked up to Walter one time and asked, “Hey, would you like to do this job?” And he said, yeah, sure. So, I met him and we started playing jobs together. Then, when I moved to Berlin, I called him right away because he was playing with the radio band there. He was also a guest professor at the Hochschule der Künste⁴. For maybe five or six years he had a guest professorship. So I wrote him, and he called the people at the university and they hired me as a saxophone teacher there. David Friedman—he’s a great vibist—was also on staff there, and Jerry Granelli, a drummer from California. We had a nice staff and it was a great job.

JT: *So, it was mainly American-centered teaching?*

MG: Yeah, in the jazz department.

MG: I think David Friedman retired recently, I don’t know for sure. Now they have Kurt Rosenwinkel. He’s the professor of guitar there, and Judy Niemack, a singer. A lot of people from New York got those jobs.

JT: *Did you need to speak German to get a job like that?*

MG: Not for my job. You could be a guest teacher there no problem, because they didn’t care whether you spoke English or German when teaching. But if you were going to be a professor or the head of the department like David was, you’d have to speak German really well and know how to write, because you couldn’t take care of the business otherwise. Anyway, that’s how I got over to Berlin. Then I started playing. There was a guy named Pete “Wyoming” Bender. He’s an American Indian.

JT: *Oh, yeah. Didn’t you write a tune in his honor?*

MG: Yes. I played in his band too. He did an RCA record here years ago in New York City, and they hired me to play on that record. I didn’t know him at all. People that worked at the studio called me for the date, and I played on his date. And when I moved to Germany, the drummer that was playing with him, he said, “Hey, this guy is moving here. Why don’t you call him up for jobs?” So, we played together

all the years over there. He had a really good R & B band like Ray Charles. He is a great singer. And he does a lot of these American Indian records. They sell them at airports and all the little shops in New Mexico and in Texas too. He does a lot of things for the American Indian movement and all that.

JT: *In Germany there's a lot of interest in American Indian things.*

MG: Oh, sure. Well, there was Jim Pepper too. He was a great American Indian saxophone player. He played just as beautiful as anybody. He died a few years ago. We were good friends, and I did a lot of his tunes. He wrote a tune called "Witchi Tai To" and it was a big hit. I play it too. I did a record called the Tribesmen. And I used Pete Bender on that record too. I'll get that to you next time I come to Fort Worth so you can see. It's a beautiful record, this Tribesmen record. And anyway, I was kind of involved in all that stuff too in Europe. And Gunther Schuller did a two-album set with the Cologne Symphony Orchestra and the WDR Big Band playing all Jim Pepper music. He wrote all kinds of beautiful songs. Schuller wrote all the arrangements and conducted. Jim Pepper was big in Europe. He played with Mal Waldron on a lot of concerts.

JT: *Did he record on labels like Enja?*

MG: Yes. And also he did a record with Paul Motian too, also I think on Enja. That's a good label. ECM's good too, as well as Tutu. Enja and Tutu used to be the same company, but the owners split up. In fact, the newest Joe Lovano record is on Tutu, a trio date with Joe Lovano, Ed Schuller, and Paul Motian.⁵ It's a great record.

JT: *Musically, what was Germany like? Since you were in Berlin I'd really like to get your take on how West Berlin was different from East Berlin and also how you would compare that to the scene in the States.*

MG: East Germany had jazz clubs and Kulturhäuser⁶, where they played free jazz, basically. They called it free, but it was more like Ornette Coleman. Not totally free, it had melodies and structures, but mostly free. When the Wall came down, the West had

⁵ The reference is to the album "Serendipity", recorded on Nov. 23, 1999. [From the Tutu Records website: <http://www.tutu-records.com/serendipity/>]

⁶ Trans.: "Culture Houses." Sounds like: "cool-tour-hoiser."

All the local musicians, all the young guys are in there. They just pack the place. There's no standing room or you wouldn't be able to move. You perform for the younger musicians in the music schools. It's a real good public forum.

to continue the funding. All over East Germany there were these places, and you could do tours playing night after night in different ones. It wasn't real big money, but decent, much more than what a typical jazz club here in America would pay. So, I could go around and play in all these different Kulturhäuser. A lot of times the bands from the east would invite me, sort of like the Knitting Factory jazz festival in New York. People knew that I could play not only straight-ahead music but that I liked to play this free kind of music too. So, people would invite me to play. They were the greatest free musicians you'd ever heard in your life. Dresden was a great center for jazz in the East.

JT: Do you have any idea why that was?

MG: No. They loved Dixieland there, first off. They had big Dixieland festivals that they've had for many years, long before the Wall. And they had Dixieland bands coming from America and from all over Europe. A lot of my friends from New York who played Dixieland went there. They also had a great music school and they had Günter "Baby" Sommer—just an incredible drummer, like Max Roach or something—who was the head of the school. They had great teachers and everybody learned to play free jazz, so that became kind of the center of this movement. They played that music to promote freedom. So, it was an exciting music, exciting musicians. But after the Wall fell, these places had to try to survive on their own. Before, they were subsidized by the state. The Kulturhäuser were good for me. I had just moved there, and I got to play everywhere and go to all these big places and do real tours.

JT: So, you were going to the East and the reunified German government was still funding those places?

MG: They were helping fund them. If you went to Poland, they did the same thing. I've known guys who have gone there and played 15 days out of 20.

JT: So, they still have them in Poland now?

MG: Yeah, but it's harder and harder, mainly because of the banking crisis. A lot of jazz places were sponsored by banks; Deutsche Bank has sponsored

*Sometimes I say
hello to everybody
and I listen.
Sometimes the
level of playing is
amazing.*

a lot of stuff. If you look at the posters, you can see the different banks that are sponsoring. Now I'm going to be playing at Kunstfabrik Schlot in Berlin. I've played there on two different gigs. It's a series in East Berlin. It's some kind of theater festival. They're always having these little festivals. And they're still sponsored. They get some state funding so they can do these productions.

JT: *The festival scene seems to be the best funded kind of thing.*

MG: Because always some kind of festival is happening.

JT: *I think what the thing is with festivals, it happens once a year so throughout the year they can try to round up funds and sponsors for it. That's easier than trying to fund something every night.*

MG: Yeah, sure. If you have a club, like the main club in Berlin, the A-Trane, they have jazz every night. They fund it themselves, and it's a viable place.

My friend runs it, and they do okay. He's a good businessman. And the club is beautiful. It's right in Charlottenburg, and it's full every night, although the clientele is mainly visitors to the city.

JT: *So, how then would you gauge the level of jazz appreciation in Berlin?*

MG: Oh, people love jazz.

JT: *OK. But you say visitors to the city are the ones who go to the A-Trane.*

MG: It's a tourist trap. A lot of tourists are there and they show up and they go to that jazz club. You know, they advertise a lot in hotels. People coming from, Norway or Sweden for instance. When I play there as I usually do—this summer I'm going to be there for five nights—you meet people from all over the world. And local people come there to see the shows too. The playing is at a very, very high level. It's like the Blue Note in New York.

JT: *And I first met you at the B-Flat.*

MG: We're also playing at the B-Flat by the way. They always have these jam sessions on Wednesday night, and they always have an opening band that plays the first set. I do that gig every time I go. I line it up so I get there on a Wednesday, so I can go to

*And there's a guy
that I've played
with a lot, in fact
I play the B-Flat
with him: that's
Michael Clifton.
He's a great
drummer from
Colorado.*

the B-Flat and play that first night there. I couldn't probably sleep anyway that first night, so I just play a job. It's not a real big paying job, but it's a nice thing to do and the people hear you. All the local musicians, all the young guys are in there. They just pack the place. There's no standing room or you wouldn't be able to move. You perform for the younger musicians in the music schools. It's a real good public forum.

JT: *I've got to ask you about the jam session, because I found the setup very strange. You came and played, and then it came time for the jam session. What I was expecting was more of a sitting-in session where you have the house band and then guys come up and play. Well, it wasn't like that at all. [laughter] It's sort of a musical potluck: if somebody wants to play they'll go up there, but there's no house rhythm section.*

MG: Once I'm finished with the first set, sometimes I stick around and play a little bit during the jam session, but other times I just go back home. Sometimes I say hello to everybody and I listen. Sometimes the level of playing is amazing. But, you're right. The band that plays the opening set hardly ever plays again, except maybe the bass player, who sometimes gets stuck playing. My friend Robin—he's from Canada—runs the session. He loves it and is very successful. He runs other jam sessions in Berlin but that's the main one. But that's why I always have that gig. I just call him and tell him I'm coming.

JT: *It was a very nice place, and it was great to see this hardcore jazz club.*

MG: Yeah, right in the neighborhood.

JT: *And packed. And the listeners: you could tell they were sophisticated. It's not just people who went there for a drink and there's also music.*

MG: Oh, no, no. There's no cover charge or anything on that Wednesday. It lets all the students from around town come and all the people that want to hear them play can do so. And it's exciting, because they really listen.

JT: *Yeah. I think they bring the same kind of attitude*

*And then there's
Connie Bauer.
He's one of
the greatest
trombone players
on the planet.
Unbelievable! He
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of chords.*

to listening to jazz as they would to the symphony.

MG: It's an interesting audience. I love playing at the A-Trane because it's a privilege to play at that club. You're the headliner and Herbie Hancock or somebody like that has just finished a gig there. It's pretty serious. And the people treat you very nicely. You have a nice dressing area, recordings are made. They have a recording studio also in the club. It's great. So, that's a different kind of place. But the B-Flat is also nice. And this Kunstfabrik Schlot that I'm going to play in is just like the B-Flat. The sound is great. My tenor sounds so great in there. They have a great piano. All these places have good pianos in there. I played a festival here in El Paso where they have a jazz festival for high school and college bands. I played with the college band here. They had a digital piano. Over in Berlin they have Steinway pianos or some other really good make, and it is tuned. And they have built-in PA systems.

JT: You mentioned really good sound and recording capabilities. I heard a bootleg recording of Jerry Bergonzi that was recorded in Cologne at the old Subway. Did you ever play that club?

MG: Yeah, sure.

JT: I was astounded at how good the recording was.

MG: Yeah. Those recordings are real good. A place that is still going in Cologne is the Loft. They make lots of records. I've made a record there. That also has a great sound. You can have an audience and make a live record.

JT: We've talked about Berlin a lot. How about the other cities in Germany? We've just mentioned Cologne briefly.

MG: As I was saying about Dresden, that's one place I played many times. We'd play concerts in big churches all over Dresden. I played I don't know how many of those. And they have a jazz club that they've had for many, many years, a great jazz club, and I played there many times. I like Dresden. They're really attentive and they really listen to the music. And the musicians are great. I played with Scotty Boettcher. He's an amazingly talented pianist and organist. His real name is Andreas. He plays

We had a joke about the Polish jazz musician. Why was he playing jazz? The punch line goes: "he's in it for the money."

organ, piano, vibes, and drums really well. He's got a degree from the conservatory there, and he was better on any of those instruments than the other students who concentrated on that instrument. When I first met him, I made a record with him, and he played everything on the record. He was playing 5/4 on the drums. We always played free together. We never talk about the music, we don't think about it. We just go play. Not only perfect ears, you know perfect pitch and stuff, but perfect recall. If you play like a Turkish melody to him or something that you're working on, he can play it all back to you right after you played it. I have at least eight CD's with him.

JT: *So, you're starting to mention favorite musicians that you like to work with. Who are some other names that you think we really should know about?*

MG: Ernst Bier of course. I play with him all the time. Besides being a great player, he takes care of the organization. He's always helped musicians come to Germany and helps them find places to stay. And there's a guy that I've played with a lot, in fact I play the B-Flat with him: that's Michael Clifton. He's a great drummer from Colorado. Of the German musicians, I like Stefan Weeke. He's a great bass player. I like him because he can play very freely on the bass. He's open to everything. I also like Martin Lillich a lot. I already mentioned "Baby" Sommer. And then there's Connie Bauer. He's one of the greatest trombone players on the planet. Unbelievable! He can sing all kinds of chords.

JT: *It sounds like sort of some of the stuff that Albert Mangelsdorff used to do.*

MG: I heard Mangelsdorff too. They're both at the same kind of level. If you get to hear them play, you will never forget it. So, those are some of the guys that are really great musicians. And then Reggie Moore is a pianist from New York. His father arranged for Benny Goodman, Fletcher Henderson, Charlie Barnet and all those old bands. Reggie is a great arranger too. He arranges for lots of singers. He plays the piano with everybody. He records with me all the time. He can play anything. He's not young;

he's nearly 70. He's just in really great shape. You'd think it was a kid playing.

JT: *You've mentioned quite a few American players. How difficult is it for an American player to go over there and to get jobs as a musician?*

MG: I'm sure it was easier when the Wall first came down, for sure, or before the Wall. It's not so easy now. People used to be impressed if you said that you came from the States. But now there are so many good German jazz players.

JT: *Have you played much in Munich?*

MG: I did some tours down there, but I haven't been there in a while. There's a couple of nice jazz clubs in Munich. I always played there with Ed Schuller on tour. He was real good friends with the people that owned the clubs, so he could always go down and play for a week or three days. Munich is a great city, and they love jazz. The whole south liked jazz a lot. And Burghausen, right on the Austrian border, is a big center for jazz festivals. I played there. Maynard Ferguson had his whole band there. They had Archie Shepp, Duke Ellington's band, Count Basie, everybody. You know how on Hollywood Boulevard they have famous people's names, footprints, and handprints in the street? They have something like that in Burghausen for jazz musicians.

JT: *Where would you say would be the easiest place that you know of in Germany or Europe in general to make a living as a musician?*

MG: I can't really say. I would have said Berlin for a long time because there wasn't that big of a scene. The scene was bigger in Cologne when I first moved there. By the way, Cologne's WDR radio band is fantastic.

JT: *Did you ever play with the WDR band?*

MG: No, I played with the RIAS band.

JT: *What caused the RIAS band to fold?*⁷

MG: I guess the funds. They didn't want to pay the money any more. When Deutschland Radio bought the band, they had a full choir and a big band. The big band made more money than everybody else. The contracts were really incredibly good. I guess they just wanted to downsize like everybody else.

⁷ As it turns out, the RIAS band is still functioning, but only as a privately-run band, not as a radio band.

My friend Billy Hart, he's teaching at about three colleges.

Just like here, where the NBC orchestra and the Tonight Show band folded. When I first moved to Berlin, Berlin had maybe four or five symphony orchestras, including the radio symphony, the Berlin Symphony Orchestra.

JT: *And they had the opera orchestras too.*

MG: They had operas, people had regular theater jobs, like they used to have in New York. Now they just have tapes in New York or three guys playing all the parts. But when I first moved there, the Theater des Westens had a full band. I played there lots of times subbing. It was a full-time job. Those days are over. They did away with most of the bands. There is still a theater orchestra in the east playing at the Friedrichstadt Palast. They have a full band playing. My friend, Christian Grabandt, plays the trumpet in that band, that's why I know it's a working band. He also played with the RIAS band. We're going to play a gig together, actually. He has a CD out with me and we're going to play when I get there. He's going to get a sub for the theater. But like I said, all these theaters in town would have a band. If you could get on one of those bands, and you could play one or two jazz gigs on the side, you could do really well there, with a high standard of living. We had a joke about the Polish jazz musician. Why was he playing jazz? The punch line goes: "he's in it for the money."

JT: *[laughter] Over here in the States that's really funny.*

MG: The thing is, when I told that joke to a guy in the RIAS band, he didn't even laugh. He didn't know what I was talking about. Of course you're in it for the money!

JT: *[laughter]*

MG: These guys were going around, driving up in their BMWs and Mercedes. That's a Polish joke, but I love the Polish people and I love playing in Poland: the musicians are so good and the schools are great. I'm going there in a week-and-a-half.

JT: *You said you had been offered a position in Poland, a jazz professorship.*

MG: Yeah, that was going to be at a music school that's being opened in the town of Szczecin. That was

They were all impressed because he had a manager. He said, "I don't even answer the telephone. I don't even have a computer. I don't do anything. All I do is play the saxophone."

a German city at one time.⁸ After the war the border was changed and it became part of Poland. It's a real nice seaport on the North Sea. A Navy base is still there. My friend Reggie Moore is teaching there now. I think he started this year. There's a brand new music school just opening up, and a friend of mine, Piotr Wojtasik, is a really great trumpet player and is head of the jazz department. He asked me about teaching there. But I had already decided to go to the States.

JT: What was the trigger that brought you back to the States?

MG: My family. First of all, my mother, and I didn't like the fact that my kids couldn't spend time with their family. I thought it was just time to go back home. And I've still been able to go back and forth between Europe and the States. It's great that you can keep your friends. Everybody wants to invite you to come over for a gig. So, we keep in contact and I'm able to go to Europe. It's kind of funny: everybody says that, when I come over I work more than anybody that's living there. If you live somewhere, you become part of the furniture and they expect you to come and play for any kind of money because you're a local. But as soon as you move away, you're an exotic fish all of a sudden instead of just a normal perch in the pond. People like me all the time on Facebook, they say, "We have some concerts. Would you like to come?" Sometimes you can make them, sometimes you can't, but it's a real interesting thing.

JT: It's great that you didn't have to give up Europe.

MG: I feel really at home there. As soon as I get there, my German starts getting better right away. I can deal with the situation. And I love to walk in the neighborhoods. I take long walks there. You don't do that in America. You maybe walk your dog around the block. In Germany, if I have somewhere I need to be, even if it's a couple miles away, I just walk there. They've got a very good train system, and the subway. But still you want to walk. You get to see all kinds of things. I like to walk along the rivers. They have beautiful canals.

⁸ The German name for the town is Stettin.

JT: So, now you're back in El Paso. What is the actual name of your school in El Paso?

MG: It's the El Paso Conservatory of Music. I'm the head of the jazz department.

JT: So, teaching is a big thing for you?

MG: Yes, I would think so. I think it is for most musicians now. Most people have to take some kind of position somewhere. My friend Billy Hart, he's teaching at about three colleges. Everybody's doing that now because of the jobs. I played the other night at a real nice place called The Percolator. It reminded me of the B-Flat. It just opened up. They had two bands: a rock band, young guys from here, with an unbelievable sound. They had all original music and it sounded great. I played with a quartet. They played first, we played second, and the place was full of college kids.

JT: In El Paso? I'll be darned.

MG: They used to have jazz clubs everywhere here at one time. At one time when I lived in New York I used to come down here to play. They had Señor Blues, a great jazz club. People like Eddie Harris used to come here. The other night, the place was just packed. After the gig, I felt really good. I thought, it's not a lot of money or anything, but it was definitely good music, and the people listened, they were quiet. The staff at the place was nice too. It's like a coffee house. They can't sell liquor yet, but they can sell beer and wine. Curt Warren, a guitar professor from the college⁹ Eric Unsworth, the bass player that runs the college band, and the drummer Ricky Malichi are all on staff at the Conservatory now. I'm giving all my friends the gig.

JT: [laughter]

MG: They're real experienced people. We've got a real nice staff in the jazz department. The conservatory's classical staff is incredibly good. Everybody has doctorates. So that's what's happening here in El Paso. Sometimes it's really good. Ernie Watts came and filled up the theater.

JT: And there you're also talking about a guy who has also spent a lot of time in Germany.

MG: Yeah. He played with the RIAS band right

⁹ University of Texas at El Paso.

MACK GOLDSBURY ON
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[http://www.youtube.com/
watch?v=G6-XE_Uf-Fc](http://www.youtube.com/watch?v=G6-XE_Uf-Fc)

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before I came. They were all impressed because he had a manager. He said, "I don't even answer the telephone. I don't even have a computer. I don't do anything. All I do is play the saxophone." He even mentioned that he's an analog man when he was on stage here. I went to that concert: he sounded great. And then you have these smooth jazz guys—Dave Koz and those guys—come here. They can fill up the auditoriums too. Chris Botti, others...

JT: He's doing all these big concerts with other invitees.

MG: Yeah. Till Brönner, a trumpet player from Berlin, does the same thing. He's doing everything. He records for a big record label—I think it's Warner Brothers—and makes tons of money. He played with me in the RIAS band. He wanted to be a big star, and a lot of guys were jealous of him. But he was always nice to me and I liked him very much. He is kind of a big star. He lives right by the A-Trane and plays there sometimes, of course. And if Wynton Marsalis plays there or somebody like that, he shows up. He can fill up the A-Trane: he does double shows, 40 Euros a person to get in.

JT: Why is that? I don't know his stuff so well.

MG: He's actually a great bebop player. But he sings. He's kind of marketed as a new Chet Baker. He can sing like Chet. And he does some pop, Christmas albums, the same thing as all these guys do. But, I mean, when he came down to play with the big band, he took great solos. But he just chose to have this kind of more pop lifestyle. He wanted to be rich. He just got good management and went for it. He did a record with Steps Ahead. He started working with the best guys... I think he's doing a very good thing, because he's a musician that can play and he makes money too.

JT: One thing that strikes me is some people might see your move to El Paso and the assumption of a teaching position to be a sign that you might be leaving the active music scene for a more relaxed existence as a teacher. But when I hear you play, you play with such intensity and commitment. You've obviously got a whole lot more music left in you.

MG: I played the other night and a saxophone player named Eddie Curonza,¹⁰ a Mexican guy, came to hear me play. He must be about 80 years old now. He used to be really famous around here. He still plays in a big band and looks great, by the way. He said, "Man, you play like you just came in from New York today." And I said, "No, not really, but I have been kind of preparing again for a tour, so I'm kind of warming up and getting myself together for that." Everybody talks about retirement. My sisters talk to me about their retirement. I don't even understand the idea.

JT: When I caught you at the library, you were playing so intensely. I read a nice quote posted on your MySpace page from Cadence Magazine. The writer said your playing "immediately focuses the music." That makes a lot of sense to me, because your musical intent is just so clear and so strong that it tells everybody else: "OK, here's where we're going."

MG: That's a good quote. Everybody comes up to you and says, oh, you sounded really good. But with a quote like that, somebody actually took the time to put their brain together to try to understand something.

JT: So, if you want someone to know more about your music, what would be, what recordings would you suggest?

MG: Mack Goldsbury and The New York Connection with Kenny Werner and Billy Hart is a good recording. The quality's real good, recorded in New York. And all the live recordings at the A-Trane with Ernst Bier's quartet. Every one of those were good, for example At Night When You Go to Sleep. They're very good recordings. And the ones I did with Scotty Boettcher too. I like them because they're free and they kind of just happen. Those are some of them. I have a new one out in Poland with the group we call Mack Goldsbury and the Polish Connection. The album is called Salt Miner's Blues. I really like that, and it's brand new. I'm also mixing a new one with Duane Durrett right now. That's with the band from the gig at the Fort Worth Public Library.¹¹ Duane

¹⁰ This is how Mack pronounced the name, but the spelling is uncertain.

¹¹ With Duane Durrett (d), Lou Harlas (b), and Kelly Durbin (p).

MACK GOLDSBURY ON
YOUTUBE:

[http://www.youtube.com/
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watch?v=c6rtP7eswYE](http://www.youtube.com/watch?v=c6rtP7eswYE)

plays drums on it. I'm getting the cover together with the cover designer. When I go to Poland, I have a lady that does cover design.

JT: Who was your pianist on that gig? I loved his playing.

MG: Kelly Durbin. He's great. We made a beautiful record together, recorded at his house. He has a Steinway grand, and we hired an engineer who came and did the recording. I forget the engineer's name, but he was very good. I'm anxious to get it out. I think Kelly's going to mix it with him and Duane. Not much mixing to do.

JT: You and Duane work real well together, I think.

MG: We've been friends for years. I met him at North Texas. I had heard him play a little bit, but I didn't know who he was. But when I heard him play in Fort Worth with James Clay, I thought his playing was great. I also have an album with Jim Shannon in Dallas. We have a new CD of duos that's really good too. It's already out. It's called Two's Company. That's more my other kind of playing, a little bit more like Stan Getz. We played through changes of standard tunes.

JT: Well, Mack, it's been a great series of interviews with you. I've learned a lot, and I think the readers will too. Thanks so much for taking the time.

MG: It's been a pleasure. Thank you.

Jeffrey Todd is Associate Professor of German and French at Texas Christian University, plays saxophone locally in the Dallas/Fort Worth area, and is a lifelong jazz fanatic.



JAVON JACKSON

Taken by David Haney

Transcribed from a phone conversation on November 11, 2011. To hear a recording of the phone interview, go to cadencemagazine.com

DH: I had the good fortune to catch up with you several weeks ago in Portland to hear the We Four group, celebrating the music of John Coltrane. I just wanted to start there: how that project came to fruition.

JJ: Well, it was just an idea of mine to celebrate and perform music by John Coltrane, a person that's been very influential in my career and musicianship. I've been fortunate to play with musicians who've spent a lot of time with him, so at that point it just kind of seemed like a reasonable project to do - I kind of came up with a theme and a title for a particular group and thought of the musicians that you saw - just to go out and select from music that John either wrote or performed, and try to do our rendition of it, and again to celebrate his legacy and his importance to the music.

*WE FOUR:
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musicianship*

DH: *Was there a process in selecting music? Was there something you were looking for in particular?*

JJ: Generally, some of the pieces that I liked to listen to and perform, and I tried to have a range somewhat in terms of the various parts of his career, between, say, '57 and '65ish, and just thought about music within that zone. Again, there's so many pieces of music that he recorded, because his body of work between '57 and the time he passed, '67, is immense, so in the course of one night it'd be impossible to really explore everything, so we just picked 8 or 9 pieces or compositions that I felt comfortable with presenting and just kind of worked from there.

DH: *The group you're working with right now - could you talk a little bit about the connection that you have with those musicians? I know they've had a connection with John Coltrane but how are you connected to those particular people?*

JJ: Well there's only actually one musician in this group that had a connection with John Coltrane and that'd be Jimmy Cobb. I've known Jimmy for quite some time living in New York, and I've admired him as an artist and drummer. He's been very receptive as a musician and he's been reciprocal back and forth in terms of me doing some things with him, and him being available for me for recordings, or travel, to do performances. So, there's back and forth like that, and again, it's just fortunate to have that relationship with someone of Jimmy's ilk. Mulgrew, I've known for quite some time. First of all, he worked with Art Blakey and the Jazz Messengers, three or four editions before myself, but was an admirer from afar, and once joining Art, I began to build a relationship through my relationship with Donald Brown, the pianist, and James Williams, I got a chance to know Mulgrew on a more personal level and he's been again very supportive and very available to me, whether for recordings or for selected performances. So, I just thought about him because I'd liked to do more things with him as the years have gone on. Lastly, Nat I've known for quite some time. I used to see him with the great Jackie McLean, and also he's been a mainstay with Kenny Garrett for many

My father was always a saxophone lover and his favorite was Gene Ammons, so I heard a lot of Gene Ammons, and Sonny Stitt, Jack McDuff, Coltrane, all that kind of stuff, Charlie Parker, Dexter Gordon, so I really heard a lot of things growing up that were inspiring.

years, Kenny being an old friend and someone I respect greatly, I've been able to connect with Nat. So, that kind of rounds out my relationship, hopefully, with the three of them. But what I meant by connections with John Coltrane I was going back to my relationship with Art Blakey - John Coltrane was in his big band. And also, later, working with Elvin Jones, and working with Freddie Hubbard, and also Cedar Walton, those folks, who had lots of connection with John.

DH: *Sure, it's like a scientific camp, where you're following the same progression. The scientist might've been working on something, and you're continuing that, even though you might not have been working directly with him.*

JJ: Right, and the community is really small, so everyone kind of intersects at some point. Again, I'm fortunate to be with these musicians who spent time or recorded with John, and got one one one rapport with him. That helps me with possible questions or thoughts regarding him.

DH: *I wanted to ask you for basically a little background. You were born in Carthage, Missouri?*

JJ: Right.

DH: *How did you get involved in music,? Did you grow up in a musical family?*

JJ: My mother was a pianist, not professionally speaking, but she did play the piano as a young person, and so she kept up with it, but again, from a real novice standpoint. The bigger part of it was that she and my father were avid music listeners, so I heard a lot of music growing up, a lot of recordings, from various artists - Miles Davis, my mother's favorite was Ahmad Jamal, so I heard a of Ahmad Jamal. My father was always a saxophone lover and his favorite was Gene Ammons, so I heard a lot of Gene Ammons, and Sonny Stitt, Jack McDuff, Coltrane, all that kind of stuff, Charlie Parker, Dexter Gordon, so I really heard a lot of things growing up that were inspiring. As I started to play the saxophone, my father would take me to venues to hear the music that he was going to listen to, he took me. So I got a chance to see Sonny Stitt very early,

I was in McDonalds all-American Band, which, as a senior, takes two students from each state in the country, from music schools, and I represented Colorado.

probably 13, 14, and Ray Brown, Dexter Gordon, all those individuals I saw before I was 15. So to see them live, shake their hands, to have a little brief conversation with them was really inspiration and very uplifting. After seeing it being done in front of me like that I said to myself, well, I'm gonna do that - that's what I wanna do.

DH: *How could you not, with that experience as a kid. So then you went to the Berklee School of Music?*

JJ: Right, I went to University of Denver for a brief period, and I did go to Berklee, in Boston. I was able to meet Branford Marsalis. I was in McDonalds All-American Band, which, as a senior, takes two students from each state in the country, from music schools, and I represented Colorado. I met the representative of Louisiana, which was Delfeayo, who is a trombonist. As soon as I met him, I said "I wanna meet your brother", well luckily we went and we marched in the Macy's Day Parade so Branford came to one of the big rehearsals, and I got to meet him. By that time, I was thinking about Art Blakey, I said I wanna be with Art Blakey. [Branford] was good enough after that to be travelling through Denver and he'd stopped by the house and spend some time with me and say "If this is what you want to do, I would like to see you go to Berklee and study with Billy Pierce, and get some things together, and then you'll be in line, hopefully, to maybe audition." So that was the whole premise of it really, was getting to Art Blakey by way of Berklee. But I'm happy that I did it, though, I learned a lot, got a lot from Berklee Only many years later I was able to get an undergraduate degree, but initially it was a way for me to seek out Billy Pierce, to be honest with you.

DH: *Nice, yeah, well, always start at the top, I think, if you can.*

JJ: Yeah, well, Billy Pierce being a former Jazz Messenger, and Branford was the person who could help equip me, and get me with some of the skillset, and Branford actually studied with Billy when he was at Berklee College of Music, so it was just this lineage that he was kind of trying to get me a part of,

and I'm very grateful that he did.

DH: *That leads into the next question I had, which was about Art Blakey and the Jazz Messengers. Did you start working with Art fairly soon after Berklee?*

JJ: No, I was there for a couple years. What happened, was, I met Donald Brown, who was a professor at Berklee College of Music, and he was at that time working with Art Blakey. So I went there studying with Billy, but I made this relationship/connection with Donald Brown, James Williams, an ex-Jazz Messenger who was living in Boston, so I spent a lot of time with these individuals, and Donald, for me, was really the conduit for getting an opportunity to sit in with Art. So just doing that - just time - just trying to get better, just trying to develop. Like I said, Donald was gracious enough to teach me a couple of the pieces they were playing - originals - and going to New York, I'd say a year or a couple years or so after being at Berklee I auditioned with Art. So, I auditioned and it was very brief, but he asked me to come back the next night, and from there it kind of blossomed into me joining the band. Well, he offered me the position the second night I came back. So, the musicians, like Wallace Roney, the musical director, definitely said "Art, I think we should give this guy a chance." I had also known the alto saxophonist at that time, Kenny Garrett, through Donald, and spent some time with Kenny, so I had a relationship with most of the people. The bassist, I didn't really know him that well at all, though we'd go on from there to be very good friends, Peter Washington. Ironically, as it turns out, Delfeayo didn't audition with me but he ended up joining the band, with myself, on the second day.

DH: *Were you in the last manifestation of the group?*

JJ: Right, I was with Art from, well, joined with him New Year's Eve '86/87 and I was with him until he passed on in October of 1990.

DH: *Right, and that, was, if I'm not mistaken, an accident?*

JJ: No, he had cancer. Lung cancer. Well that's an accident, but no.

I reached out to Gerry because I had done a couple other recordings with Benny Green, let's see, one was with Brian Lynch I remember for sure, and maybe another one was with Tony Williams, but I can't remember the order of those recordings.

DH: *Tell us about recording your first album as a solo artist. Was that through Criss Cross records?*

JJ: Right.

DH: *And that was Gerry Teekens? Can you fill me in about the evolution of that, how you got involved with Criss Cross Records?*

JJ: Well, Gerry would come to New York City periodically and make recordings. This occurred several years before I even met him, before I came to New York. I reached out to Gerry because I had done a couple other recordings with Benny Green, let's see, one was with Brian Lynch I remember for sure, and maybe another one was with Tony Williams, but I can't remember the order of those recordings. Anyway, I approached Gerry with an idea that I wanted to record a project with him, and the musicians I wanted were James Williams, very enthusiastic, I'd just met him, and Christian McBride, and I'd spoken to Elvin Jones, and knowing me through Art Blakey, he was willing to support me. So that's pretty much the impetus of that recording. And then he had an idea of me doing a two-tenor recording during that time with Billy Pierce, so it was subsequent back-to-back recordings really, the day after. One day one, one day the other. Was with Elvin and James and McBride, and then the second day was with Billy Pierce.

DH: *After that, Betty Carter produced your first album for Blue Note?*

JJ: That's right.

DH: *Before that, was there some other material with Elvin or somebody I've skipped over?*

JJ: Well those are the first two recordings I did, and after that I did do some for Blue Note. I was making recordings with other people, but those records you're talking about now are under my own name. I started recording with Blue Note; from there and did 6 or 7 I think.

DH: *Could you elaborate a bit on what led you to Blue Note and maybe some of your experiences working on those records?*

JJ: I would go over to Mount Fuji, with Art Blakey and the Jazz Messengers, and yearly they had a

My recording was produced by Betty Carter. It was a great experience. I learned a lot - being around Betty, getting to talk to Betty.

Blue Note Reunion Festival. Everybody that was on the Blue Note label would come over to Japan and there'd be a big celebration of them and some of the new artists that might be on their label, for a three or four day period, that was when I first got a chance to meet Bruce Lundvall, and Michael Cuscuna, and those kind of people, and Charlie Lourie, and those folks. So I actually just walked in the door a few weeks after that and asked Bruce for an opportunity to record with him. He had an idea about recording 3 artists with select producers, and that's how they came about, I think. It was myself, Tim Hagen, and Bill Stewart, I think. Bill Stewart's was produced, was, I wanna say John Scofield, and Tim Hagen's was produced by Joe Lovano. My recording was produced by Betty Carter. It was a great experience. I learned a lot - being around Betty, getting to talk to Betty. I used to see her on occasion perform, and she would come out and be visible very much so on the New York scene, at venues and clubs, so I got a chance to talk to her. She always showed interest regarding myself so I was appreciative of that, so I thought about her. And I'm glad that she was available, because again, I really got to spend a lot of time with Betty, and discuss a lot of facets of the music and how she looked at things. She really had a keen business sense. So that was great. From there, I enjoyed my time at Blue Note immensely. I enjoyed Bruce, he was always enthusiastic about the recordings that we did, and me in particular, was always no-hands-on, I mean he didn't have any thoughts or any interjection about where you should go musically or what kind of recording you should do, or who you should play with, but he was supportive. If I wanted this special guest, or this special guest he provided the resources, and he gave me tour support, and things like that, so my time at Blue Note was excellent, I had a great time. Nothing but good things to say about those years.

DH: *It sounds like it. My first impression of you is that you're extremely organized and together, that you have a very good business sense. I wonder if you're carrying the Betty Carter thing or did you*

I used to see her on occasion perform, and she would come out and be visible very much so on the New York scene, at venues and clubs, so I got a chance to talk to her. She always showed interest regarding myself so I was appreciative of that, so I thought about her.

have that before? Have you always had the ability to function as both a businessperson and an artist? Because it's so hard to do both.

JJ: Well I think it's gotten better over the years. Organization and things like that come probably from my home, maybe, watching. My father was a pretty focused person. But a lot of the business sense, musically, what I received was from watching Art Blakey. He might not get a lot of credit for being a really good businessman, but if you watched Art Blakey, the way he introduced the band, the way the band came out on the stage, the presentation, dress code was important, and dedication to your art form, a lot of that stuff I got just watching Art every night. And then, when you start watching other artists you respect, whether it be a Ron Carter, whether it be a Milt Jackson or a Ray Brown, and talking to these individuals and seeing how they function and realizing that the successful jazz musician or the great jazz musician that improvises is not an intuitive situation, it has to be a strategy. When you look at this thing from that perspective, it allows you to put things in order, and goals, and speaking with a Benny Green and sitting down and talking with him about how you wanna get from point A to point B to point C, or having a conversation with a Roy Haynes, and just different individuals, I'm throwing different people out but there are so many, spending time with an Eddie Harris, or watching a Wynton Marsalis, so there's a lot of role models for musicians if you'll just take the time to watch and follow.

DH: That's kind of what I wanted to lead into, because I've been focusing on your works as a leader, and I just wanted to ask you briefly about the incredible amount of work you've done as a sideman. Would you give us a taste of those things that stand out in your mind?

JJ: They've all been very rewarding. Working with Freddie, obviously, was very important. Time spent with Ron Carter, with Cedar Walton, Charlie Hayden was very important. Obviously Elvin, Donald Byrd, Richard Davis. Or time doing recordings with Benny Green, the pianist. Curtis Fuller, of course.

...there's been a situation I've been doing with Les McCann where we revisit the music of Swiss Movement, his groundbreaking recording.

I just always am happy at the opportunity, and appreciative of the opportunity to just try to get in and do the best I can, and be as flexible as I can, in different settings. I do like to work organic, try to keep it organic, and try to make it feel the way the listener would like to hear it. Not that I'm playing it for the listener, but there is a listener out there somewhere. If you're true to the art, and you're trying to put forth some type of spirit, is kind of the way I look at it...And then when I do my recordings, I have to do what I want to do in terms of taking risks or doing some things that might not necessarily be classic or might not be inside the box, might be outside the box a bit. And that helps me grow, by trying these different things, and trying to find my way. Much in the same way that musicians and artists have been doing for many many years, but you have to get a confidence about what you want to do, and go from there. Each day, you'll try to figure out what works a little better and try to use that, but you never get too safe where you can't walk out far out on the plank and see if you can get back, if you're blindfolded. To see if you go out there and come back, or if you fall in the water, and try to find a way to keep swimming.

DH: I like that. So I don't know if it's good or bad luck to talk about future projects but do you have anything you'd like to share that you're coming up with or working on?

JJ: Well, yes. Two or three things have been going on. At the end of 2010 I started doing the Javon Jackson band, which is really kind of an acoustic aspect of Javon Jackson band. With Javon Jackson band electric, there's been a situation I've been doing with Les McCann where we revisit the music of Swiss Movement, his groundbreaking recording. Anyway this other aspect of Javon Jackson band is just an acoustic quartet, with three gentlemen that I've really enjoyed, so my goal now is to sort of arrange our schedules so we can get into the studio. The pianist's name is Joe Holmes, a really talented person. Corcoran Holt is the bassist, who has been on my most recent Palmetto recording, and then McCleanty

*So you gotta think
six months ahead.
And that's been
something that's
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thinking ahead.*

Hunter. They're three young men, they've all within the last few years graduated from their respective colleges. They're out there playing and they're part of the New York continuum of this music. Anyway, we did 11 to 13 days, and enjoyed it. So that's kinda what my vision would be in the, I'm hoping, not-too-distant future, I'm hoping to get that group of musicians into the studio. I've got some originals which we've been playing, and it's just pretty much exclusive in that nature. I may add a couple other things but that's kinda recording-wise, the next thing I'd like to do.

DH: *I had forgotten, I did read that about Les McCann. Those were influential albums to me, Swiss Movement, and the Invitation to Openness.*

JJ: Right, those are the things also that my folks were playing that I heard all the time, I heard Swiss Movement all the time...

DH: *I love that stuff, because there's a lot, it sorta had the future and the past all in a real nice package.*

JJ: Right. We were speaking earlier about business sense - I actually learned a whole lot from Eddie. Eddie used to come to Denver occasionally and do what you might called a single, where you come and play with local a rhythm section. I first met Eddie when I was about 15, so I'd go and talk about the saxophone long before I was even at Berkeley. Once I joined Art Blakey, he was really happy for me but immediately gave me a lot of great advice. Biggest piece of advice I think anyone's ever given me is think ahead, and that came from Eddie. He said as an artist, you know, as a musician, you've gotta think 6, 7 months ahead. So, if you're in June, what are you going to be doing in September? If you think about July in June you're too late. So you gotta think 6 months ahead. And that's been something that's really just helped me in general, in my life, just thinking ahead. He was a forward-thinking person, he's got books out on how to sightread, he's got books out regarding zodiac, he's got books out on intervalic studies regarding harmonies and things like that for music, so he was a person who could do a wide range of things. So I've always respected that

I don't have any real dislikes, because I have to focus on what's available to me.

and I think we all have to kind of trust our hearts sometimes and do some things that might be not quite conventional, but that will help push ourselves to get to a better place musically.

DH: *What else haven't we covered here? I've kind of gone through some points that I had, is there anything in particular that we've missed that you'd like to talk about?*

JJ: Well, I've enjoyed your questions. I enjoyed my time with Palmetto records and I'm still kind of doing things with them, that was a really interesting period, I know I've tried some different things during that time regarding funky soul recordings, but I was happy to have done those cds. I learned a lot from those, and I'm happy with the collaboration on those recordings - Dr. Lonni Smith, his involvement with me.

DH: *Is that an ongoing relationship with Palmetto?*

JJ: Yeah, I've done 4 recordings, right, so the last one was 2008, so yeah we're still trying to figure something out going forward but there's a relationship there.

DH: *Likes? Dislikes about the music business?*

JJ: I don't have any real dislikes, because I have to focus on what's available to me. If I focus on what I think is not available then that becomes a dislike or a crutch or envy, the ego is creeping in, so I just know that I've been as busy as I've ever been in my life, so all I need to do is keep doing what I'm doing, and try to keep the humility in there as much as possible, and try to remember that everybody's trying to do something, and so everybody is due a little success because everybody's putting in a little work, so if I look at it like that, I don't have time to dislike any aspect of maybe what was occurring say 30, 40 years ago. Maybe there was something different then that was going on but there's a lot that's going on today that was not available to them, then. I'm speaking about the musicians, so all you can do is just join in. If something is not working, then you change it. If something is working, then do more of the same. [laughter] So to be totally honest with you, I don't look at it like "well I don't like that and I don't like

I think sometimes, musically we feel like "well, I'm not gonna rely on anybody else, I'm just gonna do my thing," and I don't know any other field or any other succession where that occurs.

that," well if you don't like it, try to address it, and try...

DH: *Bernard Purdie said this to me, he said, you know, you've chosen to play music. Regardless of the landscape, you've already made that choice, so don't complain about the landscape so much because you're part of it. Just work with it.*

JJ: That's a perfect choice of words. It's a choice. If you're doing something, and it's not working, then you have a choice to do something else. But if you're still doing it, then you've chosen it, so why not find the best aspect of it and stay there in that space?

Because no matter what field you may be in, there's a lot of competition, there's gonna be a lot of other people trying to pursue the same type of goals and achievements that you're trying to achieve, that's just the nature of the beast, whether you're playing basketball, or football, whether you're an attorney, or in the computer field, or technology, whether you have a magazine[laughter], there's always someone trying to do something that will say "Well...I was thinking about that too. He's doing it, he's having success." I think when I was a little younger I'd look at some things and say "Well why is that happening to him and not me?" And then you maybe look the other way as opposed to just looking exactly at what the successes of this individual are. A musician, I forget who, told me one time, "just steal from the best." So you grab, in the same way that we've learned from our musical fathers, you might grab from someone else on the business perspective, and do it in a way that's comfortable for you and that works for you, and hopefully that will bring you some opportunity or some type of success. But yeah, like I said, I don't really have any - if it's a dislike it's something I didn't do earlier in my life or something I didn't do as well as I could've, but not necessarily toward anyone else.

DH: *I like that. I always compare music to science for some reason. It's the progression of learning, this long progression.*

JJ: Right.

DH: *And you have to steal from the best, because*

SHORT TAKES

Seattle, WA

Continued from page 68

The big Seattle Jazz doings in the fall revolves around the Earshot Jazz Festival now in it's 23rd year: Earshot Jazz Festival Schedule Friday, October 14 Town Hall Seattle, 7PM Roosevelt & Mountlake Terrace High School Jazz Bands Two of the top three bands in this year's Essentially Ellington competition at New York's Jazz at Lincoln Center assure Seattle's jazz future/ 9PM Endangered Blood Friday, October 14 Rainier Valley Cultural Center, 7PM Elspeth Savani/Correo Aereo Friday, October 14 & Saturday, October 15 Tula's, 8PM Human Spirit Saturday, October 15 Seattle Asian Art Museum, 8PM Trio BraamDeJoodeVatcher Saturday, October 15 UW Brechemin Auditorium, 8PM Craig Taborn & Gust Burns Sunday, October 16 Seattle Art Museum, 8PM Eric Vloeimans' Gatecrash Sunday, October 16 Tula's, 7:30PM Emi Meyer's Japan Trio Tuesday, October 18 Chapel Performance Space, 8PM Rich Halley Trio + 1 Tuesday, October 18 & Wednesday, October 19 Tula's, 7:30PM Matt Slocum Trio Wednesday, October 19 Chapel Performance Space, 8PM Avram Fefer Trio featuring Chad Taylor & Michael Bisio Thursday, October 20 Kirkland

CONTINUED ON PAGE 122

that's their most enlightened, best ideas. They were passing it on, you know.

JJ: Right, and I think that's just the key in that whole lineage of life is that everyone gets something from someone else. I think sometimes, musically we feel like "well, I'm not gonna rely on anybody else, I'm just gonna do my thing," and I don't know any other field or any other succession where that occurs. It's just, we're here where we are today by the influences that came before us, hopefully it was our parents, if not, an uncle, or cousin, or clergyman, or someone imparted something for us to learn how to speak. You had to watch somebody to get that act of speaking going, and the act of studying, hopefully. And if you didn't get the right information, you always have the opportunity as you get older to make some choices to make change. And I do believe that's the thing I hope that I don't lose is the ability and willingness from time to time to change. Because really, change is good. It helps you to reevaluate, reassess, maybe to get another (lane?), and see things a little differently, and appreciate something differently, so that's an art in itself, that ability to have flexibility. It's an exemplary trait if you can hone it and develop it.

DH: *It's a heck of a place to get to, what a magical ride, as far as something to do.*

JJ: That's why you look at John Coltrane in awe, or Miles Davis, or Art Blakey, ever-changing and ever-willing to be influenced by a different musical environment.

Available in audio format at cadencemagazine.com

David Haney is a composer and pianist living a remote section of Oregon next to the Idaho border. He has over 25 years of experience in the publishing business.



ROBERT D. RUSCH

(Papatamus) got interested in jazz in the early 1950s and beginning with W.C.

Handy has since interviewed hundreds of musicians. In 1975 he started Cadence Magazine, handing it over to David Haney in January 2012.

He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.

Available in
audio format at
cadencemagazine.com

Papatamus:

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

Hello out there in Cyberland. I guess that's what you call it. My name is Bob Rusch, and for 35 years I've published and edited Cadence Magazine, and David Haney now has decided to give it a run, see what he can do with it, and he's taking it over. David has got some new ideas to try to bring it into the 21st century, and among them is some audio pieces, and to that effect, he has asked me to take the Papatamus column, and do it as audio, so that's what I'm going to do. So, here we are with Papatamus 17. Let's go.

I got involved in jazz at a very early age, as a pre-teenager, actually, and I came of—well, I got interested probably in the late forties, but I came of age in the fifties. Big bands were not quite dead yet. I was attracted first to the Benny Goodman Quartet with Hamp and Teddy Wilson and Gene Krupa on drums, and, like most kids, I suspect, really liked drums. I mean, the louder, the faster, the more obvious the beat the better. And Krupa filled, you know, filled that bill very well.

And from B.G., I moved onto other things, other jazz artists, and became interested in the background of people who made this music. I was reading books; Leonard Feather's Encyclopedia of Jazz, which was a great source.

Probably when I was an early teenager, the pictorial history of jazz by Bill Grauer.

Was it Grauer and Keepnews? I can't remember. But I would spend days just looking at these photographs, which, at that time in the early fifties, weren't as dated as they may seem now. Louis Armstrong was still a relatively young man, and many of the jazz artists, with some notable exceptions like Jelly Roll Morton and King Oliver, many of the original jazz artists were still alive. After all, jazz was only, more or less, fifty years old.

And as I became more and more interested in these people, I start to want to interview them, so I started interviewing at about 13. First person I interviewed was W.C. Handy, and then Louis Armstrong, and various encounters with New York jazzmen; New York jazzmen very often of New Orleans descent. I used to hang out at Eddie Condon's, the original Eddie Condons, and then of course Birdland. Later, the Five Spot, and places like that.

And part and parcel of all this interest, of course, I was getting the jazz magazines, and I thought that if you knew what was in the jazz magazines, you probably knew what was going on in jazz. And at that time, it was not so farfetched. It's not like it is

SHORT TAKES

Seattle, WA

Performance Center,
7:30PM Tommy Dorsey
Orchestra Thursday,
October 20 Tula's, 7:30PM
Beat Kaestli Group Friday,
October 21 Tula's, 7:30PM
Johnaye Kendrick Quartet
Friday, October 21 Illsley
Ball Nordstrom Recital
Hall At Benaroya Hall, 8PM
Brad Mehldau Saturday,
October 22 Town Hall
Seattle, 8PM Celebrating
Coltrane & Mingus: We Four
(Javon Jackson, Mulgrew
Miller, Nat Reeves,
Jimmy Cobb)/Sonando
Saturday, October 22
Kirkland Performance
Center, 8PM Evan Flory-
Barnes Acknowledgement
of a Celebration:
Inheritance, Authenticity,
& Healing Saturday,
October 22 & Sunday,
October 23 Tula's, 8PM
Jay Thomas / Shunzo Ohno
Group. Sunday, October
23 Triple Door, 7:30PM
The Campbell
Brothers: Sacred Steel
Monday, October 24
Triple Door, 7:30PM
Thomas Mapfumo
& Blacks Unlimited
Monday, October 24
Chapel Performance
Space, 7:30PM
Nelda Swiggett's Stringtet
Monday, October 24 Tula's,
7:30PM Wessell Anderson
Quartet Tuesday, October
25 Triple Door, 7PM
Garfield High School w/
Wessell Anderson Tuesday,
October 25 & Wednesday,
October 26 Tula's, 7:30PM

today; highly fragmented and decentralized. There's European jazz, there's, within that breakdown, there's still free music, avant, bop, free bop, hard bop, mainstream, you know, it goes on and on. New Orleans traditional, Dixie, Chicago style, whatever you want to call it.

But at that time, in the 1950s, it was more or less containable to anybody interested. And so I would read the literature. There weren't too many books on jazz at the time, and there were two main magazines; that was *Metronome*, and *Downbeat*. *Jazz Journal* actually existed at the time, but I really wasn't aware of what was going on outside the United States, as far as that goes. And I would read the reviews and take them at their word.

And then one day I read a review of Thelonious Monk's Riverside recordings, *Live at the Five Spot*, and they were records which I already had, and I thought they were really wonderful, wonderful records, and I read the reviews, and the reviews were lukewarm. They didn't seem to give Monk particularly any credence, and this was Monk's quartet, and, 'Eh, you know, whatever. It was so-so.' I think it got three stars. For me, it was a five star recording. As a matter of fact, today I still think it's some of the finest live jazz ever, and still available on, I guess, countless reissues now through Concord Records.

A little while after that, I read a review. I think it was a Ruby Braff album, but I'm not too sure. Maybe it was Ralph Sutton. Both of whom I'm very appreciative of their work. I think they're wonderful performers. And this review just carried on as if this was the second coming, this was the record everybody had been waiting for. It was, I remember, on a small, independent label. I can picture the cover but I can't remember exactly what the record was. Anyway, I bought it. I think it cost \$5 at the time, and on listening to it, I was less the overwhelmed. It seemed average. I didn't hear any great individualism in it, and, short of that, I didn't hear any great playing of passion. At least it didn't stir me.

And it got me thinking, you know, about the viability of reviews and what's in print, and as I became older, I more and more saw the disconnect between what was being written and what was being written about. And as I started writing and I became aware of the payola system, whatever you want to call it, in writing was all about, as I was offered bribes and, you know, special perks, thank you to anything nice I wrote. Blah blah blah. And I really became very skeptical of the intellectual integrity of many reviews. There's some reviewers, you

SHORT TAKES

Seattle, WA

Cory Weeds Group
Wednesday, October 26
Poncho Concert Hall,
Cornish College, 8PM
Julian Waterfall Pollack
Trio Thursday, October
27 Poncho Concert Hall,
Cornish College, 8PM
Allison Miller's Boom
Tic Boom Thursday,
October 27 Tula's, 7:30PM
Hardcoretet Friday,
October 28 Poncho Concert
Hall, Cornish College, 8PM
Scrape w/ Jay Clayton (Jim
Knapp, Eyvind Kang and a
16-piece string orchestra)
Friday,
October 28 & Saturday,
October 29 Tula's, 8PM
Travis Shook Trio Saturday,
October 29 Town Hall
Seattle, 8PM The Bad
Plus Saturday, October
29 Poncho Concert Hall,
Cornish College, 8PM
Jay Clayton Group /Jerry
Granelli Trio Saturday,
October 29 Edmonds
Center For The Arts,
7:30PM Bill Charlap &
Renee Rosnes Sunday, Nov
6 Kirkland Performance
Center, 3PM Seattle
Repertory Jazz Orchestra—
"An Evening with Ol' Blue
Eyes: The Music of Frank
Sinatra"
Saturday, October 29
Ilsley Ball Nordstrom
Recital Hall, 4:30PM SRJO
— Jazz4Kids Concert
Tuesday, November 1
Benaroya Hall S. Mark Taper
Foundation Auditorium,
8PM Keith Jarrett, Gary

know, are spot-on; you can believe they believe what they've written, whether you agree with it or not. Other reviewers are clearly in the pocket of either PR people or labels, or allegiances to friends, or trying to be first in line or nearly first in line on whatever the next flavor of the month is going to.

When I started writing reviews, I took the position that I was a consumer advocate. I wouldn't have known how to take any other position. To listen, to assess, and to write your feelings about something, regardless of friendship or other connections you might have. And over the years, I've had some very good friends as musicians, and I have been, well, some might say brutally frank about some of their performances. One of the musicians I've been good friends with for almost 40 years, I remember going to one of his concerts and later he came up and, you know, asked me how it was, and I told him, I said it just didn't seem to connect, and he agreed. I find that honesty, when it's well thought-out, is usually appreciated by the better musicians.

So my aim was always to write what I thought and what I felt honestly about any recording. It would bother me if somebody passed by a recording that I said was less than exciting because I had said it. If what I've described sounds interesting to you, see if you can listen to it and judge for yourself. Trust your own ears. That's really important. And musicians also should trust their instincts.

More and more, musicians are—because there are so many of them, probably—you write a positive review and they think you're incisive and tuned-in. You write something negative, they think you got tin ears, you missed the whole point.

So, in this Papatamus column, or any opinions I would give on reviews, please, you know, trust your own ears, use me only as a guide to one person's thought. If you are familiar with certain reviewers, after a while you get to know sort of what their tastes are and what their perspective is, and I've acquired many recordings which got less than glowing reviews because I knew what it was and I knew it was my own particular interest.

Anyway, to that point, I'd like to read you something from Mark Kessler, trumpet—not Mark Kessler, Stanton Kessler, a trumpeter, and he wrote this in the October issue of *Jam*, which is the house organ of the Jazz Ambassadors of Kansas City. An excerpt from what he writes about reviews is as follows, "So, let's review. Getting a write-up in a prestigious publication is a real must if you want to make your mark in the fickle and irrational business

SHORT TAKES

Seattle, WA

Peacock, Jack DeJohnette
Wednesday, November 2
Seattle Art Museum, 8PM
SWOJO Plays the Music
of Robin Holcomb
Wednesday, November
2 & Thursday, November
3 Tula's, 7:30PM Grace
Kelly Quintet Wednesday,
November 2 Triple Door,
7:30PM Tribute to Jim
Knapp / Robin Holcomb
& Talking Pictures / Kate
Olson-Gary Prince Duo
Friday, November 4
Seattle Asian Art Museum,
7:30PM Friday, November
4 - Sunday, November 6
Several University District
Venues University District
Jazz Walk udistrictjazzwalk.com
(Presented by Lucid)
Friday, November 4 &
Saturday, November
5 Tula's, 8PM Chad
McCullough / Bram
Weijters Group
Saturday, November
5 Seattle Art Museum,
8PM Burn List Operation
ID Saturday, November
5 Chapel Performance
Space, 8PM Malcolm
Goldstein Sunday,
November 6 Tula's, 7:30PM
Bill Anschell Trio

In addition to the festival check out the jazzvox.com "house concert" series. The great bassist/vocalist/composer Jay Leonhart was a recent featured artist accompanied with wit and style by local piano artiste Bill Anschell. Jazzers young and old haul out

of music. However, never trust someone else's opinion, or something as objective as to what is musically worthy of your attention.

"As a musician," he finishes up the article with, "As a musician, you can't hang your hat of self-worth on a review. It's imperative that a player not believe their good press or their bad. You just got to roll the dice, pray, and be liberal with your bribes. Some things never change, and some things never do."

Avid Records out of England continues to make very credible two-fers, reissues of three or four LPs. Usually they reproduce all or part of the original issue liners, as well as the artwork. When I originally was putting together a review and commentary of reissues, I did it as I was writing, and after about nine takes, realized that that didn't lend itself, particularly, to a verbal format. So what I'm going to do is clearly state what the record is I'm talking about, give you the basic discographical information, and just comment on it. My suggestion is, until we come up with a better system, that, if it interests you, take that basic information and google it, and you can probably find somebody selling them. They're fairly reasonably priced; probably sixteen to twenty dollars, Plus Bud Powell: Four Classic Albums Plus is on Avid, AMCS 1030, and it brings together four Bud Powell albums; Strictly Powell, from October 5th, 1956, The Genius of Bud Powell, from July 1950 and February '51, Swinging with Bud Powell, from February 11th, 1957, and, finally, Piano Interpretations, from April.

Now, not all Bud Powell albums are equal. He could be electric and edgy, justifying his reputation as the Bird of bop piano, while on other days he was rather passive and average. Here, the range is reflected by the sleepy strictly Powell date that included George Duvivier and Art Taylor as a trio, to the nervous and compelling Genius; solo tracks which were recorded just a bit before one of his mental breakdowns which he was committed to institution for. He had emotional problems; he was probably bi-polar, they'd call it today. There was also some question of whether he had had brain damage, and I think that was at the hands of New York's finest.

The sound on Genius is not ideal, but, if you desire to know what all the fuss about Bud Powell was, this is the record to get, and if you're not interested in what all the fuss about Bud Powell was, you should be if you're a fan of bop or post-bop. Anyway, this recording will do it for you.

Ray Brown and Buddy Rich make it a trio on the

SHORT TAKES

Seattle, WA

their "axes" and air out their "chops" at old fashioned Jam Sessions: Mon. @ Amore Infused (6th and Wall) 8:30pm /Tues. @ Owl and Thistle (808 Post Ave)/Sun. @8pm Darrell's Tavern (170th & Aurora) Two local clubs offer fine local jazz with no cover: Lucid (5241 University Ave) has live artists seven nights a week and a great jam "the hang" on Thursdays. At the (tasty) Thai Ku Restaurant in Ballard (5410 Ballard Ave NW) Check out pianist/organist Ron Weinstein and guests on Mon.&Wed. Thursday the owner, the fine pianist Jon Alberts holds forth with Tad Britton-dr and the excellent Jeff Johnson on bass.

by Jeff Davies

July '50 tracks, including here two extra takes of Tea for Two, number 5 and number 10.

Swinging with Bud Powell returns to the trio with DuVivier and Art Taylor, and it has its moments, but is outshone by the same trio on Interpretations with, again, less than stellar audio. In total, some great jazz piano mixed with some good jazz

Wes Montgomery albums could also be hit and miss, although they were rarely miss, it's just that there was good Wes Montgomery and great Wes Montgomery. Most of Wes Montgomery's sides can be found first on Riverside, then on Verve, and finally on CTI. The Verve and CTI material, under the leadership, I think, of Creed Taylor, were very commercialized, but Wes was always Wes, and he was great.

Wes Montgomery: Three Classic Albums Plus is on Avid, AMCS 1027, and it brings together two of Wes' best recordings; The Incredible Jazz Guitar of Wes Montgomery from January, 1960, along with Moving Wes from October 12th, 1960. Also in this reissue is Montgomery Land from October 1st, 1959 and April of 1958, and The Wes Montgomery Trio, minus one track (it just didn't fit).

My feeling is Wes was best just with rhythm. He was always good, but with the focus on him, with a good rhythm section, he was innovative and very swinging. Keeping that in mind, on Montgomery Land, he's joined by Pony Poindexter from October 1st, 1959, and Harold Land from April 18th, 1958, but the best moments here are almost all Wes, bluesy ballads or uptempo. I've never found the trio sides with Mel Rhines' organ, one of four dates they did together, to be remarkable. I think they did more to raise Mr. Rhine's profile than satisfy the jazz listeners for Wes Montgomery. As I remember, the Rhine date was issued sort of as an afterthought after Riverside had either been sold or gone into bankruptcy. Anyway, past its heyday.

At the beginning of the Wes and Riverside partnership, they issued The Incredible Jazz Guitar Of Wes Montgomery, and that's one of the foundations of Montgomery's career, as well as that of jazz guitar. It has been issued a number of times, once as a two-fer LP set with So Much Guitar, Wes' other great set. If for some reason that's eluded you, get it. It never tires.

John Coltrane: Four Classic Albums Plus on Avid, AMCS 1023, pulls together the off-reissued Coltrane date Cattin' from May, 1957, With Monk from '57 and '58, With Kenny Burrell from May 17th, 1957, and Jazz Way Out from June 24th, 1958. The "plus"

SHORT TAKES

Vancouver, Canada

Cory Weeds' Jazz Cellar starts off the new year with Jill Townsend's big band on 1/8 with Chris Startup and Bill Runge alto saxes, Ross Taggart and Steve Kaldestad tenor saxes, Chad Makela bari, Derry Byrne, Kent Wallace, Kevin Elaszuk, Tom Shorthouse trumpets, Dennis Esson, Rod Murray, Jeremy Berkman trombones, Neil Nicholson bass trombone, Bill Coon guitar, Jodi Proznick bass, & Dave Robbins drums. On 1/12, Tamura Rasa appears with Ivan Tucakov guitar/vocals, Michael Fraser violin, Robin Layne percussion, John Bews bass and Trevor drums/cymbals. The Nightcrawlers are in 1/13-15 led by drummer Jesse Cahill, with Cory Weeds alto sax, Steve Kaldestad tenor, Chad Makela baritone, Brad Turner, Chris Davis & Derry Byrne trumpets, Rod Murray, Steve Mynett & Jeremy Berkman trombones, Bill Coon and Dave Sikula guitars, Jodi Proznick bass and Chris Gestrin B3 organ. Montreal harpsichordist Hank Knox appears 1/17 as part of Music On Main and Early Music Vancouver followed on 1/19 by vocalist Johnny Gallant with Corey Weeds tenor sax, Jennifer Scott piano, bassist Rene Worst and drummer John Nolan. East Van Morrison with Simon Kendall piano,

material here is I'm Lucky and Turtlewalk, from the Winner's Circle recording, which was issued, and reissued, on Bethlehem. It was originally issued either as co-led by Trane, or as Trane as a sideman, and it's a testament to John Coltrane's commodification that this material continues to be mined and often issued under Coltrane's name.

People make a big thing about the Monk-Coltrane pairing, but, to me, it has never been more than the sum of its parts. In fact, I think it's less than the sum of its parts. Coltrane was not Monk's finest sax-man, not even second, but even so, if you like Monk and you like Coltrane, there's much familiarity to enjoy.

The Cattin' date was an overlooked session, I think, and it pairs him with Paul Quinichette on tenor sax, better known as the Vice Prez, or often known as the Vice Prez. It's understated, but it has held up well, and it remains a sensitive, unpretentious blowing date, with Trane not quite on track, and Quinichette pulled back from the purity of the Vice Prez role. Quinichette never could lose the close connection with Lester Young, who he sounded like, therefore getting the Vice Prez moniker, and, in the same way that Sonny Stitt couldn't be viewed away from Charlie Parker, Quinichette suffered the same fate, but on this recording, Coltrane and Quinichette meet nicely in the middle, and it's an enjoyable date which I find has held up very well over the fifty years now since its recording.

The Jazz Way Out album was originally a Wilbur Hardin date, Wilbur Hardin a flugelhornist, and it was issued on Coltrane—issued on Savoy, and here Coltrane is more in his sheeted element. This has moments of self-conscious exotica, but strip that away and enjoy the parts that flow. Previously, I had never noticed the similarity in sound between leader Hardin and Clark Terry's flugel work. Blindfolded, I might have guessed this is Clark Terry. John Coltrane steals the show on this date; it's a good date. He also steals the show on the Kenny Burrell date in 1958, and I believe this was originally issued—was Kenny Burrell's date, originally issued after the Coltrane Impulse successes, sort of as an afterthought. The rhythm section had Paul Chambers, Tommy Flanagan, and Jimmy Cobb, and they're never at a loss for ideas. It's not the tightest session, but it's a laid-back winner, of the sort Prestige often turned out, and turned out very well.

I can think of few others who sounded as comfortable with other stylists as Gerry Mulligan. There was Jeru with Getz, with Desmond, with Monk, et

SHORT TAKES

Vancouver, Canada

bassist Paul Bergman, Karen Graves sax/flute and Dalannah Gail Bowen vocals appear 1/22. In Feb., Tambura Rasa return 2/9 followed by Sheila Jordan and Cameron Brown 2/13 with an afternoon workshop Sun. 2/12. Benny Green's 3 with Peter and Kenny Washington appears 2/18-2/20. On 2/208, it's early music with harpsichordist Christopher Bagan. In March, Tambura Rasa are in 3/8, while at the end of March, Mike Allen's 4tet with Miles Black piano/guitar, Adam Thomas, bass/voice and drummer Julian MacDonough appear 3/30&31. The Cellar's schedule was incomplete at writing – go to www.cellarjazz.com for the current schedule. Cap. U's Jazz Series continues 1/27 with A Tribute to Dizzy Gillespie with the Cap "A" Band under the direction of Brad Turner, NiteCap vocal group and faculty guests. On 2/3, Alan Matheson's Nonet presents "Birth of the Cool & Beyond" and 3/2 Jason Marsalis appears with the "A" Band, NiteCap and faculty guests. Singer Diana Panton appears 3/10 with Don Thompson, Guido Basso and Reg Schwager followed by Karrin Allyson 4/12 with the "A" Band and NiteCap. The series concludes 5/13 with the French gypsy jazz trio

cetera. Gerry Mulligan's Four Classic Albums on Avid, AMCS 1031, brings together two of these collaborations; Meets Ben Webster from November, 1959, and Meets Johnny Hodges from July of 1960. They're paired with the Storyville date from 1956, and the What is There to Say? date from '58 and '59.

The Hodges pairing, with Claude Williamson, Buddy Clarke, and Mel Lewis is a subdued affair. Either out of respect or instinct, Jeru works carefully around and not at Hodges, and the music never challenges the Hodges' space, but fans of Mr. Hodges will not be disappointed.

The Webster collaboration, also from Los Angeles, had the rhythm section of Jimmy Rowles and Mel Lewis, along with Leroy Vinegar on bass. It opens with Chelsea Bridge, which immediately stamps this as Ben Webster's ambience; this is his session. Again, Jeru walks tenderly, even on the traditional jammer, like Sunday. The adventure is tepid, there are signs of spirited interaction on Who's Got Rhythm? suggests to me that, had more time in the studio been allotted, better results might have been captured. But that's only my conjecture, forty years after the fact. The recording is equal to the sum of its parts. The remaining two Mulligan dates here are from Storyville, where he's with Bob Brookmeyer, Bill Crow, and Dave Bailey, while the other one is the classic Art Farmer, Bill Crow, Dave Bailey group. These were both standard fare for Mulligan at the time, and you should read that as, "good." Gerry Mulligan, still joyous and still a bit overlooked, I think.

Gene Ammons is not so much overlooked as perhaps just forgotten. Jug made a lot of recordings, and they were very popular; they sold well. Today you don't hear much about him. I would say the best Gene Ammons recordings are on Prestige. He did a lot of recordings in the 1960s, in anticipation of his incarceration for drugs from 1962 to 1968. Editorial comment: it seems to me that this is—I know there are victims in it, but this isn't the kind of crime that you lock up an artist for. You rehabilitate them. I always remember when Ray Charles, in I guess it was the sixties, was arrested for drugs, and some judge in Boston said he would just lock him up and, you know, put away the key.

Anyway, Gene Ammons: Three Classic Albums Plus is on Avid, AMCS 1029, and it brings together pre-incarceration material; Groove Blues from 1958, Boss Tenor from June of 1960, Blue Gene from May of 1958, and The Happy Blues, minus one track,

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Samarabalouf and accordionist Jean-Luc Amestoy. The schedule for Coastal Jazz & Blues Soc. isn't available at writing for 2012. Go to www.coastaljazz.ca/ for current information...The music policy at O'Douls in the Listel Hotel is said to be under review. There are renovations planned for the restaurant area and I've been told that the music policy might change to weekends only from 7 nights a week currently, while the Yale blues bar is closed for renovations for 18 months...Recent visitors have included the Lewis Nash 5tet, organist Mike LeDonne, and tenorist Eric Alexander with Harold Mabern. Nash's group celebrated the Cellar's 11th anniversary and included Jeremy Pelt, Jimmy Greene, Renee Rosnes and Peter Washington. The band played originals and standards such as Eronel, The Highest Mountain, and Tin Tin Deo. One highlight was Renee's blues-drenched solo on Oscar Peterson's Hogtown Blues. Mike LeDonne was paired with Cory Weeds on tenor, guitarist Oliver Gannon and drummer Jesse Cahill playing music written or played by Hank Mobley. Being a Mobleymaniac, I enjoyed every minute of the 2 sets I caught. Interestingly, the band didn't play Mobley's

from April of 1956. In cases where Avid has either left off a track, or added extra tracks from another date, it's basically a time consideration. Most of these recordings are well over 70 minutes long, these CDs, and they really put as much as they can on one CD. On the Ammons date, the one of particular interest here is Groove Blues with Jerome Richardson, Pepper Adams, Paul Quinichette, Mal Waldron, George Joyner, and Art Taylor, and on alto sax, John Coltrane. Here's Trane's sheets of sound transposed to alto without any echo of Bird. Always nice to hear Jerome Richardson's flute, yet another fine artist who never got his due in jazz circles.

There's a tape loop aspect to most of Jug's work; extended blowing on the blues, but what a great tape loop it is, and what a great tape loop it was. And Prestige, perhaps better than any other label before or since, knew how to nurse these lazy affair after-hours sessions. You can listen closely and get lost in the ambience, or you can listen casually and feel the simplicity of the concept blow and flow around you. Back when these records originally came out, we just took all this for granted. Things have moved on and now they're period pieces.

In that same vein, Avid has reissued two-fers, both the Hodges and Ben Webster: Three Classic Albums Plus brings together Blue Saxophone, The Soul of Ben Webster, Soulville, and all but three tracks on Sophisticated Lady, a record that also featured Teddy Wilson, Ben Webster with Strings. Now, Ben Webster you pretty much know what you get. Off hand, can I think of any bad Ben Webster records? No, I can't.

When he expatriated to Europe, he made just hundreds of records, I guess. Based himself in Amsterdam, and, like many expatriates, was treated royally, in a way that musicians and artists are really not treated in this country. Musically, Ben Webster—you can just figure a Ben Webster date is going to have slow to mid tempos, laconic blowing, bluesy lines. Listening to Ben Webster is similar, for me, of driving a car that has a weak clutch. It takes a while to get going, it's like an effort, like, "uhnn," and once it gets going, it's hard to stop, even though it still has that held back feeling.

Few people knew how to worry a line the Ben Webster did; beautiful thing, and even on up-tempo, more energetic blowing, he was always identifiable. He's Ben Webster; nobody ever sounded like him, and as much as Archie Shepp—and I'm a great admirer of Archie Shepp—would maybe like to be thought as the next Ben Webster, he was never any

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better-known tunes such as “This I Dig of You” or “Funk In Deep Freeze”, but others such as “Up, Over and Out”, “Bossa For Baby” and “Old World, New Imports”. Eric Alexander and Harold Mabern were backed by Jodi Proznick and Jesse Cahill. Alexander continues to grow and impress and as of late, seems to be channeling John Coltrane on tunes like Dear Lord and Afro Blue. Mabern’s raps between tunes were as entertaining and delightful as his playing. Another recent visitor was trumpeter Claudio Roditi who was the guest performer at Cap. U with the “A” Band and Nitecap vocal group. I was intrigued by Roditi’s rotary trumpet that has keys on the side instead of the normal valves on the top. The program consisted of standards like Jitterbug Waltz and It Might As Well Be Spring, Brazilian tunes like Corcovado and A Felicidade, and originals by Roditi and Paquito D’Rivera. One highlight was Joy Spring where “A” Band musical director Brad Turner joined Roditi on trumpet in a great version of Brownie’s anthem. I particularly enjoyed D’Rivera’s smoker Gdansk that ended the concert. For local jazz info and links, go to www.vancouverjazz.com or call (604) 872-5200.

by Ron Hearn

more than Archie Shepp sounding like Ben Webster.

Anyway, this is on Avid, number AMCS 1038, and it’s just great material. Coleman Hawkins is on Blue Saxophone, but it’s all Ben Webster’s date, and Coleman Hawkins is just an added treat. Also very much in his element is Oscar Peterson, who’s on Blue Saxophone and Soulville, and adds a great sense to the blues ambience. Don’t underestimate Oscar Peterson; we take him for granted because he’s perfect, and jazz people don’t really like perfection, but he was as close to perfection as you can get without being perfect and boring.

You may have lots of Coleman Hawkins and Ben Webster in your collection, but this is Ben Webster really at his finest. They’re 1950s recordings, and before he expatriated, and they’re just wonderful. If you don’t have any Ben Webster, this is a good, budget way to pick up some first-class Ben Webster.

Again, it’s Ben Webster: Three Classic Albums Plus on Avid. Another iconic player, this time, again, out of the Ellington band is Johnny Hodges. Johnny Hodges’ second set, Three Classic Albums Plus is really a companion to Avid 999. The number on this one is AMCS 1040, and it brings together more-or-less—it says three albums plus, but it completes really four albums: In a Tender Mood, More of Johnny Hodges and his Orchestra, which is probably best known because it has John Coltrane in the band in ’52, when Coltrane was in there, In a Tender Mood, and Johnny Hodges and his Strings Play the Prettiest Gershwin.

These recordings were made when Hodges left the Ellington band for three and a half years in 1951. I guess four years, actually. And was immediately snapped up by Norman Granz, who recorded him prolifically for those four years on his various labels. The band never really caught on. It was a weak brew when compared to Ellington, and even though it was recorded heavily, and often borrowing, liberally at times, from the Ellington orchestra—not the pianist—it didn’t have the gravitas of Ellington. It had the sense, the ambience of Ellington, but not the full body of Ellington. And these recordings really, unless you’re a Johnny Hodges completist or absolute fan, which I sort of am—but they don’t measure up to the best of Hodges in the Ellington Orchestra. It’s sort of syrupy and it just doesn’t have, as I said before, the gravitas.

This two CD set, though, really completes Hodges band look from the 1950s, early fifties, when joined with the sister album on Avid. And the best I can say for it is that it’s wonderful Johnny Hodges,

OBITUARIES

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George "Butch" Ballard (drums) died Oct. 1 in Philadelphia, PA. Ballard was known primarily for his stints with Count Basie and Duke Ellington. He was 92.

Paul Blair (jazz editor) was born in Pittsburgh, PA. He died on December 7, 2011 in New York. He was 69.

Bess Bonnier (piano) died Oct. 6 in Grosse Pointe, MI. She was 83.

Doyle Bramhall (vocals, drums) died November 18, 2011. He was 62.

Bob Brookmeyer (valve trombone, piano, arranger, and composer) died on December 16, 2011 in New Hampshire, USA. He was 81.

Phyllis "Mama Jazz" Campbell (radio personality) died November 26 in Eaton, Ohio. Former WMUB-FM jazz host one of the most popular personalities on the Miami University station. She was 89.

in a context which isn't so Avid puts the spotlight on another saxophonist, another alto saxophonist, on Jackie McLean: Four Classic Albums. This is on Avid 1043, ten forty-three, and this rings together four full LPs: Jackie McLean's Fat Jazz from '52, I believe. Let me just check that. No, '55, I'm sorry. I'm backing Hodges again; and combines that with New Soil, Jackie McLean's Jackie's Bag, and Swing,

Swang, Swung, all the last three from 1959, and all recorded after McLean's tenure with Miles and with Mingus, which was on-and-off, and as a messenger.

Jackie McLean is an interesting player, and he poses certain questions. I have a musician friend who's got good taste, very critical. He doesn't like Jackie McLean. Why doesn't he like Jackie McLean? For the same reason many people don't like Jackie McLean; they said he's off-tone, sour, and doesn't play the sax the way it was meant to be played. My answer to that is that's what makes him an individual. It's not that he plays out of tune, you might say, it's what he does with playing out of tune. Barry Altschul once told me, "It's not the mistakes you make, it's what you do with those mistakes." And Jackie McLean; if those are mistakes, bring on more mistakes. Mistakes are what make jazz, very Jackie was off the scene from the late sixties till the beginning of the seventies when he came back with a number of Steeplechase recordings, but he also came back, I think, with a different sound, and the same with Sonny Rollins.

If you compare their early mature work with their later work, it sounds almost like two different players. My feeling is Jackie McLean's earlier work is far more interesting, has far more personality than his later work, where he sounds much like many other sax players.

Some people may remember that in the late seventies, Jackie McLean came out with a record on RCA, of all places, called Monuments, which was just horrendous. It just was terrible, and wasn't heard on record after that for about six years. What the attempt was, I'm not sure. Maybe it was to turn him into a pop icon, of sorts, but if you can find Monuments, you won't believe it. You'll pick it up and you'll say, "Oh, terrific, Jackie McLean. A record I never knew existed." And after you play it, you'll know why you never played it again.

But here is some prime Jackie McLean. The Fat Jazz date basically is tubist Ray Draper's group, whom he'd been working with for a few years. Ray

OBITUARIES

Joseph A. Coccia (*arranger*) died November 14, 2011. He was an arranger for the Stan Kenton Orchestra. He was 91.

John Colbert aka Jay Blackfoot (*singer*) died on November 30 in Memphis, TN. He was 65.

Daniela D'Ercole, (*singer*) died on Nov 12, 2011 in New York, NY. Recently moved from Italy to New York, tragically struck down by a car. She was 32.

Yvonne "Dixie" Fasnacht, Jazz musician owned New Orleans clubs died Sunday, Nov. 13, in the New Orleans area. She spent much of her life playing jazz and welcoming aficionados to her French Quarter Club Dixie's Bar of Music on Bourbon Street. Fasnacht toured with the all-female Southland Rhythm Girls, playing Dixieland jazz in the 1930s. She was 101.

Brad Felt (*tuba, euphonium*) died of cancer, October 6, 2011 in Pontiac, MI. He was 55.

Steve Freeman (*bass*) died November 3, 2011 in Morristown NJ of cancer. He was 64.

Russell Garcia (*arranger and composer*) died on November 19, 2011 in New Zealand. He was 85.

Draper frankly drags it down. It's the weakest of all of them because it is somewhat tied to the tuba, and it just doesn't take off as the other records do. The other three sides here, from 1959, are typical of the best of jazz of that period. McLean is on. He's playing alto sax, often in the company of Don Byrd, and it's just wonderful stuff. In fact, if you listen to this today, you'll understand why many people feel the hard bop or the tradition is so blandly portrayed, because this music has personality, it has believability, it has conviction.

At that time in 1959, I guess New York basically had won the battle of the cool school, and hard bop had taken over, and the New Soil recording reflects the interest in what is known as funk, and not funky, funk as in Horace Silver funk.

It's very different from what funk became, sort of a bastardization of what it had been, and so New Soil has pieces like Hip Strut, and Greasy, and tunes that just try to capture some of the Horace Silver swagger of that period. Swing, Swang, Swung is notable because it has a number of standards, including What's New?, Let's Face the Music and Dance, Stablemates, I Remember You, I Loves You Porgy, and I'll Take Romance. And again, nothing commercial about it, no concessions. This is straight-ahead jazz played by an alto saxophonist that had personality and conviction, and it's just wonderful set if you can find this. If you don't have this Jackie McLean material, this is your chance to get it. Four records wonderfully presented as Four Classic Albums. They're not all classic, but three of them are.

Buck Clayton is best known for his long tenure with the Count Basie band, the classic Count Basie band. He was also a pretty darn good arranger, and a good trumpeter, and a gentleman. Buck Clayton: Three Classic Albums Plus brings together the July 1st, 1954 sides with Ruby Braff that was entitled Buck and Ruby, Harry Edison Swings Buck Clayton, and vice versa, Buck Clayton's Songs for Swingers, and The Buck Clayton All-Stars at Newport, 1956. The '56 Songs for Swingers, with an all-star group: Earl Warren, Gene Ramey, Emmett Berry, Buddy Tate, Herbie Lovelle, Dickie Wells, and Al Williams on piano. From 1956, finds Clayton in his element, in that there is that touch of Basie there, as well as some really outstanding Buddy Tate on sax, but this has its roots in the territorial, Midwest swing, and it's a wonderful record. It's just one of those mainstream records that just is wonderful.

The Buck Clayton All-Stars at Newport has some pretty Buck, but it also has Coleman Hawkins, J.J.

OBITUARIES

Michael Garrick (*piano and composer*) died on November 15, 2011. He was 78.

Ladislav "Ladi" Geisler (*guitar*) died November 19, 2011. Czech musician who established a high profile in the post-war German music scene. Best known for his work with German pop musicians Bert Kaempfert, James Last and Freddy Quinn, Geisler developed the distinctive "Knack-Bass" percussive bass sound that helped popularize the Bert Kaempfert Orchestra. He was 84.

Gordon Beck (*piano*) born September 16 1935, died November 6 2011. He was 77.

Bill Greenow (*reeds*) died on October 7, 2011 in Gillingham, Kent, England. He was 71.

Freddie Gruber (*drums*) died October 16, 2011. *Legendary Teacher of Legendary Drummers.* He was 84.

Marty Harris (*piano*) died on October 15, 2011. He was 77.

Keith (Keef) Hartley (*drums*) died in Preston, England on November 26, 2011. He played with John Mayall and led his own band at Woodstock. He was 67.

Johnson, Dick Katz on piano, Bennie Moten on bass, and Gus Johnson on drums. That's a pretty formidable group, and here in 2012, they're all dead. This is treasured music. It's about as you would expect from one of the Newport recordings. You know, it's an audience, they're playing to the audience, they're playing for themselves, they're playing well.

However, *Buck Meets Ruby* is special, for no other reason than because Ruby Braff shares the trumpet line with Buck Clayton. Assisting them is Benny Morton, trombone, and Buddy Tate again, Steve Jordan, guitarist, Jimmy Jones, piano, Bobby Donaldson, drums, and Aaron Bell on bass. This has a Basie-like rhythm to it. That's what Buck Clayton had. Of course Ruby Braff is one of the most individual of Louis Armstrong's acolytes. And *Buck Meets Ruby*, that's quite a title. At the risk of being a little cynical, it could also be named, "One of the nicest men in jazz meets one of the nastiest men in jazz." Or, to coin a Will Rogers phrase, he might have said of Ruby Braff, "He never met a man he did like." I'm being a little cruel. Ruby Braff was a wonderful player, and that's really all that matters. I think sometimes we let personalities get in the way of the music. After all, it's about music, it's not about the personality. I've known some jazzmen that I would cross the street to avoid who are wonderful, wonderful players, and Ruby Braff is pretty much in that category, though I wouldn't cross the street to avoid him unless he was carrying a big stick or a gun.

Anyway, there are just four tracks on this and, as I said, it's got a Basie-like feel to it, Basie-like rhythm. Steve Jordan holding down the rhythm guitar position. And, again, less than the sum of its parts, but a nice listen.

The Buck Clayton Swings Harry Edison date brings together two fine stalwarts of the Basie bands, and it finds them in the company of Jimmy Forrest, Jimmy Jones, Joe Benjamin, and Charlie Persip. It's—what can I say? It's not a special date. It's a nice date. Many of Buck Clayton's dates I find are this way. They're not outstanding, they're in the pocket, and they're Buck Clayton, which is to say they're tasteful, they're swinging, they're democratic, and Harry Edison Swings Buck Clayton, and vice versa, falls into that category.

The final material here is music from the Newport Jazz Festival All-Stars.

Of course, that's the group that George Wein basically has been running for the past forty years, in various combinations. This had Buck Clayton on trumpet, Vic Dickenson on trombone, Pee Wee

OBITUARIES

Max Hartstein (*bassist*) died August 11, 2011. He was 82.

Mike Hazeldine (*writer*) died on September 9, 2011 in Highgate, England. He was 71.

Bert Jansch (*guitar*) died on October 5, 2011 founder member of the groundbreaking folk band Pentangle. He was 67.

Dinah Kaye (*singer*) Born in Burma, February 2, 1924, died in Edinburgh, Scotland on September 12, 2011. She was 88.

Ralph MacDonald, (*percussionist, writer, producer*) died December 18 in Stamford, Conn., after a long illness. He was 67.

Matt Michaels (*piano*) died of cancer on November 2, 2011 in Detroit, MI. He was 79.

Mike Montgomery (*piano*) died on June 22, 2011 in Southfield, MI. He was 77.

Stephen Paul Motian (*drums*) Born in Philadelphia, died on November 22, 2011 in New York, NY. Considered one of the most influential jazz musicians of the last 50 years. He was 80.

Walter Norris (*piano*) died November 2, 2011. He was 80.

Russell on clarinet, Bud Freeman on tenor sax, Wein, of course, on piano, Champ Jones on bass, and Jake Hanna on drums. And this was recorded at Storyville in Boston, probably around 1959, and it's different from the other dates in that this is definitely a Dixieland date, or a Dixieland-tinged date. Buck Clayton was often thrown in those dates, and he didn't necessarily belong, but it's pretty nice music, and it's always good to hear Pee Wee Russell or Bud Freeman, both—well Pee Wee Russell may not be underrated, but he really deserves to be rediscovered, and Bud Freeman was a darn nice tenor sax player.

An interesting note on this, Champ Jones is the bassist, and this is more or less a group that Champ Jones was in around this time, 1959. I don't know much about Champ Jones. I believe he was from the Boston area, and he was only active—at least, he only recorded for about a six year period from the late fifties to the mid sixties, and mostly with George Wein's group or Dixieland.

But what's interesting is Champ Jones—there's a group called the Dixieland All-Stars, and it consisted of Buck Clayton, Vic Dickenson, Pee Wee Russell, Bud Freeman, Lou Quarter on piano, Champ Jones, of course, on bass, and Jo Jones on drums, and they made one recording—they made, I guess, one recording over a couple days in 1959 that is probably one of the most issued recordings around. It's often done as anonymous, as Dixieland All-Stars. It doesn't tell the personnel, and it's one of those drug store labels who appeared on Cornet, Omega, you name it, Gueststar, a variety of things, and that's how I knew Champ Jones, and I remember having a record with a picture of all these unidentified Dixieland All-Stars, all of whom are pretty familiar faces. Certainly Buck Clayton and Vic Dickenson and Pee Wee and Bud Freeman were familiar, and Jo Jones, and the bassist I never could place, and, of course, discographies eventually helped. Told me it was Champ Jones, and I'm sure on some of the many, many issues of this material—and I mean many issues, dozens and dozens in various forms or just pieces from the date—anybody that has a large mainstream collection probably has it in there. I'm sure many kids picked it up, as I did, because it was cheap, it was a drug store label, it was on—I think mine was on Cornet, but I can't remember. But it was also on GuestStar, and, oh my god, just a variety of labels. I don't know if it's public domain material or if there was somebody actively hustling it, but it's out there.

OBITUARIES

Lucy Ann Polk (*vocals*)
Born on May 16, 1927, died in Glendale, CA on October 10, 2011. She was 84.

Wardell Quezergue (*arranger/musician*)
died on September 14, 2011. Distinguished and subtle New Orleans arranger and musician. He was 81.

Uan Rasey (*trumpet*)
died on October 5, 2011. A first-call trumpet player for MGM and other studio orchestras. He was 90.

Johnny Raducanu, *born Raducan Cretu (piano) died on November 11, 2011. Romania's Mr Jazz, he was a Romanian jazz pianist of Romani ethnic background. He was 79.*

Hans Reichel (*guitar*)
died on November 22, 2011 in his hometown of Wuppertal, Germany. German experimental guitarist, known for his radical homemade guitars and his invented instrument, the Daxophone. He was 62.

Sam Rivers (*saxophone, flute, composer*)
died from pneumonia on December 26, 2011 in Orlando, Florida. He was 88.

Sylvia Robinson (*singer*)
died on September 30, 2011. Singer, songwriter and producer who became known as 'the mother of hip-hop'. She was 75.

Anyway, Champ Jones is the bassist. It was a group that pretty much existed for this Dixieland All-Stars date, and it was pretty much made up of the George Wein—at the time, the George Wein Newport Jazz Festival All-Stars. Anyway, Buck Clayton: Three Classic Albums plus half of the Ruby Braff and half of the Newport material, and—eh, not my first choice for Buck Clayton.

I might go to the Columbia Recordings for that, but it has it's moments. Harry Edison, the other—the other Basie trumpeter. Harry Edison: Three Classic Albums Plus on Avid 1037, brings together Gee, Baby Ain't I Good To You, Mister Swing, The Swinger, and Sweets. The Sweets album is missing a couple tracks because they didn't fit. By the way, Avid very often will take those couple tracks a little down the line and either put out another edition of Harry Edison, or tack it on to something else appropriately. Since the Sweets album has Edison in the company of Ben Webster, Barney Kessel, Jimmy Rowles, Alan Stoler [ph], and Joe Mondragon, it's possible those tracks would eventually show up on another collection from one of those artists, as Avid really tries to eventually use complete albums.

Sweets Edison was Sinatra's favorite trumpeter, one assumes. I can't say that with complete authority, but he was the go-to guy for Sinatra when he wanted that muted trumpet sound. I can't think of many trumpeters that sounded like Sweets before Sweets; I can think of lots of trumpeters that sounded like Sweets after Sweets.

Usually, very often when you hear trumpet in the background or accompanying a singer, it's really mindful of the way Sweets Edison played. The first two records here, Mister Swing and The Swinger, really are from the same date with Sweets, Jimmy Farst [ph], Jimmy Jones on piano, Freddie Green, Joe Benjamin, and Charli Persip, and they're alright. You know, they're alright. It's average Sweets mainstream records. Things come together a little better on Gee, Baby Ain't I Good To You and Sweets, which find him in the company of Ben Webster, Oscar Peterson, and— you know, special mention to Oscar Peterson because he really ignites a session. He just—he was—just so many sessions where he and his quartet or trio were the spark plugs for the record, and in that group was Barney Kessel, Ray Brown, Alan Stoler, and, occasionally, Herb Ellis took Ray Brown's place, as Jimmy Rowles sometimes took Oscar Peterson's place, as if anybody could take Oscar Peterson's place. O.P. was the man. Anyway, the best material here are the sides with O.P., and,

OBITUARIES

Edmundo Ros (*band leader*) died on October 21, 2011 in Alicante, Spain. He was 100.

Pietro (Pete) Rugolo (*composer and arranger*) Born December 25, 1915, died on October 16, 2011. He was 95.

Reg Service (*sax*) died on November 6, 2011. He was 93.

Hubert Sumlin (*guitar*) - *Master of Blues Guitar* died on December 4, 2011 in Wayne, N.J. He was 80.

Bill Tapia (*Ukulele*) died on December 2nd in Westminster, California He was 103.

Howard Tate (*singer*) died on December 2, 2011. He was 72.

Al Vega (*piano*) died on December 2, 2011 in Boston MA. A longtime Boston musician who played with some of the finest jazz talents through a career that spanned 70 years. He was 90.

Lee Shot Williams (*singer*) born Henry Lee Williams in Lexington, Mississippi on May 21, 1938. He died on November 25, 2011. He was 73.

again, good, solid, mainstream sessions which we took for granted back then, and would sound a lot better today. Or at least we take them for lack of—less for granted. Andre Previn landed in the West coast in the forties, and by the mid-fifties, or by the early fifties, he had attached himself with a variety of West coast jazzmen who were also recording for Contemporary. Previn was a fleet pianist. Some people considered him light; he was fleet. He was also very popular, and something hardcore jazz snobs never really forgave him for, or maybe that was marrying Mia Farrow.

In the fifties, it was very popular—especially Contemporary really led the charge on this—to record soundtracks, or not soundtracks—music from plays or musicals, films. Shelly Manne and His Men recorded *My Fair Lady*, which has to be probably one of the jazz albums of all-time. It just—I don't know if it's ever gone out of print. Previn was the pianist on that. On Andre Previn: *Four Classic Albums* on Avid 1042, Previn plays the music from *Pal Joey*. That's with Andre Previn and His Pals, Shelly Manne and Redd Mitchell. *West Side Story* music, with Andre Previn and His Pals again, Shelly Manne and Redd Mitchell. *King Size*, which again, was the trio with Redd Mitchell, this time Frankie Capp on drums. The odd piece here is *Collaborations*, which is a collaboration with Shorty Rogers. Actually, it's called *Rogers & Previn Collaboration*, which would suggest that it was Richard Rogers, but it's not, it's Shorty Rogers. Shorty Rogers worked on half the record, the A-side, *I believe*, and Andre Previn took the B-side.

This little collaboration brought together, in small combos, the usual

West coast guys: Milt Bernhart, Bud Shank, Bob Cooper, Jimmy Guiffre, and the music on it is very typical of the West coast sound at the time; very flowery and brocaded, partially because of the use of Bob Cooper's oboe and Bud Shank's flute, and the arrangements are almost cute. But these were jazzmen, and when the arrangement is finished, when the heads are finished, there's some sparkling solos from Bob Cooper, in particular. Otherwise, this is typical of the West coast.

The piano trio dates are also pretty typical of what Contemporary was putting out, with Shelly Manne and Previn. There's a cuteness and lightness to this music. It's not all that memorable. Your parents would like it. It's inoffensive and sold well, which of course begs also the questions as to why jazz doesn't sell well today, and what the purpose of

CALL AND RESPONSE

CALL:

Concerning the autobiography of Clark Terry reviewed by Alan Bargebuhr. "...a list of 371 recorded releases by Clark Terry including sessions where he was either a leader or sideman. The list was compiled by Tom Lord, and while it's captioned as a "Selected Discography," it gives scant details about the recordings listed – no recording dates, locations nor personnel.

Send your comments to Cadence Magazine, P.O. Box 282, Richland, OR 97870 or call 315-289-1444 or email cadencemagazine@gmail.com Look for your letter and it's response in this column.

jazz is, what the purpose of art is, et cetera, et cetera. Inoffensive music. Well-presented, if a bit cute at times.

You can't talk about the West coast scene without talking about Shorty Rogers. Shorty Rogers had a fun way of approaching music. It was fun music, fun arrangements, catchy lines, and a very hip attitude, and he made some very fine records for RCA and Atlantic. Mostly for RCA. Actually, I think the Atlantic ones are the most distinctive, and surrounded himself with the usual cast of characters: Bud Shank, Cooper, Jimmy Guiffre, Art Pepper, Shelly Manne. On Shorty Rogers: Four Classic Albums, which is on Avid 1041, the four albums are Chances Are It Swings, The Big Shorty Rogers Express, Wherever The Five Winds Blow, and Shorty Rogers and His Giants, and it's full of wonderful material, and certainly typical of the West coast sound, in particular the Shorty Rogers sound, which is usually found in the groups he called Shorty Rogers And. Special mention should be made of Shelly Manne, who has some wonderful drumming I think was really an underrated drummer. He probably died a millionaire, but an underrated drummer. coast sound is still very popular, and there's still sort of a group out there that champions it, and another group that champions the East side, the East coast sound. The West coast sound perhaps didn't have the gravitas that the East coast had, but, after all, these were Californians enjoying the sun and the surf and the extent that celebrity offered itself through the studio work that the entertainment industry was offering. So I think, you know, you think of California as a sun and surf, you think of New York City as cement and grit, and the music somewhat reflected that. One better than the other? Depends what you want. The music here is full of the Shorty Rogers arrangements. He's probably did as much work arranging as actually playing trumpet, and his name—he arranged and his name shows up as an arranger on a number of records that aren't jazz at all. He was very accomplished and very sought after in the studios. But within those arrangements when he was playing jazz, there are just wonderful spaces for jazzmen to express themselves. Art Pepper, in particular, gets many fine spots, as does Guiffre and Shank and Barney Kessel, and it's just wonderful. It never gets tiresome, and if you're not familiar with Shorty Rogers, especially from this period—he did reemerge again in the late eighties as a jazzman, as a soloist leading groups, not just an arranger, probably because by then he had all

CALL AND RESPONSE

RESPONSE:

As clearly shown on page 283 of the book, there are 2 URL's listed (www.ucpress.edu/go/clarkerry and www.clarkerry.com) where a "complete" Clark Terry discography is available. It covers 175 pages and includes all discographical details. Because of the length of the discography the publishers were unable to include the full version because it would be almost as long as the autobiography itself. I was restricted to 18 pages – the reason why there is only a selected version in the book. Readers should refer to www.clarkerry.com and click on "Discography" for the full version.

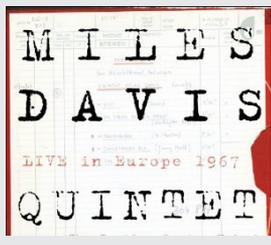
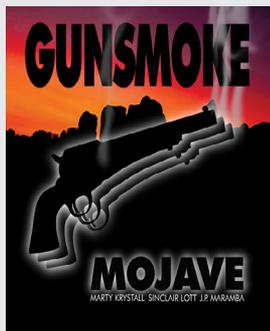
Tom Lord

the money he needed and was getting older and he went back to what he loved. A lot of those records are hard to find; they're on Japanese issue and they haven't had a lot of reissue. But Shorty Rogers in the mid-fifties has a very special sound, and while, as I said, this isn't my first choice of Shorty Rogers material, there's enough here to give you a good example of not only what West coast music was all about, but what Shorty Rogers was all about; very distinctive, Vic Feldman was born in England and expatriated to the West coast in the mid-fifties—about '47, I believe—and quickly fell into the active West coast scene. Originally, he started out as a drummer, and then went over to piano and vibes. Victor Feldman: Four Classic Albums brings together Vic Feldman: Modern Jazz Quartet, Vic Feldman in London, Vic Feldman Trans-Atlantic, Alliance, and The Arrival of Vic Feldman, all, with the exception of The Arrival of Vic Feldman, are British recordings, and, with the exception of some nice parts from Tubby Hayes and Dizzy Reece, they're not that remarkable. As a matter of fact, I think on some Vic Feldman is the weakest part on them. There was a reason why, at this point, Europe was mostly discounted for its jazz, because, frankly, it sounded like repertory work from somebody who had listened to somebody else and was trying to play that way. It good, A for effort, and there were occasionally good signs, Tubby Hayes in particular. But for the most part, this was unremarkable material.

The exception to that is the contemporary recording, The Arrival, which I believe may have been the first recording Vic Feldman did under his own name after coming to the United States, and I have over twenty Vic Feldman records in my collection, and this is the one I keep going back to. It was a glorious start to his American adventure, made even more glorious by the bass player, who was Scott LaFaro, who has a very small discography, and here's a good example of Scott LaFaro in that you can hear his inventiveness. Vic Feldman eventually turned to sort of rock-fusion in the last years of his life, and made some pretty forgettable recordings, but The Arrival is definitely one to get, and if you don't have the OJC reissue, then pick up this two CD set and get a taste of some fine Tubby Hayes, be able to hear Vic Feldman before and after coming to the United States. I'm not trying to be chauvinistic, but—in fact, the reality is that the last developments in jazz, the innovators of the last thirty years have been largely European. That's where jazz went, and that's another story, and one day I'll get into that, but this Avid

Papatamus Robert D. Rusch

CRITIC'S PICK BEST CD OF 2011



two-fer is notable, really, for *The Arrival* of, and also notable for some pretty sorry playing on the other recordings. And it's interesting to compare how assured and measured Vic Feldman got on this recording, on *The Arrival* of, as compared to the earlier work.

And, finally, from Avid, and let's hear it for Stan Tracey and Stan Tracey: *Three Classic Albums Plus*. Stan Tracey is one of the finest musicians around. He hasn't spent much time in the United States, so most people in the United States aren't familiar with him, but he's recorded dozens of recordings, and they're well worth seeking out.

Tracey is now into his eighties, and I still think active. This reissue brings together a Stan Tracey showcase; *Little Clunk*, a magnificent recording featuring the trio, and *Jazz Inc* showcases a number of recordings in 1958, while *Jazz Inc* is actually a Tony Cromby-led session; he's the drummer. Also includes Bobby Wellons on tenor sax, Harry Kline on baritone, Al Newman on alto sax and clarinet, Leon Calvert and Les Condon on trumpets, and Kenny Napper on bass, and it's a nice enough session. But the real insight into Tracey is the *Little Clunk* from May of 1959, which is only about a year after Ornette Coleman's groundbreaking releases on Contemporary. Early Stan Tracey shows influence of Oscar Peterson, even Andre Previn, but later the Ellington influence came in, and then even later, very strongly, a Monk influence, although you would never mistake him for any. He really shakes it up. He uses the piano in a most creative way, and daringly free, actually. As a matter of fact, on *Little Clunk*, the last piece on it, which has Stan Tracey playing vibes, is called *Free*, and while it's not terrible exciting, when we consider that it was from 1959, and early 1959, it really shows what a progressive thinker this man was, because most of the world was still digesting Ornette Coleman.

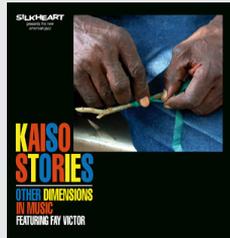
I think what I like most about Stan Tracey is he's not without gimmick—I mean, he's not with gimmick, he plays without gimmick. One gets a sense that he's playing himself at any time, and this is a creative mind always thinking, and he's not adhering to some preset genre which has carved out for himself. After all, this is a man who was recording professionally in the early fifties, and fairly recently made a recording with Evan Parker.

Anyway, *Little Clunk*, a record well worth spending time with; Stan Tracey Trio with Kenny Napper and Phil Seaman on drums.

The remainder of this two-fer CD is filled out by

Papatamus Robert D. Rusch

CRITIC'S PICK BEST CD OF 2011



four tracks with the Stan Tracey quartet featuring Tubby Hayes, which has previously been unreleased. It was recorded December 2nd, 1959. They keep finding more Tubby Hayes, wow. His discography has probably double since he died.

Also tacked onto these two CDs, finishing it out, is a recording from May 2003, which is unusual for Avid—they don't usually have anything that's that contemporary. It was from a recording made with John Wheatley's quartet, and these four tracks are just the trio. Jon Wheatley is a guitarist, Stan Tracey on piano, and Andy Clatteret [ph] on bass. You know, if you get a chance, pick this up, learn something about Stan Tracey. He's well worth your time. He doesn't play down to you. He's not intellectually insulting. Well worth listening. Active, active, active imagination. One of the best.

A few words about a recording that came across my desk that I found quite intriguing. I hear literally hundreds of records every month. This one stood out. It's by Joan Stiles, Brooklyn-born pianist and former student of Fred Katz. This is her third recording. It's called Three Musicians, and it's on the Ob La Di record label, 9002, and it features a trio of just Joel Frahm on saxophone, and Matt Wilson on drums, and it's called The Musicians. The program includes traditional tunes like Everything Comes Up Roses, and My Funny Valentine, All The Things You Are, Brother Can You Spare a Dime, and so forth. And, for instance, on Everything Comes Up Roses, Ms. Stiles take a theatrical, and very credible approach, and very credible jazz to this. In general, Ms. Stiles takes a left field kind of approach to the chords and changes, which is refreshing and doesn't come off as gimmicky. One thinks of left field approaches with pianists as sounding like Monk, and nobody wants to hear somebody sounding like Monk, but we do want to hear somebody using that approach in an original way. Her playing is modern, as in Picasso, which is referenced, as a matter of fact, on the front, Three Musicians, Picasso's cubist portrait, but it's modern in Picasso, not modern in Pollack. Maybe you could call her piano playing post-cubist. And in that regard, one might suggest that her patchwork placement of musical ideas is just that. Anyway, I found this a very refreshing album. This is her third release under her own name on the Ob La Di label, I believe, and self-produced, I'm sure. Try to search it out, try to find it. A fine recording, refreshing recording, and well worth your time and effort.

Listen to Papatamus online at cadencejazzmagazine.com

Critic's Pick Best CD of 2011

The following writers were asked to pick one favorite CD of 2011. Here are the results:

Jerome Wilson: New Release - *Other Dimensions In Music with Fay Victor - Kaiso Stories (Silkheart)*

Jerome Wilson: Reissue - *Bill Dixon - Intents and Purposes (Dynagroove)*

Reissue - *Duke Ellington: The Complete 1932-1940 Brunswick, Columbia and Master Recording Of Duke Ellington And His Orchestra*

Bill Donaldson: New Release *Miguel Zenon's Alma Adentro*

Michael Steinman: New Release - *From His World to Mine: Dan Block Plays the Music of Duke Ellington (Miles High Records)*

Michael Steinman: Reissue - *Louis Armstrong in Philadelphia 1948 Vol. One (Ambassador)*

Larry Hollis: New Release - *Brian Lynch: Unsung Heroes (Hollistic MusicWorks)*

Larry Hollis: Reissue - *Miles Davis Quintet-Live In Europe 1967 (Sony Legacy)*

Don Lerman: New Release - *Mojave - Marty Krystall, Sinclair Lott, J.P. Maramba, "Gunsmoke", (K2B2)*

Robert Iannapollo: New Issue - *Other Dimensions In Music, Kaiso Stories (Silkheart)*

Robert Iannapollo: Reissue - *The Bill Dixon Orchestra, Intents And Purposes (International Phonograph)*

Jason Bivens: New Issue - *Steve Coleman and Five Elements - Harvesting Semblances and Affinities (Pi)*

Jason Bivens: Reissue - *Bill Dixon - Intents and Purposes (Dynagroove)*

Slim: FMP box set *"In Retrospect" 40 year anniversary (FMP)*

Michael Coyle: *CIMPfest Live in Villach 2009 (CIMPoL)*

Michael Coyle: *FMP box set "In Retrospect" 40 year anniversary (FMP)*

David Dupont: *Roswell Rudd - The Incredible Honk (Sunnyside)*

Slim's Spins



Photo Credit: Audrey Sargent

2012 not only brings a new year but a new beginning for Cadence magazine. I thought I'd start the year off with a clean slate by reviewing the last of the 2011 issued CDs to trickle across my desk. For those readers new to this column I'm attaching my last column (Cadence Oct-Nov-Dec 2011 p.88)

Slim has listened to jazz her entire life, and has been writing reviews and observations about a life in jazz since 1985. She also creates the artwork for the CIMP label, and co-hosts the weekly radio show, "Slim & Him," with Michael Coyle

THE LONG ROAD TO AND FROM THE BLUES

Getting started on this column was emotionally tough as this issue marks the end of an era for Cadence. While I've been writing the "Spins" column only since 2005, I have been involved with music all of my life and with Cadence (in some capacity) most of my life. When I was young (a tad before entering double digits) my father took me on a road trip to interview a handful of Blues musicians. Now, it is fair to say that my family was (financially) poor. We only had the money to go on this approximately 3,000 mile round trip (gas was 62 cents a gallon) because the NEA had awarded my father a \$1,000 grant in return for transcribed interviews documenting these Bluesmen's lives. I was more than excited to be on this most illustrious adventure but imagine my confusion when we showed up and often found the interviewees living in extraordinarily subpar conditions. I wondered: if it was important enough for the government to partially subsidize the trip and (more impressively) important enough for my father to part with valuable resources (time and money), then why were these guys not living like kings? How could their talents and contributions not be rewarded in ways that put food on the table or cars in the garage? My attempt to make sense of this discrepancy inadvertently set off an obsessive need to constantly assess and re-assess the value and success of one's contributions in terms other than financial. However, all those years ago it was probably more important at the time for a girl to hold her father in high regard and not entertain such thoughts or even question whether or not he was wasting his time. I'm proud to report that that high regard is still intact. The regard for what society feels is worth regarding? That

Slim's Spins



regard remains a struggle. Recently I went back and read some of the interviews from that adventure. On a personal level, it connects me to my past. But did the government get good value for their dollar? In an attempt to be objective, I'd say we all came out ahead. The interviews (conducted primarily in Chicago with a few down in Virginia) were transcribed in the manner in which the subject spoke. To a degree the musicians were living parallel lives as all were approximate in age, race, and musical genres. Because their paths crossed there is overlap in both social and musical references. Though their stories were told separately, through reiteration it became clear: Race, lawlessness, women, odd jobs, and financial difficulties were topics continually touched upon. When digested as a whole, this collection of interviews takes on the feel of a Zora Neale Hurston-like anthropological research project. Here are some key points culled from a series of interviews that ran in Cadence.

All things being equal, as one raised on Beatrix Potter stories I was most looking forward to the interview [8/77 p.3] with Lewis Anderson "Rabbit" Muse (5/11/1908-8/27/1982). After the baseball reference nickname, Rabbit had me at the bowtie and cowboy hat! He talked about growing up in a versatile musical family as well as how prevalent Minstrel shows still were at that time. At 14 or 15 years old, he even joined a traveling Minstrel show (Broadway Rastus) and, along with his White counterparts, he too performed in Black face. When the show prepared to leave town they put him on the coach, but his father got wind of it and came down with a policeman to escort him back home.

Right off the bat [8/77 p.8] Cadence established Yank Rachel's correct date of birth (3/16/1910-3/9/1997). The frequently published but incorrect 1904 and 1908 dates were a result of Yank's need to meet the older age requirement when seeking work on the railroad. Yank proceeds to tell a "Jack

Slim's Spins



and the Beanstalk” story about how he acquired his first instrument. Attempting to teach young Yank responsibility, his mother gives him a pig to raise. Meanwhile the neighbor’s side porch mandolin picking catches Yank’s attention and he desperately wants the instrument. But Yank doesn’t have the \$5 asking price so he trades the pig for the instrument. Of course it’s not long before mom notices the pig is missing and sends Yank out to look for it. (Which he does for about half an hour!) The young genius of course realizes the futility of his search and goes back inside to play his newly acquired mandolin. Not much time passes before mom puts two and two together and gives Yank a what’s four! A reoccurring theme in these interviews is that mothers are not to be messed with. Further illustrating this, Hubert Sumlin (11/16/1931-) tells a story [8/77 p.11] of his mother using a week’s pay (\$8) to buy him a guitar. He was a just a kid but had a job working in the fields. One day while out in the field he stops the tractor and takes a break to play (self-taught) his guitar; the boss comes out and in an effort to teach him a lesson, busts up the guitar. After getting wind of the whole event, mom marches to the boss’ house and—long story short—young Hubert ends up with a brand new \$13 guitar at the boss’ expense.

In a story described as “one he’ll never forget” [9/77 p.3], it was actually someone else’s mother that stood in the way for, the youngest of a dozen kids, Robert “Baby Boy” Warren (8/13/19-7/1/77). One day a girl hears him playing his guitar and invites him back to her house. The girl’s mother pulls the girl aside and says (verbatim, of course), “Let me tell you one thing I don’t approve of [him]—a banjo picker ain’t no good ‘cause all he wants is some whiskey and a string of women!” Thwarted, the 14 (!) year old Baby Boy picks up his guitar (make that his “gitar”) and goes home! Warren states he knew Robert Johnson (1911-1938) well; he too heard Johnson was poisoned and afterward was ill for some time before dying. During this time Johnson wrote “Dust My Broom” and originally gave the song to Robert Lockwood, Jr. (Johnson’s step-son), who subsequent-

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ly recorded it in 1951 to little response. Lockwood then gave the song to Elmo James (same year), whereupon it became a big hit.

The most bizarre account from Warren is when he tells the story of being impersonated by “some guy” in Europe. Warren never caught up with the guy but did see a photo in which the impersonator was wearing a cap that had his (BBW) name on it. Witness accounts said the guy’s act included him speaking (as BBW) of growing up in Lake Providence, Louisiana. Today despite living in a world that employs hundreds of Elvis impersonators, it’s hard to imagine a Baby Boy Warren (or equivalent) impersonator. What a hoot that must have been.

Another common theme in the interviews is the length these guys went to be able to afford to play music. They often supported themselves with odd jobs (many of the Chicago-based musicians worked for one of the Big Three car manufacturers). By contrast, Carl Martin (3/1/1906-6/10/79) explains [8/77 p.17] he was forced by his much older half brother to pick up an instrument. He talks about being the son of a slave and how he met fellow musicians Ted Bogan and Howard Armstrong. The pressures of poverty marks most of the stories of the trio’s early traveling days : “We didn’t have a quarter in our pockets. We walk across the mountains at night, lay down on the side of the road and have a rock for our pillow.” A rock for a pillow, indeed!

Vernon “Boogie Woogie Red” Harrison [10/18/25-7/2/92] could be the subject of a Bluesman’s version of Angela’s Ashes. The oral history [9/77 p.7] is a hilarious account of the lengths he goes through to get acquainted with a piano. Any piano. Despite there being a piano (provided for his sisters) in his family home, he is thwarted from the git-go; “They [parents] showed me every music book which had a little girl with long curls sitting at the piano, little boys don’t play no piano— that’s sissified—you play the drums.” Social norms don’t deter him and once Red gets wind of the fact that the school for bad children has a piano, he goes to great lengths to get

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in trouble: putting glue on the vice grips as well as the teacher's chair, urinating on the radiators, getting into fist fights—all of which he gladly fessed up to thinking it would get him into the boys school (reserved for mischief makers) where there was a piano. He does eventually get sent to the boys school but now has a rep as a fighter, so every day he is instigated into a fight. He joins the band but as luck would have it they don't teach piano in this school and the band director insists on putting him on trumpet. They even put a lock on the piano, which BWR busts open with a screwdriver. Finally the school officials decide he is a menace to society. Still no piano in sight and at about 14 he decides he has ruined his "career" and, worse, he is now enrolled in an all-boys school and "can't even go around with girls." Eventually at 15 he leaves school and his desires to hook up with a piano are met and the rest, as they say, is history.

There are also several "Frankie and Johnny" and "Stagolee Shot Billy" narratives. Even in the very short half page (possibly only) interview [9/77 p.10] with John Tyler "J.T." Adams (2/17/1911- I could not find a death date. All of the info I was able to find on him was culled from and credited to Cadence) there is an account of the murder of his friend and fellow musician, Scrapper Blackwell: "Scapper got killed. A guy shot him, they were out drinking." There are overlapping accounts of Sonny Boy Williamson's [1914-1948] death. It's interesting (but not necessarily clarifying!) to read these different accounts of the same event. One account is by Eurreal Wilford "Little Brother" Montgomery (4/18/06 - 9/6/1985) who also talks [10/77 p.17] about working on the TOBA (Theatre Owners Booking Association) circuit, which is alternatively referred to as Tough on Black Artists and to which he refers to as Tough on Black Asses.

Despite the Cadence claim that Albert "Sunnyland Slim" Luandrew [9/5/1907*-3/17/95]... is a living encyclopedia of history and experiences of the pre-war and post-war Blues scene" and disclaimer "his manner of speech is a bit wandering,

Slim's Spins

disjointed and freely associative," in hindsight it's all good. The interview (10/77 p.14; Chicago, IL) is transcribed in a way that preserves Slim's manner—a manner that is not conveyed in his Wikipedia entry, unless they start using descriptive phrases like "She [step-mother] was sure enough mean." Here in this transcribed gem we get to raise an eyebrow at the claim that his grandfather lived to be 124 and his grandmother just a mere 114—a claim that would, no doubt, not get past Wikipedia's fact checkers. Neither would the head-scratching phrase "a cigar don't like ugly." I'd include more of that passage to put this in context but trust me, it didn't help. Slim also touches on "Coon songs" and Minstrel shows—he worked with Ma Rainey in a Minstrel show which "he cut out after 6 nights." (*According to Wikipedia there is a discrepancy in this date of birth. In fact there is also a discrepancy within their own entry stating both 1906 and 1907 for the DOB. Sunnyland Slim states in the Cadence interview that he was born in 1907... Then again he also states his grandparents lived to be a couple centuries old!) Sunnyland Slim also has an account of Sonny Boy Williamson's death.

And, finally, Howard Armstrong (3/4/09-7/30/2003) relates [10/77 p.3] that while he found the great melting pot a myth he did point out music was a great relaxing and equalizing force when it came to Race relations. He also stands by to clarify levels of poor: "...I found out that if you were Black and poor you were just poor, and if you were White and poor you were still poor." He too talks about Minstrel shows and "Coon songs." He portrays himself as a Renaissance man who had a gift for picking up languages and, in addition to his native tongue, was fluent in many including Italian, Greek, German, and Polynesian. He played with Stuff Smith's father, Smitty. He was a self-taught painter. In so many words, the neighborhood cats grew to hate him 'cause he would catch them and pull hairs outta their tails to make brushes. He used walnut stain, blue ink, and pokeberries as paint. He fondly recalls that for Christmas one year he got a box of watercol-

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ors and would sleep with them. Not so fond a recall: he tells a heartbreaking story of working for the railroad on the service track at age 14. While waiting for the trains to come he would sketch. One night a White real estate broker approaches and asks if he realizes he has talent as an artist. He then offers to introduce the young Armstrong to his close friend: a professor at a college with a great art department. They meet with the professor and the broker urges him to enroll the young artist as it would be a sin to let this kid's talent go to waste. The broker is also willing to pay the tuition. The professor says fine and asks where is the kid. (Armstrong is sitting there the entire time; "I was invisible you know.") When Armstrong is pointed out, the professor goes berserk, harsh words are exchanged, and the pair are turned away. Armstrong (in retrospect): "That's the only time I ever cried about really being hurt."

It is no surprise that in a world where the GPS, Smartphones, and Wikipedia rule, there is little room for Cadence to survive in its existing print form. It's too time-consuming for people to take the "unsearchable" side trip that Cadence offers. Reading Cadence requires a time commitment ever fewer people in our Twitter-obsessed world are willing to make. I'd take any one of these stories from the characters above over Twitter's 140 character max, but clearly I'm in the dwindling minority. Hopefully this is just a transition for Cadence and, in a long entry, Wikipedia will someday refer to 1976-2011 as "The early years," right before launching into the "virtual/online years." I find myself getting choked up reflecting on these early years. No worry though—I'll remain tough. I'll just download the phone app that does my crying for me. Or, better yet, I'll pull up a rock and listen to some Blues—that'll make me feel better.

It's normal, late autumn in central New York, to hear the sounds of migrating geese. But in this case the loud squawking is coming from Brotzmann and cohorts on their latest recording (1): "Goosetalks" just in for an "out" spin. The resemblance is sometimes uncanny and Brotzmann is the real decoy.

Slim's Spins

1) GOOSETALKS KILOGRAM RECORDS

Peter Brotzmann (ts,
as, tarogato, cl) Mikolaj
Trzaska (as, b cl, c-melody
s) Johannes Bauer (tbn)
2/20/2008, Poland
52:50.

2) MALAMUTE KILOGRAM RECORDS

North Quartet: Peter
Brotzmann (as, ts, cl) Peter
Friis Nielsen (b) Mikolaj
Trzaska (as, c melody s,
bs cl) Peter Uuskyla (d) ""
Kilogram #011 Gdansk,
Poland 2/4/2005 56:46.

3) LATITUDE RUFUS

Roger Manins (ts) Bern
McGann (as) Carl Dewhurst
(g) Olivier Holland (b) Ron
Samsom (d) Auckland,
New Zealand 3/9/2009 :
1:39:26.

He's been doing the bird chirps for a long time and no one except perhaps Steve Lacy does it more convincingly (the Clusone trio clones some wonderful fowl sounds on "An Hour With" [hatOLOGY] a recording I'd highly recommend). Before we get any further, it should be noted that both (1) and (2) are billed as group efforts, but Brotzmann is a dominant player and anytime he enters the mix it pretty much becomes a Brotzmann date. There isn't much to say about Brotz that hasn't been said already. He is what he does and what he does is usually loud, full-forced, and certainly not subtle. These two new recordings find him in typical powerhouse form, doing what he has been doing for almost fifty years on 100 plus dates as leader and another 100 plus recordings as "side guy." (1) is the noisier, (2) the more diverse. Both are good. Neither is surprising within the context but either could give an unsuspecting listener a heart attack or send them packing with the birds. Use accordingly.

This live recording, billed as the Australasian Project, comes to us as a two-disc set of six long tracks (D. Day/Well You Needn't/The Jocelyn Jive/Fried Bananas/Brother Randolph/Blues for Marty White). It's one of the best newly issued hard bop recordings from current players I've heard in quite some time. Marins sounds incredible throughout, but he's particularly exceptional on the 20-minute-plus version of Monk's "Well You Needn't." It starts out slow but heats up quickly and never fades energy wise. This two sax line-up is strong--check out the killer unison opening on "Jocelyn." Nevertheless I found myself consistently engaged when guitarist Dewhurst was in the mix. He digs in deep in both the Hard Bop and nu-Bop camps and has a great, aggressive solo on Kirk Lightsey's "Brother Rudolph." There isn't a bad track in the bunch, although "Blues for Marty" is fairly typical blues blowing. Having said that, it's all relative and if this is what was playing in any local bar anywhere in the world, I'd grab a seat and take it in. I grew up on Hard Bop and all the issues/reissues available from

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4) TRUST IN ME MERCATOR

Yvonne Washington
(v) with Gary Norian
(piano) Houston, Texas
2011 57:51

5) GERRY BEAUDOIN THE RETURN FRANCESCA

Harry Allen (ts) Jesse
Williams (b) Les Harris, Jr.
(d) Acton, MA 11/22/2011

that classic '60s period make me less inclined to turn to current recordings that at best just recreate that scene. Marins et al. aren't merely recreating--they're creating new music by taking Hard Bop elements to new places. This is one recording I'll be as likely to reach for as much as I would a Jazz Messengers side. These guys from down under deserve a spot up top.

Note: On disc one the intro is indexed separately on the disc but such is not noted on the tray card, so the tracks are all off by one listing. I mention this as a heads-up for radio programmers.

This is a low-key but lovely affair. Washington's understated delivery could be easily "overlooked" or "under-listened" to the first time through, but with each repeated listen I'm struck by her assured and graceful delivery. Pianist Norian is perfect with his minimal accompaniment. He does a lot with a little--in fact, one would be hard-pressed to call the tune prior to Washington entering (colla voce style) as he opens most tracks like he's playing some unknown verse while waiting for her to open up the tune. It's a nice effect. He also supplies the only original, a lullaby--"Your Dreams Are on The Way"--among this recital of standards (Autumn Leaves/Trust in Me/The Look of Love/When You're Smiling/Amazing Grace/A Kiss to Build a Dream on/My Funny Valentine/On The Sunny Side of The Street/The Nearness of You/Pure Imagination/Summertime/What a Difference a Day Makes). Washington goes from Sassy to Satchmo on "Kiss to Build." She favors the delightful sincerely engaged part of Sarah Vaughan's delivery and she reminds me of a less showbizzy Raneé Lee. The arrangements (all by Norian) are thoughtful and, more importantly, interesting. Elegant but not stuffy--all the way round. And round and round on my CD player this will go.

Bop guitarist Beaudoin isn't one to offer up a fancy or fussy meal, he's more a sticks-to-the-ribs player consistently serving up something tasty. I feel the same way about the "Scott Hamilton of his generation": Mr. Harry Allen--always solid, never

Slim's Spins

6) MACY CHEN AFTER 75 YEARS SEED MUSIC

[collective personnel: Bob Mocarisky or Mike Longo (piano) Santi DeBriano or Christian Fabian (b) Jun Saito or Ray Marchica (d) Lance Murphy (ts) Tony Romano (g) Michel Gentile (flute) Eddie Monteiro (accordion/synthesizer)]
River Edge, NJ 11/10/2006
+ 8/21/2007 + 12/10/2007
+ 9/26/2010. 58:00

flashy and his getting the job done is our gain. A quick look at and listen to Beaudoin's originals (The Return/Jackie's Serenade/So Long Ebony/I Often Thought You'd Never Leave Me/Hamilton Honeymoon/Mother's Day Waltz/R.S.G./Joanne Hears The Blues) and one clearly sees he's covered all musical bases: a serenade, a waltz, a blues, a couple ballads and mid tempo Bop numbers. The tunes, while not earthshakingly memorable, are nonetheless decent enough for these guys to showcase their talents. Allen sits out on the two standards (God Bless The Child/Wave). Beaudoin opens "God Bless..." with a long solo before the rhythm section comes in. It's a particularly lovely version.

This is one of the most elaborately packaged single CDs to ever come across my desk. Think Nick Bantock's Griffin & Sabine series with an added musical component. There are little snapshots and letters tucked in vintage-y looking envelopes along with session notes, each track is annotated on a separate page, and--buried in the back--a CD. There is one standard in the mix, "My One and Only Love," and a mash up, "Harlem Fantasia" ("Harlem Nocturne" + "Caravan"). The record starts off promisingly enough as the band gives a film noir-ish treatment to the opening number, "Unrequited Love" one of eight originals. However as soon as Chen enters the mix its clear to me the music is second to the pomp and circumstance provided by the accompanying packaging. Although Chen sings only in Chinese (save one or two heavily accented lines) the lyrics for each song are included both in Chinese and English. A lot of time went into the presentation here. Unfortunately Chen doesn't have the talent to carry the music; her voice is thin and forgettable. While the packaging is distinct the music is not. There was no scratch and sniff amongst the distractions... er... provisions. Even so, this smells like a vanity project. Non relatives need not apply.

Slim and Him



Photo Credit: Mark H. Murphy

CARLO ACTIS
DATO &
ENZO ROCCO
DOMESTIC
REHEARSALS

CARLOACTIS DATO
NO#
ORDINARY BUS /
MONDOGIUSTO /
KEFFAH? / NAKAMURA
SONG / OBBARITONO
'NNAMMURATO / LE TRE
SORELLE / HABABLANCA /
ODE TO HENRY CHINASKI
/ ENOTECA. 48:47,

Dato, bs, b cl; Rocco, g.
home recording, Dec. 2010

LOUIS MOHOLO-
MOHOLO
SPIRITUAL
KNOWLEDGE AND
GRACE
OGUN 35
ANCIENT SPIRIT /
CONTEMPORARY FIRE.
1:08:58

Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University, ordinarily provides Slim with a platform to abuse Him fairly shamelessly. She is resolved to be better behaved in this column, since everything is recorded for posterity.

Sorting through the usual stack of CDs, we decided to focus on a few that called for special attention. The idea was for each of us to say something brief (but, as you'll see, we got carried away a couple times) and then rate the recordings on a 1 to 5 scale, 5 being the top rating.

Him: A "home-made recording," self-released and called "Rehearsals," might seem unpromising, but this terrific record is among Dato's most exciting statements yet. Forty years into his career Dato still surprises.

Slim: I think Dato's sound is surprise—and warmly fun like a favorite uncle. Guitarist Rocco pulls off lots of different styles, from raga and Eastern European folk dances to jazzy Avant picking. The album feels to me like loose sketches. Nice lines.

Him: 4.5 **Slim:** 4

Him: I sometimes think of jazz in the '70s as suffering a period of exile: the music managed only sporadic connections with the young; older listeners felt alienated by everything from new emphases on political questions to the dissonance and energy of the avant-garde; and record labels were turning their backs on an increasingly uncommercial music. So, when I hear a record like this one I feel real gratitude for the reminder that not everyone at that time was feeling beaten.

Slim: Yeah, how many commercial labels, then or now, would put out an album of two tracks ("Ancient Spirit" runs for 31:59, and "Contemporary Fire" for 36:59)? If issued in 1979, this set would have required two LPs, both of which the listener would have had to not only flip over, but flip over in the middle of each track! But on this CD we can listen to everything without interruption. Finally a benefit from digital technology! But actually, this is a lot to digest in one sitting, and I almost wonder if such intensity over an hour opens the door to a

Slim and Him

Moholo-Moholo, drums,
vc; Dudu Pukwana, as,
p, whistle, voice; Johnny
Dyani, b, p, voice; Rev.
Frank Wright ts, vcl.
Eindhoven, Holland,
06/22/79

KALI. Z. FASTEAU
AN ALTERNATE
UNIVERSE
FLYING NOTE 9015

VITESSE / FERVOR
/ ARDOR / LIQUID
GEOMETRY / IDEATION /
IF YOU KNEW / FOUND /
BONOBOS. 1:07:40.

fatigue that shouldn't necessarily be there.

Him: I know what you're saying, but wasn't this a concert?

Slim: Yes, but there would have been a break, maybe even an intermission, between the two performances. A break like that allows listeners to exchange responses, and those exchanges might shape how one responds to the next piece. Historically, this recording is important—for many reasons, but not least because it features Frank Wright, who just didn't make that many records.

Him: I'm also glad for a new opportunity to listen to Johnny Dyani. His work here is sometimes obscured under Wright and Pukwana's swirling lines, but the directions he takes, like when he chooses to play arco, can feel at once surprising and yet sound inevitable.

Slim: I'll tell you another added benefit of anyone having seen this live: you'd know who was playing what when. Dyani is credited with playing bass, but also piano; and so is Wright, who plays both bass and piano as well tenor; and Pukwana, an alto guy, is also credited with playing piano. After the chaotic, Ayleresque first track, I found the piano playing on track two a particularly civilizing force. I'm assuming that here it's Dyani. These are not bebop lines by any stretch but I find that the piano grounds the music in a way I find particularly satisfying.

Him: Three minutes into track two the piano is working in almost Cecilian fashion. In the passage I was talking about just now I know it's Dyani on bass because there are two horns, but there are places where I really couldn't say. Anyway, the record is energetic, there are long stretches in both tracks where Capetown elements are audible. Even though you could guess the approximate moment this record was recorded, it sounds really like nothing else.

Him: 4 Slim: 3.5

Slim: When I noticed that Blackman was on this record with two known outcats I thought, oh, an artistic benefit to the music business doing so poorly: commercial viability is no longer a constraint. But, actually, this recording was made back in 1991.

Him: Why do you suppose it's being released

Slim and Him

Fasteau, cello, ss, p, el p;
William Parker, b; Cindy
Blackman, d. 12/31/91
01/03-04/92. Brooklyn, NY.

NABATOV-
REIJSEGER-
SCHUBERT
SQUARE DOWN
LEO 607

LONG HAUL /
GENOSTASIS / RUN FOR IT
/ CHAPTER AND VERSE /
PLANGENT CITY / GIANT
LIPS. 53:22

Simon Nabatov, p; Ernst
Reijseger, cello; Matthias
Schubert, ts. No date or
location.

now, over 20 years later?

Slim: Because the music business is in the tank—and because Cindy Blackman is on it (laughs). And so now it's commercially viable!

Him: For all of the 15 people who will buy it.

Slim: I personally find that this recording offers various degrees of likability, largely depending on what Kali Z. is playing. I much prefer her soprano work to her work on electric piano or cello. Parker and Blackman are, respectively, consistently on bass and drums, except for two tracks where Parker and Fasteau play duets. This is the scratchy side of the avant-garde, a sound that requires a certain mind-set from the listener.

Him: You went long so I'll stay short. "Liquid Geometry" sounds like early seventies Sun Ra.

Slim: Oh oh oh! How about Muhal Richard Abrams?

Him: Maybe so: I'm responding mostly to the electric piano. In any case, the record is at its most interesting when a certain Near-Eastern vibe dominates, and at its weakest when it feels too self-consciously "avant" or artsy. The best track is "Bonobos."

Slim: Yeah, Fasteau's soprano sounds like a violin in parts of this track, and interestingly so.

Slim: 2.5 **Him:** 2

Slim: These are three guys whose work I've followed for years simply because I like it. Having said that, I don't love this record. I find it a difficult listen.

Him: I agree. Thing is, I feel like I've heard this music before: atonal, andante piano work in the upper octaves; Schubert audibly blowing through his horn without producing a note, and Reijseger scratching and scraping at the strings with similar results. All that activity resolved never to resolve, music making struggling against the "constraints" of music as conventionally understood. It's not at all that I'm offended or alarmed: it's more that I've been here before and wonder if this kind of work can take me anywhere new. We know that all three of these musicians are consummate artists, and I don't want to say anything to dampen their exploratory energies, but it's odd to think that avant-garde music so quickly developed its own clichés.

Slim and Him

FAB TRIO HISTORY OF JAZZ IN REVERSE TUM 028

HOMEWARD BOUND /
IMPLICATIONS / FOR BEA
/ FROM HERE TO THERE /
CHAN CHAN / HISTORY OF
JAZZ IN REVERSE / ONE FOR
DON CHERRY / FROM THE
WATERS OF NEW ORLEANS.
1:05:29.

Bang, vln; Joe Fonda, b;
Barry Altschul, d. 12/13/05,
NYC, NY.

Slim: They produce computer-like sounds, which might be interesting given that these are acoustic instruments, but for me it's just a noodle-y affair.

Him: Perhaps aimed too much at the noodle—and too little at the canoodle, despite there being a track called “Giant Lips” (which is actually my favorite here).

Slim: 2 **Him:** 2

Him: I don't know how much other Billy Bang is still out there, waiting to appear posthumously, but I'm very glad to have this record. It's among his most passionate dates ever, consistent with or better than the other five records by the Trio.

Slim: This is an exciting recording, with the group's jagged time signatures and Bang's unrelenting move towards his sweet spot.

Him: Say more about what you understand to be “his sweet spot.”

Slim: I mean that place where everything comes together and opens up. And unlike Venuti or Grappelli, who play sweet, Bang reaches moments of sweetness while producing lots of shadows.

Him: Both Venuti and Grappelli came from traditional performance styles, and an era when string instruments played a much larger role in European and American music—and life. There's something elegant, even “fancy” about their tone. Billy's sound is wholly different, and decidedly not fancy.

Slim: The thing about Bang is that he sounds always on the verge of a hoedown. I like that tension. But this is definitely a group effort.

Him: Sorry—I don't mean to sell Fonda or Altschul short. There's something insistent about Fonda's playing, the way he worries a two- or three-note figure, obsessively, recursively, dramatically, egging the other guys on and not letting things rest.

Slim: Altschul is a colorist for sure. It's interesting that things don't get muddy. We have three strong, distinct voices. Obviously there's no one leader: each player both leads and follows. But, personally, I find Bang's charisma irresistible. I perk up whenever Billy raises a ruckus. Or even is just present.

Slim and Him

MIKKO INNANEN & INNKVISITIO CLUSTROPHY TUM 025

EARTH'S SECOND
MOON / VRAA-TENDER
/ CLUSTROPHY / A
PANORAMIC VIEW
FROM THE TOP FLOOR
/ UNDERGROUND / THE
GREY ADLER RETURNS
AGAIN / ARDENNES AT
DAWN / JANTARBOON II /
DETTO THE MAGICIAN / 757
/ JAM AFANE. 57:34.

Collective personnel:
Innanen, cello, bs, ss, Indian
wooden clarinet, perc,
whistles, toy instruments;
Fredrik Ljungkvist, ts,
sopranino s, cl; Daniel
Erdmann, ts, bs, ss, toy cl;

Him: Favorite track? For me it's the Cuban "Chan Chan."

Slim: That's too difficult—there isn't a bad track on the record, and that's no cop-out.

Him: 5 Slim 5

Slim: I'm a huge Mikko Innanen fan, but right off the bat I found I wasn't loving the big synthesizer presence.

Him: I know. I hate to say this, but much of the record sounds to me like the soundtrack to a science fiction movie. The synths are unusually cold.

Slim: Yeah. Things pick up three tracks in—with the title track—where the synth has more of a Hammond B3 effect. But even here there's still an ethereal, outer-space quality to it.

Him: Well, sure. In fact I'd say this track puts me in mind of Sun Ra's early theme song, "Saturn." There's more grit to it than in the earlier tracks, largely from the saxes: Innanen on bari and Erdmann on tenor.

Slim: Since we're agreed about the synths, how about the one track where no such thing is listed: "Underground." It's a solo track by the leader, and feels like Evan Parker meets Actis Dato.

Him: The slap-tongue-ing here gives it a different feel than much of the record—although "The Grey Adler Returns Again" has John Zorn's Naked City (1989) all over it—in fun ways. And "Detto the Musician" had me thinking about Morton Subotnik's Silver Apples of the Moon (1967).

Slim: So we're agreed that this one is a mixed bag. The tracks I like I'd give a 4, the stuff I don't a 1; so on average:

Slim: 2.5 Him: 3

Slim and Him

DAVE BRUBECK
QUARTET
THEIR LAST TIME
OUT
COLUMBIA 81562

INTRODUCTION / ST. LOUIS
BLUES / THREE TO GET
READY / THESE FOOLISH
THINGS (REMINDE ME OF
YOU) / CIELITO LINDO /
LA PALOMA AZUL / TAKE
THE "A" TRAIN / SOMEDAY
MY PRINCE WILL COME //
INTRODUCTION OF THE
MEMBERS OF THE QUARTET
/ SWANEE RIVER / I'M IN
A DANCING MOOD / YOU
GO TO MY HEAD / SET
MY PEOPLE FREE / FOR
DRUMMERS ONLY / TAKE
FIVE. TT 1:38:00.

Brubeck, p; Paul
Desmond, as; Eugene
Wright, b; Joe Morello, d.
12/26/67, Pittsburgh, PA.

Him: This concert CD, from recently discovered tapes of uncertain provenance, documents the last concert (December 26, 1967) by the original Brubeck Quartet.

Slim: To put it in context, this, *Their Last Time Out*, follows *Time Out* by eight years, and *Time Further Out* by six years. It's not tight in the way of those classic studio dates. Desmond seems more subdued . . . or maybe he's just under-recorded?

Him: Perhaps so—maybe it's an engineering issue. Perhaps the engineering also explains why Brubeck seems on this date more percussive, more blocky than ever, more like the driving force that he doubtless always was.

Slim: I think this record needs to be critiqued in terms of Brubeck because, as music in the grander scheme of things, it's wonderful, but in relation to this group it's more of a blowing session. It's less polished than those famous studio records, but let me be clear—it's wonderful.

Him: It might be because those studio records feel almost over-familiar, but I find the looseness here an absolute plus, and I'm grateful for the ways in which it reminds us that this was a working band that knew how to shake up its audiences. Then, and now.

Slim: Note that two of the tracks on this two-disc set, "For Drummers Only" and "Set My People Free," figure on no other Brubeck album that I could find. The first is Joe Morello's number (11:43), and the second is Eugene Wright's (6:30).

Him: 4 **Slim:** 4 (but in relation to other Brubeck albums, 3).

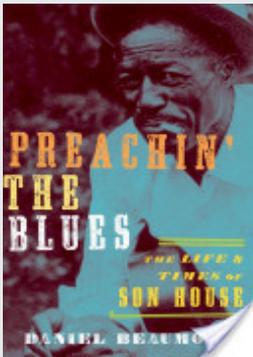
Book Look



Ran Blake, with Jason Rogers. *The Primacy of the Ear: Listening, Memory and Development of Musical Style*. Third Stream Associates, 2010. 118pp.

Leave it to Ran Blake to pen what may be the most idiosyncratic and illuminating “methods” book imaginable. Don’t be turned off by that genre identification: for while Blake’s slim volume is filled with assignments, advice, listening sequences, and more, it’s nothing like, say, an Aebersold exercise manual. The book is as quirky, elusive, and profound as its author, who conjures up ways to train the ear with the aim being to develop a personal sound (not one that avoids influence or hallmarks altogether but one that delivers these personalisms from repetition and predictability). Fundamentally, he’s exploring the “relationship between what you play and who you are.” He takes from William Carlos Williams an interest in the relation between memory and the imagination, and this kind of conceptual meditation is really at the heart of what Blake achieves here. He engages in, and recommends to the reader, rigorous, at times even ruthless self-analysis (listening back to your own tapes and so on) as part of the creative process; he sees this as a stripping away rather than a dismantling, an act of self-discovery that is also self-creation. He extols the virtues of focusing on what the ear can know before the brain has time to process things, and it is from this basic sensory possibility that Blake builds a number of his concepts. Primary among these is what he calls “recomposition,” the fusion of personality and material, where you maintain the “spine” of a tune while adding your color. Any legitimate and memorable musical style, he insists,

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will eschew virtuosity or crowd-pleasing for a focus on narrative (he encourages players to take inspiration from, e.g., noir or baseball). Blake encourages keeping a listening journal, and emphasizes the kind of listening that nobody really does anymore in this overdriven world: listening to a record every day for three weeks or so until it's in your blood, or listening while falling asleep so the analytical mind doesn't get in the way, or dealing with silence so you can get to the point where you can sustain concentration at will. You build from this place, Blake says. Developing a personality requires "a balance of introspection and conscientious extroversion," the former your memories and subconscious, the latter your surroundings and influences (29). Developing a repertoire is equally essential, and he recommends extended study of one composer at a time (then you can pick and choose to assemble idiosyncratic set-lists, of which Blake provides several examples, though he improbably categorizes Abbey Lincoln as a "folk" singer). If one is to transform one's weaknesses and weirdnesses into strengths, into styles, then "the ear must be served by a learning process" (57). You'll learn more about music, and music-making, from this slim book than just about any dozen others you could name.

Jason Bivins

There has always been a thin line between secular and gospel music and that connection is made clear in *PREACHIN' THE BLUES: The Life And Times of Son House* (Oxford University Press, 206 pages, hard cover, \$24.95) by Daniel Beaumont. It shows that blues singers could be as effective testifyng behind a Mississippi National Steel-bodied guitar as the could be behind a pulpit .Little did I real-

Book Look

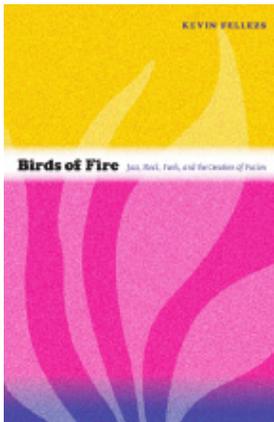
ize as a youth listening to those early Ray Charles Atlantic singles that many were adapted from Black Gospel songs where he had merely changed the lyrics. All the ingredients for a first-rate bio picture are here; the tug between sin and salvation, the wild nights in crowded juke joints where the noise was punctuated by the rattle of dice, a pair of killings and the violence of prisons like the infamous Parchman Farm, the numerous affairs and many menial jobs and the reoccurring alcoholism. The only thing left out is an exciting car chase.

University of Rochester professor Beaumont has done his research well and the account of Son's early years as both bluesman and minister are rich in detail. His friendship with Willie Brown and more importantly, Charley Patton, is told and his traumatic incarceration and subsequent beatings in the vicious Southern prison system of that time. Of particular interest are the accounts of his recording sessions initially for Paramount during the thirties and for the Library Of Congress in the early forties when he was in his prime. Beaumont relates how his nimble slide work and imaginative lyrics influenced some of the most major figures in bluesdom from Robert Johnson to Howlin' Wolf & Muddy Waters.

The period between the Second World War and House's rediscovery in the mid-sixties still remains a blank but when he re-emerged as a player, this time on the lucrative Folk Blues scene is perhaps the strongest section of the book. His transition from noisy juke joints to coffeehouses and concert stages was quick and clever. Once again it makes one think about the thin divider between Art and Commercialism. Yet the addiction remained and often proved to be a hindrance to broader exposure. It's a shame the author didn't

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include comments from still-living musicians and his sometimes flowery writing style is a tad distracting but on the whole the release of this volume almost at the same time as the passing of David “Honeyboy” Edwards, the last of the Delta bluesmen, brings home the fact that the era has truly passed. *Larry Hollis*



Were I a man of intense natural feeling, I would weep for the trees that were ground up to print *BIRDS OF FIRE: JAZZ, ROCK, FUNK AND THE CREATION OF FUSION* by Kevin Fellezs (Duke University Press, 2011, xii + 299 pages). As it is, I’m just an aging hippie paying some dues by with this dry academic tome. You could drop in almost anywhere in the 228 pages of text and find passages that will leave you scratching your head. Here’s a favorite from page 108, in a discussion of Tony Williams’s *Lifetime*, one of the four subjects of this book: “*Lifetime*’s blending of rock and jazz practices was an ‘opening of the way’ performed in the broken middle between the two musical traditions. In this way *Lifetime* participated in the identity politics of the period. They modeled Stuart Hall’s ‘new ethnicity’ *avant la lettre*, performatively enacting an idiosyncratically affiliative identity.” It’s that self-important “*avant la lettre*” that I really love.

Along with Williams, Fellezs investigates the work of John McLaughlin, Herbie Hancock, and in a mildly counter-intuitive example, Joni Mitchell, focusing on a few of her Seventies albums including *Mingus*. Two quotes by Miles Davis that Fellezs juxtaposes as epigraphs in Chapter 2, *Where Have I Known You Before?* / *fusion’s foundations*, illustrate the kinds of tensions and contradictions

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that the author has to contend with. On the one hand, Davis boasts that “I could put together the greatest rock ‘n roll band you ever heard.” But he also contends that “we’re not a rock band.” What the author is trying to get at is the messy intersection of race, class, and taste, though I’m not sure that Fellezs needs to rehash arguments from the Thirties (Winthrop Sargeant) and Fifties (Marshall Stearns) plus early Sixties critical disputes over the music of Ornette Coleman and Albert Ayler in order to have that discussion. It seems to take quite a bit of critical effort to get Fellezs to his point on page 41 that “Although the 1960s are often described as a time of a fragmented jazzscape, however, it may be more productive to think of the period as one in which heightened accumulations of jazz styles were plied across an ever widening set of practices and critical views.” Beyond the bad grammar and academic jargon, it’s an interesting point, a recognition of the increased visibility of fissures within the shrinking jazz audience at a time when musicians from all eras of jazz were still performing actively. Add the effects of the burgeoning rock scene, itself an arena of growing stylistic diversity at the time, and it’s truly a volatile musical situation all around. But we’ve still got fifty pages to go before the discussion of the Tony Williams Lifetime finally gets going on page 91. What the author might call laying the intellectual framework for his arguments, in a 15-page introduction and three chapters on the definitions of genres, the elements of fusion, and generational issues that affected the music, comes off largely as a reinvention of the critical wheel. There’s also Fellezs’ severe case of “as I will show later/as I said before” phrasing to contend with. -- Stuart Kremsky

Book Look

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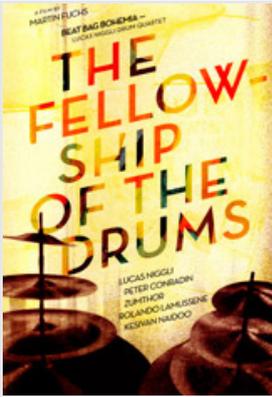
Call 315-289-
1444 or email to
cadencejazzmagazine@
gmail.com

sentences from page 59: “As I will detail later, Herbie Hancock engaged these ideas in his fusion music of the 1970s, intentionally confronting the broken middles among race, genre, and technology.” [new section of the same chapter] “As I have noted, although funk may refer to a particular musical genre developed in the late 1960s, funky has long been used to describe various black musics, including jazz.” That’s a particularly egregious example, but I have to admit it didn’t take very long to find since the whole book is structured with continual foreshadowing and recapitulation.

To give credit where credit is due, Fellezs does pay some welcome attention in chapter 3 to early fusion bands like the Free Spirits with guitarist Larry Coryell, Chase, and Count’s Rock Band featuring saxophonist Steve Marcus. He’s excellent on digging up quotes from musicians, and when he sets himself on describing the music, the writing perks up and gets more direct and descriptive. But those passages are not nearly enough to offset the rest of the text. Maybe all you need to know about Birds Of Fire is that there are 16.5 pages of bibliography - and no discography or even a list of recommended recordings. So if you’re looking for even more verbiage to suck the life out of the music, there’s no end to it. As for me, I think I’ll play Birds Of Fire, make it really, really loud, and just let it rock.

Stuart Kremsky

Video/DVD Critique



LUCAS NIGGLI DRUM
QUARTET BEAT BAG
BOHEMIA
THE FELLOWSHIP OF
THE DRUMS
INTAKT DVD 191

A FILM BY MARTIN FUCHS,
57:00, PLUS BONUS TRACK
("BIG BERTHA" 10:00).

Lucas Niggli, Kesivan
Naidoo, Peter Conradin
Zumthor, d, cymbals, gongs,
perc, Rolando Lamussene,
djembe, mbira, vcl, per

Here are two successive Martin Fuchs' film profiles of Beat Bag Bohemia following the quartet of percussionists on the road in Europe and Africa. Lucas Niggli is the best known member of the band, which was formed at the instigation of Colin Miller of the Swiss Arts Council Pro Helvetia. Miller is interviewed briefly about his role during a tour stop in Switzerland and Intakt Records producer Patrik Landolt makes an appearance as well. Otherwise, it's a flow of interviews with each member of the group, musical performances, and video of the band traveling, sleeping on buses, and sharing meals, with the help of on-screen text to help set the scene. Niggli makes clear at the beginning that the group is playing compositions for percussion, not just jamming. (Think M'Boom in concentrated form.) To emphasize the point, Fuchs painstakingly stitches together section of performances from various locales so that the tune is presented seamlessly. The close-up performance footage practically puts you on stage in the middle of their wild setup of drums, countless cymbals, gongs, and all manner of hand percussion. Each of the performers, Niggli and Peter Conradin Zumthor from Switzerland, Rolando Lamussene from Mozambique and Kesivan Naidoo from South Africa emerges as a distinct personality in the course of the lengthy tour. Along the way, friendships are road-tested, politics comes up during a concert in a South African township, and there's a joyous celebration in Lamussene's home town. In fact, the more I think about it, the more I realize how deftly Fuchs has managed to get so much information, musical and otherwise, into a film that doesn't last even an hour. Quite an accomplishment and well worth viewing.

Stuart Kremsky

New Issues

1) ANTONIO ADOLFO CHORA BAIÃO

ANTONIO ADOLFO MUSIC
07:03

DÁ O PÉ, LORO (HEY PARROT!
GIVE ME YOUR FOOT)/ NÓ
NA GARGANTA (LUMP IN
THE THROAT)/ CHORA,
BAIÃO (CRY, BAIÃO)/ VOCÊ
VOCÊ (YOU, YOU)/ A OSTR
E O VENTO (THE OYSTER
AND THE WIND)/ CHICOTE
(WHIP)/ CHOROSA BLUES/
GOTA D'ÁGUA (DROP
OF WATER)/ DI MENOR
(UNDERAGE)/ CATAVENTO
E GIRASSOL (WINDMILL
AND SUNFLOWER)/ MORRO
DOIS IRMÃOS (RIO'S TWO
BROTHERS HILL). 44:44.

Adolfo, p; Leo Amuedo, g;
Jorge Helder, b; Rafael Barata,
d; Marcos Suzano, perc; Carol
Saboya, vcl. No Date Given,
Rio de Janeiro, Brazil

2) AFRO BOP ALLIANCE UNA MÁ

OA2 22:086

GOLPE DE CUMACO
(IMPRESSION 10)/ EL NIÑO/
THE GATHERING/ THE
FLOATING WORLD/ THE AVID
LISTENER/ CHERRY BLOSSOM
*/ ALONG CAME BETTY/ EL
OTONO/ VIVA CEPEDA. 58:31.

Steve Williams, ss, as; Andy
Axelrad, as; Luis Hernandez,
ts; Vince Norman, ss, ts,
bari s; Darryl Brenzel, bari
s; Chris Walker, Alex Norris,
Greg Reese, Tim Stanley,
tpt; Ben Patterson, Joe

Antonio Antonio Adolfo has long been a major Brazilian musician—composer, pianist, and educator. His latest effort finds him and his Jazz quintet interpreting some of his own work along with that of two other famous Brazilian composers, Chico Buarque and Guinga. He chose to focus not on the common samba or bossa nova, but on two other forms that also reflect African sources: the Chora, which also shows the influence of European classical music, and the Baião, with its expression of the Moorish presence on the Iberian Peninsula, the original home of Brazil's Portuguese colonists. Still, fans of the samba or bossa nova will recognize the kinship between these various forms. All exhibit the tuneful melodies, attractive chord progressions, and infectious rhythms that listeners find so appealing about Brazilian Jazz. And these pieces are especially engaging because of the superior skill of their composers, including Adolfo himself, whose three pieces complement the others' songs quite nicely.

The band itself shows a high level of professionalism. The ensemble is tight and the improvising soloists first class, with Adolfo himself and guitarist Leo Amuedo featured throughout. The leader's daughter, Carol Saboya, provides warm and sensitive vocals on a pair of tracks.

Afro Bop Alliance's 2008 Caribbean Jazz Project won a Latin Grammy Award and was nominated for a regular Grammy in the "Best Latin Jazz Album" category. That's not surprising, since the Washington, D.C. area-based big band is a superb ensemble of outstanding players, some of them members of the premier D.C. military bands. Indeed, one of the group's most impressive soloists, the Brecker/ Mintzer-school tenorist Luis Hernandez is also musical director of The Commodores, the U.S. Navy's top Jazz ensemble. On *Una Más* they perform Latin compositions and some non-Latins that are given a Latin treatment by such composers as Dave Samuels, who plays vibes and marimba on the recording, Luis Perdomo, Hector Martignon, Cal Tjader, Joey Calderazzo, Benny Golson, the band's bassist Mike Pope, and the band's other tenor player Vince Norman, who

New Issues

Jackson, Rhoades Whitehill,
Jeff Cortazzo, tbn; Harry
Appelman, Tim Murphy, p;
Jim Roberts, g; Mike Pope, b;
Joe McCarthy, d, bells, timbale;
Roberto Quintero, perc, cga;
Dave Samuels, vib, marimba;
Chnot Chamber Strings*.
August 16, 2010, Springfield,
VA..

also skillfully arranged or orchestrated the charts. And there's not a ballad among them. The "coolest" number is Samuels' "Cherry Blossom," a lovely Brazilian-style piece that includes strings in the accompaniment. But the other tracks are full of fire, including Perdomo's rhythmically complex "Golpe De Cumaco," his impression of the music Africans slaves brought to the coast of Venezuela.

In spite of the rhythmic and metrical complexity of some of the tunes ("Cherry Blossom" is mostly in 7/4, for example), the many improvised solos are excellent, with the dazzling Hernandez featured throughout. Drummer Joe McCarthy and percussionist-conga player Roberto Quintero guarantee that the temperature level remains high.

3) ED BARRETT TRIO HOCUS FOCUS

ED BARRETT (NO
NUMBERWHAT IS THIS THING
CALLED LOVE/ COQUETTES/
AUTUMN LEAVES/ WAITING/
JUST SQUEEZE ME/
SHARK TOOTH/ STELLA BY
STARLIGHT/ RAINY DAY/ ALL
THE THINGS YOU ARE/ I LOVE
YOU/ MOONLIGHT SERENADE.
62:03.

Barrett, g; Chris Davis, d;
Joshua Gouzy, b. Winter
through spring 2011, New
Orleans, LA.

New Orleans guitarist Ed Barrett has released several trio albums previously, but this is the first with these hometown sidemen. He mentions in his liner notes that he first "imagined" the CD when the three of them happened to work a gig together some five years ago.

With four attractive Barrett originals and seven favorite standards, this is straight-ahead mainstream Jazz. The trio works well together as an ensemble with Barrett's colleagues providing him excellent support for his improvisations. He has a very nice tone and an agile technique, although his solos can be somewhat inconsistent. On the slowish or medium tempo songs, he plays with a comfortably loose rhythmic feel, but on the up-tunes his rhythmic flow can seem a bit stilted at times. Still, he creates some interesting lines and generally swings along effortlessly. Bassist Joshua Gouzy gets around his instrument nimbly and himself plays engaging melodic lines, whether in accompaniment or in his own solos. Drummer Chris Davis helps keep the beat with taste and subtlety.

David Franklin

New Issues

1) INGRID LAUBROCK / SLEEPTHIEF - THE MADNESS OF CROWDS INTAKT 189

EXTRAORDINARY POPULAR
DELUSIONS / YOU NEVER
KNOW WHAT'S IN THE
NEXT ROOM / THE SLOW
POISONERS / THERE SHE
GOES WITH HER EYES OUT
/ SOUTH SEA BUBBLE /
HAUNTED HOUSES / DOES
YOUR MOTHER KNOW
YOU'RE OUT? / TULIPMANIA /
HINDSIGHT IS ALWAYS 20-20.
64:32.

Laubrock - ts, ss; Liam Noble
- p; Tom Rainey - d. recorded
9/9/10. Brooklyn, NY.



Ah, the joys of free improvisation, the hated music as it has been dubbed at times. It was a music that has been (sometimes justifiably) criticized for its over-reliance on screaming, braying intensity at the expense of group detail and communication. At the dawn of this century, the art of free improv seemed to be in a parlous state. It seemed to be getting painted into a corner with the rise of electro-acoustic improvisation's dictatorial emphasis on purely undemonstrative sound creating a music that, frequently just sat there doing nothing. But these things always go in cycles. It seems as if a number of the people currently working in the free improvisation idiom have incorporated many of the appealing subtle ideas of electro-acoustic improv (even those groups whose instruments are purely acoustic-based) and created a stronger more all encompassing music.

1) The Madness Of Crowds is saxophonist Ingrid Laubrock's second album with her band, Sleepthief. While the self-titled first announced a new group of substance operating in the free jazz sphere, this latest confirms what the first only hinted at. This is a remarkable assemblage of three musicians. All three understand subtlety and understatement is one of the most attractive elements of this group. Rainey's drumwork can be discrete, percolating beneath the surface but when the music accelerates and rises in volume, he amps up his force and pushes the music to a remarkable intensity. Listen to his scattershot drumming during the duet with Laubrock on the opening part of "There She Goes With Her Eye Out" for confirmation. Yet, it's when the music is at its quietest that he really comes to the fore with the slightest brush of a cymbal or the quiet patter of his fingers on the drums. Britisher Liam Noble is an inside/outside of the piano style of player. He's lyrical with a strong harmonic palette and his occasional preparing of the instrument expands the textural reach of this music. There's a Monkian shadow over what he does and it fits in nicely as well. Laubrock's saxophones have plenty to work with. Her tenor work particularly has broadened in scope. She floats along, essaying a line, pulling the listener in with its contour and flow, then will suddenly surprise with a flurry of notes or upper register shouts.

New Issues

2) TONY MARSH QUARTET IMPROVISATIONS

PSI 11.06

QUARTET 112-5 / QUARTET
101-1 / QUARTET 103-3 /
QUARTET 204-7 / QUARTET
102-2 / QUARTET 207-9 /
QUARTET 203-6 / QUARTET
208-10 / QUARTET 206-8 /
QUARTET 111-4 / QUARTET
209-11 / QUARTET 209-12.
56:17.

Marsh - perc; Alison Blunt -
vln; Hannah Marshall - cel;
Neil Metcalfe - flt. recorded
8/11/10, Whitstable, UK.

She seems to be mindful of the old dictum “jazz is the element of surprise”. The entire trio seems to be operating on this principle and therein lies the success of *The Madness Of Crowds*. And that makes it one of the best free jazz albums that have been released recently.

2) British percussionist Tony Marsh has been around for quite a while. His earliest recordings are from the 70s but had little circulation outside of Britain. In the 80s his profile began to rise when he began playing with Mike Westbrook’s Orchestra and working with saxophonist Mike Osborne and pianist Howard Riley. He was also a member of Full Monte, a quartet formed from Westbrook’s band. More recently he’s been the drummer for the London Improviser’s Orchestra and worked with saxophonists Evan Parker, Paul Dunmall and John Butcher. The first release under his own name was *Stops*, from 2009, a set of solos and duets with Vervan Weston on church organ. Surely not the most conventional of debuts but one would suspect a musician as seasoned as Marsh wouldn’t worry much about orthodoxy. The follow up, *Quartet Improvisation* is a little more “normal” but not by much.

The quartet he assembled consists of violin (Alison Blunt), cello (Hannah Marshall) and flute (Neil Metcalfe), all co-members of the London Improviser’s Orchestra. Like *Stops*, it was recorded at St Peter’s Church in Whitstable, a church with marvelous acoustics. (It’s also a favorite concert spot of Evan Parker’s.) The music is free improvisation and is, for the most part, quiet, measured and conversational. With the flute, violin and cello, one would assume that the music would take on a distinctly European cast and it does. Blunt is an impressive violinist. Frequently in an ensemble this small, the violin tends to dominate the proceedings with a bright, unrelenting tone yet Blunt’s violin frequently casts a darker sound which is quite appealing. She is a bit reminiscent of another brilliant violinist on the British free jazz scene. Phil Wachsmann. She works well with Marshall and the two frequently send out spiralling lines that allows Metcalfe to buoyantly soar above. But it’s Marsh’s drums that discreetly direct this music. Unlike Paul Lytton or Roger Turner, it doesn’t sound like he’s

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3) KRIS WANDERS OUTFIT IN REMEMBRANCE OF THE HUMAN RACE

NOT TWO 856

IN REMEMBRANCE OF THE
HUMAN RACE / UWAGA / A
MAN'S DREAM. 70:00.

Wanders - ts; Johannes Bauer
- tbn; Mark Sanders - b; Peter
Jacquemyn - d. recorded
5/16/09, Antwerp, Belgium.

playing an extended kit. But he does seem to be using a variety of sticks and beaters to achieve a wide variety of textures. And with the combination of his approach and the recording space, his kit sounds beautiful. This is active music and like the best free improvisation, it sounds like all four are listening to each other. Yet it also seems very well-directed and it seems that Marsh is the one pointing the way through the thicket of strings and flute.

3) The name Kris Wanders might get a few memory synapses firing but one would have to delve way back to recall the name. Wanders is a Dutch saxophonist who was involved with the early European free jazz scene of the mid-60s. While he never achieved the recognition of players like Brotzmann or Breuker, he shared the stage with many of them. He was a member of the first Globe Unity Orchestra that recorded their initial album for MPS. He was also a member of the Fred Van Hove ensemble that recorded "Requiem For Che Guevara". And as a member of the quartet of pianist Kees Hazevoet, he recorded the *Pleasure* album in 1970. And that's about it for recorded documentation of his music from this era. In the 70s he moved to Australia and nothing was heard from him (at least by me).

Until this disc from Not Two arrived: *In Remembrance Of The Human Race*. Initially I thought it was an archival recording but it's actually from a 2009 session with a fantastic group he calls the Kris Wanders Outfit: Johannes Bauer on trombone, Mark Sanders on bass and Peter Jacquemyn on drums. Apparently Wanders had continued to play in Australia and still lives there with periodic forays back to Europe. Checking his web site, it seems that no recordings ever surfaced of his activities until 2004 and he's had several since, mostly with Australian players. This release is his most recent. It stems from a live date in Antwerp and it's exciting stuff.

The program consists of three lengthy tracks (2 in the 20 minute + range and 1 approx 14 minutes) of old school free jazz blowing. Wanders has an abrasive raw sound on tenor that is exhilarating, (Some may think otherwise.) The word Brotzmanesque springs to

New Issues

mind yet that would sell Wanders' individuality short. But Wanders packs as powerful a punch as his more noted contemporary. Johannes Bauer is all over this music with his big, raucous sound, shaded by a variety of mutes. The rhythm section is powerful and pushes the music along and each member is featured with a solo on each track. Sanders' arco work is particularly impressive. The Outfit plays with the energy and power of a group from the early period of the European free jazz movement. And, as such, in this era of more reserved improvisational styles, it's refreshing to hear a band play like this.

4) PASCAL MARZAN / JOHN RUSSELL TRANSLATIONS EMANEM 5019

Pascal Marzan & John Russell



t r a n s l a t i o n s

KUULILENNUTEETUNNELILUUK*/ IN MR. IWA'S
GARDEN, TWO CHICKENS SUDDENLY ATE A
CROCODILE*. 72:49

*Marzan - g; Russell - g. recorded 2/5/07, Finnsbury
Park, UK and (on *) 3/22/10, Walthamstow, UK

4) Lastly, guitar duets from two masters of both the instrument and free improvisation. On *Translations*, French guitarist Pascal Marzan and British guitarist John Russell engage in a series of freely improvised duets. Marzan is a younger player on the French avant-garde scene and he plays a nylon string classical guitar. Russell has been working on the British improvised music scene since the mid 70s and has a substantial discography behind him. He plays a steel string guitar with a plectrum, so it's easy to tell the two apart. It also highlights the differences of attack between the two.

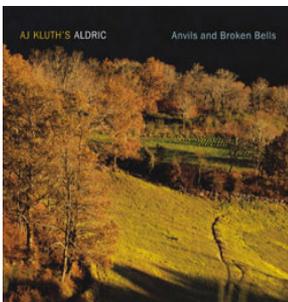
Russell and Marzan met in 2004 playing on the same bill and they have been collaborating ever since. These duets were recorded in 2007 and 2010. The players sound relaxed yet the music is filled with musical tension. It's great to hear the guitars ricocheting off each other, pinging and ponging and scattering off in multiple directions. They also seem to be making every conceivable sound that can be produced from an unamplified guitar: from rubbing its body to percussively beating the strings to using slides and preparing the strings. While the music can seem random in the manner that

New Issues

A.J. KLUTH / ALDRIC ANVILS AND BROKEN BELLS OA2 RECORDS 22085

I Am Wearing A Velvet Jacket /
Bluebeard Believes / Pauls On
Pauls / Saskatoon / Trio Trois /
Jerzy / Chunkton / Twilight.

Kluth - ts, melodica, effects;
James Davis - tpt, effects;
Toby Summerfield - g, many
buttons and knobs; Dan
Thatcher - el b; Quin Kirchner -
d. recorded 8/20/10, Chicago,
IL. 53:42.



Derek Bailey's (an early supporter of Russell's music, he issued Russell's first solo recording on Incus) could, it's clear these players are listening to each other, each taking his cue from what the other is doing. And the sound this duo delivers is quite unique with its mix of abrasive/soothing acoustic textures, alternating clearing ringing harmonics with softer muted ones. It is quite a bracing set of duets. But I will leave you with these words from Russell's liners notes as a caveat: "...if you don't like guitars you won't like this CD!". Don't say you haven't been warned.
Robert Iannapolo

Saxophonist A.J. Kluth was originally based in the Chicago area but recently moved to New York City. But his group Aldric is a quintet comprised of players based around the Chicago area. It's a strong band with a frontline of sax, trumpet and guitar, all of whom dabble in electronic s. The music straddles the line between post-Coltrane, free (mostly on the intros) with a dose of fusion thrown in . With an electric bass and certain rhythms employed, there's a noticeable rock base to several of the tracks.

Aldric has a nice sense of drama and how to create it but they do so subtly without hitting the listener over the head with it. The compositions are mostly by Kluth except for "Jerzy" (by trumpeter Davis) and "Twilight" (by bassist Thatcher). A frequent strategy is starting out with formlessness with thematic material coalescing gradually. Tempos change frequently within the compositions. But rather than coming off as clever or contrived, the changes seem natural. They're easily negotiated by the rhythm section.

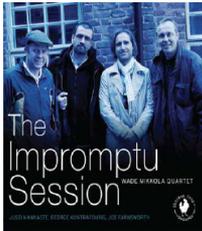
The frontline is well-matched. Kluth sports a big, meaty sound on tenor and it matches well with Davis' nimble trumpet. Kluth occasionally picks up the melodica and when he does, it gives the music a unique ambience. Summerfield is a versatile guitarist occasionally prone to rock star moments but thankfully they are brief and infrequent. All in all, a good group well-matched by their material. The one disappointment is that the titular instruments don't appear anywhere on the disc.

New Issues

WADE MIKKOLA QUARTET THE IMPROMPTU SESSION CHICKEN COUP 7015

Blues Impromptu / Vicious Circle / Our Love Is Here To Stay / Prelude To A Kiss / End Of A Love Affair / Mistical / Smoke Gets In Your Eyes / The City Feels Empty Without You / Soon. 55:12.

Mikkola - b; Jussi Kannaste - ts; George Kontrafouris - or; Joe Farnsworth - d. recorded 4/26/08, Helsinki, Finland.



Despite the sage predictions of its demise since around 1970, due to the rise of synthesizers, the organ combo seems to go on and on. And the Hammond B-3 currently has a genuine iconic hipness that no one could have predicted 30-40 years ago. So, it should come as no surprise that a creditable, solid organ combo date could come from as far-flung a place as Finland with a Greek musician in the organ seat.

Finnish bass player Wade Mikkola spent a lot of time playing around New York in the 1990s. One of his frequent collaborators was drummer Joe Farnsworth when he, too first started playing in the city. When Farnsworth was in Finland for some dates with Pharoah Sanders' group, Mikkola contacted him and they decided to set up a record date. Hence, *The Impromptu Session*. He enlisted saxophonist Jussi Kannaste who's tenor has a nice gruff sound. For the all-important B-3, Mikkola was able to round up Greek organist Giorgos Kontrafouris. A man who obviously knows the ins and outs of his instruments, it's refreshing he isn't aping the Jimmy Smith model that so many follow. Stylistically it sounds like he's somewhere between Lonnie Smith with a dash of Larry Young modernism thrown in.

The program consists of a number of Mikkola originals fleshed out with standards that are familiar to any afficionado of organ combos (Ellington's "Prelude To A Kiss" "Our Love is Here To Stay" "Smoke Gets In Your Eyes"). Everybody plays it just right on this date. Nothing is out of place and ultimately, the four deliver a classic organ combo album that sounds like it could have been recorded in Newark, New Jersey on a warm summer's eve. If that sounds like your style, this is definitely a recording worth hearing.

New Issues

JAKE HERTZOG EVOLUTION

BUCKYBALL 025

Don't Bother / Firefly /
Timeline / Streets Of

Philadelphia / Gloria / Forms /
Renegade / Common Ground
/ Sleep Close / Solar Flare.

45:56.

Hertzog - g; Harvie S. - b, el b;
Victor Jones - d. recorded New
York City, Hoboken, N.J.; no
date

It seems as if jazz/rock, while peaking in the late 70s/early 80s, then abating has never really gone away. In the 90s the music had a bit of a comeback with guitar-centric albums by Joe Satriani and Steve Vai becoming quite popular with both jazz and rock listeners. Guitarist Jake Hertzog is carrying the flag high and making his mark on the style on *Evolution*. This is the third album by Herzog (the first I've heard) and he and his trio imbue this music with a rock-ish energy rather than relying on jazzy fusion cliches and endless noodling. Hertzog clearly has technique to spare but he doesn't seem compelled to hit the listener over the head with it. It's nice that bassist Harvie S. plays both acoustic and electric basses. Veteran jazz drummer Victor Jones (a favorite of Woody Shaw's) fits in surprisingly well. His drumming while clearly jazz inflected has a solid rock underpinning that drives Hertzog quite nicely. All songs are by Hertzog except for a take on Bruce Springsteen's "Streets Of Philadelphia". Although I'm not particularly favorably disposed to guitar albums, this one went down quite easily over multiple listenings. Hertzog's music has a little more going for it than most. Robert Iannapallo

KEVIN CRABB WALTZ FOR DYLAN CRABBCLAW (NO NUMBER)

ECOLOGY/ UNBELIEVABLE
BUT TRUE/ IT COULD

HAPPEN/ FLIGHT/ SPIRIT
DANCE/ SNOW/RIVER STICKS/
NIGHTSCAPE/ WALTZ FOR
DYLAN. 55:40.

Crabb, d; John Beasley, p; Don
Thompson, b; Kelly Jefferson,
ss, ts. June 21, 2010, Toronto,
Canada..

Kevin Crabb knows how to pick his sidemen. For his first album, he started at the top. Bassist Don Thompson has anchored the rhythm sections of a myriad of Jazz stars, in both Canada and the U.S. Saxophonist Kelly Jefferson boasts an impressive resume that includes a nine-month stint with Maynard Ferguson. And pianist John Beasley's own CD *Positootly!* was a 2011 Grammy finalist (in fact, *Waltz For Dylan* was nominated the same year but did not make the final five). The leader himself is a highly-respected drummer, composer, and educator.

Waltz for Dylan (named for Crabb's son) is an excellent example of tasteful, fresh-sounding straight-ahead Jazz. Crabb wrote all of its tunes and they all hold the listener's attention and provide fitting vehicles for the soloists' improvisations. They range from the up-

New Issues

tempo Latin "Spirit Dance" to the poignant waltz-time title piece and include a medium-tempo groover in "River Sticks." Some of the charts, such as "Unbelievable But True," the only one for which Jefferson brings out his soprano, involve interesting tempo and meter changes.

The improvisations are also top-notch.

Beasley, who played piano for Miles Davis and Freddie Hubbard, has a knack for developing his phrases into long, logical lines. Jefferson gets all over his horn in a post-Coltrane manner, often building excitement with extended double-time phrasing. Thompson not only provides a propulsive foundation, but solos with the fine melodic sense one would expect from someone who also plays piano and vibes. And even though this is his recording, Crabb refuses to hog the ensemble spotlight. Instead, he plays a tasteful but surefooted role in holding the group together and enhancing its rhythmic interest.

David Franklin

1) RAY ANDERSON,
HAN BENNINK,
FRANK MOBUS,
ERNST GLERUM,
PAUL VAN
KEMENADE,
WHO IS IN CHARGE?
BUMA/STEMRA KEMO 10.

WHO IS IN CHARGE? / PET
SHOP / AS YET / CLOSE
ENOUGH / SILVER NICHOLS
/ SONG FOR CHE / A TUNE
FOR N. 43:02.

1) Paul Van Kemenade is a Dutch saxophonist with a wide range of reference and acquaintance. He can be a chameleon, blending in to his company and tune style, but he is never less than sure. Even on *Who Is in Charge?* featuring an all-star, international quintet, I was quite certain how to answer that titular query. Kemenade from all evidence, including his incisive blowing, is the catalyst of this endeavor. That his "Close Enough" is the centerpiece of the seven-song recital (three by the saxophonist) supports this supposition. It opens with four minutes of chirping lyricism by the composer before giving way to an interlude of simply chirping by the members of the ensemble that evolves into a closing section of delicate interplay between Van Kemenade and trombonist Ray Anderson. Bassist Ernst Glerum adds a line of reasoning by way of a tango-like groove underneath. The session is more about collective expression as opposed to solo virtuosity. "As Yet" by the trombonist is a robust, super-charged Dixie romp, driven along by an insistent "Salt Peanuts" lick. The band possesses a buoyant sense of swing, not surprising given

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Anderson, tbn, Van Kemenade, as; Mobus, g; Glerum, b; Bennink snare d. 10/18/10, Tilburg, Netherlands.

2) KEITH TIPPETT FROM GRANITE TO WIND OGUN FROM GRANITE TO WIND. 47:02.

Tippett, p, perc, music box; Julie Tippetts, vcl, perc; Paul Dunmall, ss, ts; James Gardiner-Bateman, as; Kevin Figes, as, bari s; Ben Waghorn, ts, b cl; Thad Kelly, b; Peter Fairclough, d. 1/30&31/11, no city listed.

1) CHRIS WEST TRILOGY 2 SURPRISE 2 / MAYBE / NEW INSIGHT / PAWN SHOP JUNKIE / PERCEPTION OF PERFECTION / TIME'S UP / WHICH WAY IS HOME / RUDE AWAKENING / SURPRISE 3. 46:54.

Bennink's presence. Working only with a snare doesn't hinder him in the least, rather it concentrates the groove whether a soft-shoe shuffle with bushes or a kick with a shoe to the head. Mobus colors the proceedings with shimmering punctuations. With Kemenade in control these all-stars revel in shining as one.

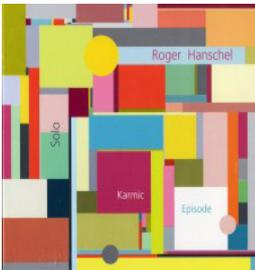
2) Saxophones provide the dominant instrumental color for Keith Tippett and Julie Tippetts collaboration *From Granite to Wind*. The composition is an extended art song with music by Tippett and lyrics by Tippetts. Tippett introduces the piece with a striving, elastic burst of piano. Then the saxes swing into gear with a joyous exclamation. Tippetts voice joins as one of the horns. At what point she starts uttering the poem is unclear. Her voice gets moved up in the mix more and more as the session progresses. Each of the saxophonists gets his chance in the foreground, starting with Dunmall's cutting soprano. The horns and vocalist then weave themselves back into the action. The ensemble is adept at swinging, or mixing it up freely. As the piece nears its climax there's an extended section of quiet percussion. Tippetts then takes control, intoning her own words, which are much in the tradition of the English Romantics, in a clear, powerful voice. The listener is left on the beach with waves of breathy saxophones washing up on shore.

West, saxophones, woodwinds; Derek Phillips (2-4,7,9), Justin Amaral (1), Ted Tretiak, (14,15); Jeff Navarro (2,4), Greg Bryant (3,9), b; Mason Embry (2,3,9), Paul Horton (4), p, el p; Charles Treadway, org (5-7); Adam Agati (2,7), Ben Graves (3,9), Pat Gerseson (5,6), g; Oscar Utterstrom, tbn, (1,5); Don Aliquo, Jeff Coffin, saxophone; Neil Konouchi, tba (1); John Paul Frappier (1), Rod McGaha (13), tpt; Chris Patterson, perc (6). 8/08-1/10, Nashville, Tennessee.

1) Nashville-based reedman appears here on what apparently is the middle disc of a three-disc set redundantly called *Trilogy*. The project comes from a series of sessions spread over 18 months or so featuring a revolving cast of sessionmen. West's approach is

New Issues

to demonstrate his flexibility with every track tackling a different style. He opens with some New Orleans second line stomping on "Surprise 2," and closes with a free bop version of "Surprise" that evokes "Freedom Jazz Dance." In between there's various contemporary bop grooves, some contemporary jazz soul and a romping sax quartet soli. West shows his skill and professionalism. Nothing here is ever less than slick. Each piece jumps up and announces itself. Not much, other than that closer, and that because of its familiarity, really clings to the ear. I don't come away with much of an idea of who West is as a player. Surely his "Which Way Is Home" solo shows him soulful in a pop jazz way, and the rangy tenor spot on "Maybe" is a keeper. But then I'm not even sure that's West or guest saxophonist Don Aliquo. (What is it with not listing what saxophone is being used?) The cast of guests shows that West keeps good company, and that ensures everything here is diverting. The closer with Jeff Coffin really hits stride as the two saxophonists tangle with each other. Still the CD comes across as a sampler more than a unified statement.



2) ROGER HANSHEL KARMIC EPISODE JAZZ SICK BERUHUGUBG II / BEGEBENHEITEN II / POIOIVOL / KARMIC EPISODE / BEGEBENHEITEN I / BEWEGUNG I. 57:00.

Hanschel, as; Walter Quintus,
mixing & sound design. 5/10,
Zerkall, Germany.

2) No such concerns shadow saxophonist Roger Hanschel who goes it alone save for some assistance by Walter Quintus with mixing and sound design. That means, I assume, he's responsible for the overdubbed layers of saxophone sounds - drones, clacking keys, cantus firmus - that buttress the leader's solo saxophone. Those electronic elaborations, employed judiciously, serve to enhance the session, and never overshadow the clarity of Hanschel's saxophone. He comes out of the gate singing, his tone wiry and ringing, and it's never less so. Though he's a master of his horn, this is not a solo session that explores the extended textures. When Hanschel rises to the top of his range, he's still singing, not screaming. Instead he spins linear inventions that flirt with atonality. His melodies wander at times into the blues, and at times have a raga feel. No matter where they go they retain an inner lyricism. This is the rare blend of a session that is at once exploratory and yet tuneful.

David Dupont

New Issues

1) JAZZ & FLY FISHING, SLOW WALKING WATER BOLAGE

SOMETHING / HATCH /
LAHPPOLUOBBAL / ALL
LIGHTS ON / ATTRAPP
/ CZECH NYMPH / FLY /
PARMACHEENE BELLE /
SLOW WALKING ON WATER
/ KIRUNA / NOTHING / LAST
STATION. 40:32.

Havard Stubo, g; Joonas
Toivanen, p; Tapani Toivanen,
b; Fredrik Hamra, d.3/20-
22/10, Gothenburg, Sweden.

2) HAVARD STUBO SPRING ROLL INSOMNIA BOLAGE

RINGORMENS VALS /
BJORNFELL SUITE - PART
I: SHOOTING AGAINST THE
LIGHT; PART II: INSOMNIA;
PART III: THE WHEEL; JOHN,
DEAR / 3 AM MELTDOWN
/ RED / KAPPVANDARENS
SANG. 44:59.

Stubo, g; Knut Riisnaes, ss,
as, ts, ft; Torbjorn Zetterberg,
b; Hakon Mjaset Johansen,
d, perc. 2/13-15, 2011, Bodo,
Sweden.

1) I can't say I've ever connected jazz with fly-fishing, but then I wasn't in that Finnish pub when two of the participants cooked up the concept over a couple pints. The result is a venture that includes videos, a web, site and bit of humor. The CD though is a more modest realization of the band's work, presenting solid set of fusion-influenced jazz. This is not fusion of the smooth, pandering kind. Rather the quartet touches on a variety of grooves, approaching all with a suave grace "Czech Nymph" is a funky swing number in three. "Hatch" is a modified boogaloo that evokes the early inklings of fusion. "Lahppoluobbal" opens with some slide guitar inspired by the Delta before the band settles into a medium up shuffle. "Slow Walking Water" starts with more Mississippi slide before giving way to the pouncing blues groove "Kiruna." "Nothing" is a flat out rocker. The quartet shows its sensitive side on the opener, the closest the band drifts toward smooth jazz, the wistful "Fly," which is decorated with unattributed trumpet that's more air than tone, yet fitting to the mood and slow pop-folk melody of "Parmacheene Belle." And the closer "Last Station" that brings choral colorations to the mix.

2) Guitarist Havard Stubo, one of the jazz fishermen, takes the helm on his own Spring Roll Insomnia. The session opens with the piping call of Knut Riisnaes' soprano with an urgent three-note ostinato in the bass and anxious drums. Something momentous must be in the offing... a case of ringworm? Yes, that's what Riisnaes' "Ringormens Vals" is about. Trust me, though, nothing in this smart, well-crafted session will make your skin crawl. Actually the ringworm is used as a metaphor for people who get under your skin. Riisnaes' a closer is about opportunists. I guess you get inspiration where you can. Like the session above, this is contemporary jazz shot through with a vein of jazz fusion and elements of classical. This strikes me very much as an ensemble effort, one where it would hard without notes to tell who is the leader. Each part fits like a piece of a jigsaw puzzle, tight and offering a key piece of the larger image. Torbjorn Zetterberg's resonant bass is particularly important with drummer Hakon Mjaset Johansen

New Issues

3) 5AFTER4 ROME IN A DAY ALMA

10,000 DAYS / BALENA /
TOP HAT / LEE'S MYSTERY /
MR. GOVINDAS / AFRICAN
LOVE AFFAIR / ROME IN A
DAY / AND THE CHILDREN
SING / GOLLY G / CHANGING
OF SEASONS / ANIMAL
CRACKERS. 71:53

Vito Rezza, d; Johnny Johnson,
woodwinds; Matt Horner, el p,
p, org; Peter Cardinali, b, org.
No date listed, Bath Ontario.

providing a complementary wash of percussion underneath. Stubo's demonstrated his prowess on the session above. His lines have a stringy astringency. He eschews the electronic gloss so many jazz guitarists favor. His lines dart and pierce through the ensemble. Riisnaes offers another strong solo voice especially on soprano.

3) It's clear from the opening strokes of "10,000 Days" that Rome in a Day by the band 5AFTER4 is straight-line, backbeat rich fusion effort. The band, which appears to be led by drummer Vito Rezza, covers all the requisite grooves starting with the pouncing funk of the opener, followed by the uplifting lyricism of "Balena" and the electronic jabs of "Top Hat" on through ball. Rezza' drums delineate the grooves and rhythms adding biting rhythms and a subtle melodic counterpoint. Bassist Peter Cardinali is his accomplice in this. Also providing horn arrangements and adding some organ, Cardinali works with keyboardist Matt Horner to ad a dash of color. Johnny Johnson's saxophones are the primary solo voices. He's a strong player. His Big Apple wail on "Mr. Govindas" is particularly appealing, and his tart soprano rides happily on top of the ensemble. He even wields the bulky baritone quite delicately, mostly stating the theme on "Lee's Mystery." The compositions tread the usual territory, but are highly fitting for the ensemble, which gives them strong readings. Rezza provides a half-dozen of the charts while Horner delivered four more. The concluding "Animal Crackers" is an atmospheric collective improv that demonstrates how closely the musicians listen to each other and how crucial Rezza's drumming is to shaping a performance. It ends up meandering proving not very adventurous. Still it does nothing to undo the impression left from the previous hour of tight, expertly played fusion.

David Dupont

New Issues

1) DAVID S. WARE,
COOPER-MOORE,
WILLIAM PARKER,
MUHAMMAD ALI
PLANETARY
UNKNOWN
AUM

PASSAGE WUDANG / SHIFT /
DUALITY IS ONE / DIVINATION
/ CRYSTAL PALACE /
DIIVINATION UNFATHOMABLE
/ ANCESTRY SUPRAMENTAL.
72:30

Ware, ts (1-3), soprano (4-6),
stritch (7); Cooper-Moore,
p; Parker, b; Ali, d. 11/23/10,
Brooklyn, NY.

2) JOE MORRIS
WILDLIFE TRAITS
RITI 12

HOWLIN' / TRACKING /
COLORATION / GAM /
DISPLAY / TERRITORIAL. 66:05

Morris, b; Luther Gray, d;
Petr Cancura, ts; Jim Hobbs,
as. 10/24/10, Guilford,
Connecticut.

1) The illustrious free-jazz quartet of Parker, Ware, Cooper-Moore and Ali begin with a roar on "Passage Wudang" and progress to a meditative lyricism. This is masterwork here as the four veterans shift and parry and create in the various instants of the collective improvisation the broad affecting shape of a 22-minute composition. This only happens with the most sensitive listening and reaction even when the music is at its most violent. The rest of the set displays these skills in less expansive, but no less intense doses. "Divination" with its keening soprano from Ware and lush, stately chording from Cooper-Moore is especially striking. "Duality Is One" is the saxophonist's and drummer's nod to the duets between John Coltrane and Ali's brother Rashied. The session closes with "Ancestry Supramental" an up tempo jam complete with saxophone and drum trade offs.

2) Listeners wanting to ease into Joe Morris' Wildlife Traits would do well to start in the middle with the bouncing "game." Here saxophonists Peter Cancura and Jim Hobbs channel more traditional models, with Cancura offering some gnarled abstraction of swing tenor and Hobbs running through unhinged bop lines. Both drummer Gray and the leader offer direct swinging solo spots as well. The next track "display" finds the rhythm section laying down an Afro-grounded groove and the saxophonists blowing blues-tinged lines on top. It demonstrates how tight the bassist and drummer are as they percolate underneath. But leader Morris doesn't ease the listener into the session. Instead he opens with the descriptively named "howlin'" with the two horns shrieking in prime harmolodic mode and his bass darting and pouncing underneath and Gray romping. The session is as much a showcase for the rhythm section, a master class in the varieties of free propulsion with the saxophonists surf the waves of rhythm, both as soloists and in tangled duets as in "coloration" and the opening section of the closer "territorial." The highlight on "territorial" is Gray's drum solo, a rampage with structural integrity. That track ends in the session with the same high-energy with which it began.

New Issues

3) THE WORLD WITHOUT PARKING LOTS

LUNGBASKET
WELCOME TO THING-I LOVE
THING / WILL REMAIN LIT / GO
TO BED / YOUR BONES ARE
HOLLOW NOW / STRUCTURES
MCUH TALLER / I WANT YOU
TO KNOW THAT TODAY IS
HIS BIRTHDAY / POSY-RUIN-
DRIFTER / KEEP SITTING /
SCRAP DISPLAY / THE VISTING
(SIC) HEART / FRIEND GARDEN
/ DEVOTIONAL. 46:58.

EDDIE ROBINSON
THIS IS MY STORY /
THIS IS MY SONG
THE SIRENS RECORDS 5019

THIS LITTLE LIGHT OF MINE
/ UNTIL THEN / DOWN BY
THE RIVERSIDE / I'VE GOT A
FEELING / JESUS LOVES ME /
GREAT IS THY FAITHFULNESS
/ BLESSED ASSURANCE / HIS
EYE IS ON THE SPARROW
/ JUST A CLOSER WALK
TO THEE / IF I CAN HELP
SOMEBODY / WHEN THE
SAINTS GO MARCHING IN / I
WON'T COMPLAIN / ELIJAH
ROCK / HOW I GOT OVER /
EDDIE'S DEDICATION. 51:34.

Collective personnel, instruments played not specified: Jess Bielenberg, Griffith Hibbard-Curto, Brittany Karlson, Garrett Lance, Ethan T. Parcell. Stewart Ream, Mitch Rogalla, Cooper Sartell, Kenan Serenbetz, Ben Solomon, Adam Thornburg, Alec Vanthournout, Alec Watson, playing tpt, woodwinds, tbn, p, d, perc, b, el, b, vcl

3) Much remains mystery about The World Without Parking Lots. Is that the name of the group or simply the title of their product? Who plays what and where and when? This is almost a blindfold test by design. The ensemble sounds like a collective devoted to exploring free improv in its many guises.

The session opens with some singsong minimalism, moves on to a blowout on "Go To Bed" with solos from trombone, direct and brassy, bass, expansive arco, and saxophone, squalling. "Your Bones Is" is a chorale with piano peaking in underneath and pushed along by the drummer's brushes leading to an aching clarinet lead. The ensemble engages in small instruments and extended technique interludes as well as a throbbing jam and celebratory anthem "Keep Sitting." On "Visting (sic) Heart" they set unspecified instruments aside and join voices for a wordless hymn. The session ends with the aptly named "Devotional" much in the same spirit. Clearly these musicians are devoted to what they're doing resulting in a raw, intriguing session.

David Dupont

Let's say we accept the occasionally posited nexus between Jazz and Gospel music. Well, then, we can see how it might be absolutely irresistible when the saints go marching in. The notes start by declaring that Eddie Robinson "has dedicated his life to Gospel Music," and go on to advise that "for seventeen years, he had the pleasure and honor of accompanying gospel icon Mahalia Jackson." (Dunno why the anonymous annotator isn't consistent in capitalizing the word "Gospel.") Cadence has, indeed, reviewed music by the iconic Ms. Jackson. If you have the May 1984 issue, turn to page 29 and you'll find a reissue of her 1958 appearance at the Newport Jazz Festival, reviewed. Our

New Issues

Eddie Robinson, p; Milas J. Armour, III, Uletta Jackson, Phinus Joel Alexander, vcl; Cliff Dubose, Aaron Cockerham, org; Ron Robertson, d. 2/14 & 2/25/2011, Morton Grove, Illinois



1) MIKE LEDONNE KEEP THE FAITH SAVANT 2114

THE BACKSTABBERS / KEEP THE FAITH / BIG JOHN / THE WAY YOU MAKE ME FEEL / SOMEDAY WE'LL ALL BE FREE / SCRATCHIN' / WAITING FOR YOU / BURNER'S IDEA / SWEET SWEETIE DEE. 59:22.
LeDonne, org; Eric Alexander, ts; Peter Bernstein, g; Joe Farnsworth, d. 4/21/11. River Edge, NJ.

reviewer did not list personnel, but according to Edwin Gersbach's exhaustive Mahalia Jackson discography, Eddie Robinson was not yet her accompanist in 1958. Nevertheless, we can understand why Robinson and/or his handlers sent this CD in for review. If you like Gospel music, this is a healthy helping, sung by three different acolytes of the genre, all of whom Robinson met and played with at a certain Chicago funeral home. Milas Armour, III has a strong baritone voice, hits a propulsively purposeful groove on "Blessed," and parses "Sparrow" respectfully. Uletta Jackson studied classical singing at the American Conservatory of Music in Chicago, projects her "Closer Walk" soprano with a very broad vibrato. Phinus Joel Alexander, Jr. has the most relaxed and near Jazz inflected style of the three. His "Saints" wanna swing as well as march. Each singer is allotted four or five of the prayerful anthems: they never sing in combination with one another. Organ duties are shared between Cliff Dubose and Aaron Cockerham with Eddie R. playing dominant right hand piano on all tracks save the final "Dedication," on which, after a full minute of Cockerham's stolid organ, he (Robinson) offers some spoken dedications. Righteous readers will be this CD's most likely consumers, but if I feel the need for a closer walk with some marching saints, I'd just as soon wander back to Alliance Hall to listen to the in house Dixieland Band (2/89, p. 29).

Alan Bargebuhr 10/31/11

One of the many pleasures of listening to music is hearing a band that is well-rehearsed and has played together for a long period of time to the point where they interact as a whole. In other words, they are tight, as musicians are wont to say. The combo heard on (1) fully qualifies for that description since they have played together, off and on, for over ten years. And what a group it is; each member is a star in his own right and is highly respected, both as a leader and sideman, on the Modern Jazz scene.

To coin a cliché, a true dream team. This is their

New Issues

fourth album under the titular leadership of keyboard ace Mike LeDonne a player as under-rated on the piano as he is on the Hammond B-3 organ and every bit the equal of another favorite switch-hitter Larry Goldings who makes it on Best-Of lists regularly while LeDonne remains largely ignored. He contributes four originals that are scattered among numbers by the O'Jays, Horace Silver, Michael Jackson, Charles Earland, Donny Hathaway and Horace Silver. Interspersed among them are tributes to Big John Patton, Chester Thompson & Earland. There's no need for a tune-by-tune description so just let me state that this foursome, known as the Groover Quartet more than lives up to its name.



2) JOEY DEFRANCESCO, 40, HIGHNOTE 7226.

DONNY'S TUNE / ASHLEY
BLUE / GLORIA / 100 WAYS
/ I GOT A WOMAN / V & G /
LIFE IS GOOD / BLUZ 'N' 3 /
CARUSO. 59:20.

DeFrancesco, org; Rick
Zuniger, g; Ramon Barda, d,
perc. 6/1&2/11. Phoenix, AZ.

It's hard to believe that Joey DeFrancesco entered his fourth decade in April of last year. At times

it seems like only yesterday when Miles spotted him on a Philly television show and other times it

(2) seems like he has been around manhandling that organ console forever. Like the bulk of his catalog this is a trio date but this time around he introduces us to a pair of new sidemen, guitarist Zunigar and

trapster Ramon Banda who are both more than up for the assignment. Two thirds of the playlist are DeFrancesco originals with the first three being named for his son, daughter and wife. The last named he chirps in an unforced, Sinatra-influenced manner. The next tune should not be mistaken for the 1982 Soul ballad of the same name written by Quincy Jones and James Ingram but there's not mistaking the Ray Charles gem "I Got A Woman" that is a mainstay of the organ library since it's introduction by Jimmy McGriff in 1962. Joey doesn't mess with it, keeping things nice and simple as it should be. The last three tracks show the variety this threesome is capable of and the solo power each have at their disposal. That's the good news. The not-so-good news is the leader has switched instruments once again, this time to a portable, one manual digital model produced by Studiologic. This is the fourth endorsement in the last couple of years

New Issues

from the new Hammond B-3, to the Diversi then the KeyB now the Numa which has sort of a synthesizer vibe to it. Since my band days toting around a full-size Hammond B-3 and the small hernia I acquired from it I can appreciate the portable keyboard for gigs but in the recording studio the mighty B should be required. How can one be King of the B-3 when they don't even play one?

3) CHARLIE APICELLA & IRON CITY, THE BUSINESS, CARLO MUSIC 233.

THE BUSINESS / 64 CADILLAC
/ DON NY BROOK / IRON
CITY / CAN'T HELP FALLING
IN LOVE / CANTALOUPE
WOMAN / BLUE STRING / THE
SHAW SHUFFLE / STANLEY'S
TUNE. 52:39.

Apicella, g; Dave Mattock,
org; Alan Korzin, d, Stephen
Riley, ts; Mayra Casales, cga,
perc. 5/11/11. River Edge, NJ

4) DEEP BLUE ORGAN TRIO, WONDERFUL!, ORIGIN 62595.

Regular readers will notice something right off the bat concerning the most recent Iron City (3). It is simply that the trio has added a tenor sax and percussion to the mix which makes for a more varietal soundscape for sure. Stephen Riley is a fluid saxophonist that has a handful of discs out under the Steeplechase logo that illuminate his myriad interests. Maybe his presence is the reason for such sax tracks as "Stanley's Time" from a certain Mr. Turrentine and "Blue String" from Sonny "String" Stitt which he excels on both. Ms. Casales is a plus also especially on the more Latinized numbers like "64 Cadillac" and Grant Green's "Donny Brook". Leader Apicella's Green roots shine brightly on his composition "The Shaw Shuffle". Both guest players lay out on the lone ballad "Can't Help Falling In Love" which always had a too high sugar content for yours truly and is probably the weakest track of all. Written by revered Blue Note drummer Ben Dixon "Cantaloupe Woman" has been compared by some to Herbie Hancock's "Cantaloupe Island" but I was always under the impression it was an answer to his "Watermelon Man". Anyway, the trio known as Iron City (another Grant Green title) provides a sturdy backdrop for both guests to ply their musical wares. Recommended.

Like (1) and (3) above, the Deep Blue Organ Trio has been around long enough to be super-tight in all aspects of musicianship. For their fourth outing (4) they have gone the concept album route with a project containing the songs of Steveland Morris (aka Stevie Wonder). The triad of Bloom, Foreman and Rockingham

New Issues

TELL ME SOMETHING GOOD
/ IF YOU REALLY LOVE ME /
JESUS, CHILDREN OF AMERICA
/ MY CHERI AMOUR / GOLDEN
LADY / YOU HAVEN'T DONE
NOTHIN' / IT AIN'T NO USE /
AS / YOU'VE GOT IT BAD GIRL.
62:17

Bobby Broom, g;
Chris Foreman, org;
Greg Rockingham, d.
12/18,19&20/10. Barrington,
IL.

5) KIMBERLY GORDON ORGAN TRIO, SUNDAY, SIRENS 5018.

SUNDAY / I'M CONFESSION
(THAT I LOVE YOU) / I SOLD
MY HEART TO THE JUNKMAN
/ I'M BEGINNING TO SEE THE
LIGHT / SO DANCO SAMBA /
ORDINARY FOOL / ROBBINS'
NEST / DREAM A LITTLE
DREAM OF ME / BEIN' GREEN /
LOVE YOU MADLY. 52:30.

Gordon, vcl; Chris Foreman,
org, Andy Brown, g. 5/25/10.
No location listed

transform these nine titles from first class pop writings to vehicles for heavy improvisation and telepathic interplay. Whomever picked the repertoire was extremely clever in avoiding the big hits and obvious choices such as "Sir Duke". Leading off with a smash hit that was written for the group Rufus featuring Chaka Kahn and never recorded by its composer it is quickly followed by the catchy "If You Really Love Me" from 1971. Other ear-catchers are "You Haven't Done Nothin'" which hit number one on the R&B charts, a hypnotic "You've Got It Bad Girl" and a laid-back version of "My Cheri Amour" that's as effective as a ballad as it was at original tempo in 1968. Add this one to the list of successful Stevie Wonder tributes from Stanley Turrentine to the San Francisco Jazz Collective by the most intuitive organ trios currently working.

Back in the day, more specifically the decade of the sixties, there was an after-hours joint in Dallas known as the Green Parrot where a singing organist named Lou Johnson held court until the wee hours of the weekend mornings. Something of an underground legend he drew musicians, entertainers & all kinds of characters there with just his expressive voice and distinctive organ stylings. That kind of tasteful comping behind the singer and fluid bass lines are what I hear from Chris Foreman on (5) an intimate, trio session taped at a simulated Sunday gig the renowned Green Mill where this threesome has worked for over five years. In a declamatory voice as vivid as Dinah Washington the songstress zips through ten vintage tunes from the likes of Duke Ellington, Illinois Jacquet/Sir Charles Thompson and Antonio Carlos Jobim. On her former Sirens release, Gordon stuck mostly to ballads and Foreman played piano instead of his Hammond B-3 organ. Large dollops of tasty soloing from the latter and Andy Brown who performs on a big box Gibson in the tradition of the Charlie Christian line of guitarists. The 1968 Mama Cass chart topper seems a little uncomfortable and the Jobim samba is a tad shaky but otherwise this is a world class Jazz vocal recital (replete with some scatting) that on the whole is taste personified.

Larry Hollis

New Issues

1) QUINTUS MCCORMICK BLUES BAND, PUT IT ON ME!, DELMARK 815.

YOU JUST USING ME / TALK
BABY / HOW QUICK WE
FORGET / SAME OLD FEELING
/ I GOT IT BABE / THE BLUES
HAS BEEN GOOD TO ME /
LOVELAND / DON'T KNOW
WHAT TO DO / CHANGE
/ PUT IT ON ME! / SADIE /
SAY LOVER/ LADY BLUE /
HALLELUJAH. 64:00

Collective personnel:
McCormick, vcl, g; Billy
Branch, hca; John Chorney,
kybds; Vic Jackson, b;
Jeremiah Thomas, d; Kenny
Anderson, tpt; Steve Berry,
tbn; Hank Ford, ts; Jerry
DiMuzio, bari s. 11/22&23/10.
Chicago, IL.

2) DEMENTRIA TAYLOR, BAD GIRL!, DELMARK 814.

I'M A WOMAN – HOOCHIE
COOCHIE WOMAN / ALL
YOUR LOVE / VODOO
WOMAN / BAD GIRL!/ WHEN

For over a decade, the small, independent label has been something of an oasis in the Blues recording drought. Among the most dependable ones, the Delmark label out of Chicago can always be counted on to produce Blues (and Jazz, for that matter) that will tickle one's lobes. The top two titles above are their most recent endeavors blues wise with relatively unknown artists outside the Windy City confines.

Continuing in the contemporary setting of his initial Delmark outing, now relocated Detroit native Quintus McCormick heads up a grouping of seasoned musicians (1) of which many are holdovers from his first album. Once again trumpeter Kenny Anderson provide lean, effective horn charts on several of the selections while keys player John Chorney wisely eschews the synth sounds that marred some of last releases cuts for piano and organ or sometimes both, as on the gospel-inflected finale. All of the tunes are McCormick originals and his flexible voice, somewhere between Robert Cray and Otis Clay, wraps around the lyrics effectively. There is also a Cray connection in his guitar playing which is on the tinny side to these ears and devoid of any Albert King flying V buzzing that others have heard. Listen to "Say Lover" for an example. Harp vet Billy Branch supplies good tooting on "You Just Using Me", the way down "The Blues Has Been Good To Me" with its early-B.B. King hints and the breaks on "Don't Know What To Do". There are a few uncredited background vocals scattered about. A pleasurable mix of Urban Soul and Chi-town Blues.

The other side of the Blues coin is shown on (2) with links not only in the label but the appearance of Billy Branch making strong contributions to "Bad Girl", the Jimmy Reed hit "Big Boss Man" and staples "Little Red Rooster" and a fairly rote version of "Whang Dang Doodle" with both sporting vocalizing from guest Big Time Sarah. No horn section here but ex-Wolf gangster Eddie Shaw adds his honking tenor to five tracks. For her debut

New Issues

YOU LEAVE, DON'T TAKE
NOTHING / GOIN' BACK TO
MISSISSIPPI / BIG BOSS MAN
/ CHERRY RED WINE / I CAN'T
TAKE IT NO MORE / TRYING
TO MAKE A LIVING / LITTLE
RED ROOSTER / WANG DANG
DOODLE. 66;56.

Collective personnel: Taylor,
vcl; Shun Kikuta, Eddie Taylor,
Jr., Luke Pytel, g; Roosevelt
Purifoy, p, org; Greg McDaniel,
b; Pookie Styx, d; Big Time
Sarah, vcl; Billy Branch, hca;
Eddie Shaw, ts. No dates
given. Chicago, IL.

3) BILLY JENKINS, JAZZ GIVES ME THE BLUES, VOTP 116.

JAZZ GIVES ME THE BLUES/ I'M
JUST A LUCKY SO AND SO /
BLACK COFFEE / DO NOTHING
'TILL YOU HEAR FROM ME
/ GOD BLESS THE CHILD /
TRAVELLIN' ALL ALONE/ FOR
ALL WE KNOW / I AIN'T GOT
NOTHING BUT THE BLUES.
42;46.

Jenkins, vcl, g, hca; Finn
Peters, as, flt; Jim Watson, org;
Mike Pickering, d. 7/26/10.
London.

disc Demetria Taylor has opted to stick with mostly tried-and-true covers by such names as Luther Allison, Magic Sam, and a handful of Willie Dixon. The title number is best known by its author and Demetria's father, Eddie Taylor and "I Can't Take It No More" stems from the pen of her brother Eddie Taylor, Jr. The late Cora "Koko" Taylor seems to be the major influence here She delivers a talking first verse on "When You Leave, Don't Take Nothing" and the stop time breaks on "Trying To Make A Living" are a lot of fun. The twin guitars are a nice touch and Roosevelt Purifoy doubles down on organ and piano. Ms. Taylor promises her next issue will be comprised of more personal material so there you have it, convincing covers or modern Soul Blues. You can't lose with either choice.

And now for something completely different (3). Englishman Billy Jenkins is a real hoot. After his instrumental original text that commences the program the remaining seven songs are all from the Great American Songbook. There's a real affinity shown for the Duke of Ellington per the three titles rendered in a loving manner as the remainder stretch from the twenties to the fifties. It's hard to describe the leaders voice but just think Tom Waits on steroids and his guitar style is anything but timid. He has a unique take on scatting with his axe and his whispered take of the old chestnut "For All We Know" is inspired but the more erratic "God Bless The Child" just doesn't work for me. Rounding out the quartet is Peters' clarion alto and piping flute, a mostly chordal approach from Watson on the NORD digital organ and Pickering's solid timekeeping. Not for all tastes but I'm keeping my copy.

New Issues

4) ERNEST LANE,
72 MILES FROM
MEMPHIS,
ACOUSTIC MUSIC 3191475.

LANE'S GOT IT / BRAND NEW
CHEVY / NOBODY'S BIZ /
BACK ON MY FEET / SINCE I
MET YOU BABY / LIL GIRL /
72 MILES / AFTER HOURS /
EVERYBODY'S FOOL / SALLY
/ LOOKIN' GOOD / ALL NIGHT
LONG / THE TRUTH / BRAND
NEW CHEVY. 59:56.

Lane, vcl, p; Paul Smith,
org; Seth Blumberg, g;
Armanda Cepeda, b; Bill Ray,
d; Mack Johnson, tpt; Ryan
Montana, as; Paulie Cerra, Leo
Dombecki, ts. 2/2008. LA.

RICHARD KIMBALL
THE ART OF AGING
RICHARD KIMBALL 7339

MAKE HAY WHILE THE SUN
SHINES/ CHACONNE FOR MY
SONS/ I'LL BE SOMEWHERE/
PATRICIA'S THEME/ THE
HAWK/ THE ART OF AGING/
BLACKOUT IN BOLIVIA/
THE TREE OF LIFE/ GLOBAL
EXCHANGE/ HYMN FOR THE
FARMER. 57:47.

Kimball, p. No Date Given,
New Milford, NY.

4) gets back to the basics with ex-Kings Of Rhythm pianist Ernest Lane in a California studio a couple of years back. His biographical details are chronicled in the informative liners by Khalif "Wailin" Water. Lane (no relation to Jimmy D.) has an average voice but his skills on the eighty- eights is undeniable as he is fully dexterous in many sub-divisions. As case in point is the first "Brand New Chevy" a rhythm section NOLA rundown in the tradition of the famed Big Easy piano professors where the ending bonus cut tacks on the full band and runs around a minute longer. There are no composer credits visible but some of the selections are recognizable such as the classic Avery Parrish "After Hours", the 1956 Ivory Joe Hunter charter "Since I Met You Baby" and the third track "Nobody's Bizz" which is actually the old warhorse "Ain't Nobody's Business" done by everyone from Billie Holiday to Jimmy Witherspoon. Seasoned trumpet man Mack Johnson supplied the horn arrangements and Paul Smith tears up the Hammond B-3 on the slow-rolling "The Truth", one of five instrumentals heard. Nothing fancy, just straight-down-the-pike Blues deftly done.

Larry Hollis

Richard Kimball is not only a versatile pianist, at home in Jazz, Classical, and other contexts, but he has two degrees in composition from Julliard. On this solo album, he performs a set of original compositions that, for the most part, although they are attractive and interesting in their own right, bear little relationship to conventional Jazz. Rather, they are expertly crafted and performed programmatic pieces intended to convey a sense that "the portion of life we call aging can be negotiated with finesse and grace... that it can be lived artfully." Thus, in "Make Hay While the Sun Shines," with its irresistible momentum, "a sense of urgency underscores the notion that time is wealth." And "The Art of Aging," based on an earlier Kimball

New Issues

THE NU BAND RELENTLESSNESS: LIVE AT THE SUNSET MARGE 49

SEVENTH HEAVEN/ PARALLEL
REALITIES/ CAMEL CARAVAN/
RELENTLESSNESS/ LITTLE
PIECE/ BH AND I; 72:15.

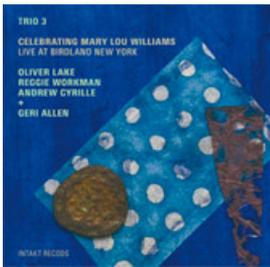
Roy Campbell, Jr., tpt, pocket
tpt, flgh, fl; Mark Whitecage, as,
cl; Joe Fonda, b, vcl; Lou Grassi,
d, perc. February 2, 2011, Paris,
France.

work, "is for me a connection between past and present." The composer uses classical forms freely, with the latter composition being a rondo and "Chaconne for My Sons" a theme and variations. On the other hand, "Global Exchange" employs "classic Latin rhythms" and "Patricia's Theme" breaks into swinging Jazz.

David Franklin

Here's the thing. With the cultural world more fragmented than ever, it's likely that anyone who even knows who these cats are is primed to hear more of them. After all, the elder, Mark Whitecage, on fired-up alto and clarinet, has been at it since the Sixties. Drummer Lou Grassi and multi-instrumentalist Roy Campbell, Jr., joined the ranks of creative musicians in the Seventies, and bassist Joe Fonda's first recording dates back to 1980. This is their sixth album as The Nu Band, on the recently reactivated Marge label. They do get around: this one is French, and their previous discs have Portugal, Germany, Poland, and Lithuania as countries of origin. Only their sole studio outing, *Lower East Side Blues*, praised by yours truly in these pages (issue #391, 2010, p.150), presents these American artists on an American label. With that much history, what you really want to know are two things. One, is the band having a good night; and two, is the music well-recorded. I'm happy to say yes on both counts. This ensemble's highly expressive and melodically rooted free-bop hits hard. Grassi's visceral attack and Fonda's decidedly physical approach to bass give this quartet a ferocious energy. The invaluable Campbell, whose crystalline sound and casual beauty have sparked so many groups, is clearly in his element. Whitecage, his well-matched front line partner, is heard tearing it up on alto or, less often, wielding his woody clarinet with its enviably clear and warm sound. Both horn men, by the way, work some sly quotes into their solos. Whitecage's sole writing contribution is the calm

New Issues



TRIO 3 + GERI ALLEN CELEBRATING MARY LOU WILLIAMS: LIVE AT BIRDLAND NEW YORK INTAKT CD 187

INTRODUCTION BY GIANNI
VALENTI, BIRDLAND/ BLUES
FOR PETER/ GHOST OF LOVE/
NEW MUSICAL EXPRESS/
INTERMISSION/ WHAT'S YOUR
STORY, MORNING GLORY/
LIBRA/ ROLL 'EM; 67:17.

Oliver Lake, as; Geri Allen, p;
Reggie Workman, b, Andrew
Cyrille, d. August 19 & 21,
2010, New York, NY.

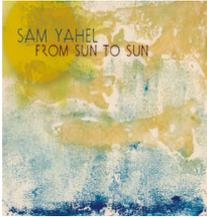
"Little Piece," with a beautiful clarinet introduction, a deliciously muted Campbell solo and enchanting bass lines. Speaking of Fonda, he plays an earthy and emotional unaccompanied solo in the middle of Campbell's colorful "Camel Caravan," before turning it over to Grassi who cuts loose for a while on a thumping, rocking drum solo. The bassist's title track, incorporating his reading of the poem "Tradition Trade Tragedy" by Michael Jay Price, is an appropriately gloomy and atmospheric stew of muted trumpet, bowed bass, and screamy alto for the first half. Then Grassi's snare drum takes over to get the band marching smartly along. Fonda's "BH and I," dedicated to saxophone giant Billy Harper, is the set closer. The tune's sturdy melody provokes another muscular Fonda solo, this time pithy and right to the point before Whitecage and Campbell slide in behind him. It really was a good night in a typical Parisian cave, and Relentlessness is easily recommended to free-bop devotees. And how can you not smile at a booklet that includes not only photos of the band but of the club's staff as well?

--

Stuart Kremsky

Add this is the list of things I never expected to hear: Oliver Lake playing "What's Your Story, Morning Glory." But here it is, along with seven other compositions by the incomparable Mary Lou Williams, performed by Trio 3 with occasional partner Geri Allen on piano. Allow me a personal note here. A few years back, when I worked for the company that owned the Pablo catalog, I had the distinct pleasure of corresponding with the Rev. Peter O'Brien, the indefatigable champion of Williams and her musical legacy about including a bonus track on a reissue of *My Mama Pinned A Rose On Me* (1977). His persistence paid off, and the previously unreleased "Syl-o-gism" appeared on the OJC reissue in 2005. Geri Allen has been working with O'Brien for quite some time, and she served as his introduction to Lake, bassist Reggie Workman and drummer Andrew Cyrille to pitch this project. The

New Issues



SAM YAHEL FROM SUN TO SUN ORIGIN

2 PILGRIMS/ AFTER THE
STORM/ SABA/ A BEAUTIFUL
FRIENDSHIP/ ONE FALSE
MOVE/ FROM SUN TO SUN/
BLIND AND MOVE ON/ TOY
BALLOON/ BY HOOK OR BY
CROOK/ GIT IT/ SO IN LOVE/
PRELUDE/ TAKING A CHANCE
ON LOVE; 68:44.

Yahel, p, Hammond B3 org;
Matt Penman, b; Jochen
Rueckert, d. May 23-24, 2010,
Brooklyn, NY.

combination of O'Brien's encouragement, Allen's engagement with the material, and Cyrille's fond memories of Williams as mentor and friend led to this unlikely but perfectly appropriate matching of artists and repertoire. The whole story is told in liner notes by O'Brien, Allen and Cyrille. The quartet kicks it off with "Blues For Peter," and it's clear that they're not going to play it safe (not that this stellar band would be resting on their laurels anyway). Amid the straight-ahead swing at the base of the blues, Cyrille throws in some surprising accents, creating little maelstroms of contorted sound under Lake's typically forceful solo statement. The bands ranges through Williams' considerable oeuvre for their repertoire, ranging from the early triumph of "Roll 'Em," written and arranged for Benny Goodman's band in 1937, to the opening blues, first recorded by Williams in the Seventies. The timeless beauty of her lines shines through these thoroughly contemporary performances of this marvelous release. Thoroughly recommended, and if it points some listeners in the direction of Williams' own music, so much the better.

Stuart Kremsky

After five albums on which he played only organ, Sam Yahel moved over to the piano bench for his last release on Origin, and he largely stays there for this new session. Yahel, joined once again by accomplished bassist Mat Penman and the ever tasteful drummer Jochen Rueckert, is insidiously charming on the free-flowing "2 Pilgrims" that opens the set. It's the first of ten original compositions by the keyboardist, whose caressing touch at the piano is one of the disc's consistent pleasures. As a composer, he's mostly interested in various ways of swinging in the interactive setting of the trio. The music is not nearly as engaging when he gets away from that, as on "After the Storm," an atmospheric piano and organ duet that seems out of place. "Saba" gets

New Issues



1) LANFRANCO
MALAGUTI QUARTET
PANORAMI
SPLASC(H) CDH1555

the band back to its strengths with a brightly riffing bass, bouncy drums and a bluesy melody. The first of three standards, "A Beautiful Friendship," is usually performed by vocalists, and Yahel sets it at a gently loping tempo that brings out the loveliness of the melodic line and his own embellishments. Rueckert sounds very good on brushes backing the piano solo, curiously switching to sticks for Penman's busy solo - and it works! "One False Move" charges right ahead, with Rueckert laying down a quick beat for Penman and Yahel to juggle melodic shards back and forth in a tightly focused and entirely successful performance. The title track is nearly hummable, a happy melody that's perfect for ending a set and leaving the audience smiling. Yahel sneaks in a little organ on this one. Note that we're only at the halfway mark of this generously timed disc, and so there's more to engage the mind and the feet, including the other non-originals, Cole Porter's "So In Love" and a free-wheeling version of Vernon Duke's "Taking a Chance On Love." "Blink and Move On" is another piano and organ duet that meanders along for a couple of minutes before it's back to business for "Toy Balloon," which starts out calmly before opening up into a slightly up tempo. The two piano and organ pieces and the classically-oriented piano solo "Prelude" show Yahel moving in other, less interesting directions, mainly acting to break up the flow of the disc. All three could have been left off the finished product and it would have been an even stronger album than it is. The organ's loss is the piano's gain, and Yahel's trio music is well worth hearing by fans of modern jazz piano.

Stuart Kremsky

Three more from the busy Italian jazz scene: Composers can become inspired by virtually anything. People, places, dances, and much more have been the starting points for all types of music. For 1), performed by his intriguing quartet with flute, saxophone, and drums, guitarist and

New Issues

PANORAMA I/PANORAMA II/
PANORAMA III/ PANORAMA
IV/ PANORAMA V/
PANORAMA VI/ PANORAMA
VII/ PANORAMA VIII/
PANORAMA IX/ PANORAMA
X/ PANORAMA XI. 46:13.

Malaguti, g; Massimo De
Mattia, fl; Nicola Fazzini,
as, ss; Luca Colussi, d, perc.
February 4, 2011, Cavalicco,
Italy.

main composer Lanfranco Malaguti was moved by the landscape work of Renato Maurizio. The artist's panoramic scenes, primarily of mountainous vistas, are included in the booklet so that we can metaphorically travel alongside the music. While the relationships between the drawings and the music are impossible to discern, the quartet's music is so absorbing, especially in the loose solo sections of the music, that you keep looking and hoping to make some connection. The bass-less instrumentation and Malaguti's trebly and open guitar sound tend to give the group a light and airy feeling, with only Luca Colussi's drums in the lower registers. You could almost hear the song structures as metaphors for a journey to visit the mountains in the drawings. The compositions tend to start out with the band playing in sync and stating the themes, like the start of a trip where everything is well organized. During the solos, the music tends to grow more spacious and free, as if we were touring with four watchful guides, each one focusing on one or another of the sights. The quartet's playfulness and camaraderie make these episodes sparkle with crisp melodic invention. Highlights abound. The most sustained invention is "Panorama VI," as flutist Massimo De Mattia and saxophonist Nicola Fazzini riff behind Malaguti's solo before dropping out so each in turn can spar with drummer Colussi. At just over eight minutes, it's the disc's longest track. In this case, there's a glimmer of correspondence with the jagged black and white on tan drawing that inspired the piece. The more you look, the more you see (and hear). Well worth hearing - and looking at too.

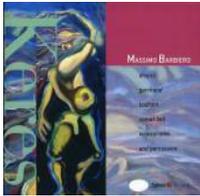
2) IF DUO: GIOVANNI
FALZONE/BRUNO
ANGELINI
SONGS
ABEAT AB JZ 091

The plain simplicity of the band's name, If Duo, and the album title, Songs, are mirrored directly in the music of 2). Trumpeter Giovanni Falzone and pianist Bruno Angelini play nine compositions by Falzone with an air of lyrical ease and warmth. Their playful dialogue is so intimate that it feels a

New Issues

MARI/ SALTO NEL VUOTO/
MASCHERE/ PINEYURINOLI/
TERRA/ WIZARD/
GUARDANDO IL LAGO/ JEAN
COCTEAU/ PRIMAVERA, 18
MARZO; 54:20.

Falzone, tpt; Angelini, p.
October 22, 2007, Cavalicco,
Italy.



3) MASSIMO BARBIERO KERES

SPLASC(H) CDH2533

LA GABBIA/ BACCANALE/
ONDE/ KERES/ CORALE
PAGANO (LA DANZA/ LA
FESTA/ IL MATRIMONIO/ LA
NASCITA)/ CANTO DI ISMENE/
RIFLESSI/ PHOBOS/ ICE HELLS
BELLS/ NARCISO/ LE ROCCE/
RITUALE/ ANDROMATA/
CRISTALLI/ PALINGENESI;
54:20.

bit invasive to be listening in. But of course guilty thrills can often be the most enjoyable, and after all the pair has invited us to hear what they're up to. As Falzone describes it, "the arrangement and form come about spontaneously during the execution ..." Naturally it takes the right partner to make this work and it was a prior recording with Angelini in 2006 that was the germ of the disc at hand. Falzone's songs give the pair a starting point which the pair then brings to life. The performances rely to some extent on the contrast between the trumpeter's emotional and often fragile sound and Angelini's broad voicings and fleet fingering. They sound best at brisk tempos, like the bouncy "Salto nel vuoto" or the herky-jerky "Pineyurinoli," where they provoke one another directly. When the tempo goes way down, on the glacial "Maschere" for instance, or the nearly as slow "Terra," the results, while pretty enough, turn somehow precious. It's as if they've given themselves too much time to think instead of just reacting. So while the music is well-crafted, honest, and often charming, I found the whole date only intermittently engaging.

On 3), percussionist Barbiero, who's recorded with the likes of Carlo Actis Dato and Tim Berne along with his own ensembles, offers a solo effort, with the occasional overdub. Barbiero is a sensitive colorist, and this music is often quieter than you'd expect from the situation. He augments his kit with a variety of noisemakers, including the garrahand, a hand drum from Argentina, the bodhran, an Irish frame drum, and the wavedrum, a synthesizer. Barbiero focuses on the nuances of his various instruments, and there's a palpable sense of restraint throughout most of these performances, reminiscent of Jack DeJohnette's 1976 solo album Pictures (ECM). From the carefully measured beats of the opening "La gabbia," it's clear that technique is not the key to Barbiero's music,

New Issues

Barbiero, d, garrahand,
bodhran, comet bell,
wavedrum, perc. December 7,
2010, Ronco Biellese, Italy.

1) VÉRONNEAU JOY OF LIVING (JOIE DE VIVRE) VERONNEAU 1101

LA MER / THE GENTLE RAIN /
FOR NO ONE / CORCOVADO
/ CIELITO LINDO / THE
STREET WHERE YOU LIVE
/ BRAZIL/ ABERTURA DO
VERÃO (OPENING OF
SUMMER) / ONE NOTE
SAMBA / BLUE SKIES. 36:45.

Lynn Véronneau, vcl; Ken Avis,
g, vcl, perc; David Rosenblatt,
g, perc; Pete Walby, d; -
guests: Dave Kline, vln; Jeff
Antoniuk, ts. Unspecified
recording date(s), Fairfax,
Virginia.

and that his interests lie in creating his own sound world. Think of it as music for solo percussion, not an album of drum solos. The sounds he juxtaposes, the rhythms and counter-rhythms that he creates, and the attention to detail are quite impressive, though the music tends to fade into the background after a few tracks. Nicely done, but I found it best experienced in small doses.

Stuart Kremsky

The digipak insert advises that this group plays music “immersed in the spirit of joy... and dances in a rapturous blend of pop, classical, jazz and jazz manouche” (italics theirs), while the unit’s website alleges that the musical categories covered are “Latin Jazz, Gypsy Swing and much more.” The basic quartet takes its name from its vocalist and nominal front person. The young lady’s first name, in fact, does not appear on the digipak spine or cover, but only in the personnel listing and insert essay. And, she does not sing on every track - i.e. - David Rosenblatt’s pretty original composition, “Abertura...” Still, there’s no doubt that she and husband, Ken Avis, are the prime movers. Her voice is certainly decorative and there’s no doubt that the desired effect of safe and inoffensive adult contempo is achieved, but in maintaining safety there is always the danger that art will spill over into innocuity, and that’s what happens here. The overall effect verges on a gauzy sort of lambency. The personnel listing indicates that aside from singing, Ms. V. does some whistling. Yes, at the opening and close of “Mer” (which he sings in French), she proves to be as skilled a whistler as Fred Lowery used to be... for whatever that’s worth. (Not very much, to my way of cogitating.) Oddly, the liner credits “Blue Skies” to “Rogers & Hart”, with some entity named “Irvin Berlin” as the publisher. The liner annotator supports this error by writing that “Blue Skies” (was)

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“originally penned by Rodgers and Hart.” He, at least, spells Rodgers last name correctly, but with so many compounded errors, the effect is vaguely egregious. The song is, of course, by Irving (not “Irvin”) Berlin, published way back in 1926.

Alan Bargebuhr

1) JOHN BROWN,
DANCING
WITH DUKE,
BROWN
BOULEVARD (no #).

IN A MELLOTONE / DO
NOTHIN'TILL YOU HEAR
FROM ME / PERDIDO / PIE
EYE'S BLUES / ISFAHAN /
I'M BEGINNING TO SEE THE
LIGHT / SWEET BALLAD
SUITE: A FLOWER IS A
LOVESOME THING / I GOT IT
BAD / SOLITUDE / IT DON'T
MEAN A THING. 69:23.

Brown, b; Cyrus Chestnut,
p; Adonis Rose, d. March
13-14, 2010: Charlotte, North
Carolina.

2) JOHN BASILE,
AMPLITUDES,
STRINGTIME 2.

RALPH'S PIANO WALTZ /
YOU'RE AS RIGHT AS RAIN /
I'VE TOLD EV'RY LITTLE STAR
/ MY FUNNY VALENTINE
/ MOON RIVER / STOLEN
MOMENTS / IT'S NICE TO
BE WITH YOU / CELESTE /

1) is a pleasure, perhaps not for the expected reasons. It's not the inherent bounce and durability of the Ellington songs (nor their nostalgic associations) or the lively shape-shifting done by this trio (marrying PERDIDO with a SEX IN THE CITY rhythm pattern, for example). It's not the subtle, pushing accompaniment by Rose, nor is it the piano of Chestnut (at his most spare, he summons up Ray Bryant; at his most florid, he mixes Peterson and Tyner and veers into what some might think of as exuberant showboating). No: it's the wonderfully centered playing and sound of Brown, who knows that his bass (a 1929 Hawkes Panormo) is not an obese guitar, that it should sound like wood rather than like an electronic thrumming. Brown is a treat – his sound and beat so reassuring that I wanted to hear more solos by him on this CD. His opening statement on PIE EYE'S BLUES proves that he is a great melodist, and if he is slightly modest or egalitarian on his trio recording, there are worse things.

Had I read the liner notes before listening to (2), I would have been seriously prejudiced against it, which says a great deal about a reviewer's preconceptions. Guitarist Basile, like so many, is entranced by his iPhone. But his fascination is musical in both senses of the word: he has taken tracks he has performed on four guitars, fed them into his iPhone, and the result from track to track is a shifting guitar choir, with none of the problems I associate with overdubbing. (Sometimes the result is just a dense conversation among people say-

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FOTOGRAFIA / HOMESICK
/ FIRST ROW / SOME OTHER
TIME. 50:47.

Basile, g. May 2011: New York
City, New York.

3) MICHAEL COPPOLA, VOICINGS IN MY HEAD, KALO 2011.

ST. LOUIS BLUES / SONG
FOR MY FATHER / CHEROKEE
/ SKYLARK / BLUE MOON
/ CARAVAN / IT HAD TO
BE YOU / HONEYPIE /
MOONLIGHT IN VERMONT
/ LINUS AND LUCY / I'LL
REMEMBER APRIL / STOMPIN'
AT THE SAVOY / EASY TO
LOVE / HONEYSUCKLE ROSE
/ AMAZING GRACE. 51:27.

Coppola, g. May 2011:
Norwalk, Connecticut.

4) DUANE PADILLA, SENTIMENTAL SWING, DUANE PADILLA (no #).

ing the same thing in different voices.) Basile has gone out of his way to vary his instruments, their timbres (acoustic to mildly distorted) in search of a sound that is both multi-layered and transparent, a small orchestra where every voice can be heard. It is satisfying and would make a fine Flying Blind or Blindfold Test.

3) looks like the epitome of a traditional Jazz guitar solo recital: no overdubbing, one player and one guitar, and a seriously familiar repertoire. But don't be so quick to yawn. For one thing, Coppola is playing a nine-string guitar made for him by luthier James DeCava (a six-string model with three higher register strings added – a whole tone away to offer possibilities for dissonant voicings); the sound is luxurious, the effect both sharp and comforting. That paradox? Coppola is not ashamed to delineate the melody in his opening chorus (and the selections are compact) but he is a secret experimenter, who, while keeping the rhythm going and making chiming tones, is moving away from the expected. I thought of George Van Eps taken to a new galaxy in Coppola's gentle insistence on varying his voicings and taking chances in the delicate balancing of the lead, the pushing rhythmic patterns, and the shifting harmonic patterns. Some will simply admire the beautiful patterns he creates; guitarists will be delighted by this elegant complexity that sounds so simple.

*HOW HIGH THE MOON / CRY ME A RIVER / THERE WILL
NEVER BE ANOTHER YOU / BODY AND SOUL / DON'T GET
AROUND MUCH ANYMORE / AUTUMN LEAVES / ON GREEN
DOLPHIN STREET / EMBRACEABLE YOU / OUR LOVE IS HERE
TO STAY / IMAGINATION. 44:40.*

Padilla, violin; Tennyson Stephens, p; Steve Jones, b. Recording
date not specified: Honolulu, Hawaii.

New Issues



1) RICK BRAUN, SINGS WITH STRINGS, ARTISTRY 7025.

TIME AFTER TIME / I DIDN'T
KNOW WHAT TIME IT WAS /
ONCE UPON A SUMMERTIME
/ I THOUGHT ABOUT YOU
/ IT'S LOVE / LUCKY TO BE
ME / SAY IT / THE GOOD
LIFE / I'VE NEVER BEEN IN
LOVE BEFORE / PLUS JE
T'EMBRASSE* / THE THINGS
WE DID LAST SUMMER.
49:26.

Braun, voc, fluegelhorn; Joe
LaBarbera, d; David Finck,
b; Dean Parks, g; Phillippe
Saisse, p, vb, perc; Jasmine
Roy, voc*; Johan Renard,
violin*; strings. Recording
date and locations not
specified.

I looked forward to (4) – a sweet chamber-Jazz trio led by a violinist I had admired on his previous CD, “The Hot Club of Hulaville,” but although Padilla models his trio on Stuff Smith’s (violin – piano – bass) the result is pretty, competent faux-Jazz. Each member of this trio can play his instrument, but the result is dull, rhythmically and harmonically. I applaud many varieties of musical conservatism, but it had better have some spark -- or else a listener will go backwards to the originals, which is what I wanted do after listening to this CD.

Michael Steinman

Singer / trumpeter / fluegelhornist Braun has all the right qualifications for a pop-Jazz success: he’s modeled himself on Chet Baker and Miles; he looks good in portraits; he has a pleasing voice; he’s chosen time-tested material. This CD even has a hip French boy-girl duet on a song reminiscent of IN A LITTLE SPANISH TOWN, with guest work from a swing violinist. (1) has many virtues: the presence of Finck and LaBarbera, pleasant string writing – even though the strings called in their parts. Braun can sing competently and play inoffensively, but nothing here is more than fat-free Jazz. It won’t startle anyone, and it would make pleasant soundtrack music for a romantic television series, but it is unadventurous in the extreme, an effect not helped by Braun’s tendency to sing in the upper part of his small range, which emphasizes the thinness of his voice and his approach. If I heard Braun at a wedding, his professionalism would impress me, but I would not need to hear more. Those who love Chet and Chris Botti may find Braun just the thing.

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2) JACK WILKINS BLUE AND GREEN PROJECT SUMMIT 572

SONG OF THE ANVIL / DEATH
RATTLE / TWO VIEWS OF THE
MOUNTAIN / MOUNTAIN
WATERCOLORS / RIVER RUN
/ THAT 25 CENTS THAT YOU
PAID / BLACK BUCKET STOMP
/ FRONT PORCH JAM. 62:10.

Collective personnel: Wilkins,
ts, Sara Caswell, violin; Jeff
Pinkham, claw hammer banjo;
Tamara Danielsson, as; Luis
Colon, Matt Zettlemoyer,
bari-s; Tom Brantley, Keith
Oshiro, tb; Jay Coble, Wade
Weast, Sean Gehricke, t;
Elizabeth Nelson, vocal; Jon
Metzger, vb, marimba; Paul
Keesling, perc; Per Danielsson,
p; Corey Christiansen,
LaRue Nickelson, g; Marc
Neuschwander, b; Drew
Wilkins, el-b; Danny Gottlieb,
d. Recording date not
specified: Tampa, Florida.

3) LARRY VUCKOVICH, SOMETHIN' SPECIAL, TETRACHORD 686.

SOMETHIN' SPECIAL /
ENCHANTMENT / WHAT WILL
I TELL MY HEART? / COMIN'
HOME BABY / SOULTRANE
/ HOW INSENSITIVE /

On the surface, (2) should be much more buttoned-up than it is: a project inspired by Appalachian Mountain life. But this isn't an old Folkways lp from 1954 or the soundtrack to an earnest PBS documentary. Wilkins is a tough roving tenorist, and his conceptions vary from track to track. There's little that is self-consciously folkish in this Jazz suite where Green stands for the natural world and Blue the insinuating influence of Jazz and world musics. I especially liked TWO VIEWS OF THE MOUNTAIN, which suggested a barn dance taken to a basement Greenwich Village Jazz club, the mournful Mingus-tinged 25 CENTS, and the second-line New Orleans BLACK BUCKET STOMP, energetic and creative throughout.

Pianist Vuckovich has good instincts and fine friends on (3). An incisive pianist who's never overly showy or assertive, he's picked first-rate Jazz materials that haven't been overdone, created a series of varied settings, and let his friends improvise sweetly and effectively. His solo performances of PANNONICA and STAR DUST embody all that's solidly beautiful in the Mainstream Jazz piano idiom: delicacy of touch, subtlety of voicings, a grounding in the familiar that never seems derivative. Tenorist Jewkes is affecting on his own, neither cowed nor aggressive when standing next to Hamilton; Keller and McPherson are excellent. But Hamilton steals the show with his WHAT WILL I TELL MY HEART – a lightly swinging rhythm ballad in the finest tradition, both reflecting the masters who came before him while sounding perfectly “contemporary.” The hearts of everyone on this disc know what they want to say, and we can rejoice in the result.

Michael Steinman

New Issues

PANNONICA / CHEESE CAKE
/ LOVING LINDA / ZEIKO'S
BLUES / STAR DUST. 73:24.

Vuckovich, p; Scott Hamilton, ts (1,3, 4, 6, 8); Noel Jewkes, as,
ts; Paul Keller, b; Chuck McPherson, d. February 14-15, 2011,
Oakland, California.

IRA SULLIVAN AND STU KATZ A FAMILY AFFAIR: LIVE AT JOE SEGAL'S JAZZ SHOWCASE ORIGIN 82599

BLUES TWO VIEWS/ GEE,
MATTHEW/ PENNIES FROM
HEAVEN/ SCRAPPLE FROM
THE APPLE/ LULLABY OF THE
LEAVES/ YESTERDAYS/ TAKE
THE A TRAIN/ STABLEMATES/
WHAT A FRIEND WE HAVE IN
JESUS. 70:45.

Sullivan, ss, as, ts, tpt, flgh;
Katz, vib, p3; Dan Trudell, p;
Dennis Carroll, Steve Katz7,
b; George Fludas, d; Lucia
Newell, vcl6. August 26-29,
2010, Chicago, IL.

Ira Sullivan was 79 years old when this live session was recorded and Stu Katz was in his early seventies. You'd never know it. They both play with the verve and skill of much younger men. And although Sullivan has had a long career as a musician, Katz has spent his professional life as an attorney. But, again, you would not be able to tell it from his fine playing on this album. Veteran performers Dennis Carroll on bass and George Fludas on drums, along with the younger Dan Trudell on piano, constitute the rest of this excellent quintet that was put together at the instigation of Katz's son Steve, who plays bass on one track with no let down. The two leaders had played together off and on for 57 years, and Steve thought it would be a good idea for them finally to record with each other. Since the Jazz Showcase was where they first met up, it was chosen for the venue.

It doesn't matter which of his several instruments he's playing at any given time, Sullivan plays it consummately. And he has Bebop chops to spare. On "Gee, Matthew," based on the chords to "Body and Soul," he inserts a bit of Charlie Parker's "Now's the Time" and follows it with a burst of lightning-fast Bird-like phrasing. Katz also speaks the Bebop language fluently.

Engineer Steve Wiese's wife, Lucia Newell, an experienced singer, sat in on an up-tempo "Yesterdays" and swung the song's lyrics as well as her own made up ones with a fine jazz voice and impressive pitch and harmonic accuracy.

David Franklin

New Issues

1) HOUSTON PERSON, SO NICE HIGHNOTE 7229

BLUES EVERYWHERE / ALL TOO SOON / I WISHED ON THE MOON / KISS AND RUN / SO NICE / I'VE GROWN ACCUSTOMED TO HER FACE / CLOSE TO YOU / STAR EYES / MINOR INCONVENIENCE / EASY LIVING / EVERYTHING I LOVE / STEPHEN SOUNDHEIM MEDLEY. 59:33.

(Collective personnel):

Person, ts, Warren Vache, cnt, flgh; Mark Patterson, tbn; Howard Alden, g; John Di Martino, p; Ray Drummond, B; Lewis Nash, d. 6/22/11. Englewood Cliffs, NJ.

2) ASA TRIO, PLAYS THE MUSIC OF THELONIOUS MONK, SUNNYSKY 727.

If I had to describe the musicianship of Houston Person in just one word, it would have to be “consistent”. From a duo context to a guest spot with a big band he always fits his big-toned tenor into the setting with professional ease. (1) is his umpteenth work for Joe Fields dating back to his days under the Muse logo and its purchase is definitely a no-brainer. This time around Person heads up a septet of three horns/four rhythm expertly captured for posterity by legendary engineer Rudy Van Gelder.

Gelder recorded Houston's very first Prestige release. Trombonist Mark Patterson is a new name to me but the others should be known by the majority of regular readers. Since the passing of Ruby Braff and Nat Adderley, one doesn't hear much from the cornet as an instrument these days and I personally miss it's distinctive sound. Warren Vache does a great job switching between it and his flugelhorn and his Swing partner-in-crime Howard Alden furnishes some six-string sonics and adds to the threesome of DiMartino, Drummond & Nash who fill out the bottom. The setlist is the usual mix of standards with a few ringers, like Elmo Hope's obscure title tune, organist David Brahm's "Minor Inconvenience" and the finger-popping opener from Shirley Scott. Two items from the Stephen Sondheim songbook,

"Small World" & "Anyone Can Whistle" closes things out. Listening to Houston Person is like hearing from an old friend calling out to you that you most assuredly want to hear from again. The title says it all.

Iceland, how cool is that? Just imagine the muffled chuckle Sphere would have emitted if he were still around to dig (2). Right off the bat, let's get one thing straight; I know next to nothing about these fellows and no background information is offered in the digi-pak. This is the

New Issues

BEMSHA SWING / SAN FRANCISCO HOLIDAY / ASK ME NOW / RAISE FOUR / BOO BOO'S BIRTHDAY / CRISS CROSS / GREEN CHIMNEYS / UGLY BEAUTY / STRAIGHT, NO CHASER. 57:54.

Andres Thor, g; Agnar Mar Magnusson, org; Scott McLemore, d. 5/25/10.
Reykjavik, Iceland.

3) JASON RASO THE RED ARROW SUMMIT 569

NIGHT CRAWLER / CORNER POCKET / TEN BARONS BLUE / BARONESS / THE RED ARROW / REVOLUTION WALTZ / JAYBIRD / STAR GAZING / THE COLBERT BUMP / MR. GREEN. 46:46.

Collective personnel: Raso, el & ac b, el g; Rob Gellner, tpt; Richard Underhill, as; Brent Rowan, as, bari s; Toby Stewart, ts; Francesco Pinetti, vib; Rob Hannam, p; Tony Monaco, Joe Doria, org; Ted Warren, Peter Grimmer, d. No dates or location.

second organ trio date to come my way with interpretations of Monk music, the first being Greg Lewis' Organ Monk (Vol.37,#4-5-6,p.135) with Ron Jackson and Cindy Blackman This may not be as energetic as that title but it does have its savory moments. An old favorite, "Bemsha Swing" as it was the first number this trio ever performed, opens the proceedings with a flair that holds sway until the last title, "Straight, No Chaser" a Blues in the key of F that was nailed probably before these guys were born by the classic Miles Davis sextet. No discernible influences were detected in any of the players by these ears but all are extremely confident and inventive. They were wise to ignore the Greatest Hits approach that mars so many Monk tributes and it was neat to hear the cleverly-titled "Raise Four" a tritone-infested 12-bar Blues that he only recorded once and seldom played in public. This threesome reportedly tackles Rock and Pop material also but have enough acumen to know they couldn't go wrong with these scripts.

One wonders if Jason Raso knows that his album title was the name of a work by trumpeter Red Rodney recorded for the Onyx label several decades ago? For his sixth recording (3) the Canadian bassist leans toward a more Jazz selection but like the ASA Trio above his interests lie in several different types of music. Most heavily there is a Soul Jazz sheen most noticeably on the pair of cuts that have organist Tony Monaco in attendance, "Night Crawler" and "Corner Pocket" both written by the leader. Elsewhere Joe Doria handles the organ duties on three other numbers making one-half of the program organ-based. Several Canadian sidemen are present along with Italian vibesman Francesco Pinetti on four selections and the horns are spread out interestingly over more than half of the titles.

The afore-mentioned "Corner Pocket" is a tip of the hat to Mr.PC (Paul Chambers) and the lovely

New Issues

1) DONALD
HARRISON/RON
CARTER/BILLY
COBHAM,
THIS IS JAZZ,
HALFNOTE 4550.

CUT & PASTE / MSRP / YOU
ARE MY SUNSHINE / SEVEN
STEPS TO HEAVEN / I CAN'T
GET STARTED / TREME
SWAGGER. 56:20.

Harrison, as; Carter, b;
Cobham, d. 3/5&6/11. NYC.



ballad “Baroness” naturally goes out to the famed Nica of jazzlore. Raso displays a knowledge of both the electric and upright bass from Jimmy Blanton to Steve Swallow and even gives us a sampling of his guitar playing.

Larry Hollis

If (1) was a Rock album it would be heavily ballyhooed as featuring a power trio and an all-star one at that. True, it is a trio, does hold a large amount of power and is made up of artists that could be considered all-stars on their respective instruments but take a look at the title and all will be explained. This is a hardcore, straight down the pike Jazz caught live in a nightclub which was the forms original environment not some pristine concert hall or sterile studio.

Unlike many thrown-together assemblages, the Halfnote disc (recorded at the Big Apple bistro the Blue Note) isn't a first-time get-together for solely commercial purposes. The principal are well acquainted with one another, having first played on an out-of-print import platter in a quartet format then sans the piano on another session under the same logo(12,04,p.112) and finally a few years back in a live setting same club/same label (New York Cool”Live at the Blue Note). It's hard to say if they gigged in the six year interim or had much rehearsal for this latest recording but it sure sounds like they came primed and ready to kick. The half-dozen numbers are evenly divided between standards and items from the band members, two from Carter and one from Harrison. The first two are both from the pen of the former, “Cut & Paste” has sections where the drums lay out as the bassist walks hard a la Leroy Vinnegar while “MSRP” is more moderato and has an alto & upright introduction. Recorded by everyone from Ray Charles to Gene Harris, “You Are My Sunshine” is an almost six minute solo bass exposition that reminds us of Ron Carter's virtuosity. He anchored the famous Miles Davis take of “Seven Steps To

New Issues

2) HEAVYWEIGHTS BRASS BAND, DON'T BRING ME DOWN, NO LABEL OR # LISTED.

WHY CAN'T WE BE FRIENDS /
CITY DREAMS / BABY / NUEVA
ORLEANS(*) / JUST THE
TWO OF US / SPEAKING MY
LANGUAGE / ROCK ME(+)
/ THE PLUNGE / SINGLE LADIES
/ HEAVYWEIGHT DON'T BRING
ME DOWN / BEAT IT / SEXY
TIME / BAD ROMANCE. 54:35.

Jonathan Challoner, tpt; Chris
Butcher, tbn; Paul Metcalfe,
as, ts; Rob Teehan, sou; Lowell
Whitty, d; Oguere, vcl(*);
Saidah Baba Talibah, vcl(*).
4/13-15/11. Toronto, Canada.

Heaven" stretched out here to almost twelve minute and taken medium up. The peak of the set for this listener. The lone ballad "I Can't Get Started" finds Cobham exhibiting tasty brush-work before the last channel & chorus when he switches to stick/brush and a Samba rhythm up to the inventive alto cadenza. Harrison gets funky on the final cut written by him with Big Easy echoes and drum and upright solos. Check out his partial quote of Bird's "Cool Blues". If their next one is as excellent as this it will be worth another six year wait. Recommended without reservation.

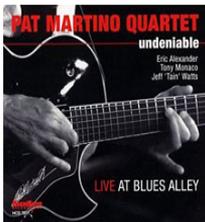
2) has a considerably larger cast caught in a studio environment at CBC studio 211 early last year this Toronto-based quintet of four horns and drum shines on its self-released debut disc. We are talking wildly eclectic here with a repertorie ranging from Beyonce to Grover Washington, Jr. and beyond. As with every brass band worth its salt there has to be a super strong brassy bottom and they have it in spades with former tuba player Rob Teehan now concentrating on the cumbersome sousaphone. Years ago catching the Dirty Dozen Brass Band live at the Jacksonville Jazz Festival yours truly was blown away by the stamina and energy of Kirk Joseph their sousaphonist and that amazement continues here. We're talking about some serious chops to handle this monster. The other members are no slouches either being veterans of the Canadian music scene. The horn players are adept at both soloing and contrapuntal intertwining atop the heavily syncopated timekeeping of Whitty. As intimated earlier the material is all over the map; the opener is an infectious 1975 War tune while "Baby", "Single Ladies" and "Bad Romance" are lightweight Pop pap from Justin Beiber, Beyonce and Lady Gaga respectively. There are two vocals present by names unknown to me "Nueva Orleans" skirts Reggae with singer Oguere talking most of his lyrics and Talibah lends her soulful voice to the timeless Blues "Rock

New Issues

1) PAT MARTINO QUARTET UNDENIABLE, HIGHNOTE 7231

LEAN YEARS / INSIDE OUT
/ GOIN' TO A MEETING /
DOUBLE PLAY / MIDNIGHT
SPECIAL / 'ROUND MIDNIGHT
/ SIDE EFFECT. 59:04.

Martino, g; Eric Alexander,
ts; Tony Monaco, org, Jeff
"Tain" Watts, d. 6/26-28/09.
Washington, DC.



Me" best known from the B.B. King version. The Michael Jackson 1983 hit is rendered fairly straight and of the six originals the title tune with its Hard Bop line caught my ear. They have several videos on YouTube if one cares to investigate more.
Larry Hollis

Jazz listeners are pretty much evenly divided; some prefer the sound of an acoustically clean studio while others love the down and dirty excitement of a "live" performance. These two organ-centered dates will give both parties a choice in their listening pleasure.

Let's go back in time to mid-2009 when the quartet on (1) was a working band during these moments captured at the Blues Alley nightspot. And what a combo it was; tenor titan Eric Alexander blowing snakes from the bell of his horn, organ ace Tony Monaco shaking the console of his double-manual orchestra and Jeff Watts kicking tubs like this could be the last time. Make no mistake about it, we're talking heavy hitters here. Aside from the Monk/Cootie Williams classic the other half-dozen scripts come from the leader's notebooks and we are not talking about de rigueur four chord, twelve bar rehashes either. And the first mentioned title isn't a by rote, knocked-off run through at almost eight minutes length. Things kick off with a bang not a whimper with Eric and Pat zipping through the head in mid-to-low register unison before some heated solo statements. Except for the moody "Double Play" and aforementioned Monk, all of the others are taken at a medium lope ("Inside Out" with its neat modulations and "Side Effect" where Martino uses some octaves in the head). The under-appreciated Tony Monaco gets the crowd clapping (thankfully on the two & four) on "Goin' To A Meeting" (nice tenor preaching from Alexander) and harks back to the block chording of pioneers like Wild Bill Davis during his spot on "Midnight

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2) STEVE HALL
QUINTET
CRUISIN' ON
BURNSIDE
MOOVEALONG RECORDS
010

CRUISIN' ON BURNSIDE /
JUBILATION / FOOTPRINTS
/ EMERALD CITY
TURNAROUND / FLOAT
LIKE A BEE / I REMEMBER
CLIFFORD / ISLAND DANCE
/ CHEESECAKE / SUNDAY
MORNING FUNK / DAT DARE
/ MR. KENYATTA / ROUND
MIDNIGHT / SOY CALIFA.
69:19.

Hall, org; John Dover, tpt,
flgh; Bill Harris, as, ts; Peter
Schwimmer, g; Kenny Morse,
d. No dates listed. Portland,
OR.

Special” not to be confused with the Jimmy Smith number of the same name. As for our protagonist, he tears it up and gets the audience on their feet during his rides when he gets into some riff repetition straight out of Grant Green on the former and inventive variations off a pattern on the latter. Needless to say this is not one of those World Music albums masquerading as a Jazz album and one for the best of the year lists. How about another volume?

One won't find any familiar names on (2) unless they live in the Pacific Northwest and happened to chance upon this quintet playing somewhere in the area. Steve Hall has been around sometime fronting bands under his name and one can usually count on hearing something that will catch one's ear. Here they render some originals and reanimate some tried & true Jazz standards. Of the bell-ringers there's writings from Benny Golson, Monk, Lee Morgan, Wayne Shorter, Junior Mance, Dexter Gordon and Bobby Timmons while in the first category there are four charts from the leader and one by brassman John Dover. The latter is probably the most interesting composition with its AABA structure where Hall's are more riff-based (like the opening shuffle) or the Reggae-tinged "Island Dance". The horns are utilized as much for parts as solos which is unusual in this setting and drummer Morse has nice spots on "Mr.Kenyatta" and both LTD items. Members of the band are featured on certain tunes; guitarist Schwimmer on Wayne Shorter's most popular title, Dover, naturally, on the Brownie tribute and Harris on alto for the Monk ballad. It would seem now would be a good time to call a moratorium on this warhorse as there are other good songs, like "Ruby, My Dear" that haven't been beaten to death. Hall is pictured on the back tray sitting behind a Hammond XK-1 which is a single manual portable with a built-in Leslie which has probably

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YAALA BALLIN ON THE ROAD GALLERY 11-00012

EXACTLY LIKE YOU / EVERY
TIME WE SAY GOODBYE /
THREE LITTLE WORDS / (
EVIL GAL BLUES / SALTY
PAPA BLUES) / ASK ME NOW
/ I CRIED FOR YOU / I CAN'T
GIVE YOU ANYTHING BUT
LOVE / MORE THAN YOU
KNOW / I'M GONNA LOCK MY
HEART / (LONG GONE BLUES
/ WISE WOMAN BLUES) / BYE
BYE BABY. 41:63.

Yaala Ballin, vcl; Zaid Nasser,
as; Chris Byars, ts; Vahagn
Hayrapetyan, p; Ari Roland, b;
Keith Balla, d. 10/8 & 10/16,
2010 - Dali, Cyprus.

the best sound of any of these one keyboard portables. A somewhat delectable studio date that won't hurt one's lobes but isn't all that high in the excitement level compared to (1) above.

Larry Hollis

Israeli born Yaala Ballin demonstrates a sharp vocal focus on this, her second release. Her exact birthdate appears to be blurred on all the research sources available to me, but using Morris Grants' hotly discredited figbraic formula and solving for xx/xx/xxxx, I calculate her to be in her mid-20s. Ah, youth, and I expect that over time she'll be able to distress herself into more convincing turns through the blues. She clearly knows the drill with "Evil," "Salty" and "Long Gone," but sings them from the outside in, instead of from the innards out. Nevertheless, Ms. Ballin has a sassy soprano voice, phrases craftily and sings in tune. Alone with her bassist on "You Know" she tends toward shrill, but otherwise is blissfully integrated with her band and seems to relish the buffeting caresses offered by both reedmen. Ari Roland solos well, most often in arco mode and one must wonder whether or not Cyprus was chosen as the recording locale so Yaala could include the excellent Armenian piano player, Vahagn Hayrapetyan, in the band. She opens "Bye Bye" out of tempo, accompanied only by his lyrically yielding piano. A further question arises from this singer's scrupulous avoidance of a word so prominent in the title of the CD's opening track, namely, the word "Exactly." As I listened, I kept thinking that she was saving it for a smashing denouement, but...no.... she never even hums it. Her idea or a collaborative scheme? If the gang discussed it beforehand, it must have been fascinating and one hopes someone took notes so we can read about it later. But, generally good work here by all concerned, though we look forward to more and better as age and experience ripens this singer's art.

Alan Bargebuhr

New Issues

**LOLA REGENTHAL
WITH YOU**
ORIGIN RECORDS 82601

CURIOSITY / CHEGA DE
SAUDADE / LOVIN' IT / THIS
MASQUERADE / MAN ON
THE WALL / WILL THERE
BE LOVE / WITH YOU / MY
SHINING HOUR / BRINGING
THE BATTLE HOME /
SUMMERTIME / I RAISE THIS
GLASS. 36:36.

Lola Regenthal, vcl; Francis
Coletta, g; Jonas Tauber, b,
cel; Rudy Smith, steel pan.
5/27 & 6/7/11, Fribourg,
Switzerland.

Lola Regenthal grew up on Oland, a Swedish island in the Baltic Sea. One wonders if her original lyrics, which she sings in English, have suffered from inadequate translation, or if and when she writes in English she is limited by a lack of dexterity in what must be a language foreign to her. Somebody connected with this "product" has had the bad judgement to print her lyrics in the digipak insert, so it isn't difficult to scan that she hasn't a poetic clue. "Curiosity" is a case in point: she knows "there's something there....hidden here somewhere nearby," and her lyric simply repeats that thought. If the idea was to titillate the listener's curiosity, it's a failure. I was only curious about how long three and a half minutes can seem. (The track is timed at 3:28.) The song's refrain contains two lines - "Behind the door, it must be something behind the door," sung twice and that refrain follows each stanza. O.K., so I looked behind the door and found that cufflink I thought I had lost forever. Big deal. This is Singer/Songwriter/Pop/World/MOR/Adult-Contempo music, seven original Regenthal lyrics leavened with a modicum ("Chega / Masquerade / Hour / Summertime") of more familiar material. It's not recognizable Jazz or Cabaret, even though Rudy Smith plays steel pan on the title track. Ms. R. has a fulsome voice, with no particular stylistic markings to set it apart from the herd. Some nice cello from Jonas Tauber on "Saudade," and strong bass support from the same gent on Ms. R's rather mis-guided objectification of "Summertime," which left me with wondering about the cotton crop in Oland and/or Switzerland. Seconds before that track ends, a female voice (hers?) is heard asking, "Are we recording?" And the point of including that studio voice on the release is.....???? At least, this recital is mercifully brief...even though it may not seem so while you're listening.

Alan Bargebuhr

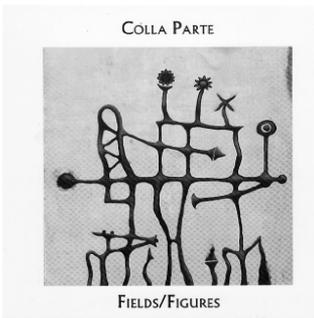
New Issues

COLLA PARTE FIELDS/FIGURES SUBGERANIUM SG56765

ORANGE ON RED- ORANGE
ON RED/& RED-INDIGO
OVER BLUE-YELLOW/OCHRE-
INDIGO ON GREY-MAROON
IN AMBER-COBALT/WHITE
GROUND-MAROON IN
ORANGE. 46.09

Daniel Barbiero, bass; Perry
Conticchio: reeds and ft; Rich
O'Meara, vib & perc

1 September 2010, no
location



There is no information about the compositions, so I will assume that all the pieces are collective improvisations, which would imply the band is a collective organization. As a collective this band works extremely well. On all the pieces there is tremendous interplay among all three players.

The music could be called free, but the pieces are generally harmonious, with the improvisations clearly built on scales and chords, though there may not be any key signatures or time signatures. The music is mainly also soft, making the interplay among the musicians that much more subtle. This is even more so in the case of O'MEARA's percussion playing.

The title of the album is fields/figures but all the tunes have color names. These two concepts go together well, since the interplay among the players can be heard as figures on a field, but the playing is all about the colors. Maybe the music should be heard as a form of impressionism.

As I listened to the music, I realized I could not really tell when one track was over and another began, except by which instruments were switching roles. This is actually fine. It is as if the whole record is one long piece with shifting colors and moods. The only jarring moment was near the end of the next to last track, which seemed to go on a bit too long. But other than that, this was a very enjoyable recording.

Bernie Koenig

New Issues

1) MAG TRIO L'ATTESA ABEAT 082

INTRO / A LONDON
SYMPHONY / I SOLITI NOTI
/ SEAN'S THEME / IN ...
DIFFERANZA! / EVER LOVE
/ ACROSS THE UNIVERSE /
ANGELA'S ASHES / LA LEVA
CALCISTICA DELLA CLASSE
'68 / BIENNALE / L'ATTESA /
OUTRO. 57:32.

Gianfranco Calvi (p), Angelo
Corvino (d), Michele Tacchi
(b). Busto Arsizio, Italy (no
dates given).

The title track to (1) may be penned by pianist Calvi, but the bulk of this album is given over to rockish treatments of movie music. There's a tender statement of the theme on "Intro," followed by a Radiohead-ish heavy statement of the Vaughan Williams piece "A London Symphony," with big rock beats and some squiggly, overdone synth in the end. "I Soliti Noti" swings lightly but is marred by a fairly groan-inducing Pastorius-like solo. Indeed, it's these heavy-handed details that set the music back a bit throughout, which is a shame given Calvi's talents. The pianist is often pleasing in his lyrical innovation, while Tacchi acquits himself a bit better on the introspective "Ever Love" and the drummer is generally quite solid. But even so, bland material like the John Williams penned "Sean's Theme" does nobody any favors either. They manage (just barely) to avoid a total desecration of "Across the Universe" (even though they regularly fall prey to the seduction of unnecessary arpeggiating, something we hear a bit too much on "Angela's Ashes"). And I'm not sure why they feel compelled by maudlin stuff like "La Leva." A sweet trio of miniatures closes things out, but there's generally not enough here to recommend.

2) HELGE LIEN, NATSUKASHII, OZELLA 36

NATSUKASHII /
AFRIKAPOLKA / BON TEMPI
/ E / SCEADU / MELES MELES
/ HYMNE (TIL JARI ASVIK)
/ UMBIGADA / SMALL NO
NEED / LIVING IN DIFFERENT
LIVES. 52:25.

2) is far better, consisting largely of sweetly heart-on-sleeve stuff that's understated and lyrically introspective in the manner of some recent Bobo Stenson trio records. Berg's beautiful melodic bass playing is a highlight throughout, and Aalefjaer is an imaginative, textural drummer in not the usual ways. Even when grooving, on the not entirely accurately titled "Afrikapolka," there's something reflective about the playing, as when Lien resists full immersion into the propulsion, often hanging chords across bar lines at times to create a suspension of time. Mind you, they can be crisp and funky, as on the grooving "E," with layered tempi and some rapid-fire note skirling

New Issues

Lien (p), Frode Berg (b), Knut Aalefjaer (d). Oslo, Norway
(no dates given).

1) TIM TREVOR-
BRISCOE/SZILARD
MEZEI/NICOLA
GUAZZALOCA
UNDERFLOW
LEO 614

Shoe Crabbing / Too Far from
the Yew Tree / Perpangelus /
Dog Flow (live) / The Groaner
(live) / Fairgrind (live). 58:22.

Trevor-Briscoe (rds), Mezei
(vla), Guazzaloca (p). April 16
& 17, 2010, Bologna.

2) DUH
IN SITU
RED TOUCAN 9341

(and they return to this approach more or less on "Umbigada"). But they sound better to my ears on the brooding "Sceadu," the driving "Meles Meles" (which is indebted to Jarrett's European quartet), and the superb "Hymne," with lovely tuned toms and a brimming optimism inside the grey, and at times harmonically ambiguous piece (Lien has a very light touch here). Pleasant and often engaging.

Jason Bivins

Each of these two fine chamber improv recordings features the lithe violist Szilard Mezei. On (1), the basic sound of the trio dwells in the great contrast between the ragged alto sax and the now airy, now gruff viola lines from Mezei and a more contrapuntal, at times almost disgruntled piano. Despite the intensity of each player's approach, the music is anything but busy; rather, it's patient, generously spaced chamber-influenced improvisation. Mezei and Guazzaloca are especially simpatico, and Trevor-Briscoe often plays mischief-maker in their midst. For example, on "Too Far from the Yew Tree" he creates an effective mimicry of spitting ducks, while the pianist creates a wave-form from trills as Mezei plays burbling pizz. It's an especially mix on the super, concise "Perpangelus," where the low-end piano trills contrast marvelously with reed squeaks and a dragged- or bounced-bow effect that Mezei masterfully conjures. Three live tracks make up the second half of the disc, and here you really get a pronounced Maneri/Maneri/Shipp influence. Things sound urgent but delicate at once on "Dog Flow," with lots of nice glissing and punctuations. "The Groaner" slashes and jabs, and is by far the most percussive piece here: as viola and piano grind out pulse, a wondrously avian clarinet squawks as it struggles to escape.

2) is even better. Gratkowski and Blume have very good synergy, and the spare, fragmentary quality of much of this music contrasts well with the

New Issues

In Just / Spring / Balloonman
/ Mud-Luscious / Hop-Scotch
/ Jump-Rope / Far and Wee /
Goat-Footed. 53:34.

Frank Gratkowski (as, cl, bcl),
Szilard Mezei (vla), Albert
Markos (clo), Martin Blume
(d, perc). May 3, 2010, Koln,
Germany.

occasional exuberance of the strings. The focus on tone, grain, and timbre in Gratkowski's clarinet work is impressive, as he works subtle woody insinuations between the restrained gestures of Blume. Against his canny and intervallic reeds, both strings can get woody and percussive as necessary, or can laminate with long tones. There are occasional moments of heat on this record, but these are all very contained, never boiling over. Instead, we are treated to a gentle conjuration of harmonics, a welling up of clacks and rustles, a shared sustained note (this last element constitutes the majority of "Balloonman," and is lovely, lush, and restrained). The instruments are buzzing, skittering as one on "Spring," with the mildest reed-squeaks and overblowing on alto sitting marvelously amidst the burbling stream of pizzicato counterpoint. The most gloriously compositional moment occurs on "Hop-Scotch," with some fantastic chordal motion supplied by Markos and a frenzy from Gratkowski and Mezei. Top stuff, and overall admirably subtle.

Jason Bivins

1) OTZIR GODOT, KAS KAS, GOD 001

HUKASSA* / JA PUU /
ESPOOLAISUUS* / ROUTAA,
WOWOKA+ / NO NIIN,
BEGEMOT / KOTA-KOTOO
/ NAAMIOT UIMASSA* /
JALJET+ / KIEHKERO* /
TUUTU / LUULEMA*. 53:22.

Godot (d, perc), Iikka Kahri
(sax on *), Robin DeWan
(didg on +). No recording
information given.

Straight outta Finland, (1) is a series of improvised solos, duos, and trios centered around Godot's rather spare drumming. He's focused on nicely tuned drums, with a fairly dry snare sound and a slightly too-forward kick in the mix. Kahri's tenor is ragged-toned in a way I generally like but he seems to have limited range as a player. For example, when "Hukassa" lurches its way into a groove, the music lags quite a bit in both tempo and ideas. When Godot is left to his own, on the solo "Ja puu," his playing sounds desultory. So I feared for the record. But the urgent "Espoolaisuus" is a far better tenor/drums duo, and the record turns out to be merely patchy. As if to sum this up, the two duos with didgeridoo couldn't be more different, with the first being almost completely impressionless while "Jaljet" was quite effective in pairing drones with waft-

New Issues

2) TIN/BAG BRIDGES MABNOTES 002

BOBO / MASLOW / OSHO
/ BRIDGES / AUROBINDO
/ GOVINDA / THE TRUTH /
INAYAT KHAN / JUST LIKE A
WOMAN. 40:47.

Kris Tiner (tpt), Mike Baggetta
(g). January 16, 2010,
Brooklyn, NY.

ing cymbals. Similarly, there were some hits on the rolling, busy groove of "Kota-kotoo," and "No niin" is Godot's finest solo effort, filled with gongs and esoteric cymbals. Turns out, too, that when Kahri dials it way back - as on "Naamiot and the closing "Luulema" - his tenor is far more effective: slow, spacious, one note languorously articulated at a time, with soft cooing phrases here and there. Thankfully, the record isn't quite as fearful as its opening tracks, but it's still quite inconsistent.

Kris Tiner (2) is a superbly fluid trumpeter, with a clean articulation in the upper register, deft valving, and a winning lyrical bent. Were it not for Baggetta's distinctive guitar playing, I might be tempted to compare this with the Miles/Frisell duets, so buoyant is this pair's embrace of melody. While Baggetta does arpeggiate in a roughly similar manner in places, and though his low end is also quite watery (in ways that truly complement Tiner's clarion tone), his ideas and articulation are - as on tunes like "Maslow" - very much his own, with a spaciousness and harmonic language that really fills things out in places while also allowing subtle gestures to speak for themselves. There's no shading or emulation of Tiner's phrases, just subtle complements and contrasts. Even when he is left to himself, he does not spool out finely crafted avian lines as is Tiner's wont, but instead plucks out a harmonic here, strums a tasty close harmony chord there. The pieces are brief, even terse, and while they do use compositional materials it seems more accurate to describe each one as an exploration of mood, as with the slightly edgy loneliness of "Govinda," the darker hues on "Osho" (which almost echoes "Summertime" in places), the grooving near-swing of "The Truth," and the nice Dylan cover that closes things out. Very impressive disc.

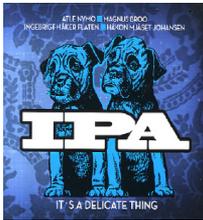
Jason Bivins

New Issues

IPA IT'S A DELICATE THING BOLAGE 17

EINSTEIN / ENIGMA / OPEN
CALL / HUSKVARNA /
TREDJEMANN / LITTLE CROW /
COCKTAIL. 35:55.

Atle Nymo (ts, bcl), Magnus
Broo (tpt), Ingebrigt Haker
Flaten (b), Hakon Mjaset
Johansen (d). July 4 and 5,
2010, Stockholm.



PAUL VAN GYSEGEM AORTA FUTURA 27

NUMMER 86 IS EEN
KERRYGERECHT / VOOR
ANOUK / FRANS EN ZIJN
MUZE / AORTA. 40:19.

IPA (aren't you thirsty?) isn't exactly Atomic, but the basic ingredients aren't too far off: super-charged traditional materials informed by a deep experience with free music and played by superlative musicians. Nymo has something of the lusty personality of Martin Kuchen, with perhaps a greater technical facility. And Mjaset has certainly listened to Nilssen-Love quite a bit - he works the bell of the ride with equal urgency, but has a greater forcefulness to his rhythmic personality (which is not to say he's incapable of subtlety). It's a brief album of brief, hard-hitting pieces, often beginning with free playing and only (as on "Einstein") stating the theme at the end. The quality of the instrumentalism and interplay makes the tunes. For example, while Nymo isn't always effective on bass clarinet, his sour, Mahall-ish delivery certain contrasts well with Broo's puckish lines on "Enigma." The vaguely Caribbean swagger of "Open Call" hearkens back to late 60s Shepp on some level, especially during the great ragged tenor solo in the middle. The band sounds best, though, when they give themselves some brisker rhythms to deal with: the cracking groove and horse whinnies on "Huskvarna," the exuberant Latin tinge on "Little Crow," or the brisk post-bop swinger that closes it out. A vital, impressive debut from this combo.

Jason Bivins

This is an unexpected slice from the past, both gritty and elegant. From the rough arco slashing and spidery, Van Hove-ish piano and billowy vibes, a fine group sound is conjured. For me, though, the key to the group's success is the mischievous Courbois, who specializes in unexpected gestures like using huge metal sheets to create a sound like grenades dropped. The pace is brisk on the opening "86" and when the sextet launches into a kind of free swing, the combination of jabbing piano, puckish trumpet kernels, and polytonality is bracing, a vivid reminder of how quickly

New Issues

Patrick De Groote (tpt, flgh),
Nolle Neels (ts), Ronald
Lecourt (vib), Jasper Van't Hof
(p), Van Gysegem (b), Pierre
Courbois (d). January 21
and March 16, 1971, Ghent,
Belgium.

1) EMOTICONS NO PROJECT ABEAT 090

No Surprises / Sleep Safe and
Warm / Giuro, e Quasi Pop* /
Adam's Apple / I Will / Secret
Life of Plants* / Hallelujah* / A
Lot Of. 40:10.

Luigi Masciari (g), Cristiano
Arcelli (as), Luca Pirozzi (b),
Alessandro Paternesi (d),
Danilo Rea (p on *). August 2
& 3, 2010, Umbria, Italy.

improvised music was changing during this period and how visceral its pleasures (prior to its settling into familiar patterns). It comes together really well on "Voor Anouk," with so much tintinnabulation that it sounds like a gathering of cuckoo clocks and overtones all singing together (with, of course, some drums at a good clip and a churning tenor solo). Differing instrumentation aside, the buzzing ecstasies of "Frans" sounds like a combo of Vanguard Ayler and Lacy's Saravah sides. Trumpet and tenor contrast marvelously on the lengthy title track, intertwining in improvisational sympathy with very different voices. Coirbois's energy is incredible, but he doesn't overpower the music, and Lecourt and Van't Hof are to be commended for their restrained interactions. Throughout, there's lots of spacious, slashing gestures, and plenty of gorgeous, pattering percussion sections from the whole group.

Jason Bivins

You'll recognize the titles of the vast majority of tunes on (1). Not that it's ever been particularly surprising for Jazz bands to take on hits of the day, but post-Bad Plus it's become especially au courant. So here we have Radiohead, Stevie, Leonard Cohen, and Sir Paul alongside Shorter, Komeda, and a couple originals. The Radiohead opener is completely transformed via an original arrangement, with interesting passing rhythms that occasionally synch up with the familiar tune, but the soloing (especially from the guitarist) has fairly little to do with the tune. "Sleep Safe and Warm" is played in a fashion altogether too close to the Stanko/Rypdal version from the 1990s, but I like Arcelli's tone (and Pirozzi's sense of space). The original "Giuro" is quite anonymous and mainstream without the moodiness of the covers. But the group is back on form with "Adam's Apple." The excessive chordal material in the arrangement kind of buries "I Will" and there's not much

New Issues

2) PIERO BITTOLO BON MUCHO ACUSTICA LONG SONG 120

DFW/CALYPSO DE PELO /
SIMPRI INDENANT / MOON
LIVER / THE DAY SANDRO
BONDI STOOD STILL /
STOPPANI STOMP / TSAR
BOMBA! / TAMARROW IS THE
QUESTION. 62:03.

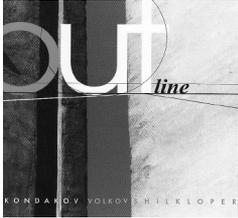
Bon (as, bari s), Simone
Massaron (g, elec),
Jamaaladeen Tacuma (b),
Massimiliano Sorrentini (d),
Federico Scettri (d). January
11, 2010, Rome.

improvisation either. And “Hallelujah” is rendered nearly saccharine, with some overly enthusiastic Metheny-isms that don’t work. But “Secret Life” suits their approach perfectly, and overall there’s more positive here than negative.

An exuberant electric bass and guitar duo opens *Up* (2), with long passages of very busy and harmolodic note cascades. It’s followed by some spacious electronics and alto, with gentle commentary from drummers, but just as suddenly the music grinds its way into a big ass groove machine (with wild, whooping, almost Zorny sax). Feel the whiplash? Well, that’s this album in a nutshell. And it’s hard to deny that it’s got some pleasures to it (as well as some limits). Initially pastoral, the sax/bass duo that opens “Simpri” becomes quite urgent, with Tacuma arpeggiating wonderfully and fluidly in the upper register. The prepared bass and popping percussion that opens “Moon Liver” eventuates in a too-lengthy groove that squanders the promise of the more engaging textural opening. “The Day” is a fierce, noisy burst of free pulse and skronk, in which Tacuma refuses to do anything other than his thing: more patterns and groove as Massaron wails, first with a feedback wall then a clean-toned spring-loaded sound that recalls Ducret. Every so often the group veers from this general assortment of approaches and takes in a minute or two of, say, dirty Blues or loose swing; and, perhaps tellingly, I found these to be among the most engaging moments. But while there are such moments peppered throughout the record, too many tunes are grooves that take too long to get going and mostly overstay their welcome. This is the kind of stuff that’s way more fun to play than to listen to.

Jason Bivins

New Issues



1) KONDAKOV
VOLKOV
SCHILKLOPER
OUTLINE
LEO 620

LAMENT/ OUT OF STEP/ THE
OUTING/ OUTLINE/ CRADLE
SONG/ SWEET GEORGIA
BROWN/ OUT OF TIME/
DANCING/LINES 46:07

Vladimir Volkov, bass;
Andrei Kondakov, p; Arkady
Schilkloper, Fr hn, flgh
St Petersburg, Russia, 1998-
1999

As I listened to these recordings of jazz trios from Russia I was reminded of a book Ben Ratliff wrote on Coltrane where he argued that Coltrane's death signaled the death of jazz. This claim is clearly nonsense as jazz is alive. But more to the point the Coltrane legacy, especially in regard to the avant garde, may not be as strong as it can be on this side of the Atlantic, but it has been flourishing in Europe, as these recordings prove.

1) begins with Lament which has an almost early 19th century classical sound, somewhat reminiscent of composers making the transition from the classical to romantic periods, such as Carl Czerny and Ferdinand Reis, both of whom studied with Beethoven. The playing is very broad and moody, with great interplay among the musicians.

This mood continues through the whole CD interspersed with short pieces which clearly show 20th century influences. While these pieces break the mood of the main pieces, they do so in a positive manner, something like eating sorbet in between courses at a big dinner. While the playing is reminiscent of classical music, rhythmically it clearly is jazz. And a great example of how good music is good music, period. VOLKOV sounds like a cross between a symphonic bass player and Charles Mingus. KONDAKOV sounds like a classical pianist who has listened to all kinds of jazz pianists, including John Lewis and Roland Hanna. And SHILKLOPER on French horn and flugelhorn also exhibits similar influences such as Miles Davis meets Erwin Wieringa, a French horn player who performs on a recording of Horn sonatas by Ries.

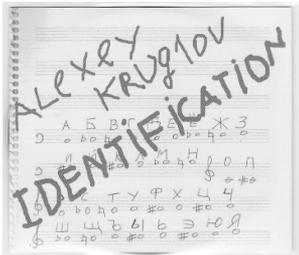
The music sounds both composed and improvised, with most tunes credited to all three players, with opening themes followed by improvisations, the lone exception being a version of Sweet Georgia Brown, in which the original composer and two members of this group get credit, showing how they develop their own composition based on the classic tune.

New Issues

2) ALEXEY KRUGLOV, KRUGLY BAND IDENTIFICATION LEO 616

IDENTIFICATION 64.25

Alexey Kruglov, Prepared p, p,
as, ts, mouthpieces, block flt;
Dmitry Denisov, bass; Vladimir
Borisov, d. Yaroslavl, Russia,
October 2012



2) is one long piece, broken into sections, usually separated by a recurring motif, or a variation of that motif. In the notes KRUGLOV states that he has been trying to develop his abilities at longer works, mixing composition with improvisation. He also talks about working with a theatre director. This piece does work as an extended composition with improvisation and, given how it is broken up, there is real theatrical air about the piece. Given the movements both in terms of musical development and in terms of changing instruments, I think a live performance of this piece would make theatre as well as great music. It reflects all the “sturm un drang” of 19th century music while being a completely contemporary piece.

The piece opens with KRUGLOV stating the main theme on prepared piano, then DENISOV and BORISOV enter providing excellent accompaniment. The piece then keeps shifting from ensemble to solo, with everyone getting a lot of space.

But the star here is the leader. He moves from prepared piano to alto sax, to tenor, to playing just mouthpieces, to playing two horns or two mouthpieces together. His playing, while clearly his own, does reflect a number of influences. I hear Ornette Coleman, Roland Kirk, Peter Brotzman, and others. BORISOV proves an excellent accompanist and also presents a great solo. I hear the influence of Han Bennink and DENISOV on bass proves to be a great anchor as well as great soloist, reflecting influences from Mingus to Richard Davis to classical playing. The piece finally ends with the last 30 seconds or so just picking up the reverb from the piano keyboard. A very inventive piece which will stand up over many listenings.

3) fits nicely in between the first two records. Classical influences are obvious, but this trio really swings, and can also wring out the drama like any good opera.

New Issues



3) THE SECOND APPROACH TRIO PANDORA'S PITCHER LEO 621

WEIRD TALKS/ 37.1 (99F)/
RITE OF WINTER/ BURLESQUE
RAG 44:03

Andrei Razin, p, kypd, perc,
vcl; Tatiana Komova, vcl, perc,
Igor Ivanushkin, bass, perc.
Moscow, Russia, 2007-2011

The first piece, *Weird Talks*, opens with a low note from the piano, then some hand help percussion, and bass and voice. The interplay between the voice of KOMOVA and the piano of RAZIN is great, some of which sounds rehearsed if not composed, and reminded me of the great interplay between Cleo Laine and John Dankworth. Komova has a great voice with great control. She moves beautifully from lyrics to scat, with tempo and mood changes, and Razin and IVANUSHKIN are right with her. I tried to listen to the lyrics but I don't speak Russian. They include translations from the works of Herman Hesse.

37.1 degrees starts off very cool, with scat and bass with piano entering. It continues to build and ends being a real swinging trio piece which generates a lot of heat. *Rite of Winter* starts out very moody. Too cold to perform? Mid eastern sounding harmony.

Again great use of voice with great accompaniment. Some of the vocalizations reminded me of Cathy Berberian. But the piece continues on and builds and ebbs, with solo voices shifting, We get big rolling chords from the piano with great arco bass lines, and the piece ends with some-hand held percussion.

The last piece, *Burlesque Rag* lives up to its name. it is a fun romp, with everyone showing off their jazz chops, but also includes a coda with time and mood changes and false endings.

In short a fascinating record ending a fascinating visit with Russian jazz.

Bernie Koenig

New Issues

1) THE VANGUARD
ORCHESTRA,
FOREVER LASTING:
LIVE IN TOKYO,
PLANET ARTS 101116.

DISC 1: LOW DOWN / YOU
TELL ME / 61ST AND RICH /
ONE FINGER SNAP / I LOVE
YOU / EXTRA CREDI / CENTRAL
PARK NORTH. 68:10.

DISC TWO: ALL OF ME / DON'T
EVER LEAVE ME / NASTY
DANCE / HARDLY EVER /
FINGERS / FOREVER LASTING.
51:59.

Nick Machion, Tanya Darby,
Terrell Stafford, Scott
Wendholt, tpt, flgh; John
Mosca, Luis Bonilla, Jason
Jackson, tbn; Douglas
Purviance, b tbn; Dick Oats,
as, ss, ft; Billy Drewes, ss, as,
flt, cl; Walt Weiskopf, ts, flt;
Ralph Lalama, ts, cl, flt; Gary
Smulyan, bari s; Michael
Weiss, p; John Riley, d; David
Wong, b. 11/26-28/10, Tokyo.

Back when I was getting student discounts instead of senior discounts, some elders sported “Bring Back the Bands” bumper stickers, meaning the swing bands. This despite the fact that Ellington, Basie, Kenton and Herman were still on the road, and new bands led by Buddy Rich, Maynard Ferguson and Gerry Mulligan were sprouting up. New York and other cities boasted rehearsal bands. Crown jewel of these was the Thad Jones Mel Lewis Jazz Orchestra. And the school band movement was just taking hold in colleges and high schools. You’d be excused for looking back on that as a golden age. Maybe it’s always a golden age, even if we’re always lamenting the death of jazz. Neither of these bands, The Vanguard Orchestra, still kicking years after the passing of its founders, and the University of North Texas Lab One Band, the premier school band, certainly don’t sound like they’re on their last gasp.

1) Forever Lasting finds the Vanguard orchestra thousands of miles from their cellar home playing for Japanese fans, who certainly make the band feel very much at home. In his liner notes, director John Mosca said the band minimizes the duplication of charts played while on tour in Japan because fans travel from venue to venue to catch as many sets as possible. The result is vibrant, a little raw, no-holds-barred session. As expected Thad Jones’ charts dominate the set list, representing eight of 13 tracks. Those are a mix of classics from the Mel and Thad days including the beloved boogaloo “Central Park North,” which gets a raucous reading, not showing its age at all. There’s also a couple of Jones’ reworkings of standards. “I Love You” puts Dick Oatts’ fervent alto in the spotlight, and “All of Me” has a wild shout chorus, and characteristic crunching inner voices. The band never expected other writers providing charts in Jones’ wake (or even during his tenure) to emulate him. Just as well. His work is the apo-

New Issues

2) ONE O'CLOCK LAB BAND, LAB 2011, NORTH TEXAS JAZZ 1101.

MODUS OPERANDY /
DUPLICITY / PERSEVERANCE
/ HIP PICKLES / NAIL IN THE
COFFIN / DOUBLETHINK
/ YESTERDAYS / SPECIAL
INTERESTS / THE LAST THEME
SONG. 67:03.

Daniel Foster, Micah Bell,
Chad Willis, Kevin Whalen,
Pete Clagett, tpt, flgh; Kevin
Hicks, Nick Wlodarczyk, Kale
Scherler, tbn; Sean Casey,
Matt Jefferson, b tbn; Adam
Hutcherson, Devin Eddleman,
Brain Clancy, Mark De Tertogh,
Dustin Mollick, saxophones,
woodwinds; Colin Campbell,
p; Scott Kruser, g; Jacob Smith,
b; Duran Ritz, d. 5/22-24/11,
Dallas, Texas.

gee of swing big band writing. Bob Brookmeyer and Jim McNeely took the band in more untested territory. Brookmeyer's work for the band is well represented here by "Nasty Dance" helped initiate the trend toward big band writing that emulates concert music. Bob Mintzer's rendition of "One Finger Snap" and McNeely's three charts give the musicians frameworks, albeit with enlarged instrumentation, akin to what they present on their own sessions. McNeely's "You Tell Me" tests the band's technical mettle. That the session is live makes his dizzying figures all the more exciting. The title could well be a tribute to the band's artistic endurance.

2) I imagine the musicians in the One O'Clock Lab aspire to playing in the Vanguard Orchestra. Certainly this newest release shows they would be up to the challenge. As on all the other North Texas releases I've heard the playing, both ensemble work and solos is sure and professional. The most of the charts are very much in the concert jazz mold, which is in keeping the school's links to Kenton. That's made explicit on the band's rendering of Bill Holman's vintage arrangement of "Yesterdays" with Brian Clancy ably stepping into the solo role, and lead trumpet man Dan Foster rising to the occasion as he does throughout. Bandleader Steve Wiest brings Kentonian bombast into the 21st century with "The Last Theme Song" featuring a blast of electric guitar from Scott Kruser. The band also revisits jazz fusion of a few decades back with student Kevin Swaim's arrangement of Michael Brecker's "Modus Operandi" with Mark De Hertogh tipping his bell to the composer and Nick Wlodarczyk delivering a trenchant statement on trombone. The band digs heavy into the funk of alumnus Lou Marini's "Hip Pickles." Duran Ritz kicks the band along no matter the grooves and provides percussive color on the more orchestral pieces. The recording comes with a DVD. This is a rare instance when the video added to my

New Issues



SYLVAN STREET HERE IN AMERICA SUMMIT 567

HERE IN AMERICA/ FREE THE
TORONTO NINE/ I MISS YOUR
TOUCH/ THE MONSTER WHO
KNEW WHAT HE WAS TALKIN'
ABOUT/ BLUE J/ SONG FOR M/
POVERTY STRICKEN/ ARENAL/
LUNG-TA (LET THE WIND
CARRY MY PRAYER)*/ FREE
THE TORONTO NINE (RADIO
EDIT). 58:30

JAY REES, B, KYBD*; FRANK
BROWNE, G; ANDREW HIX, D,
VCL; KELLAND THOMAS, SS,
TS; CHAD SHOOPMAN, TPT;
EVAN REES, P, KYBD; MICHAEL
FALTIN, PERC, AGNES HALL,
HARP*. NO DATE GIVEN,
TUCSON, AZ.

appreciation of the music. Shot in studio, it functions almost like a visual score, focusing attention on some of the orchestral nuances as well as putting the spotlight on soloists.

Both these ensembles offer healthy helpings of crack big band sound.

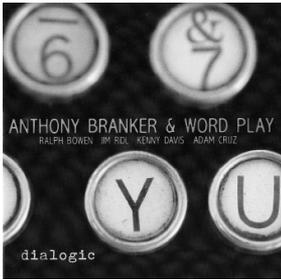
David Dupont

The Arizona-based Jazz Fusion band Sylvan Street's eclectic program includes, among other things, Latin rhythms, straight-ahead Jazz, Funk, chamber-like acoustic music, and program music. And the band does it all well. The mainstream, riff-based blues "Blue J" features walking bass, acoustic piano, and Hard Boppish solos. But the up-tempo funk vocal "Poverty Stricken" includes, on the other hand, wah-wah guitar, synthesized organ, and a long funk-based tenor solo. And although "Free the Toronto Nine" also possesses a funk beat, synth sounds, and distorted guitar—plus screech trumpet—the tune that follows it, "I Miss Your Touch," is a gentle Hix vocal with acoustic guitar accompaniment and a tender soprano saxophone solo. Another subtle track, "Song for M," for piano and soprano only, alternates between a slow rubato and a medium-tempo loping stride. "The Monster Who Knew What He Was Talking About" consists simply of a one and a half minute drum solo and "Lung-Ta (Let the Wind Carry My Prayer)" electronically creates the sound of the wind itself.

Jay Rees wrote all the tunes except Thomas's "Arenal," Evan Rees's "Song for M," and, of course, Hix's drum feature. The improvisers do a fine job of tailoring their solos to the varied nature of the charts.

David Franklin

New Issues



**ANTHONY BRANKER
AND WORD PLAY
DIALOGIC
ORIGIN 82597**

ANCESTRAL TALES/ LAND OF
MILK AND HONEY/ IGGERY-
PONCHEEK/ SKIRTING THE
ISSUE/ Y NOT/ THE SELFLESS
SOUL/ DANCE OF THE
AESTHETICS/ MORE THAN
WORDS/ THE FIRE SPITTERS.
57.40

Branker, composer, musical
director; Ralph Bowen, ts, ss;
Jim Ridl, p, el p; Kenny Davis,
b; Adam Cruz, d. 4/5/11,
Brooklyn, NY.

Anthony Branker teaches music composition at Princeton and leads a couple of Jazz groups on the side. Dialogic is the second release by his quartet, Word Play. He himself no longer performs, but he composes the group's material and serves as its musical director.

His compositions are more than mere tunes, but they are tuneful and they serve ably as vehicles for the consummate improvisations of his fine cadre of musicians, all of whom boast impressive credentials in their own right.

The pieces on this CD vary broadly. A few examples: the opening "Ancestral Tales," although based on a simple melody, alternates between metrical complexity and lilting waltz time. It stands in contrast with the "Land of Milk and Honey," which follows at a slow, contemplative pace, but features double time playing by the bassist and pianist as well as a virtuosic Breckerish tenor solo. "Iggery-Poncheek," named after a made-up language created by Branker's young daughter, is appropriately light-hearted and humorous. Its melody is played in unison by the piano, soprano, and bass with room left for drum breaks, and its solos are especially interesting: Bowen starts his in short bursts before breaking into ferocious up-tempo swinging; Ridl employs short lines, long ones, and note clusters in an improvisation that is almost a composition in itself; and Cruz gets a long, exhilarating workout. The funky "Skirting the Issue" features Fender Rhodes and a strong back-beat, while the piano-less "Dance Aesthetics" proceeds over a mostly repetitive bass line and the reflective ballad "The Selfless Soul" provides the soloists an opportunity for warm, expressive playing.

This music is adventurous yet reflective of mainstream modern values. It piques the interest in a comfortable way.

David Franklin

New Issues

ECHOES OF SWING MESSAGE FROM MARS EOSP 4506 2

SHAKE IT AND BREAK IT/
MESSAGE FROM MARS/
THE GHOST OF MARSDEN
GROTTO/ DON'T EXPLAIN/
BUTTERFLY CHASE(BASED
ON ETUDE IN GFLAT, OPUS 25
NO.9)/ GOON DRAG (GONE
WID DE GOON)/ DELIRIUM/
HIS HONOUR AND THE
VERMIN(FLEAS IN MY WIG)/
LIEBESLEID (LOVE'S STORY)/
TWILIGHTNIN' HOPKINS/
DON'T SAVE YOUR LOVE
FOR A RAINY DAY/ ODEON/
BUGHOUSE/ SPRING IS HERE/
GAVOTTE. 58:39

Colin T. Dawson, tpt, vcl; Chris
Hopkins, as; Bernd Lhotzky,
p; Oliver Mewes, d. 2/9-11/10,
Kefermarkt, Austria.

There was a joke (I hope that's what it was) about a young tenor player who, when asked if he listened to the past masters of the instrument, replied, "Sure, man, I go all the way back to Coltrane." Regrettably, such historical innocence is not rare, so it is gratifying to listen to the fifth recording by the German-based quartet Echoes of Swing, who are quite familiar with the music's history and do it honor in recreating some of its styles.

With pianist Bernd Lhotzky providing the bass parts and sometimes a third harmony part, the group, as annotator Dan Barrett points out, can "show the influence of the John Kirby Sextet of the late '30s." Lhotzky also proves to be a virtuoso stride pianist, with his solo version of "Odeon" a case in point. Saxophonist Chris Hopkins (who's also a pianist) belongs to the stylistic brotherhood that includes alto masters Johnny Hodges and Benny Carter, although, as Barrett also notes, on his own blues "Twilightnin' Hopkins," his low register work evokes that of the great Ellington tenorist Ben Webster. And trumpeter Colin T. Dawson (an expatriate Englishman) actually studied with the iconic Jabbo Smith.

Along with pieces by such figures as Red Norvo, Billie Holiday, Arthur Schutt, Sammy Price, Juan Tizol, and Richard Rodgers, their program includes the aforementioned Hopkins original and a chart each by Dawson and Lhotzky. Plus, they offer "Jazzing the Classics" arrangements of Chopin's "Etude in G Flat," Fritz Kreisler's "Liebeslied," and Shostakovich's "Gavotte."

It should be emphasized that the playing on this CD is far from dry, sterile museum fare.

It is full of vitality, actually transporting the listener's imagination back to the Swing Era. But lest one think these folks live exclusively in pre-Modern times, Dawson's two vocals sound a lot like 1950s Chet Baker and at one point Hopkins quotes from Charlie Parker's Bebop anthem "Ornithology."

David Franklin

New Issues



MIKE LONGO TRIO + 2 TO MY SURPRISE CAP 1030

A PICTURE OF DORIAN MODE/
STILL WATER/ NEW MUSE
BLUES/ LIMBO/ ALONE AGAIN/
I HADN'T ANYONE TIL'YOU/
OLD DEVIL MOON/ MAGIC
BLUZE/ TO MY SURPRISE/
YOU'VE CHANGED/ EYE OF
THE HURRICANE/ IN THE WEE
SMALL HOURS. 64:09

Longo, p; Bob Cranshaw, b;
Lewis Nash, d; Jimmy Owens,
tpt, flgh; Lance Bryant, ts.
8/1/11, Englewood, NJ.

You would expect musical excellence from the man Dizzy Gillespie chose to be his pianist and music director for many years, and that's what you get with Mike Longo. Longo's trio, with the veterans Lewis Nash on drums and Bob Cranshaw on bass, affords a perfect example of excellent straight-ahead mainstream modern Jazz. And on his second CD with this particular pair, the addition of trumpeter/ flugelhornist Jimmy Owens (a 2012 National Endowment for the Arts Jazz Master) and tenorist Lance Bryant on six of the twelve tracks provides a nice sound contrast and two additional fine soloists. The leader himself composed five of the tunes and Owens contributed "Magic Bluze." Except for Wayne Shorter's "Limbo" and Herbie Hancock's "Eye of the Hurricane," all the others are standards. Longo created real arrangements of the tunes, most of which were recorded in one take.

Longo's "A Picture of Dorian Mode" (with a nod to Oscar Wilde) starts things off at a blistering tempo that inspires fiery playing from all. In stark contrast, the subsequent "Still Water" is slow, soulful, and almost elegiac, with Longo's quietly funky solo the only improvisation. His "New Muse Blues" presents a textbook example of a medium groove, back-beat Hard Bop/ Soul Jazz chart and features ear-catching up-to-date solos by the pianist and both horns. The other blues, "Magic Bluze," is slow and simple and, interestingly, features the bass on the melody at the beginning. Longo's improvisation on this one is especially earthy. Owens offers a richly melodic and tuneful solo on Longo's "Alone Again," a medium tempo Latin with a lovely melody. Bryant's chorus is also warm and expressive. Indeed, the tenorist impresses throughout, whether in a contemplative mood or in an all-out wailing one.

Cranshaw and Nash prove rock-solid at all times, with the drummer constantly interjecting rhythms that can't help but inspire the others. And rhythm is a crucial aspect of Longo's approach. He cites learning from Dizzy, who, he says, "had the greatest depth of understanding of rhythm of any

New Issues



**LENNY MARCUS
THE JAZZ OF
BEETHOVEN**
LJM 18

WALDSTEIN ONE/ WALDSTEIN
TWO/ ODE TO JOY/ FÜR
ELISE/ ÉCOSSAISE SEVEN/
PASTORAL/ MOONLIGHT
SONATA/ SECOND MOON/
THIRD MOON/ THE JAZZ
OF BEETHOVEN/ PEACE
FOR BEETHOVEN/ SONATA
PATHÉTIQUE/ SECOND PATH/
THIRD PATH/ BEETHOVEN
BLUES WALK/ TWENTY. 56:45

Marcus, p; Rick Eckberg,
b; Larry Scott, d; Vladimir
Espinosa, perc; cga; bongos.
No Date Given, Wirtz, VA .

musician I ever met." That he took those lessons to heart is evident in his every note placement, which demonstrate his impeccable sense of time.

David Franklin

"Jazzing the Classics" is anything but new. Jazz versions of Classical pieces have been around since the early part of the twentieth century. Such folks as Art Tatum, the Dorsey brothers, Glenn Miller, Woody Herman, the Modern Jazz Quartet, and Wayne Shorter, to name just a few, have performed their own arrangements of well-known Classical compositions. And the Jazz pianist Jacques Loussier was famous for his interpretations of Bach, Debussy, and others. Some of those previous efforts were serious and some were light-hearted. Lenny Marcus's *The Jazz of Beethoven* is serious without being somber.

Marcus is a fine pianist with numerous CDs to his credit. With a conventional piano trio augmented by a percussionist, Marcus treats some of Beethoven's most famous works with respect while clothing them in clever arrangements and utilizing them as vehicles for personal improvisation. In doing so, he might add a Latin underpinning, as he does to "Waldstein Two," which also alludes to a phrase in Dizzy Gillespie's "Manteca." Or perform "Für Elise" in 5/4, in the manner of Dave Brubeck's "Take Five." Or give "Ode to Joy" a bluesy, earthy groove with a strong backbeat.

All of this works because Beethoven's original melodies are tuneful and lend themselves to these kinds of treatments and because the arrangements are intelligent and well-executed. The trio's performances, including Marcus's improvisations on the Beethoven material, would be judged excellent regardless of context.

David Franklin

New Issues

TIM STEVENS TRIO SCARE QUOTES

RUFUS 98

AWAITING BEN/ LU-BIRD/
WISEBAND AND HUFF/ THE
ARMSTRONG CHAIR/ DANCES
WITH JIMMY/ INITIATRIX/ TWO
SECRETS/ BLUESOSPHERE
BLOGS/ LETTTERS, DIARIES/
OPINION FEAR/ GENERICANA.
67:16

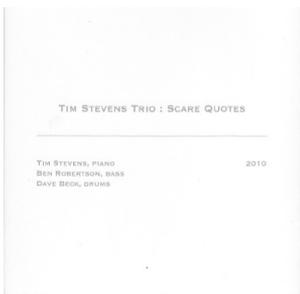
Stevens, p; Ben Robertson,
b; Dave Beck, d. 6/30/10,
Melbourne, Australia.

Scare Quotes has a dual personality. The Australia-based Tim Stevens Trio's previous recordings have focused on either their Bill Evans Trio-influenced aspect or their exploratory collective improvisations. This one, however, contains both approaches recorded at a single session.

Six of the eleven tracks feature Stevens' compositions, all of them attractive, with most of their performances suggestive of the Evans groups. They include the swinging, up-tempo "Lu-Bird," "Bluesosphere Blogs," and "The Armstrong Chair;" the waltz-time "Opinion Fear;" the pensive "Two Secrets;" and the unique "Dances With Jimmy," whose "melody" is based on the constant repetition of a single note. Stevens plays them all with sensitivity, imagination, and a surefooted sense of time. And although Robertson does occasionally walk, he normally plays melodic bass lines that are interesting in themselves. He creates tuneful improvisations as well. Beck is never intrusive, but his beat is firm and he is constantly generating stimulating rhythms to complement and inspire the soloists.

Stevens and Beck are credited with "Awaiting Ben," which is simply a roughly two and a half minute drum solo, punctuated by piano chords, that builds up to a climax before backing off. The remaining tracks were collectively generated by the three of them and each has its own character. While they can be fascinating to witness as they organically develop, with each player responding to the contributions of the others, none of them "swings" in the normal sense of the term. Indeed, an overt steady beat is not always a requirement.

David Franklin



New Issues

1) MARTIN PICKETT GROUP LYRIC PIECES SLAM 286

DEFEAT THE MACHINE /
SOFT FOCUS / NOCTURNE /
RECEIVED WISDOM / TO THE
MAX / EAST OF EVESHAM /
FRAGILE LIVES / DON'T ASK!
51:03.

Pickett - p; Steve Waterman
- tpt; Mark Basseby - tbn; Paul
Jeffries - b; Ben Twyford - d.
6/22/09, London, UK

Pianist/composer Martin Pickett is based in the U.K. and in addition to one release under his own name, he has been a sideman on quite a few dates. He leads several groups including 3BPM which consists of Pickett, bassist Paul Jeffries and drummer Ben Twyford. That group becomes the Martin Pickett quintet with the addition of trumpeter Steve Waterman and trombonist Mark Basseby. Lyric Pieces is the first release by this group.

Aptly titled, Pickett has a penchant for the melodic, both in his piano style and composition. Yet the melodies he writes tend to be unique, with a strong direction and harmonic base. Pickett is well served by the all-brass front line. Waterman is a lyrical trumpeter with a nice rounded tone that suits these compositions well. At times it sounds like he's playing a flugelhorn (but he's not listed as such).

Basseby on the other hand is his total opposite. He's a burly, braying beast compared to Waterman and he attacks these pieces with glee. Check out his solo on the opener "Defeat The Machine" for further proof. The contrast between the two front line members gives the music more scope and breadth. That's not to say that Basseby can't play lyrically. His beautiful solo (with a big sound) on "Fragile Lives" is one of the high points of the disc. And it attests to the strength of these pieces that they can withstand both of these players' styles and still shine through. Pickett writes tricky little themes that present challenges to both the soloists and the listeners along the way. Pickett and his group maneuver these passages with ease. Lyric Pieces is an auspicious debut for this group.

2) SEBASTIAN RATHER X BITS: SOLOSKIZZEN UND TRIOPIECES JAZZHAUS MUSIK 194

2) German bassist Sebastian Rather also has a strong lyrical sense. It comes to the fore on his first recording as a leader, X Bits. It's a set of ten pieces: four solos, two duets and four tracks. It's a nicely balanced program. Oddly, Rather's lyrical bent comes through strongest on the solo

New Issues

Wer Ist Bob? / In Der Zone
/ X Bits / Fiasko / Kairuan /
Fleischwolf / Wunschmaschine
/ In Der Zone (Draisinenfahrt)
/ Der Track Weg / Orbix. 63:00.

Rather - b, electronics;
Angelika Niescier - as, Jonas
Burgwinkel - d. Koln, Germany,
no date given.

3) WELLSTONE CONSPIRACY HUMBLE ORIGINS ORIGIN 82600

PAUSE OFF / HUMBLE
ORIGINS / ALL OF LEE /
PEREGRINE / QUIET DIGNITY
/ THE EDGE / FIXING A HOLE
/ DREAMSCAPE / WILL IT
NEVER END? 60:43.

Brent Jensen - ss; Bill Anschell
- p; Jeff Johnson - b; John
Bishop - d. 6/14/10, Seattle,
WA.

tracks. His bass has a rich woody tone and in his hands the strings have a rubbery elasticity. He can hold the listener's attention with strong, tensile lines that are effortlessly delivered. The solo pieces have a rich textural quality that's somewhat reminiscent of Dave Holland's solo bass classic Emerald Tears but perhaps not quite as virtuosic. On the duet pieces, Rather is joined by saxophonist Angelika Niescier (alto and soprano saxes) and on the trio pieces it's Niescier and drummer Jonas Burgwinkel. Niescier has a particularly resilient sound on alto and her limber lines work well with Rather's rumbling bass.

Burgwinkel is a textural drummer always active in the background providing a flexible accompaniment that never overwhelms the other two but maintains a discrete commentary on what they are doing. X Bits provides a good introduction to Rather.

3) Wellstone Conspiracy is a quartet of musicians based in the Pacific Northwest. They've been playing together for over six years and Humble Origins is their third release. (The first came out under soprano saxophonist Brent Jensen's name.) Their music is pleasant and polite. Nothing really breaks a sweat yet one can't fault them for it. It's music designed not to sweat. It's music that proceeds at a pleasant clip. Jensen's soprano has a reedy tone, a bit reminiscent of Wayne Shorter, that's perfect for this type of music. Pianist Anschell's piano falls somewhere between Chick Corea and Vince Guaraldi.

Bassist Jeff Johnson and drummer John Bishop are a good rhythm section, accenting the music with subtle touches. On "The Edge", the liveliest track, they show what this band can do when it wants to amp up the pace. Perhaps the most interesting track on the disc is the sole cover, a reading of the Beatles' "Fixing A Hole". Taken at a ballad tempo, their handling brings out some interesting

New Issues

4) STOCKTON HELHING BATTLESTATIONS AND ESCAPE PLANS ARMORED 8014

BATTLESTATIONS AND
ESCAPE PLANS / KELSIER /
LINEAGE / TEL'ARAN'RHIOD /
HEADSHOT / UPRIGHT AND
LOCKED / AS THE BATTLE
WAGES ON / TRANSFER
NOTICE / TURNPIKE /
BATTLESTATIONS AND
ESCAPE PLANS (REPRISE).
67:24.

Helbing - d; Ken Edwards - tpt,
flgh; David Lown - ts; Josh
Hanlon - p; Brian Mulholland
-b. fall, 2010, Dallas, TX.

melodic contours that tend to be hidden when the song is taken at its usual jaunty clip. But frankly, the music in general, while pleasant, is a bit too samey and genteel to stick with the listener after the disc is through playing.

4) Drummer Stockton Helbing's *Battle Stations And Escape Plans* is an odd one. A handsome package that comes with a CD booklet that is a brief, illustrated Christian science fiction story (written by Helbing with illustrations by Grace Liu... and well done, too.) with ten chapters, one to accompany each track. One would expect alien, futuristic sounds based on the packaging but, ultimately the music (all by Helbing) is post-bop, post-fusion oriented. Checking out his website, this is his third release. It's the first to have an accompanying storyline which to these ears, isn't really reflected in the music.

Helbing was the drummer for Maynard Ferguson's last band. And trumpeter Ken Edwards and bassist Brian Mulholland were also in that band. Helbing is an energetic drummer with technique to spare. The ten tracks all seem to have a hyper energy that's focused on Helbing's drumming. While it's understandable that his energy would be a focus, after a while, his virtuosity and energy has a wearing effect on the listener. He propels this small group as if it were a big band. Mulholland's bass has a Jaco Pastorius-like mobility that seems to be constantly in play which also contributes to that effect. It's only when they take things down a couple of notches (as on "Lineage", the best track on the disc and "Tel'aran'rhiod", the ballad) that one can find room to breathe and listen. While technically all musicians are quite adept, and demonstrate a certain level of virtuosity, this is an obvious case where the technique is at the expense of the music. As for the science fiction story, since I've never been a big fan of the genre, I don't feel qualified to comment.

New Issues

5) JEFF COFFIN / MU'TET LIVE! EAR UP no

Tag / Al's Greene / The Evil
Boweevil / Turiya / The Mad
Hatter Rides Again / Move
Your Rug / L'Esperance / Tall
And Lanky*. 103:43.

Coffin - ts, electrosax, flt; Bill
Fanning - tpt, space tpt; Felix
Pastorius - el b; Jeff Sipe - d; +
(on selected tracks) Mike Seal
- g; Kofi Burrige - p, kybd,
flt; Chris Walters - p, kybd.
Evanston, IL, 2010 + 2011;
Austin, TX, 2011.

5) Saxophonist Jeff Coffin has a lengthy resume but he's probably best known for a thirteen year stint with Bela Fleck and his current status as saxophonist for the Dave Matthews Band. But when away from that group, Coffin leads his own group The Mu'tet. They've released their first recording, a double disc set called Live!

Recorded at several dates the band can be described as a funky, high energy jam band. Like most jam bands, the listener is treated to lengthy solos that are sometimes a little rambling. A lot of this material sounds based on Miles Davis' music during his On The Corner phase. The rhythms usually lie at the funky end of the spectrum and drummer Jeff Sipe and electric bassist Felix Pastorius (yes, he is Jaco's son) really are the backbone of this band. "Turiya" (one of the best tracks) slows things down a bit and it turns into a Coltranesque ramble. "The Mad Hatter Rides Again" is another high point with its staggered funk rhythm that almost belies dancing. This sounds like a fun band in their element and I imagine live was the best way to record them.

Robert Iannapollo

1) TED ROSENTHAL TRIO OUT OF THIS WORLD PLAYSCAPE 031010

OUT OF THIS WORLD / SO
IN LOVE / HAVE YOU MET
MISS JONES / PRELUDE #2 /
EMBRACEABLE YOU / PEOPLE
WILL SAY WE'RE IN LOVE /
LOTUS BLOSSOM / HOW LONG
HAS THIS BEEN GOING ON
/ CRY ME A RIVER / IN THE
WEE SMALL HOURS OF THE
MORNING. 64:12.

1) Out of This World is Ted Rosenthal's fourth album for Playscape Records. He gained his reputation working in the last bands of Gerry Mulligan and Art Farmer but he's been releasing music under his own name since the late 80s. He's also known as a solid Monk interpreter and won the 1988 Monk Piano Competition. For Out Of This World he eschews Monk and his own compositions, focusing instead on interpretations of songs from the Great American Songbook that have inspired jazz musicians for decades.

This isn't unusual for Rosenthal. He's always been a notable standards interpreter. However, this is only his second album of all-standards interpretations, the other being a Japanese release, My Funny Valentine, a program of songs associated with Helen Merrill. Rosenthal is a modern tradi-

New Issues

Rosenthal - p; Noriko Ueda -
b; Quincy Davis - d. 3/9-10/10,
Riveredge, NJ.

tionalist. His style is a blend of Bud Powell flow, mixed with full Tyner-esque chords. The Monk influence that was so evident in his earlier work seems less apparent now. The opening title track, a Harold Arlen classic, is the best evidence of this. Most notable in a Coltrane version, Rosenthal uses that version, with the tempo sped up a bit, as the template for his. Bassist Noriko Ueda and drummer Quincy Davis provide him a driving accompaniment and they're off and running from the beginning of this venerable tune. The Powell influence is strongest on "Have You Met Miss Jones" and "People Will Say We're In Love" with their sleek, fleeting lines and high velocity tempo. While one could fault this album for being a little too standard (so to speak) in its handling of the material there are a couple of surprises. "Embraceable You" is performed in 5/4 which gives it an unusual feel. And "Cry Me A River" is handled uptempo. But Rosenthal is at his best on this set on the ballads. He gives a wonderfully sensitive reading of Strayhorn's "Lotus Blossom". And there's no more fitting conclusion to this album of standards than the late night playing of "In The Wee Small Hours Of The Morning".

2) KRASSPORT UNDER-STAND-ART JAZZHAUS MUSIK 193

I Mean You / Joy Spring /
Snapshot I / Freedom Jazz
Dance / Footprints / Elm /
Snapshot II / Bernie's Tune
/ Seven Steps To Heaven /
Snapshot III / Caravan. 62:20

Manuel Krass - p; Johannes
Schmitz - g; Daniel Weber - d.
4/20-22/10, Saarbrücken,
Germany.

2) If the unexpected is what the listener is looking for then one need look no further than piano trio Krassport and their disc Under-Stand-Art. One can tell from the opening flurry of just the final phrase of Monk's "I Mean You" that this trio will be approaching the standard material in an unorthodox manner. The trio of Manuel Krass (piano) Johannes Schmitz (guitar) and Daniel Weber (drums) seems to relish dissembling these jazz standards into unrecognizable shards before putting it all back together for further exploration. Clifford Brown's "Joy Spring" is a case in point. It starts with a fairly straightforward reading of the theme by Krass and Schmitz with Weber adding unusual commentary underneath. Once stated, the piece dissolves into a pianissimo section with each

New Issues

member picking out considered fragments of the theme. It builds slowly and gradually, ebbing and flowing in volume and tempo. After this lengthy section, the trio abruptly turns in a solid bopping run through of the changes before ending on a final theme statement. The epic seventeen minute plus romp through Wayne Shorter's "Footsteps" turns the ostinato line of the piece inside out and becomes an exercise in group stasis.

Throughout Krass demonstrates a solid understanding of the modern jazz piano. But he never takes the obvious route, peppering his solos with sharp rumbling stabs and fleet crystalline upper register passages. Guitarist Schmitz will occasionally add effects to his guitar but he's a pretty solid straight ahead player when he wants to be. He seems to be an ideal player for this bassless trio and his playing adds both heft at the bottom end and a solid harmonic component. While he clearly has a jazz grounding, it's obvious he's listened to rock players as well. His sustained work on Richie Beirach's "Elm" recalls Robert Fripp. Drummer Weber seems to add everything but the most obvious rhythms to the music and it's his unpredictability that keeps the listener (and presumably the other players) on their toes. While one could call this a piano trio (with guitar in place of a bass), there is an equality to all three members that belies a group leader. The music has a spontaneous air to it but it's clear these three have been playing together long enough to anticipate each other's moves. Under-Stand-Art takes these jazz standards to places these pieces have never been and that makes Krassport a trio worth checking out.

3) STRANAHAN-
ZAKELSKI-ROSATO
ANTICIPATION
CAPRI 74112

3) The last piano trio, is a co-op group with drummer, Colin Stranahan, pianist Glenn Zakelski and bassist Rick Rosato. They seem to straddle the line between the straight down the center mainstream/modern approach of the Rosenthal disc and the radical reconstruction of Krassport.

New Issues

ALL THE THINGS YOU ARE /
DEEP BLUE / ON THE ROAD
/ CLARK / ORIGAMI / FIRST
RAIN / ANTICIPATION /
BOPPLICITY / I SHOULD CARE.
51:32.

Glenn Zakelski - p; Rick
Rosato - b; Colin Stranahan -
d. 2/20/11, Denver, CO.

SPOKES
NOT SO FAST
STRUDELMEDIA 012

Unlike the two above, the bulk of the material is original but they also feature two standards and a jazz standard (Miles Davis-Gil Evans' "Boplicity"). "All The Things You Are" leads the disc, played at a relatively fast tempo.

While nothing here is radically unusual, Stranahan's drumming is what makes the piece interesting with its unusual fills and commentary. The originals (three by Zakelski, two by Rosato and one by Stranahan) seem to cover all bases. The most interesting of the originals is Stranahan's "First Rain", a nice essay in space and texture. Zakelski's notes seem to hang in the air as Stranahan's hushed drums and cymbal splashes and Rosato's woody bass roam freely underneath. "Boplicity" is also nicely rendered with Zakelski's chordal voicings keeping in mind the Birth Of The Cool arrangement. The biggest problem with "I Should Care" is that it could have gone on for a few more minutes. All that said, one wishes that they would be a little more adventurous with the material. One might almost say there's a little too much tastefulness to the proceedings. But this sounds like a young trio with plenty of potential. If they sound a little too schooled at this point, it's nothing a little age and a little more loosening up won't solve.

But even as it stands, Anticipation is a good listen.

Robert Iannapolo

Chamber Jazz has always been a loaded term. To many it describes a weak-kneed style of music that draws from both the classical and jazz spectrum diluting both elements. The end result is neither fish nor fowl. To some, it's "jazz without drums". Check out the entry in Wikipedia for an all-over-the-map description of it. It's never been a clearly defined genre and perhaps that's because it doesn't really exist?

New Issues

*DIZZY DAME / SPOKEN
NOT HEARD / HIPPO
PARK / LADY BALTIMORE /
NOTHING FLAT / NORMAL
ANYONE / WEDDING SONG /
WORKAROUND / WIESINSKI
/ IN MY COUNTRY / JUMPIN'
JEHOSHAPHAT / DOGS LIKE
BREATH. 66:26.*

Andy Biskin - clt; Phillip
Johnston - ss; Curtis
Hasselbring - tbn. 12/13-
14/09, New York City.

But if it were a distinct genre, the Spokes, a trio of clarinet, soprano sax and trombone would be a contender and be a model of how to make good chamber jazz. Comprised of Andy Biskin, Phillip Johnston and Curtis Hasselbring, respectively they are also all composers and contribute to the book of the band. They also all have a long history in jazz and improvised music and all have been involved in various stripes of composition as well. Of the 12 tracks, Biskin composed six, Johnston composed four and Hasselbring, two. And it's clear each player is delighting in the music they are delivering. These pieces are mostly through composed and there is very little (if any) improvisation. Musically one can hear a large number of references: 20th century chamber music, Jimmy Giuffrè's small group experiments, klezmer, New Orleans jazz, film music, circus music and many others flavors. It's all packaged into one seamless set that seems to flow from idea to idea without any interruption. Of course, all three have been involved in various ensembles that have a similar approach. Johnston is the leader of one of the earliest cross-genre groups: The Microscopic Septet.

It's an attractive blend of instruments. Surprisingly, while the clarinet and soprano roughly cover a similar range, the group textures and range rarely sound limited. And with Hasselbring shoring up the deep end, their sonic canvas is full, rich and varied. And all three deliver this music with wit and energy.

The Spokes are a refreshing change of pace.

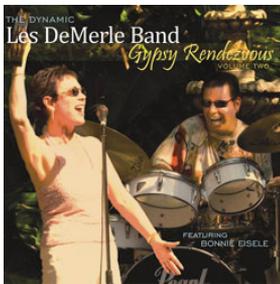
Robert Iannapolo

New Issues

LES DeMERLE
GYPSY RENDEZVOUS
VOL. 2
ORIGIN 82598

LITTLE COQUETTE / TOO
CLOSE FOR COMFORT /
EVERYTHING HAPPENS
TO ME / LA VIE EN ROSE /
LIMEHOUSE BLUES / TIME
AFTER TIME / SQUEEZE ME /
ALL ABOUT LOVE / NUAGES
/ THE SNAKE / MAKIN'
WHOOPEE / (UPSIDE DOWN
/ FLOR DE LIS) / LITTLE JAZZ
BIRD / WHAT A WONDERFUL
WORLD / ONE FOR BIG SID.
58:06.

Les DeMerle, d, vcl; Bonnie
Eisele, vcl, perc; Willie
Wainwright, vln; Tom Conway,
Phil Benoit, g; Marcus
Johnson, Paul Martin, b; Sal
Godinez, Keith Davis, p; David
Choy, ss. 2/4-9/08, Haiku,
Maui, Hawaii.



More superficially “gypsified” jocundity as heard in Vol. 1 (4/10, p. 220), and I can’t help but think that the two hours of music we now have at our disposal might have been edited down to a single much better one. Bonnie Eisele, DeMerle’s wife, always sings very well, but is here - as usual - relegated to adjunct status in her hubby’s modest musical mill. Louis Prima and Keely Smith often come to mind when I hear DeMerle & Eisele. It’s because Bonnie sings as well as Keely did (does?) and when DeMerle sings he tends to mug à la Prima. He ably demonstrates his lack of vocal taste on “Time After Time,” and his unsubtle imitation of Louis Armstrong, after a hoarse and dismissive vocal on “Wonderful World,” seems designed for easy audience approval. After all, everyone knows and loves Satch, don’t they? His lack of taste can derail Bonnie, as on “Everything Happens” where he all but obliterates her vocal with his percussive insistence. Eisele has shown on any number of previous CDs, particularly the one DeMerle devoted to Cole Porter tunes (“You’re The Bop” - Summit 296) that she has a well developed rhythmic sense and the ability to use a lyric to good advantage. Here she’s most comfortable on “Comfort,” a track that benefits substantially from Sal Godinez’ piano support. As on the previous “Gypsy” volume, Willie Wainwright’s tedious violin is ubiquitous and David Choy has a single soprano showcase - “About Love.” Wainwright finally gives his violin a rest on “Upside” and “Jazz Bird,” both of which feature Bonnie with Keith Davis and Paul Martin on piano and bass respectively. The final track is a DeMerle drum solo, a pale take on Max Roach’s track from his “Drums Unlimited” album where it was titled simply “For Big Sid.” Still, it’s always nice to hear Bonnie Eisele which prompts one to wonder if DeMerle will ever allow some creative producer to match her with a resourceful accompanist on a date of her own.

Alan Bargebuhr

New Issues

MOZIK NOLABEL NO#

WEB'S SAMBA / A FELICIDADE
/ EYE OF THE HURRICANE / O
AMOR EM PAZ / PANNONICA /
ZELIA / DESAFINADO / CANTO
DAS TRES RACAS. 55:21

Yulia Musayelyan, flt;
Fernando Huergo, b; Maurico
Zottarelli, d; Gustavo Assis-
Brasil, g; Gilson Schachnik,
kybd. December 21-22, 2010,
Boston, Mass.

YOKO MIWA LIVE AT SCULLER'S JAZZ CLUB JAZZ CAT AMNESTY NO#

THIS COULD BE THE START
OF SOMETHING / WHEEL OF
LIFE / MR. B.G. / SEASONS OF
WITHER / WHO LOVES THE
SUN / SILENT PROMISE / MOX
NIX / A FESTA. 76:56

Miwa, p; Greg Loughman, b;
Scott Goulding, d. October 26,
2010, Boston, Mass.

Very familiar Latin Fusion. Tightly played but quite anonymous. They decided to cover Herbie Hancock's 'Eye Of the Hurricane' but this interpretation is just disappointing. Indeed, I went back to the 'Maiden Voyage' album to remind myself why 'Hurricane' is such a strong composition. Hubbard and Coleman are absolutely sterling. The version under review does not appear to this listener to capture anything that the tune warrants. I am sure this recording provides the musicians with an accurate snapshot of their playing. To be blunt(er), there are far too many CD releases these days. I see that this recording was funded through a grant awarded by The Berklee College of Music. Most troubling. This release was ill-advised.

Gordon Hilton Fick

Enjoyable and appealing are just two adjectives that seem to suit this album. Perhaps one could add that this music is not demanding or tough. On the other hand, this trio provide a fun, listenable show; a live date that was recorded very well. Further, the choice of music is distinctive and the originals are memorable. In particular, the pianist's composition 'Wheel of Life' holds one's attention and with repeated listens, one still appreciates its layers. The approach is at times reminiscent of the trios of Brad Mehldau. And, yeah, they do swing. When required, the drummer captures Art Blakey's energy. The bassist walks very persuasively and solos with an effortlessness that is winning. There is massive piano technique that is not overwhelming.

Gordon Hilton Fick

New Issues

OSCAR PEREZ AFROPEAN AFFAIR

THE ILLUSIVE NUMBER /
CANARIA / AS BROTHERS
WOULD / PATHS AN STREAMS
/ THE AFROPEAN SUITE:
COSAS LINDAS QUE VIVEN
AHORA , LAST SEASON'S
SORROW, A NEW DAY
EMERGING. 61:19

PEREZ, P, KYBD; GREG
GLASSMAN, TPT,FLGH; STACY
DILLARD, TS, SS; ANTHONY
PEREZ,B; JEROME JENNINGS,
EMILIANO VALERIO, PERC;
CHARENEE WADE, VCL.
WARREN NJ

GEOFF VIDAL SHE LIKES THAT ARTS AND MUSIC FACTORY 84501 40784

*DARJEELING / DIFFERENT
PLANES / O-ZONING / TIME
APART / FREEDIVER / LANUSA
/SHE LIKES THAT. 47:10*

Vidal,ts; Tatum Greenblatt,
tpt,flgh; Joe Hundertmark, g;
Michael O'Brien, b; Makaya
McCraven d. July 17-18, 2009,
Greenfield, MA..

The opener did not catch me. But the rest seemed to build and gather more and more interest. I appreciated that a piece could be Latin for a while and then not so. Keeps one guessing.

On Canaria and As Brothers Would, Glassman and Dillard make a strong impression, indeed these pieces could be the highlights of this date. On the more uptempo pieces, Perez does not seem that individual. On slower ballad sections, one gets a clearer image of his originality. Paths and Streams is a gorgeous tune. Then comes the 'Afropean Suite'. Now I am definitely paying attention. From the liner notes, I can see that these musicians have been together for some seven years. Actually, they do sound like a 'well played in' band with some of that elusive ESP at play.

Gordon Hilton Fick

Lots of surprises here. The opener begins with what could be 'I've Got Rhythm' but very quickly sets out on another path. The second tune starts with some insistent and tasty bass. The interaction between tenor and guitar is effective and intricate. Lots of space for soloing. The solos keep you close to the music. For the third tune, the leader's opening comes across like a vital Joe Henderson. Here the sax and guitar are joined by the trumpet for some careful mainly unison playing that demands you listen.

The remaining tunes offer a wide ranging palette; each one successful. In places, 'Lanusa' could be a tune from the Mahavishnu Orchestra though nothing here seems dated. The closer 'She Likes That' really rocks. Guitar solo, oh yeah! Takes me back to my rock days. But the sound is most definitely Jazz. Impressive, together ensemble playing.

Gordon Hilton Fick

New Issues

SHIRLEY CRABBE HOME NO LABEL NO#

LUCKY TO BE ME / YOU
TAUGHT MY HEART TO SING /
HOME / SEASONS / DETOUR
AHEAD / STRONG MAN / NOT
WHILE I'M AROUND / SO FAR
AWAY / SUMMERTIME. 44:20

Crabbe, vcl; Jim West, p;
Donald Vega, p; John Burr, b;
Alvester Garnett, d; Brandon
Lee, tpt; Dave Glasser, ts,ft;
Matt Haviland, tbn, no date no
location

RAN BLAKE DOMINIQUE EADE WHIRLPOOL JAZZ PROJECT JP3002

MY FOOLISH HEART / DEARLY
BELOVED / THE WIND / GO
GENTLY TO THE WATER /
OLD DEVIL MOON / PINKY /
FALLING / WHERE ARE YOU
/ OUT OF THIS WORLD / THE
PAWNBROKER / DEARLY
BELOVED / THE THRILL IS
GONE / AFTER THE BALL.
45:12

Blake, p; Eade, vcl. June 2004
and February 2008, Brookline
MA.

Ms. Crabbe has a very attractive, clear voice and she does sing in tune. She gives attention to the details and with a careful articulation so that one is drawn to listen to the lyrics. She does not improvise, *per se*. Some of the lyrics will drive some listeners mad. Far too sweet and optimistic for many crabby listeners. The selection of tunes includes some not widely covered. Some might be deterred by yet another version of Carole King's 'So Far Away' but these musicians have you reconsidering and reconnecting with this tune and, perhaps, remembering why you liked it at one time. On *Summertime*, the pianist, Vega is very engaging in his solos.

Gordon Hilton Fick

I should begin my noting that I am a huge Ran Blake fan. His album 'That Certain Feeling' has been in my player very often for the past twenty years. The 2 CD 'Painted Rhythms' on GM is essential.

There are many other fine records I could list off. Further, Dominique Eade's 'The Ruby & The Pearl' with Stanley Cowell, sterling on piano, is one of Accurate Records best. So I guess I was drooling at the prospect of hearing Blake and Eade together. Maybe I set my expectations too high, but I am disappointed with these two dates (from 2004 and 2008) grouped on this recording. Not to say that there are not moments of stunning and very special distinction though. Alas, then there are seemingly lengthy passages that do not seem to go anywhere. No doubt that one needs to note the nuance and fine detail. I could not stay focussed on this album. Perhaps I was looking for momentum when that was not the intention.

Gordon Hilton Fick

New Issues

**BRIAN LANDRUS
THE LANDRUS
KALEIDOSCOPE
CAPSULE
BLUELAND 2010A**

STRIPED PHASE / LIKE THE
WIND / BEAUTY / I PROMISE /
CAPSULE / 71 & ON THE ROAD/
WIDE SKY / NOW. 60:31

Landrus, bari s, bcl, b flt;
Michael Cain, p, kybd, el b;
Nir Felder, g; Matthew Parish,
b; Rudy Royston, d. January
20-21, 2010, Brooklyn NY

**FAB TRIO
HISTORY OF JAZZ IN
REVERSE
TUM 028**

HOMEWARD BOUND /
IMPLICATIONS / FOR BEA /
FROM HERE TO THERE / CHAN
CHAN/ HISTORY OF JAZZ IN
REVERSE / ONE FOR DON
CHERRY / FROM THE WATERS
OF NEW ORLEANS. 65:41

Billy Bang, vln; Joe Fonda, b;
Barry Altschul d. December
2005, New York City, NY.

If you are interested in Jazz with Rhodes and electric guitar providing the back drop, then this album may appeal. The leader opens with some bass clarinet that uses the lower register in a manner that draws you in. I would say that the leader's playing seems at variance with the support that borders, at times, on smooth jazz territory. So I am in a quandry, I suppose. The closer 'Now' is perhaps the most effective tune on this date; a gentle bari with acoustic piano. Nice. Other parts to this record provide a real mixed bag of environments. I would say that Landrus shows promise on this date. His playing keeps you interested and his solos are worthy. One can only assume that he was receiving the sound he wanted from his sidemen so, in that regard, I would say that this project may still be in need of further consideration by the leader. A bit like a first draft of a manuscript or a document rushed into publication. The title track 'Capsule' does come close to something really successful. An insistent groove that captures you. This piece does seem near to full realization. Indeed, the second half of this record has some very effective sections. The pianist, Cain, is striking on 'Wide Sky', in particular.

If you appreciate the music of any of Bang, Fonda or Altschul, then you will definitely want to hear this album. The liner notes start with truly moving remarks by Altschul and Fonda. Billy Bang passed away in 2011. He will be missed, indeed. 'Homeward Bound' sets a tone for the record that continues and builds drawing the listener into their aesthetic. There are places where they swing mightily and then they take you to very disparate places with their constantly evolving and moving presentation. TUM has gone the extra mile to present their releases with a care and craftsmanship that is most winning. Interesting artwork and very beautiful photos complement on all levels. At times, Altschul really impresses with his FABulous playing but all three are definitely making marvelous music. A very clear and well-mastered recording as well. Everything done just right.

New Issues

OLAVI TRIO & FRIENDS TRIOLOGIA TUM 026

TRIOLOGIA / DANCE OF THE
ARASIAS / SUPER BALLS /
BASSOLOGIA / NO. 69B /
BIRDS /HITE ADRIA / FOR
PARAPHRASES FRO CHARLES
/ BIOLOGIA / DRUMOLOGIA
/ OLAVI PURE / OLD PAPA'S
BLUES / HI BOB! / TAYSIKUU.
65:59

Jari Hongisto, tbn; Teppo
Hauta-aho, b; Olavi Louhivuori,
d; Verner Pohjola, tpt; Juhani
Aaltonen, ts; Kalle Kalima g.
July 2008, Helsinki, Finland

ANDREW CYRILLE & HAITIAN FASCINATION ROUTE DE FRERES TUM 027

MARINET / DEBLOZAY / HOPE
SPRINGS ETERNAL / ISAURA
/ ROUTE DE FRERES: HILLS
OF ANJUBEAU, MEMORIES
OF PORT-AU-PRINCE
AFTERNOONS, MANHATTAN
SWING / C'MON BABY /
SANKOFA / SPIRIT MUSIC /
MAIS (PERCUSSION DUO) / TI
KAWOL. 66:33

Cyrille, d; Hamiet Bluiett, bari
s; Alix Pascal g; Lisle Atkinson,
b; Frisner Augustin, perc vcl.
December 14-15, 2005, New
York City, NY

The trio consists primarily of trombone, bass and drums although they do add bird whistles, bells, woodblocks, musical boxes and toy instruments as interesting accents. Not a commonly constituted combo, indeed. Eight tracks are the trio. The trio becomes a quartet for six tracks: Pohjola, Aaltonen and Kalima are each on two tracks. All compositions are originals except for the Anthony Braxton piece (No. 69B) and the closer; a piece by Olavi Virta. All told, this is very exploratory and adventurous music that could fit into the 'new music' category just as easily as the 'avant-garde jazz' category. Improvisation that is not necessarily Jazz. This is not to say that this music is difficult. The presentation is attractive and playing is very listenable. The recording is first tier. Every nuance of their instruments are accurately audible and the soundstage is quite realistic, I think. While this is free improv, this is music with form and structure. Not free random abandon. I would suggest that this album should be sampled in small bites as one needs to give them close attention to get their muse.

Either that or you should pretend you are attending a live performance of this fine ensemble. Sit down, turn it up, and dig it. They must be awesome live.

Bluiett, Cyrille and Atkinson are in a marvellous purple patch on this date. Maybe the guitarist, Pascal and the percussionist, Augustin provided the right magic that makes this such fine music. This album was recorded in 2005. Why did it take so long for its release? I would suggest, in any case, that this is going to make many 'Top of 2011' lists. The chemistry seems palpable to me. The occasion must have been one of those where the ingredients were all in place. The third track is a truly gorgeous duo with Bluiett and Atkinson. The tune ends and I want more. Hit the repeat button. Bluiett is all over the horn but in ways that seem just right rather than for just splash.

Gordon Hilton Fick

New Issues

**THE NEW WORLD
JAZZ COMPOSERS
OCTET
BREAKING NEWS
BIG AND PHAT JAZZ
PRODUCTIONS BPJ1022**

POCO PICASSO / WISHFUL
THINKING / BREAKING NEWS
/ CHILDREN'S WALTZ / SONG
SUNG LONG / TRILOGY:
THAD'S PAD, STRAYS, WILLIS.
67:45

Daniel Ian Smith, ss, as, ts, bari
s, flt; Felipe Salles, ts, flt; Ken
Cervenjam tpt, flgh; Tim Ray,
p; Keala Kaumeheiwā, b; Mark
Walker, d; Ernesto Diaz, perc;
Catherine Hazel Smith, vcl.
June 5-6, 2011, Boston MA

**JON CORBETT'S
DANGEROUS MUSICS
KONGENS GADE
LEO 617**

*REUNION / THE LASH / THE
LAST MEHARI / KONGENS
GADE*

Corbett, tpt, pocket tpt, v tbn,
bamboo flt; Nick Stephens,
bass, Louis Moholo-Moholo,
perc London, England, May
2009

The closest point of reference for this ensemble might be the Thad Jones & Mel Lewis orchestras from the 1980's. This recording consists of originals; certainly all new material to me. I cannot say that any of these compositions sticks in my memory so I had trouble getting rooted to this band and to their solos. Further, I found the performances a bit overheated; like everyone has had just a bit too much coffee. Even on the slower tempos, I found the tone rather frenetic. The leader, Smith, notes that they have 'serious chops' and I would agree. I am less secure about this music providing 'Breaking News'.

I am not getting a clear message of innovation. Indeed, the tune 'Breaking News' is a minor blues that bears a striking resemblance to Dizzy Gillespie's 'Birk's Works' and one can hear Trane's 'Mr. P.C.' as well. Perhaps it is the arrangements that have a certain sameness. It can be argued that arranging for an octet is a really demanding task. To get a new sound that is right requires hours and hours of laborious effort. On the other hand, perhaps, the [uncredited] arranger, here, is aiming at very subtle matters that I am missing.

Gordon Hilton Fick

All the compositions on the CD are listed as composed by all three musicians, leading me to believe they are all collective improvisations. The three musicians work well together and create some nice musical conversations. To my ears, the rhythm players really carry the musical load with some very inventive accompaniments. I am not familiar with Corbett, and I must admit, if this is typical of his playing, I am not a fan. His playing is characterized by lots of short bursts, leaving lots of space for the rhythm players, but I never get pulled into the music. This is a personal thing. A fan of this approach will probably like this record.

I am familiar with Moholo's playing and I find him very inventive here, playing hand drums as well as drum set. He is very sensitive to both

New Issues



LISA MEZZACAPPA &
NIGHTSHADE
COSMIC RIFT
LEO 613

COSMIC RIFT (PRELUDE)/
DELPHINUS/ THE ERIC
DOLPHY MEMORIAL BBQ/
REGARD DE L'ETOILE/
ALVAMEL'S DREAM/ COSMIC
RIFT 46:30

MEZZACAPPA, BASS; CORY
WRIGHT, CL, B CL; JOHN
FINKBEINER, EL G; TIM
PERKIS, ELECTRON; KJELL
NORDESON, VIB, PERC.
OAKLAND, CA. JUNE 2010

Cornett and Stephens and supports them very well. Reunion takes up almost half the record and presents the kinds of playing heard throughout the whole record: Minimalist trumpet playing with great accompaniment along with some good interplaying. The interplay between Stephens and Moholo about half way into this tune is really interesting. The Lash has a nice change when Corbett picks up the bamboo flute.

As I keep listening to this CD, it more and more sounds like Moholo and Stephens setting the pace with Corbett accompanying them. Listening to it in this manner made more sense to me.

Bernie Koenig

This disc starts out with a prelude which I can only characterize as a musical attention getter.

It is like saying, open your ears and listen! I did, and I found this recording fascinating. The compositions and the playing are excellent.

The range of compositions is also great. Four of the pieces are by Mezzacappa. One is by Cory Wright, one by classical composer Olivier Messian, and the last by rock star Frank Zappa celebrating jazz great Eric Dolphy. What all this shows is that the lines between modern classical music and jazz, and even experimental rock, are at best wavy dotted lines. All musicians, regardless of what style or genre they are playing in, use the same materials in much the same way. The use of rock, classical and jazz compositions here demonstrates this point.

Delphinus sounds like a classical composition with bursts of sound but the whole piece flows like a jazz piece. Solos move gracefully from instrument to instrument, anchored beautifully by Mezzacappa's bass.

The Zappa piece starts with Wright playing a Dolphyish pattern on bass clarinet. Then the

New Issues

SZILARD MEZEI TRIO
TISZA
SLAM 532

ALONG THE COAST/ OUTLAW
DRINKS FROM TAP/ CAT/
TISZA/ NATCH/ MAN WITH
LITTLE FLAG/ PRISONER'S
SONG/ HEP 4/ ASIDE DOWN
59:30"

Mezei, vla; Ervin Malina, bass;
Istvan Csik, d, perc 23 & 24
February 2010 Novi Sad, Serbia

Zappa aspects of the composition come in, with great interplay by everyone. Zappa at his subtle best.

After a number of listens, I started to imagine a band with Dophy, Zappa, Mingus, Varese and Ruth Underwood. What a group that would have made! And, in a sense, that is exactly what we have here.

The label lists one Messian tune but on the computer it comes up as a two part piece, with the first part titled *Vingt regards sur l'enfant-Jesus*, followed by *Regard*. While I am familiar with some of Messian's work I don't know these pieces. But the group certainly captures Messian's sound and feeling with great interplay between the clarinet and the vibes and electronics.

Wright's *Ballet* reminded in, in texture if not in specifics, of George Antheil's *Ballet Mechanique*, another subtle jazz piece with a classical influence. Great use of electronics.

The final two pieces are Mezzacappa compositions. *Dream* is a soundtrack to a film made by Alfonso Alvarez for this band to accompany. The piece moves through different moods, each led by a different instrument. The dream is part lovely dream and part nightmare.

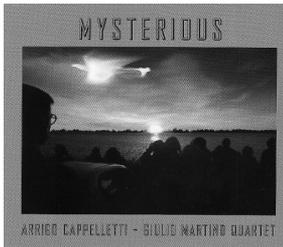
And the disc ends with an extended version of the prelude. I can't remember when a record excited these jaded ears so much. Highly recommended.

Bernie Koenig

When I first put his cd on and heard the viola with rhythm accompaniment, I thought jazzed up Bartok and my expectations were aroused. But very quickly they were dampened. By the third time through I was getting into the flow of the record, but still was not enjoying it. Certain things would grab me in a negative way.

Seven of the nine pieces are composed by Mezei, and the other two appear to be traditional songs arranged by the leader. The problem here

New Issues



ARRIGIO
CAPPELLETTI -
GIULIO MARTINO
QUARTET
MYSTERIOUS
LEO CD LR 615

ASIMMETRIE/ BETWEEN B
AND B/ DELIRIOUS BLUES/
HOT MUSIC/ SPANISH
ATMOSPHERE/ VOLKWEISE/
MYSTERIOUS/ UNCERTAINTY/
WAVES 59:06

Cappelletti p, compositor;
Martino ss, ts; Roberto Piccolo,
bass; Nicola Stranieri, d
Cavalicco, Italy, June 2008

is a sameness of composition. The band tries to develop variations with tempos and solo order, but there is still too much sameness running through the disc.

Mezei clearly has great control of the viola and uses it well. But he appears to get stuck in similar patterns. Malina, for me, is the best player on the record. His bass lines keep things moving and his solos are inventive. I found myself being very critical of Csik's playing. He doesn't swing and relies too heavily on cymbal crashing. His two solos are stiff, as if he is unsure of what to do. He stays close to time and plays a few patterns. Very often I will be enjoying a long passage and then the mood gets broken by a cymbal crash.

While there is some excellent playing here, this one can be passed on.

Bernie Koenig

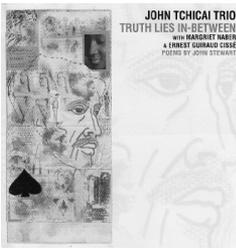
British drummer Bill Bruford has a book of his transcriptions which is titled "When in doubt, roll." For Stranieri, and so many drummers these days, the title should be, "When in doubt, crash a cymbal." I found the drumming very intrusive. I don't know if had to do with mic placement or with his playing or both. But the cymbal crashes and forward sound of the drums was very annoying to me.

I know I am a bit more sensitive about such things than most people, and I know of people who were not bothered by the drumming on this record. So, on to more positive comments.

Some of the songs on the record have latinish influences, a couple are outright tangos. These are rhythms I love, and enjoyed the pieces overall. Cappelletti wrote all of the tunes except for Volkweise which is by Edvard Grieg, and Waves, which was co-written by Cappelletti and Senz.

Cappelletti is an excellent melodist. He has a broad approach with nice lines. Martino proves to be an excellent co-leader and co-soloist. They

New Issues



JOHN TCHICAI TRIO TRUTH LIES IN-BETWEEN HOTE MARGE 01

OPGENOMEN-
INSTRUMENTAL/ YOUNG
LEADERS/ ON THE WAY TO
CHURCH/ MASKS/ AND
THEN/ AT LAST OURSELVES/
APRIL/ ENORME ESPACE
INCONNU/ INSCRIPTION
FOR THE 20TH CENTURY/
KATRINA COMES/ THE OWL/
OPGENOMEN-VOCAL 58:08

Tchicai, as, Indian flt, vcl;
Margriet Naber, p, synth, vcl;
Ernest Guiraud Cisse, kalimba,
congoma, balafon, tom toms,
conga July 10, 2008 Gent
Holland

interact very nicely. Most of the improvisations sound like they developments of the melody lines, so we get a good sense of extended composition instead of solos which stand by themselves. And we mustn't forget

Piccolo's bass playing, which is sensitive and provides nice foundational accompaniment to the compositions. He has a beautiful solo on Delirious Blues, but his solo on Asimmetrie is somewhat overshadowed by the drumming.

By the third listening I started become less aware of the drums and was able to concentrate more on the interesting interplay between Cappelletti and Marino.

So, overall, an interesting record.

Bernie Koenig

Poetry and jazz have a long history from Kerouac reading to Steve Allen or Zoot Sims, Langston Hughes reading to Charles Mingus or Gil Scott-Heron reading to his own music. Here we have a record of poetry read over jazz with an African-Asian influence. All poems are written by John Stewart, and the texts are included in the booklet, which makes it is easy to follow, though Tchicai's voice is clear and strong.

The first piece is a lyrical instrumental featuring Tchicai's alto over piano and hand drums. On the Way to Church is also an instrumental with Tchicai on Indian flute over Cisse's kalimba.

The kalimba plays a repetitive pattern giving the feeling of being in church, not on the way there. Enorme Espace Inconnu has the same combination but with a very different feel. At Last Ourselves is another instrumental with Tchicai's alto playing over hand drums and

kalimba playing a constant pattern. Tchicai's alto here sounds almost like a voice reciting a poem. Very expressive. The poetry covers a number of subjects from spirituality, to politics and even to Katrina. The poems are accompanied by

New Issues



KEN FILIANO & QUANTUM ENTANGLEMENTS DREAMS FROM A CLOWN CAR CLEAN FEED 207

SILHOUETTE/ DOG DAYS/
BEGUILED/ SHINOBU/ BAITING
PATIENCE/ POWDER & PAINT/
RETRONYM 60 MIN

Filiano, bass, efx; Michael Attias,
as, bari s; Tony Malaby, ts, ss;
Michael T. A. Thompson, drums
Brooklyn, NY August 8, 2008

different combinations of instruments including moody synthesizer work with repetitive drum patterns. The last track is the poetry version of the first track poem is in Dutch and the text is also in Dutch. The text is read in unison with Tchicai's alto.

This record is not for everyone. But if you like poetry read to music and if you like African and Asian music then you will like this record.

Bernie Koenig

The liner notes state that, despite the title, there is no clowning here. No, but there is a whole lot of fun. The record starts with a powerful arco bass solo and never lets up. Filiano is all over the bass for about a minute when Thompson comes with energy accompaniment and then the horns come in stating a theme. The saxes solo over the intense rhythm, maintaining the intensity. Filiano and Thompson make a real energetic rhythm section, and both horns respond perfectly.

Here is an example of a drummer crashing cymbals in a totally appropriate manner. Dog days starts with a plucked patter with Thompson on brushes backing up a growling Malaby on tenor. Filiano plays a recurring motif in bass. After each solo section the horns come in and state the pattern with Filiano. About midway Filiano goes into a drone, which, I think is enhanced with efx and then into walking, all under Attias on alto. Thompson is now on sticks. And then it is Filiano and Thompson. Filiano using efx here. Then the horns come in for a huge build up and back to the original motif to take it out.

During my first listening next to Beguiled, I wrote wow! The whole quartet comes out in overdrive and stays there Everyone gets to show off on this track, from Malaby's squawking tenor to Attias's all over the place alto, with great accompaniment from Filiano and Thompson, and after a restatement of the theme we get a great driving drum solo which works down to let Filiano solo, accompanied by everyone.

New Issues

SUGAR RAY AND THE BLUETONES, EVENING, SEVERIN

I'M HAVING A BALL / HARD
TO GET ALONG WITH / YOU
KNOW MY LOVE / DEAR
JOHN / I LIKE WHAT YOU GOT
/ TOO MANY RULES AND
REGULATIONS / DANCING
BEAR (LITTLE INDIAN BOY)
/ EVENING / I CAME DOWN
WITH THE BLUES / (THAT'S
NOT YET) ONE OF MY BLUES
/ I'M CERTAIN THAT I'M
HURTING / XO. 58:12.

Sugar Ray Norcia, vcl, hca, flt;
"Monster" Mike Welch, g, bg
vcl; Michael "Mudcat" Ward,
b; Neil Gouvin, d; Anthony
Geraci, p. No dates given.
Severin, MD.

I don't want to go through every track but the opening three tracks just wowed me. The rest of the record maintains this high energy, even on the slow tunes.

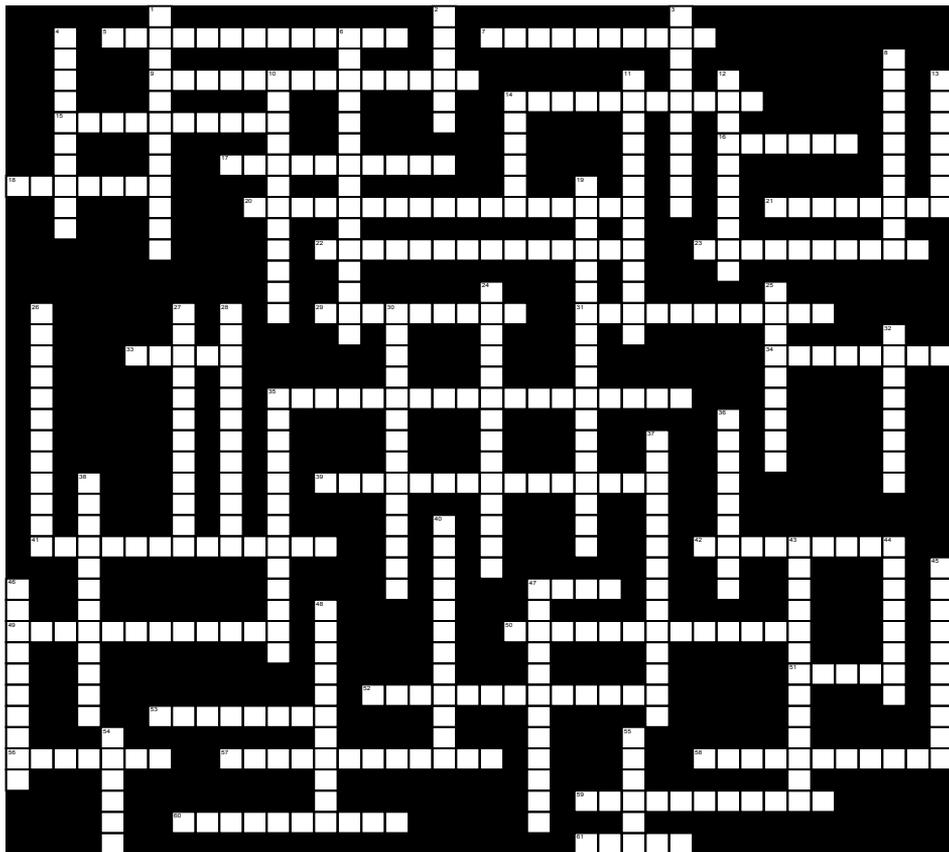
In the notes, we get various explanations of the songs as if they were program music and we are told the album is an intense, deeply spiritual communion as well as a picturesque show. The record is indeed all of these things. And it is also a whole lot of fun. Highly recommended.

Bernie Koenig

After a short detour into the realm of Jump Blues on his last Severin outing, the Bluetones ably led by Sugar Ray Norcia head up to the Windy City for a blast of hardcore Chi-town stylings that could have connected fifty to sixty years ago. The title song will probably be remembered by long time listeners as being a hit for several artists including T-Bone Walker, Cab Calloway and Jimmy "Mr. Five-by-Five" Rushing. No horn section this time out but fine section work from Geraci, Ward and Gouvin. Mike Welch lives up, once again, to his nickname and the leader's indelible harmonica tooting lights up most of the tracks. The majority of the titles are from his pen but there are covers from Willie Dixon, Johnny Young and one apiece from Welch and Ward. As is the norm with Norcia, he tailors his vocals to the individual tune going from smooth to grittier at the drop of a downbeat. There's a suitable mix of selections ranging from the smirk of "Too Many Rules and Regulations" to the Native American fluting from Sugar Ray that opens "Dancing Bear". With four other titles available on the Severin label, this combo has proved beyond a doubt that it has plenty of staying power.

Larry Hollis

Famous Jazz Nicknames



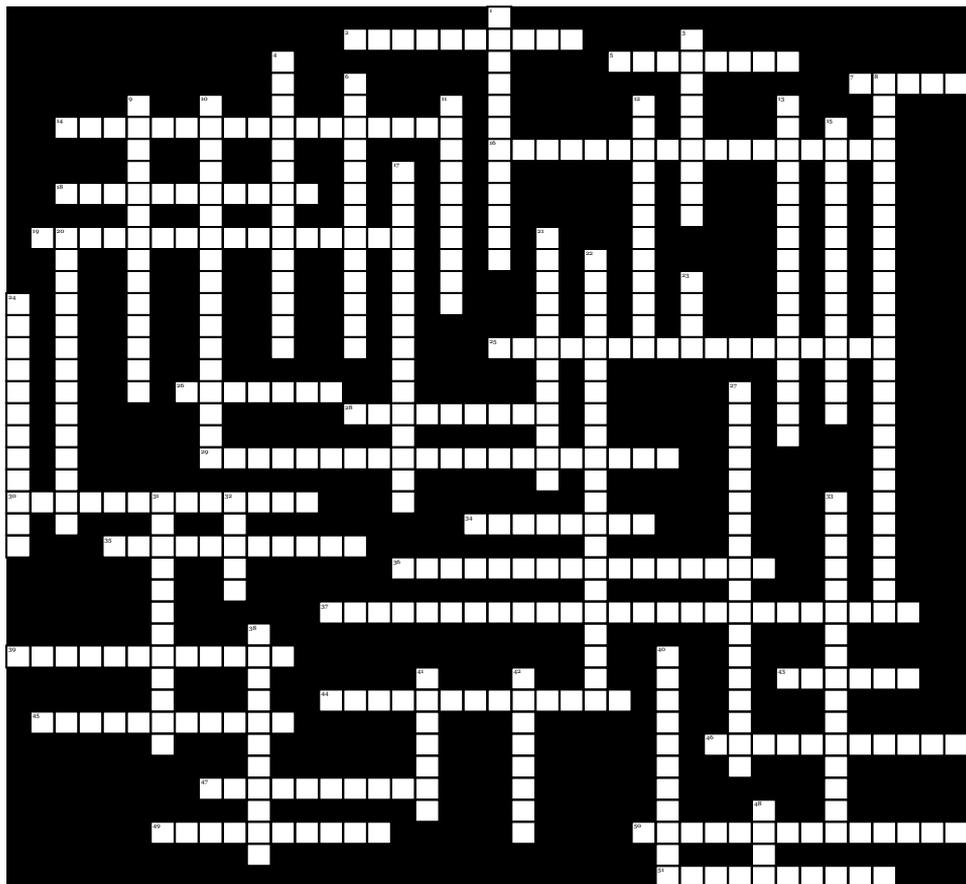
Across

- 5 Greig Stewart Jackson (2 Words)
- 7 Harry Aaron Finkelman (2 Words)
- 9 Arthur James Singleton (2 Words)
- 14 Columbus Calvin Pearson Jr.'s Nickname (2 Words)
- 15 Antoine Dominique Domino (2 Words)
- 16 Jimmy Scott
- 17 Thomas Wright Waller (2 Words)
- 18 Louis Armstrong
- 20 Henry Roeland Byrd (2 Words)
- 21 Talmadge Smith (2 Words)
- 22 Earl Hines (3 Words)
- 23 John Adam Estes (2 Words)
- 29 William C. Disley (2 Words)
- 31 Ignacio Jacinto Villa (3 Words)
- 33 John William Coltrane, AKA
- 34 Henry James Allen (2 Words)
- 35 John Watson Jr. (3 Words)
- 39 Ferdinand Joseph LaMothe (3 Words)
- 41 Clarence Sheroek (2 Words)
- 42 Clarence Brown
- 47 Charles Parker Jr.
- 49 Frank Goudie (3 Words)
- 50 Charles Luckeyeth Roberts (2 Words)
- 51 Herman Blount (2 Words)
- 52 Edward Kennedy Ellington is better known as. (2 Words)
- 53 Charles Bobo Shaw (2 Words)
- 56 Willie Henry Smith (2 Words)
- 57 Harry Edison (2 Words)
- 58 Nathaniel Adams Coles (3 Words)
- 59 Leroy Eliot Stewart (2 Words)
- 60 Harry Raab (2 Words)
- 61 Paul Evans

Down

- 1 Benjamin Drootin (2 Words)
- 2 Richard Arnold Holmes
- 3 Irving Russin (2 Words)
- 4 George Murphy Foster (2 Words)
- 6 Don Francis Harris (2 Words)
- 8 Hezekiah Leroy Smith (2 Words)
- 10 Milton Rajonsky (2 Words)
- 11 Charles Elsworth Russell (3 Words)
- 12 Chester Arthur Burnett (2 Words)
- 13 Farrell Sanders
- 14 Malcolm John Rebenack Jr. (2 Words)
- 19 Julian Edwin Adderley (2 Words)
- 24 Herbert Lee Holland (2 Words)
- 25 Robert Chudnick (2 Words)
- 26 Lee Brown (2 Words)
- 27 William Godvin Harris (2 Words)
- 28 Bernard Lee Purdie (2 Words)
- 30 John Birks Gillespie (2 Words)
- 32 Alcide Pavageau (2 Words)
- 35 Joseph Nathan Oliver (3 Words)
- 36 Avery Howard (2 Words)
- 37 Joseph William Perkins (2 Words)
- 38 Leandro Barbieri (2 Words)
- 40 Carl Donnell Fields (2 Words)
- 43 Francis Joseph Julian Spanier (2 Words)
- 44 Marvin Peterson
- 45 William James Basie (2 Words)
- 46 Clady's Smith (2 Words)
- 47 Richard Allen Mitchell (2 Words)
- 48 McKinley Morgan Morganfield (2 Words)
- 54 Norris Jones
- 55 Marvin Smith

New Orleans Jazz



Across

- 2 The name of the red-light district in New Orleans where many Jazz clubs were, also called "The District".
- 5 Popular New Orleans Jazz song. (2 Words)
- 7 Type of music influenced by New Orleans Jazz
- 14 Band whose members included Buck Johnson and George Bacquet. (2 Words)
- 16 The ceremony which was one of the inspirations for New Orleans Jazz. (2 Words)
- 18 Led various artists in the New Orleans Traditional Jazz revival. (2 Words)
- 19 King Oliver's classic song. (2 Words)
- 25 The Dixieland Jass Band record that became one of the earliest released jazz records. (3 Words)
- 26 A nickname for New Orleans Jazz. (2 Words)
- 28 Name of the New Orleans Jazz tombs in St. Louis Cemetery. (2 Words)
- 29 Museum that holds the largest collection of instruments played by important jazz figures. (3 Words)
- 30 Louis Armstrong famously recorded this song. (2 Words)
- 34 Jelly Roll Morton recorded this song. (2 Words)
- 35 Historic New Orleans site of African slave gatherings. (2 Words)
- 36 The Assunto family band from New Orleans. (3 Words)
- 37 Group which popularized the term "Dixieland". (4 Words)
- 39 Led popular New Orleans Jazz bands. (2 Words)
- 43 Well known New Orleans Jazz musician. (2 Words)
- 44 Well known New Orleans Jazz song. (2 Words)
- 45 Founded Preservation Hall in the 1960's to continue the tradition of New Orleans Jazz. (2 Words)
- 46 Well known cornetist of early Jazz years, also known as King Bolden. (2 Words)
- 47 One of the early Jazz "monarchs", played the violin. (2 Words)
- 49 Famous Jazz cornetist. (2 Words)
- 50 A well known New Orleans Jazz artist. (2 Words)
- 51 This artist recorded "Jump, Jive, an' Wail" in 1956. (2 Words)

Down

- 1 Well known New Orleans Traditional Jazz song. (3 Words)
- 3 A well known New Orleans Jazz pianist. (2 Words)
- 4 New Orleans trumpet player. (3 Words)
- 6 Area of New Orleans well known for it's Jazz bars and clubs. (2 Words)
- 8 A popular New Orleans Jazz song. (6 Words)
- 9 Style of Jazz which combines brass band marches, French Quadrilles, ragtime and blues. (3 Words)
- 10 Hotel well known for featuring Jazz musicians, which opened in the 1940's. (3 Words)
- 11 After starting his career in "Storyville", New Orleans, Jelly Roll Morton toured with what type of show.
- 12 Sidney Bechet's well known song. (3 Words)
- 13 A well known New Orleans Jazz song. (3 Words)
- 15 New Orleans Jazz is also known as. (2 Words)
- 17 One of the most famous places to hear Jazz in New Orleans. (2 Words)
- 20 Popular New Orleans Jazz song. (5 Words)
- 21 Al "Carnival Time" Johnson recorded this like-named song. (2 Words)
- 22 The revival of New Orleans music in the 1940's is known as. (3 Words)
- 23 Allen Toussaint originally recorded this song.
- 24 Well known Jazz saxophone and clarinetist. (2 Words)
- 27 Famous club in New Orleans, founded in 1948. (4 Words)
- 31 Music studio known for creating the "New Orleans Sound". (4 Words)
- 32 Street famous for it's collection of Jazz clubs.
- 33 A well known Buddy Bolden song. (3 Words)
- 38 New Orleans Traditional Jazz trombone musician. (2 Words)
- 40 Genre of music influenced by New Orleans Jazz. (3 Words)
- 41 Instrument that usually plays the melody in New Orleans Jazz songs.
- 42 Nickname for the famous New Orleans Jazz and Heritage Festival. (2 Words)
- 48 Original spelling of "Jazz" circa 1915.

Final Page

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