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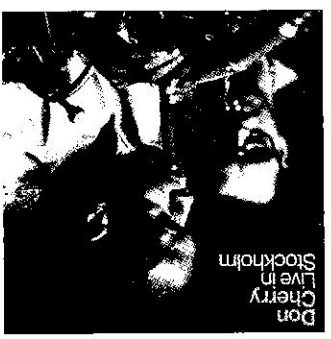
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Little Englishism, or, God help us, the Dunkirk spirit, then this is the band to carry it off. Great stuff. Someone buy them a big tour bus.

Brian Morton



DON CHERRY
LIVE IN STOCKHOLM
Caprice CAP 21832

Don Cherry's place in the development of improvised music was set early in his career as a member of Ornette Coleman's group. Never a great technician, he specialised in pushing musical boundaries, often creating stimulating and unique sound-scapes. In later years he became a patchy performer. Those who ventured out to a Cherry concert in the 80s and 90s were never quite sure which version of the man they would get. He found many musicians in Europe sympathetic to his cause and the Swedish and Turkish musicians RECORD REVIEWS

Don Cherry (t, p, pc); Bent Rosengren (ts); Tommy Koverhult (ts, f); Maffi Foley (f); Tobjorn Hulticantz (p); Leif Wenneström (p); Stockholm, 1968.
(2) as (1) but omit Rosengren, Hulticantz and Wenneström. Add Rolf Olsson (p) and Oky Temiz (p). 1971.

CATHERINE & WIND
NEW FOLKS

Old Folks; Fried Bananas; Hello George; Blues In The Closet; How Deep Is The Ocean; Jenny Wren; Song For D; Sublime; Pivonia; L'Éternel Désir; Standing At The Window Waving Goodbye; Toscana; Winter Moon (57, 15) Phillip Catherine (g); Martin Wind (p). Munich, 3-4 April 2013.

JANICE BORLA GROUP
PROMISES TO BURN

Belgian guitarist Philip Catherine has played with some big names in jazz including Dexter Gordon, Chet Baker and Tom Harrell. Charles Mingus called him "Young Django" and you can certainly hear that influence in the timing and feel of his performance on some of the tracks on New Folks.

ACT 9621

This fourth album from Naperville native Janice Borla again demonstrates her impressive versatility as a musician: as she puts it, "I'm an instrumentalist in a vocalist's body." The fact that this album is by the "Janice Borla Group" and not simply "Janice Borla" is telling; the ethos here is much more about a group of musicians as a whole than a singer backed by instrumentalists.

For those who are new to Borla's sound, what is instantly clear from the first track is her sheer vocal audacity. Bill Evans' *Funkalero* is a complicated arrangement tackled at full speed, with Borla's vocal tailing with pinpoint precision in the opening bars. Besides a knack for striking notes as truly as any instrument, Borla's other forte is her wordless vocalising. Haunted to full effect on this track as she races husband Jack Mouse on drums through an extended scat sequence.

Funkalero might be the best track here, however, as it's a challenge for the others to meet its high standards; Bernstein's *Some Other Time* and Dameron's *If You Could See Me Now*, both delivered straight, lack the vigour and nerve of the latter numbers - and though Mintzer's *RunferYouLife*, scatted pell-mell, is a zinger, it's *Funkalero* I keep coming back to.

Sally Evans-Dauby

CHAOS ORCHESTRA
ISLAND MENTALITY

John Adcock

As with other recordings in the ACT Duo Art series, what impresses here is the musical relationship between the performers that the recording captures. The varied programming of material and the seemingly effortless adoption of new styles makes for a very engaging 57 minutes of pleasurable listening. A strong set is brought to a bitter-sweet end with a lovely version of Hoagy Carmichael's *Winter Moon*. Well worth exploring.

CHAOS COLLECTIVE CC002

"Insular" is usually intended as a criticism rather than as a mere description of "island mentality", and God knows, the British jazz scene has been characterised as "insular", along with "parochial", "defeatist" and a half dozen others. But here's a band that seems bent on world domination. Laura Jurds' ambitious, London-based outfit evokes comparisons with early Westrock orchestras, latter-day NYJO, Loose Tubes and other Collier-blessed ensembles and comes out of each and every comparison standing tall. This is a pacy, well-drilled jazz band with what sounds already like a varied book and some rapidity up and coming soloists. The personnel is mostly drawn from Trinity Laban students and alumni, with a phalanx of Royal Academy players, Jurd's the main composer, with a couple of tracks from saxophonist Simon Marsh, one from guest artist Mark Lockheart and a long closing blow courtesy of guitarist Alex Roth. There's strong soloing on pretty much every track, with Roth, Galvin and Underwood claiming special notice. Laura Jurd should get out from behind the desk more often, too. KinSELLA's vocals are strong and not overstated.

If "insular" can be repositioned to suggest self-reliance and some kind of national determination that doesn't reference

However, that is only one of the many styles that seem to sit well with Catherine. One of the impressive things about this CD is the different sense of mood and textures that are created along the way, ranging from blues and swing to a rock-fueled interpretation of Oscar Pettiford's *Blues In The Closet*. Martin Wind was heavily influenced by Philip Catherine's duo recording with Niels-Henning Ørsted Pedersen - 1983's *The Viking* - so it must have come as a pleasant surprise when ACT boss Siggi Loch approached him to record with Philip Catherine - and New Folks is the result.

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John Adcock