

# New Issues

## EMILY REMLER COOKIN' AT THE QUEENS

RESONANCE 2076

DISC ONE: MOANIN' / HOW INSENSITIVE / AUTUMN LEAVES / POLKA DOTS AND MOONBEAMS / SAMBA DE ORFEU / HOT HOUSE—WHAT IS THIS THING CALLED LOVE? / WEST COAST BLUES / TENOR MADNESS. DISC TWO: OUT OF NOWHERE / MANHA DE CARNAVAL(\*) / CISCO(\*) / YESTERDAYS(\*) / ALL BLUES(\*) / SOMEDAY MY PRINCE WILL COME (\*) / SO WHAT—IMPRESSIONS (\*) / D-NATURAL BLUES (\*). TOTAL TIME: 1:38:31.

Remler, gtr(all tracks); Cocho Arbe, p; Carson Smith, b; Tom Montgomery, d. 5/28/84. Carson Smith, b(\*) / John Pisci, d(\*). 9/19/88. Las Vegas (all tracks). Subtitled Live

In Las Vegas 1984 & 1988 this is a package all music aficionados especially guitar hounds need to pick up. To be totally honest I had forgotten how good a guitarist this woman really was. Not completely unfamiliar with her work I had a couple of her Concord albums yet her strongest impression came from a jazz club gig in the early eighties in a strip mall of all places. As usual, there was no respectable crowd due to lack of advertising strictly word of mouth. Fronting an upright/traps backing she had shucked her shoes before the first set ended. No idea who the bassist was but I wanna say the drummer's name was Kelly and he hailed from Chicago. Both were fairly young and quite accomplished on their instruments.

To my knowledge Ms. Remler never released a live album during her short lifetime so this pair is more than welcome. Taken from radio airshots from Alan Grant's weekly show on local station KNPR there's a ten tune program with a foursome from '84 and a trio performance of eight numbers from late '88. All of the participants are unknown to me except for upright ace Carson Smith the older brother of Putter Smith who many readers may recognize. His rock solid bull fiddle provides the prominent underpinning on both sets like he has done previously with Gerry Mulligan, Chico Hamilton, Chet Baker. Etc.

As for the leader, she is the dominant voice as she glides effortlessly through scripts from Miles, Bobby Timmons, Trane, Tadd Dameron and Wes Montgomery. Much has been made of her ties to the last mentioned but there were other six-string threads woven into her distinctive style. This writer hears not only her octave work but other slight influences; the clean, crisp articulation of Pat Martino in her lines, a chordal knowledge out of Jim Hall & Tal Farlow, a tropical flavor akin to Ernest Ranglin and like her peer Kenny Burrell she's never too far from the blues. And if you think this lady can't swing just check out her coupling of "So What/Impressions". Whew! This should serve as a welcome reminder of her musical prowess.

Larry Hollis