

lent introduction to this long-standing and paid up member of the hardcore Jazzers club.

(2) is another European name that has been around for many moons and has achieved a certain degree of name recognition. Even those who don't actually know his name may be familiar with his distinctive sound on numerous soundtracks and Pop productions by Quincy Jones and even the Sesame Street TV show. Not only is Jean "Toots" Thielemans a consummate harmonica player, he is also a guitarist of great skill, a composer of note and a whistler with impressive chops. On this live recording he sticks to the chromatic harmonica for the initial four selections, then switches to guitar for "Velas" by Ivan Lins and on the final item, his famous composition "Bluesette" he plays guitar and whistles. The crowd joins in with him as everyone is caught up in the catchy melody. The accompanying



T. Thielemans by K. Weiss

unit are world-class American musicians most *Cadence* regulars should know. The first tune is the title track, Jacques Brel's "Do Not Leave Me" with Thielemans' harp out front. Next is a medley of Miles Davis-associated titles "Blue And Green" coupled with "All Blues." Toots played the former with Bill Evans (that also had Marc Johnson on upright) and everyone gets some of the action as the medley runs over twenty minutes. The evergreens "Stardust" and "Autumn Leaves" also get the deluxe treatment by this group that seems to share one musical mind. There are few drummers that make a melodic statement on their kits and, on the latter, Joey Baron proves he is one of the best. A delightful recording that is over before the listener is ready.

Maybe it's because as a youth spent in front of the boob tube watching old private eye series such as Peter Gunn & Johnny Stacatto, the sound of a vibraphone makes me think of one word: Jazz. Both (3) and (4) are by a trio named Tall Jazz out of Portland and populated with three natives of the Pacific Northwest that have been together some 15 years. Inspired by a concert presented in March of 2000 and dedicated to three late vibes masters of the last century who are all inspirations to the vibraphonist of the group, Mike Horsfall (3) holds a program of sixteen selections with three by Milt Jackson, two from Cal Tjader and one by Red Norvo. Sprinkled throughout are well-known num-

bers like "If You Can See Me Now," the Bebop anthem "Godchild," "Seven Come Eleven" and "Afternoon In Paris" by John Lewis. Vibesman Horsfall switches to piano for a short (just over a minute and a half) version of Tjader's "Coit Tower" and the Harold Arlen standard "When The Sun Comes Out" which clocks in as the longest selection at five and one half minutes.

(4) is pretty much more of the same only this time there's been a change in the drum chair and a guest pianist, Bill Beach, appears on seven of the dozen tracks. This makes this issue more preferable in my opinion since the additional chord instrument fills up more space and takes the load off Horsfall, allowing him to use just two mallets instead of four (a technique learned from Gary Burton) most of the time. He does, however, play piano on two cuts, "Evoke" by trapster Dave Averé who also penned the title song and "Waltz Of The Rainbow." With less tunes this gives all parties more of a chance to extend their wings as shown on the majority of the tunes and, at almost seven and a half minutes, "Sonora" by Hampton Hawes. There are three originals from Horsfall present this time out and it's neat to hear Charlie Haden's "Sunday At The Hillcrest" performed once again. Pianist Beach is a solid player that would be a nice addition to the group. With six other albums listed inside both booklets, these two titles make for an impressive discography.

Larry Hollis

1) TAMM E. HUNT, LIVE AT BIRDLAND, NEW JAZZ AUDIENCE 111.

Intro / Blue Skies / Autumn Leaves / Black Coffee / Don't Explain / You Don't Know What Love Is / God Bless The Child / My Funny Valentine / Summertime. 51:14.

Hunt, vcl, arr; Gary Bartz, as, ss, arr; Mac Gollehon, tpt, fgh, arr; Eric Reed, p, arr; Don Moore, b; Will Terrill, d. 200?, NYC, NY.

2) INGRID JAMES, ESSENCE, NEW MARKET 3179.

You Don't Know What Love Is / I'm Old Fashioned / All Night Long / Love For Sale / I thought About You / My Funny Valentine / But Not For Me / Chega de Saudade (No More Blues) / East Of The Sun / What A Difference A Day Makes. 77:42.

James, vcl, arr; Matt Baker, p, arr; Adrian Cunningham, ts, flt, cl, arr; Owen Newcomb, b; John Parker, d, perc. 10/13/04, Brisbane, Australia.

Two vocalists, each accusing somebody of not knowing what love is, yet revealing conflicted feelings by asking that same whomever to remain her funny valentine.

(1) This CD's notes indicate that Tamm E. Hunt has been urged to the microphone by the late Nellie Monk, Thelonious' widow, and Doris Parker, identified as Bird's widow, among others. Pretty impressive endorsements, doncha agree? Almost the sort of credentials a singer might hope to publish as inoculation against negative reviews. Well, no such luck!

The session has its ragged charm, of course, but that doesn't serve to carry it across the finish

line. Hunt's nasal, sandpapery voice seems like a pose, as she often seems to be mugging vocally, emphasizing her rather broad vibrato, flattening her vowels, playing with an attitude of mock coyness, and breaking lyrics down into phrases that fail to connect naturally to those that precede or follow. In this respect, her phrasing often seems to owe something to Shirley Horn's example of distending lyrics. This is never more apparent than during her mis-conception of "Valentine," on which, in an interesting footnote to the performance, the audience expresses submissive deference to the song's stature as "sacred" music, by clapping after Tamm E. has uttered just the first two words. As I listened, I was mindful of one Conan O'Brien's frequent TV Late Show shticks, wherein he melds computer photos of various male and female celebrities to make fanciful digitalizations of their possible progeny. I was set to wondering how a vocalist with both Nina Simone's and Sophie Tucker's genes might sound, much less look. (Please allow me to emphasize that I was just wondering.)

But, the band is another matter. Eric Reed fills in resourcefully, ahead, behind, and beyond Ms. Hunt's vocals, and one gets the feeling that he's often flying blind. Bartz, on both alto and soprano shows that he is still fully in Coltrane's thrall, but his brief solo on "Explain," is as saturnine an alto passage as you're likely to hear, and all but rescues the track. Mac Gollehon's smeary trumpet on "Coffee," is a treat. But, these are small recompenses for a failed vocal recital. Perhaps, Ms. Hunt should not have taken on a roster of songs that have such strong associations with her vocal predecessors and betters. For now—and probably for a long time to come—"Coffee" will remain Peggy Lee's vocal province, Billie will retain the papers to "Explain" and "Bless," and for my money, Dinah Washington's take on "You Don't Know" remains definitive.

But, then, (2) Ingrid James uses that same accusatory song to signal a rather drastic paradigm shift, as she introduces herself with a bit of scat vocalese, before delineating the lyric fully, thereafter giving ground to Adrian Cunningham's taut tenor who reads the song's line as though it was a bed of hot coals he was negotiating. By the time the track is a little short of five minutes old, it's clear that we are in the presence of musicians willfully determined to leave nothing as they find it, and nothing to chance. This turns out to be a recital by a fully integrated quintet of improvisatory travelers, not adverse to eschewing main roads for cross country forays. Ms. James uses song materials for her own improvisatory ends, without surrendering the vital signs thereof.

Her "You Don't Know," complaint leads to some playful give and take with Cunningham's tenor, before she rests her case. "Old Fashioned" opens with her swinging, tweaking the tune's internal rhythm, slowing down, speeding up, calling forth some fleet flute from Cunningham, after which Matt Baker builds a forcefully rhythmic piano edifice. And so it goes, each track so brim full of detail and unexpected twists that this turns out to be an album which might well serve as the

basis for an exhaustive post graduate thesis. "Night" contains some of the group's most convincingly *outré* playing, as both Cunningham (on tenor) and Baker purposefully relax their grasp on post Bop reality. James explores the upper reaches of her clear soprano on "Sale," and takes her vocal on "Thought About" cautiously, reconfiguring the melody shrewdly, with Baker's piano solo full of tension and release. Her treatment of "Valentine" is ethereal, with Cunningham offering some beautifully serene clarinet lines. "But Not," opens with the verse's reference to Beatrice Fairfax et al., soon finds Ingrid stirring in Georgie Fame's vocalese lyrics (available on *Portrait of Chet - Four Leaf Clover 5108*, as well as on *Georgie On My Mind*—reviewed 9/92, p.78), based on Chet Baker's 2/15/54 solo. "Chega" is the CD's longest track, clocking in at over eleven minutes, with more linear melodicism from Baker, and a well built tenor statement from Cunningham. Ingrid's vocal on "East" is fairly straight ahead, as she seems content to submit to the tune's inherently natural swing, before stepping aside for some resounding bass from Owen Newcomb and more fulsome clarinet from Cunningham. She tiptoes into "What A Difference," only to find Cunningham "webstering" in breathily on tenor, after which Baker plays a cloudburst of a piano solo.

Ingrid James met and first performed with Matt Baker and Adrian Cunningham in 2004 at the Noosa (On Australia's Eastern "Sunshine" coast) Jazz Party. Newcomb and Parker were brought on board for this recording and complete what appears to be an exciting and adventurous quintet with Ingrid James as the vocal focus. I'm penciling this one in as an early probable for my 2005 "best ten" list. It comes as a most challenging and welcome vocal surprise.

Alan Bargebush

1) AVASHI COHEN, AT HOME, RAZDAZ 4602.

Feedip / Madrid / Leh-Lah / Remembering / Renouf's Last Tooth / Gershon Beat / No Words / Punk (DJN) / Mediterranean Sun / Saba / Toledo. 60:59.

Cohen, ac b, el b, vcl; Yosvany Terry, ss, ts, vcl, perc, chekere; Sam Barsh, p, el p, org, melodica, vcl; Anne Drummond, flt, a flt; Diego Urcola, flgh; Mark Guillian, d, perc; Tomer Tzur, perc. 2/14-20/04, Suffern, NY.

2) AVERY SHARPE, DRAGON FLY, JKNM 89895.

Oh No! / Swingfield / Dragon Fly / Protect Me / Morning Glow / My Favorite Things / Now That's What I'm Talkin' Bout / Evolution / All About You / Trilogy / Change / Sweet Georgia Brown. 60:10.

Sharpe, ac b, el b; Onaje Allan Gumbs, p; Winard Harper, d; Chico Freeman, ts, Jeri Brown, vcl, Athina, b vcl. No Recording information given.

(1) Avashi Cohen's CD moves lightly between the genres of acoustic Jazz, rock, folk and fusion and comes out as savvy, intelligent music. Some tracks have just a basic trio of Cohen, Sam Barsh on piano, and Mark Guillian on drums. Of