



**The 2 Bass Band...Live** Billy Mintz  
**Emanation (Solo: Volume 2)** Roberta Piket  
(Thirteenth Note)  
by George Kanzler

Thirteenth Note Records' seventh and eighth releases feature the two artists who lead five of the six previous releases: drummer Billy Mintz and pianist Roberta Piket, his project is a piano-less tentet while her new one is an acoustic solo outing.

The *2 Bass Band...Live* was recorded before what sounds like an appreciative audience. There's much to appreciate. Mintz composed all the music and arranged all but one piece. His music has a cinematic and/or architectural sense of drama and form, including careful dynamics and attention to momentum, tension and release. The first five tracks flow one into another, beginning with a short saxophone colloquy, "Beautiful You", adding brass and basses as it segues into "Bass Thing", a dialogue/duel between the pizzicato basses of Cameron Brown and Masa Kamaguchi. That gives way to a raucous saxes and brass free-for-all, "Free Thing", the first example of Mintz' very Mingus-influenced use of calibrated chaos, which fades down to a bass pulse and silence introducing "Ghost Dance". Exotic sax intones over deep basses and throbbing toms (Mintz finally joining the fray) as trombonists Brian Drye and Samuel Blaser solo, alone and in tandem, over the exotic rhythm. "Ghost Sanctuary" emerges with horns like a procession on a dusty road, riding over bass vamps and rolling drums framing tenor saxophone (Adam Kolker) and trombone (Blaser) solos that fade to mournful ensemble dirge and a final crescendo. Six more-or-less stand-alone pieces follow, ranging from a stuttery "Dit", with bursts of controlled horn polyphonic cacophony, to a very modern Ellingtonian "Darkland", pitting the trombonists, employing mutes and plungers, against suave ensemble passages. Two solo highlights are "The Dream", John O'Gallagher's alto channeling Eric Dolphy with Mingus; and "Flight", a mellow swinger (brushes not sticks) with an indelible Ron Horton trumpet solo.

*Emanation (Solo: Volume 2)* was also recorded live, but in a studio. The results are impressive, often viscerally compelling. The opening two tracks nicely delineate Piket's two main approaches. "Softly, As In A Morning Sunrise" displays virtuosic technique as she flashes through lines and sequences while reharmonizing the familiar standard. Next, on



## BRIAN LANDRUS TRIO

"The Deep Below" Release  
On Palmetto And Blueland Records

Landrus – bari sax, bass clarinet, alto & bass flute  
Lonnie Plaxico – bass  
Billy Hart – drums

June 18 \* Cornelia St Cafe \* 8:30pm  
29 Cornelia St, Ny, Ny 10014

"Haunted Heart", she invests the ballad with a diaphanous mood, creating a perfect impressionistic aural painting. Other ballads follow that painterly pattern while faster tempos make for more bravura virtuosity. Art Tatum filigrees and arpeggiated flourishes enhance "All The Things You Are"; Herbie Hancock's electric band "Actual Proof" is realized, almost magically, in all its rhythmic and thematic complexity; and Thelonious Monk's "Ba Lue Bolivar Ba Lues" is a compact (3:20) masterpiece of feints and lurches that coalesces into Monk's tune at the very end.

For more information, visit [thirteenthnoterecords.com](http://thirteenthnoterecords.com). These projects are at Ibeam Brooklyn Jun. 19th and Smalls Jun. 20th. See Calendar.



**Out Loud**  
Frank Lowe Quartet (Triple Point)  
by Anders Griffen

The care taken in producing this limited edition double LP set is usually reserved for the most popular and influential artists. Frank Lowe would have been 72 years old this month and surely gratified to see this release. The performances are great and the music is pressed on heavy vinyl limited to a hand-numbered 550 copies. A 38-page book accompanies the gatefold package with photographs by Omar Kharem and Val Wilmer and a biographical essay by Ed Hazell that chronicles Lowe's musical emergence from the Orange Mound neighborhood of Memphis through the '60s and up to these sessions, putting this work into some context and perspective (it even identifies "The Memphis Four", credited for "Chu's Blues" on 1975's *Fresh*).

The master tapes from these sessions were for decades in the able care of Fred Cohen at the Jazz Record Center in New York. *Logical Extensions*, as they were labeled, was intended to be the followup to Lowe's ESP-Disk' debut, *Black Beings*, which was bassist William Parker's first album appearance. Parker joins Lowe again and the quartet is completed by trombonist Joseph Bowie and drummer Steve Reid, the only recordings by this incredible group. Two sessions are documented here: LP 1 recorded by Rashied Ali at his Survival Studio on May 1st, 1974 and LP 2 recorded by Scott Trusty live at Sam Rivers' Studio RivBea sometime around then. It also comes with 40 minutes of video showcasing the quartet in action at Studio RivBea that spring or summer—"ground zero for the loft scene", as critic Will Hermes describes it. This set comprises a remarkable project, unearthing a phenomenal set of music, a snapshot of '70s New York and a story that might have been lost.

*Out Loud* consists of different approaches to group improvisation where they can, as Bowie puts it, "let it develop into whatever it's gonna develop into." Lowe vocalizes and plays various percussion and noisemakers in addition to his potent tenor and soprano saxophones. Collectively, the group changes rhythms, textures and colors to create varying story arcs. "Act of Freedom" makes up a suite, five parts of which are documented on LP 1. Parker's running walk starts a driving rhythm before the head soars, almost superimposed above. "Act of Freedom Part 4" drives through various tensions with a great bassline, sometimes getting funky before Lowe's "Out Loud" chorus, which gives this release its title. Side C is filled with the 23-minute "Whew!", which closely portends Bowie's "Sun Voyage" (later released on *The Flam*).

"Untitled 3" contrasts space with eruptions and features a dynamic guest appearance by trumpeter Ahmed Abdullah. "Logical Extensions" and "Closing Announcement" are both short statements in the tradition of a set-closing theme.

"Olu Dara once told me," Butch Morris recalls in the liner notes, "that on any given night Frank could kick anybody's ass on the saxophone and to play with him... you find this absolutely true." A number of people came together to make this special release a tribute to this original and idiosyncratic artist. It's a collector's set, but also essential listening.

For more information, visit [triplepointrecords.com](http://triplepointrecords.com)

## ON SCREEN



**This is Gary McFarland: The Jazz Legend Who Should Have Been A Pop Star**  
(A Film by Kristian St. Clair) (Century 67)  
by Russ Musto

This somewhat hyperbolically subtitled DVD shines a deserved spotlight on a neglected original voice. Vibraphonist Gary McFarland may not be an actual legend in jazz and his forays into the world of popular music hardly qualify him for stardom, yet his artistry remains unquestionably valuable. Kristian St. Clair's film brings into focus a man at various times both hailed and derailed for his very personal artistic vision. One does get the impression that McFarland could have made it into the upper echelons had he not died under unsettled circumstances in 1971. The accompanying audio disc documents McFarland's mid '60s quintet from broadcasts of the group performing live at The Penthouse jazz club in Seattle during June-July 1965.

"He was an overdose of style," guitarist Joe Beck notes early in the film. In a later segment drummer/vocalist Grady Tate opines stoically, "Some people become popular and famous and some people don't. Gary's just one who didn't." Bob Brookmeyer attests to McFarland's musical prowess, recalling that after first hearing an arrangement of one his original pieces for the Gerry Mulligan Concert Band at the Vanguard, "Everybody in that room knew that something happened. The air in New York City had changed." Footage of McFarland's collaborations with the likes of Stan Getz, Bill Evans and Steve Kuhn confirm the evaluation. Conversations with Sy Johnson and Gene Lees (who calls McFarland an "adult prodigy") as well as words from Phil Woods, Richard Davis and Clark Terry offer more personal insights as do clips from interviews with the artist himself.

McFarland's ardent embrace of bossa nova, first heard on his *Soft Samba* album, receives praise from percussionist Airtio. His fusion of jazz and rock and work with film and television is examined both as a facet of his restless creativity and cause of his fall from grace with the music press, the latter which seemed not to faze him at all. "I would be climbing the walls if the only thing I could do was write for jazz ensemble... You get too bored and you don't make any progress musically," he declares.

For more information, visit [century67.com](http://century67.com)