

**REVISED SECOND EDITION
NOW AVAILABLE ON AMAZON
AS PAPERBACK AND EBOOK!**



“Wetzel has hit all the right notes here...A superbly well-crafted novel. *Dashiki* is a lot of fun and, no hyperbole, unputdownable.”

— Chris May, *AllAboutJazz.com*

“Wetzel's deep knowledge of jazz enables her to construct a thoroughly believable story... Her pacing and use of foils and humor make for a fine suspense yarn. But more importantly, she gives her characters rich emotional depth and writes affectionately about the jazz geeks who populate her world.”

— Kurt Gottschalk, *The Bird Cage*

Flo Wetzel was contributor to *The New York City Jazz Record*, *AllAboutJazz.com* and *The Squid's Ear* and is co-author of the jazz biography *Perry Robinson: The Traveler* (“One of the most informal, engrossingly personal jazz memories in years” - Gary Giddins, *Village Voice*)



@FLORENCEWETZEL108



FLORENCE WETZEL



**History of the Vibraphone
Warren Wolf (Cellar Music)
by Scott Yanow**

The vibraphone has had a long history in jazz with Lionel Hampton and Adrian Rollini establishing the instrument during the Swing Era, though there have only been a few dozen major players through the decades since. One can pretty much sum up the history of the instrument prior to 1970 by citing Hampton, Red Norvo, Milt Jackson, Terry Gibbs, Cal Tjader, Bobby Hutcherson and Gary Burton, with only a small number of significant players missing from the list.

In more recent times, Warren Wolf has been one of the vibraphone's leaders ever since he emerged in the early part of the 21st century. And on *History of the Vibraphone*, he pays tribute to some of the earlier greats by dedicating each of the first nine songs to a different artist. For this worthy project, he enlists the talents of Alex Brown (piano, keyboards), Vicente Archer (bass) and Carroll “CV” Dashiell III (drums) plus, for six of the numbers, Tim Green (alto, soprano). Performing songs mostly written by other vibraphonists (other than selections by pianists John Lewis and Chick Corea), Wolf pays tribute to Gibbs, Hampton (“Midnight Sun”), Jackson (“Django”), Hutcherson, Tjader, Burton (Corea’s “Captain Señor Mouse”), Roy Ayers, Dave Samuels and Joe Locke (while Norvo is missing, perhaps he will be included in a second volume?).

Wolf, who also performs his own “I See You Baby, Looking at Me” and a second version of “Midnight Sun”, sounds quite at home exploring the variety of styles. He gets to be boppish on Gibbs’ “Bopstacle Course” and “Django”, creates a fresh interpretation of “Captain Señor Mouse” (which was originally a duet by Corea and Burton), and sounds quite comfortable on the more groove-oriented performances. While he hints here and there at the subjects of his tributes, he always sounds like himself.

Warren Wolf, who has grown to be an inspiration for younger vibraphonists who have followed him, sounds as if he was clearly having a fun time on his well-conceived *History of the Vibraphone*.

For more info visit cellarlive.com. Wolf is at Birdland with SFJAZZ Collective Mar. 12-15. See Calendar.



**Americana
Rale Micic and Abe Rábade (Karonte)
by Elliott Simon**

Jazz guitarist Rale Micic and pianist Abe Rábade share a long history of collaboration. The two met in 1996 at Boston’s Berklee College of Music and have performed together across Europe and the U.S., including at Carnegie Hall’s Weill Recital Hall and the Blue Note. Despite their long-standing partnership, this recording marks their first album together.

Released last year, *Americana* was recorded at Samurai Hotel Studio in Queens during sessions in 2016 and 2022. Offering clean, balanced contemporary jazz shaped by Micic’s Serbian and Rábade’s Galician backgrounds, featured are nine original compositions that highlight the pair’s deep musical connection and seemingly effortless balance. The album also includes two traditional pieces: Micic’s arrangement of the Serbian tune “Mito Bekrijo” and the Galician folk piece “Xota do Marreco”. Both tracks infuse the music with vibrant energy while offering a glimpse into the musicians’ respective cultural roots.

The album opener, “Only Love Will Stay”, sets the stage with Micic establishing a tango-esque rhythm, creating movement and intrigue. Rábade explores striking dynamic contrast, alternating between thicker, harmonically-rich chords and more sparse, delicate moments. The track draws listeners in with its contrasting depth and breathing room. On “Sunrise”, the guitarist establishes a compelling groove before stepping into the lyrical melody, the duo then seamlessly shifting between lead and supporting roles. The melody here is as memorable as it is enjoyable. “A Folla do Castiñeiro” carries a distinct Spanish influence, driven by urgency and forward momentum. Its heavier chords and dynamic contrasts add intensity, offering a striking counterpoint to the album’s more lyrical moments. The fusion of traditional Galician elements with contemporary jazz is especially effective. The title track unfolds with a quiet, clean chord progression, repeated in meditative fashion. While there are many ways to represent the American melting pot, this piece offers a soft, contemplative and deeply human perspective.

The chemistry between Micic and Rábade, honed over years of collaboration, is undeniable. *Americana* showcases the duo’s compositional depth and ability to blend diverse musical influences into a cohesive and captivating work.

For more info visit aberabade.com. Micic is at The Django Mar. 12. See Calendar.



**Gratitude: One Head Four People
Roscoe Mitchell (Wide Hive)
by Fred Bouchard**

Elder statesman and co-founder of the Art Ensemble of Chicago (AEC), reed Svengali and inveterate iconoclast, Roscoe Mitchell (now at age 84) peers coolly steadfast in rainbow round shades and fly herringbone ‘n’ cravat on *Gratitude: One Head Four People*’s jacket portrait and group photo. He likewise thrives as jacket artist: his snap-to design imagines the band as a pointillist quincunx, a Zen-like concept shared by four equal executors: he on bass saxophone (in his kit from the get-go), with Sandy Ewen (guitar), Damon Smith (bass) and Weasel Walter (drums, percussion), a dervish of sticks, skins and bells. The plan is direct: a roaring half-hour of Mitchell’s huge horn and “rhythm section,” followed by a pianissimo quadrilogue as the four subtly strike metal, strings and wood with sticks, bows, fingers, electronic buttons, in what the classic AEC affectionately called “little instruments.”

On “Ruckus”, reedy sax unleashes inch-thick burps over scritch arco bass, busy woodblocks, and buzzy beeps and twerks. The horn may approach