

under a searching saxophone call on Blake's "A Dream":

"Once a dream did weave a shade/O'er my Angel-guarded bed/That an Emmet lost its way/Where on grass methought I lay

Troubled wilder and forlorn/Dark benighted travel-worn/Over many a tangled spray/All heart-broke I heard her say."

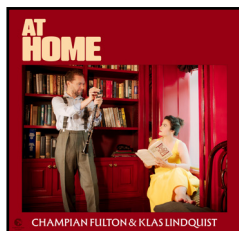
Additionally, the album opener "60 Morningside" appears to be connected to Blake's "The Echoing Green":

"The Sun does arise/And make happy the skies/The merry bells ring/To welcome the Spring

The sky-lark and thrush/The birds of the bush/Sing louder around/To the bells' cheerful sound/While our sports shall be seen/On the Echoing Green."

One can almost hear sparrows in the uptown trees against pianist Kevin Hays' repetitive Latin-esque phrasing (recalling Chick Corea), carried gently by Satoshi Takeishi's soft, rollicking drumset patterns, and the leader's celebratory Paul Winter-like soprano playing. The pure rhythmicity and major nines paint a vision of early mornings in the park, but the imagery is also relevant to Blake's somewhat darker "Sunrise".

For more info visit patrickzimmerli.com. The album release concerts are at The Falcon May 15, Firehouse 12 May 16 and Blue Gallery May 17. See Calendar and 100 Miles Out.



Every Now And Then
Cory Weeds Meets Champion Fulton (Cellar Music)
At Home
Champion Fulton & Klas Lindquist (Turtle Bay)
by Marilyn Lester

Pianist-vocalist Champion Fulton has, in a 20-year career, been a leader on nearly as many albums. Her piano style is mainstream jazz and her voice reliably sweet (but not without depth) and attuned to swing; both sides of her artistry are delightfully integrated, working as a well-oiled machine. That dual ability extends to and works particularly well with musical partnerships.

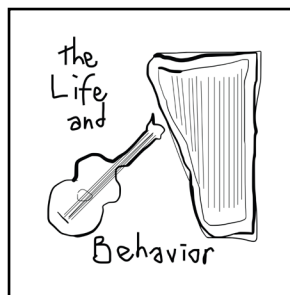
In *Every Now And Then*, the collaboration with Cory Weeds is easy and homey. The two have been playing together for over a decade and have recorded three times previously. Canadian Weeds is not only a saxophonist but owner of the Cellar Music label, and for this outing (Weeds heard exclusively playing alto) the two recorded live in a studio outside Calgary. The result is a satisfying eight-track release, wherein the first cut, "Boss Tutch", establishes the ease and seeming spontaneity the two create musically. The tune is also a showcase for their respective chops, a dynamic repeated on the Fulton original, the melodic "That's Not Your Donut". She is also well-known for her extensive repertoire of standards, which includes hidden gems. In the lesser-known "Carry Me Back to Old Manhattan", her vocals are charmingly witty in this novelty story song about a city girl having had quite enough of rustic, country life. The album also has its share of blues-based numbers. "Linger in My Arms a Little Longer" is a tune evoking a 1930s roadhouse, while "Every Now and Then" conjures images of couples slow dancing in that establishment. Two uptempo standards also engage: a playful "Too Marvelous for Words" and a swinging "It's Alright With Me" with phrasing by Fulton that borders on vocalese.

With 40-something recordings to his credit, Swedish saxophonist-clarinetist and composer Klas

Lindquist meshes so perfectly with Fulton's artistry that the title *At Home* is a telling descriptive—and in fact, the recording was captured in Turtle Bay label founder, Scott Asen's living room. In ten tracks of standards, the two weave a tapestry of music, playing in and out and over and under each other as well as in spotlight moments, all quite mesmerizing. Lindquist is front and center for a bluesy instrumental, "Don't Do That to Me" and, with his clarinet playing featured, on "Serenade in Blue". Yet "Besame Mucho", a haunting number, offers a missed opportunity: it's the perfect vehicle for a vocal interpretation, missing from this instrumental rendition, especially since Fulton revealed what she's capable of in the slow, languorous and extended (seven minutes, 44 seconds) rendition of "The Very Thought of You". Another stylistic miss is in the torch song, "Someday You'll Be Sorry", which is rendered far too cheerfully. A treat, however, is "Tea for Two", that 1924 ditty with place-holder lyrics never changed, sung here with the hardly ever-heard verse.

Both duo albums are catnip for Fulton fans. Each is an easy listen, perfect for kicking back and simply enjoying.

For more info visit cellarlive.com and turtlebayrecords.com. Fulton is at The Django May 22, Mezzrow May 23-24 and Jersey City Jazz Fest May 27. See Calendar and 100 Miles Out.



The Life and Behavior
Fred Frith/Shelley Burgon (Relative Pitch)
by Brad Cohan

The wildly innovative and perennially influential arc of guitarist and composer Fred Frith is the stuff of legend. From the prog rock and improvisatory explorations of Henry Cow to his 1974 six-string touchstone *Guitar Solos*, he moved on to a still-burgeoning discography and continues to birth new sonic languages with each and every recording, proving himself a true original. Frith's milieu embraces a treasure trove of collaborations, particularly of the duo variety—basically a who's-who of the avant garde: from John Zorn, Anthony Braxton and John Butcher to Barry Guy, Henry Kaiser and Ikue Mori, to name just a very few.

The Life and Behavior adds Shelley Burgon to that list. A dauntless composer, harpist and sound artist, Burgon brings her own exceptional CV to the table, having played and recorded with Björk, Zeena Parkins and Elliott Sharp, among many other luminaries. This meeting of deeply adventurous minds is an organic pairing, due in large part to Burgon having studied with Frith at Mills College. Recorded in Oakland in 2002 and 2005, this album bears the fruit of their unique kinship, one which articulates a colorful dialogue, rich with warm fingerpicking, jarring dissonance, bucolic strumming and percussive clatter. Most of all, the twelve improvisations that make up the set show the two in seemingly loose and relaxed mode as they sketch captivating minimalist, spellbinding soundscapes.

Album opener "Memory Lane" immediately throws the listener for a loop in quite a good way. The tune is strummy and melodic, glowing like the California sun where this music was recorded. Accessible yet unexpected, it invokes the work of rock band Sonic Youth if they were to jam on acoustic guitar and harp. Despite seven of the dozen pieces recorded in 2002 and the remaining three years later, the flow is seamless—

and the spectrum of sound Frith and Burgon devise can have you guessing who's playing what. "Skipped a Beat" first screeches and bangs before gorgeous harp stylings swoop in; "Every Word I Say" is akin to a haunted house of eerie, skronky transmissions; "Your Sweet Time" shows the pair in a dissonant twang duel.

The scope of tones and textures that *The Life and Behavior* exudes achieves levels of otherworldliness, all while creating a mood of playful eccentricity. It may be an archival recording, but it's not to be missed.

For more info visit relativepitchrecords.com. Frith plays solo at Irondale Center May 3 (part of Long Play Festival), and is at The Stone at The New School May 12-14. See Calendar.

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