

# BERGAMO JAZZ FESTIVAL

BY FRANCESCO MARTINELLI

# BIG EARS FESTIVAL

BY JIM MOTAVALLI

# WE INSIST! FESTIVAL

BY DANIEL A. BROWN



Dianne Reeves @Bergamo Jazz Festival



Knoel Scott of Sun Ra Arkestra @Big Ears Festival



Mary Oliver @We Insist! Festival

When you arrive at a festival and in the first two concerts you hear the compositions of Jerome Cooper, Leroy Jenkins, Herbie Nichols and Carla Bley, you know you are at the right address! This was the case for the 46th edition of the Bergamo Jazz Festival (Mar. 20-23). Its artistic director is currently (they rotate in three-year cycles) master saxophonist Joe Lovano, whose Italian heritage and charming support created a special bond with the local audience. Bergamo's jazz festival is not only one of the oldest in Italy, but it is especially significant in that it is promoted by the local Teatro Donizetti, dedicated to the great opera composer and Bergamo native, Gaetano Donizetti. While most festivals in Italy are promoted by associations of variable durability, in this case the music was embraced by the most prestigious musical institution of the city (and in fact of the country), welcoming jazz in its hallowed main hall and at the same time projecting it all over the beautiful ancient city, at a short distance east of Milan and deeply influenced by Venetian culture.

The festival's closing weekend (of which your correspondent was able to attend) followed a by-all-reports intense week of events, in rainy Italian weather that seemed oblivious of the arrival of Spring. Saturday afternoon opened with the "Dialect Quintet" led by **Alexander Hawkins** (piano) with Camila Nebbia (tenor), Giacomo Zanus (guitar), Ferdinando Romano (bass) and local-born Francesca Remigi (drums). Stoked by Remigi's furnace of rhythm, the Anglo-Italian quintet breezed seamlessly through a series of structured and free sections. Perhaps due to the less-than-ideal acoustics of the hall, sometimes the soloists seemed less integrated than the rhythm section but when it all came together Nebbia's saxophone lines blended nicely with Zanus' electric guitar effects, creating surprising sonic landscapes. In a different location—a restructured power station—and in a totally different sonic atmosphere, a quartet led by **Emanuele Maniscalco** (piano) with Francesco Bordignon (bass), Oliver Laumann (drums) and guest Pietro Tonolo (tenor, soprano) offered reflective, meditative music; a set highlight: the Alice Coltrane dedication featuring a superlative Tonolo soprano solo. Unfortunately, an audible invasion from the DJ set nearby revealed poor planning (and/or not much sensitivity by the festival's neighbors), but ultimately did not faze the musicians or (much of the) audience.

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The annual Big Ears Festival in Knoxville, TN (Mar. 27-30) is aptly named, with a booking policy that brings together adventurous, risk-taking music regardless of genre. It's not a jazz event *per se*, but properly scheduled (skirting the techno, old-time folk and worth-discovering singer-songwriters), it's a hard-to-beat celebration, over four days, of plenty of jazz music.

**Charles Lloyd's** set with Bill Frisell (guitar), Harish Raghavan (bass) and Eric Harland (drums) turned out to be a tribute to the saxophonist's close collaborator, the late Zakir Hussain (who passed away last December), and as such it had Carnatic singer Ganavya chanting some of the percussionist's songs. She's an emotional performer, and it was touching if a bit somber, also somewhat monotone. The incredible band did let loose on one number in their set without the singer, and it was proof that Lloyd remains in top form, even having just turned 87 two weeks prior.

Ganavya was also heard the next day with saxophonist **Immanuel Wilkins**, but in a more subordinate role. Vocalist June McDoom did a commendable job up front (as she does on Wilkins' *Blues Blood* album release from last year) and the vocals, which also included the soulful Yaw Agyeman, were well integrated into the leader's politically aware concepts. Trumpeter **Ambrose Akinmusire** also showed his fondness for vocals with his quartet, which celebrated the ambitious *honey from a winter stone* by adding producer-rapper Kokayi, plus a somewhat underutilized string quartet. With all three of the abovementioned leaders (Lloyd, Wilkins, Akinmusire), there was admittedly a desire to hear each just blow their horns a bit more. **Bill Frisell's** set, constituting a reunion of sorts, with Jenny Scheinman (violin), Hank Roberts (cello), Eyvind Kang (viola), Tony Scherr (bass), Rudy Royston (drums) and guest Greg Tardy (tenor, clarinet)—revealed serious, well-composed and artfully arranged music. But again it was a bit short on the leader playing his axe. It was all satisfyingly good, though, and particularly nice to hear their take on Stephen Foster's "Hard Times".

A true festival highlight was unquestionably the **Sun Ra Arkestra**, under the leadership of 100-year-old Marshall Allen (he turns 101 later this month!) with rock band **Yo La Tengo**, a partnership that is by no means a one-off occasion. The groups proved deeply entwined, with the three rockers switching off on instruments (as

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In the history-rich city of Milan, Italy, the WE INSIST! Festival featured two days (Mar. 29-30) of international musicians expanding the narrative of spontaneous composition. Held at Casa delle Arti, in Cernusco sul Naviglio, a neighboring town in the Milan metropolitan area, WE INSIST! "LIVE Bubù settete, 7 duets around jazz," offered a single, unified theme: "seven encounters between people, instruments, disciplines, individualities, stories, visions and passions." Taking its name from the masterful *We Insist! Max Roach's Freedom Now Suite* 1960 album, the imprint WE INSIST! was founded in 2012 by Maria Borghi and clarinetist Giancarlo Nino Locatelli.

"A [label] 'sound' is not in our intentions," explains Borghi. "The musicians we follow record and mix their work in different studios and with different sound engineers. However, an underlying idea unites our productions: we like music and musicians who push the envelope, are open to surprises and welcome risk." At previous events, Borghi and Locatelli favored large group settings; for this year's festival, they opted for the pared down duo format. "From a musical point of view, the duo is unstable and, therefore, adventurous," Borghi explains. The pair also requested set times be capped at 30 minutes "so as not to tire the audience and to keep their attention." She emphasizes that the 14-strong assembled players were also specifically curated in gender equality. "Asking the seven male musicians, who form the core of our productions, to choose a female partner was also a political choice for us." Over the course of two nights, the festival both met and exceeded the label owners', and surely musicians', goals to pursue creative risks.

Opening night began with a set by **Virginia Sutura** (violin) and **Alberto Braidà** (piano). They created a gradual dialogue, with Braidà's pensive, glacial chords, momentarily evoking the nuances of later-era Mal Waldron, as Sutura coaxed chromatic, mournful tones from her bow. Impressively, following a passage of shared silence, through sheer providence the two landed on a unison flatted fifth interval, revealing the at-times quasi-mystical power of improvised playing. Sutura and Braidà are familiar collaborators, but that very same history isn't a hindrance to inventive playing. "We don't even look at each other when we play," the pianist later remarked. "I like the challenge of not knowing. Even if you improvise, you are finding a way to deal with a language." **Monica**

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Armstrong's career. Riccardi says that, "Lil earned her place in the pantheon by being the architect of Louis Armstrong's stardom." It was Hardin who gave Armstrong the push to leave Oliver, and later, to leave Fletcher Henderson, and go out on his own. Riccardi notes: "Louis might have remained a very talented sideman for much of his career. For that alone, Lil's role in Louis' story—and the story of jazz history in general—is secure." Cracks in the relationship began to appear in 1925. The couple separated in 1931 over Armstrong's affair with dancer Alpha Smith, and finally divorced in 1938.

Hardin was prolific in the '30s, including accompanying and recording with blues vocalist Alberta Hunter in a group with trumpeter Charlie Shavers, clarinetist Buster Bailey and bassist Wellman Braud. But by the late '40s, she worked mostly as a piano-vocalist soloist. She remained in music, based in Chicago, and by the '50s, her activities were measured. In 1961 she recorded a volume for Riverside's *Chicago: The Living Legends* series (with bassist Pops Foster, clarinetists Darnell Howard and Franz Jackson, et al.), which led to an NBC network special, *Chicago and All That Jazz*—and a follow-up album in 1962 on Verve. In the '60s, Hardin appeared in several Broadway shows and made a series of vocal sides for Decca. A month after Armstrong died in July 1971, at a televised memorial concert for him, Hardin suffered a heart attack, collapsed onstage and died on the way to the hospital.

Says Riccardi, "Personally, I've been thrilled to see younger musicians in the 21st century, such as pianist Caili O'Doherty, paying more attention to Lil as a complete person, studying her background, studying her solos, digging up lesser-known compositions and giving them a modern spin. Lil was much more than just the woman behind Louis Armstrong. She was a pioneer in her own right and it's about time that she's being treated that way."

For more info visit [louisarmstronghouse.org](http://louisarmstronghouse.org)

#### Recommended Listening:

- King Oliver's Creole Jazz Band—*Centennial* (Archeophone, 1923)
- Louis Armstrong—*The Complete Hot Five and Hot Seven Recordings* (Columbia-Legacy, 1925-30)
- Johnny Dodds—*Definitive Dodds* (Retrieval, 1926-27)
- Lil Hardin Armstrong and Her Swing Orchestra—*The Chronological* (Classics, 1936-40)
- Sidney Bechet Trio—*New Orleans In Paris* (Vogue, 1952)
- Lil Hardin Armstrong and Her Orchestra—*Chicago: The Living Legends* (Riverside, 1961)

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and psychologically. But if you're asking me about the scene, the scene has nothing to do with me. The scene is created by other people, many of them who have the power to make decisions that I might not agree with, so I have nothing to do with that.

**TNYCJR:** Have you always avoided the music scene and carved your own path?

**PRIETO:** You better stay clear or you become what people [expect from you.] I do music because this is what I do and have been doing all my life. I don't know what's happening in the music industry but I am able to see it's not getting better. People have an optimistic [view] of things but I don't see that. I see that the music business has become more entertainment than music. It has become more fake and hollow. I'll keep doing the music that I like doing until I get tired and retire.

**TNYCJR:** Has it always been like that?

**PRIETO:** No, I don't think so. There was a sense of culture and people in the music business had a sense of what music is and what direction it should be going, respecting individuality. Now everyone has to be the same. The people that have become successful all sound the same. Before, there were people with culture, now it's all about business and money. It has little to nothing to do with music...I just think it's a hollow state in the music business, or whatever it's called. I wouldn't even call it a music business anymore: where's the music and where's the business?

**TNYCJR:** That loss of culture reminds me of a quote of yours from a *DownBeat* interview, "The only reason we have a Charlie Parker is because there is one Charlie Parker. If we had a thousand, it wouldn't be Charlie Parker." Everyone is trying to fit the mold of what they expect the general public will like rather than creating their own art.

**PRIETO:** We live in a fake society and this has increased big time. This affects the culture of people, attention span, the level of intelligence and the behavior. Music cannot escape that because it is made by humans. If humans are affected by those things, then the music is going to be affected as well.

**TNYCJR:** Is this the general consensus within the jazz community and people will pretend to put a different optimistic spin on the future of the genre?

**PRIETO:** I don't know. I've lived [through] a few things in my life already and I don't understand how positive it can be if it keeps going in that direction. People are just pretending to give each other calm and relief and optimism to avoid the pain of confronting reality. I'm not that kind of person, I cannot deal with this because when you know, you know. After your eyes have been opened then it's hard to close them and ignore that reality.

For more info visit [dafnisonmusic.com](http://dafnisonmusic.com). Prieto is at Birdland May 6 (with Shelly Berg Trio) and The Jazz Gallery May 30-31 (with Henry Threadgill and Vijay Iyer). See Calendar.

#### Recommended Listening:

- Henry Threadgill & Make A Move—*Everybody's Mouth's A Book* (Pi Recordings, 2001)
- Arturo O'Farrill—*Live in Brooklyn* (ZOHO, 2003)
- Dafnis Prieto—*About the Monks* (ZOHO, 2005)
- Michel Camilo—*Spirit of the Moment* (Telarc Jazz, 2006)
- Dafnis Prieto Si o Si Quartet—*Live at Jazz Standard NYC* (Dafnison Music, 2009)
- Dafnis Prieto Sextet—*Transparency* (Dafnison Music, 2020)

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they tend to do), meaning that at points Georgia Hubley was the Arkestra's drummer and Ira Kaplan their vocalist and guitarist. The set varied widely, with such familiar Ra fare as "Space Is the Place", "Rocket Number 9" and "We Travel the Spaceways", trading off with Yo La Tengo tunes that included Kaplan and Hubley harmonizing on their gentle ballad "Dreaming". There was a sublime musical rapport—these rockers like noise as much as the jazzers do, and their set opener featured delightful cacophony.

The current edition of **Fieldwork** is a 20-year partnership between Vijay Iyer (piano, keyboards), Steve Lehman (alto) and Tyshawn Sorey (drums). The group was both loud and intense, with bursts of melody and amped-up collective improvisation. Lehman's solo

spot proceeded in squeaks, squawks and short staccato bursts before the trio's explosive entrance. Sorey played like a man possessed, making Iyer's contributions not always audible—but certainly *felt* in any case. Drummer **Barry Altschul** led Axiom 5, an all-star unit with Jon Irabagon (saxophone), Uri Caine (piano) and Mark Helias (bass). The octogenarian leader showed he remains as explosive on the skins now as he was in bands with Chick Corea, Anthony Braxton, Dave Holland, Paul Bley and others. Pianist **Kris Davis**, in a tight trio with regular collaborators Robert Hurst (bass) and Johnathan Blake (drums), proved worthy of all the accolades. They played music from the leader's latest, *Run the Gauntlet* ("Little Footsteps" and the title track) as well as some older songs plus the new and as-yet unrecorded "Congestion Pricing". As played, the pieces tend to be expansive (averaging 10-15 minutes each), shifting tone and tempo abruptly with wonderful dramatic effect.

Does British saxophonist **Alabaster DePlume** play jazz? I'm not sure, but does it matter? Not at Big Ears. Heard in a trio with Jeremiah Chiu (piano, ambient electronics) and Gregory Uhlmann (guitar), the leader's extremely breathy tenor playing is like none other, yet perhaps like Ben Webster's if taken to an extreme. He whispers into the instrument, and the result is strikingly original. Big Ears' emphasis is on musicians who are not only on the cutting-edge, but those who are making their mark now, which includes veteran musicians and young turks alike. A few acts that were missed (because you simply can't catch everybody at Big Ears) were esperanza spalding, Wadada Leo Smith (in various configurations), Joe Lovano's Paramount Quartet, Nels Cline's Consentrik Quartet and violinist Jenny Scheinman's All Species Parade with three guitarists—Frisell, Cline and Julian Lage. Sadly there was a cancellation from the highly anticipated Asha Puthli, the Indian-American singer who appeared on Ornette Coleman's *Science Fiction* (Columbia, 1972).

Other groups, which played jazz-adjacent music, included **Rich Ruth**, a thrilling group of improvisers and close listeners that also has its prog rock roots. Guitarist-keyboard explorer **Michael Rother**, the German rock pioneer—who played with Kraftwerk, Neu! and Harmonia—revisited his high-energy back pages with wife Vittoria Maccabruni (electronics), Franz Bargmann (guitar) and the wholly impressive powerhouse Hans Lampe (drums). It was a rare chance to hear this kind of music in the U.S. Immersion, the duo of former Wire songwriter and vocalist **Colin Newman** and his partner, singer-sound artist Malka Spigel, performed ecstatic trance music in darkness in front of a screen, which featured rapidly moving videos reminiscent of the light shows during the heyday of the Fillmore East and was just one of many shows that required "we're at capacity" announcements. There was the young **Magic Tuber String Band**, from Durham, NC, which played music based in old-time country but used it as a template for some striking original compositions that had both jazz and classical allusions. Courtney Werner proved to be an outstanding fiddle player, while Evan Morgan performed captivating drone-type sonics on pump organ.

At Big Ears, it is wholly possible to go from explosive jazz to quiet folk in venues along Gay Street, which are all within walking distance, from the historic, opulent Tennessee Theater to the Civic Auditorium, the most accommodating of the venues. As the festival site description aptly states of its mission in music and the overall experience since its inaugural 2009 edition, Big Ears presents "...joyful, meaningful, and transcendent cultural experiences that defy boundaries, fuel curiosity, ignite the spirit, and nourish the soul." Here's to more of the same with 2026's programming, which of course will prove to be anything but the same in open- and big-ear sounds.

For more info visit [bigearsfestival.org](http://bigearsfestival.org)

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In the sold-out, magnificent Donizetti Theatre, the highlander of Italian jazz, charismatic trumpeter **Enrico Rava** presented his Fearless Five band with Matteo Paggi (trombone), Francesco Diodati (guitar), Francesco Ponticelli (bass) and Evita Polidoro (drums). Two brilliant female drummers on stage in a few hours was a very welcome sight. The adoring audience welcomed Rava's successful selection of originals performed by musicians several decades his junior, with Polidoro's crackling sound, the gutbucket trombone of Paggi, Ponticelli keeping the momentum and Diodati opening up space with electronic effects. The group following, the seasoned **The Cookers** – with Eddie Henderson and David Weiss (trumpets), Azar Lawrence and Donald Harrison (saxophones) and the monumental rhythm section of George Cables (piano), Cecil McBee (bass) and Billy Hart (drums) – presented a program of bandmember originals. The rhythm trio's solid foundation showed great poise, invention and stamina, bolstering the frontline's featured soloing throughout the group's set.

The Sunday morning closing day of the festival opened brilliantly. Bassist **Barry Guy**, a leading figure of European music, presented one of his more current duo collaborations, which features a recent entry on the European stage in Spanish pianist **Jordina Millà**. Last year, the two released their highly regarded and recommended album, *Live in Munich* (ECM). The hour-long live set of playing felt like five minutes, as time evaporated within their mesmerizing improvisations. They produced free-flowing, breath-taking invention, instruments reimagined into sound machines with unexpected though rewarding and thrilling results, soft and humorous, affectionate and sharp: all sounds can be music, but not all that's sold as "music" has sound. Yet another venue in the old town, the Sala Piatti, dedicated to a famous cello player and created in the building owned by the charitable institution of the Bergamo church (est. 1265) was the scene of the afternoon concert. Where Béla Bartók and Ferruccio Busoni played, the piano duet of **Tania Giannouli** (Greece) and **Nik Bärtsch** (Switzerland) proved yet another example of the range of international collaborations heard in the festival. The two explored all possible permutations of ostinatos, reinventing the piano or, rather, going back to its original percussive nature.

At the beautifully restored Teatro Sociale in the old town and in front of an enthusiastic audience, the **Stick Men** with drummers Tony Levin, Markus Reuter and Pat Mastelotto, celebrated the history of prog rock, starting with King Crimson. Politics weighed in during the last night at the Teatro Donizetti. Rage and noise are commonly part of guitarist-composer **Marc Ribot**'s aesthetic, and the general situation prompted him to be openly political closing the set, with his deconstructed version of the Italian resistance song "Bella Ciao". But during the whole set the twin guitars of Ribot and Ava Mendoza, with Sebastian Steinberg (bass) and Chad Taylor (drums) unleashed a barrage of sounds bordering on white noise, seething with rage at times, indeed hard to bear. At the opposite end of the sonic spectrum, the festival's closing act was a superb set by vocalist **Dianne Reeves**, Brazil-inflected for the occasion, thanks to Romero Lubambo (guitar) and a superstar band that included John Beasley (piano), Reuben Rogers (bass) and the crisp, measured lines of Terreon Gully (drums). From the opening, breathtaking "What's New", Reeves offered one gorgeous song after the other, mostly on the ballad side, until the final improvised peroration on "All Blues" that crowned the evening with another political statement, an appeal for peace and humanism.

A resounding artistic and popular success, with halls filled to capacity, this year's edition of the Bergamo Jazz Festival displayed its strong roots while

promoting a forward-looking approach. And speaking of looking forward, Bergamo Jazz Festival will also present a summer extension this year.

For more info visit [teatrodonizetti.it/en/](http://teatrodonizetti.it/en/)

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**Demuru** (voice) and **Cristiano Calcagnile** (drums, percussion) invoked a wooly mix of rhythmic textures and phantasmagoric vocals. Calcagnile used and then discarded an arsenal of sound devices, suddenly blasting a syncopated beat. Demuru's delivery ran the gamut from the childlike to the demonic; the duo's performance was akin to a controlled burn, fiery but still possessing dynamics and restraint. Beginning with a rapid-fire pizzicato exchange, the meeting between **Mary Oliver** (viola) and **Luca Tilli** (cello) was the ideal punctuation to the first night's performances. Arguably the veteran of the festival, Oliver (Nieuw Ensemble, Misha Mengelberg and the ICP Orchestra) displayed her amazing technical skill and savvy on-the-spot awareness and Tilli was more than adept at matching her during this, their first duet performance. Over a flurry of plucked cello double stops, Oliver tore through a line of microtonal playing, a flurry of ideas that somehow evoked both Stuff Smith and La Monte Young.

The second night found the stage encircled with an arrangement of various bells, devices played by the next pair of performers. **Giancarlo Nino Locatelli** (alto clarinet) intoned a languid call-and-response invocation with **Giselda Ranieri** (dance); a two-note motif from Locatelli seemed to prod, coax, even anger, the barefoot Ranieri, as she swirled, ducked, slid and rolled on the floor, then into the corners of the dimly-lit stage and back again. His single-note jabs sent her into ecstatic spasms, the performance resolving into its same meditative beginnings. The most playful, frantic performance was the hyper-conversation between **Liz Allbee** (trumpet) and **Sebi Tramontana** (trombone). Surrounded by various mutes and standing beside a table that included various mouthpieces, the pair barrelled through a Dadaist exchange of slurry arpeggios, chirps and vocalizations that somehow hinted at jazz signifiers and wordless, indigenous humming. Their playing escalated into sonic saturation, when Allbee, seemingly bored by the full range of the trumpet, growled and whistled solely through the horn's mouthpiece. Lit only by otherworldly lavender stage gels, **Violeta Garcia** (cello, electronics, voice) and **Gabriele Mitelli** (piccolo trumpet, electronics) presented a roiling, unrelenting drone of cello feedback and rapid-fire electronics. Garcia held her amplified cello in the air, then lowered it toward the amplifier in some arcane benediction of feedback swells; Mitelli bleated out a barrage of analog synth washes and distorted overtones in conjunction with glitch-beats that would arise and vanish just as quickly. Both in their 20s, the two represent the current wave of improvisational music, one informed by DAWs and laptops as much as any '60s free jazz precedents.

The final performance of the festival by **Camila Nebbia** (tenor) and **Andrea Grossi** (bass) was an object lesson in extended techniques. Out of the gate, Nebbia coaxed near-impossible upper partials from her horn, as Grossi counterpointed with cutting arco lines. Vacillating between a muted and unmuted saxophone bell, the saxophonist unfurled decidedly "outside" lines that somehow landed into arcane melody, while the bassist plucked a furious 7/4 ostinato underneath. For the second piece, the pair toyed with overtones and harmonics to great effect. "I think the proposal of duets was super interesting," remarked Nebbia, following their performance. "It was very fragile in moments, but I love that fragility. And I think it's very interesting,

because I was on both sides, as a performer and being in the crowd. Also, this room sounds wonderful, so I could take cues from the sounds and silence of the audience."

The near-capacity crowd in Casa delle Arti boasted improvised music diehards and, judging by some of the bemused and baffled reactions, curiosity seekers. Yet both nights were met with rousing applause. "We have managed to give a comprehensive vision of what is meant today by improvisation," says Borghi, who considered the 2025 WE INSIST! Festival an unqualified success. "We like to put even distant and contradictory musical worlds side by side, going beyond our tastes. We are satisfied with the result, and usually, not everyone likes everything..."

For more info visit [weinsistrecords.com](http://weinsistrecords.com)

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on how to secure the material, with other resources like images. "This was the last thing that we thought we'd ever do," Martin adds, "Some unknown guy – how are you going to sell that?" But Archeophone went ahead with the project and it's proved very popular. "People dig it," Martin says. "We put our necks on the line to say 'we think this is an important part of jazz'...It's some of our favorite stuff and it sounds fantastic – and his playing is unbelievable!"

Within Archeophone, Hennessey and Martin created the First Sounds project, which has a small but stunning archive documenting and presenting some of the oldest recordings ever found. This side project, with other long-time collaborators David Giovannoni and Patrick Feaster, has zero institutional support and is accomplished solely with their own resources, which Martin reckons is "one of our proudest achievements." The scrappy label also stays the course via a strong press presence, including recognition from *The New York Times* and *The Wall Street Journal*, plus the two dozen GRAMMY nominations, including a 2007 win for the soundtrack to the book *Lost Sounds - Blacks And The Birth Of The Recording Industry 1891-1922* and an impressive pair of recent GRAMMY wins for the Oliver Centennial boxed set (Best Historical Album, Best Album Notes). Martin observes, "Sometimes being nominated is enough for us, and some of the titles that didn't even make it that far."

Another major reason that Archeophone continues to thrive and survive is just good business sense. The label is small. "We're the little train that could," Martin explains. "We steer clear of overextending ourselves and that makes all the difference in the world."

For more info visit [archeophone.com](http://archeophone.com)

