

# CLUB ROOM

JUNE 2025

Live Jazz & Supper  
WED thru SAT

Sets at 7:30pm & 9:00pm

Wed - 6/4  
Dwayne "Cook" Broadnax Trio

Thu - 6/5  
Bill Dobrow Trio

Fri - 6/6  
Anna Siciliano Quartet

Sat - 6/7  
N'Kenge

Wed - 6/11  
William Hill III Trio

Thu - 6/12  
Jeff Kazee Trio

Fri - 6/13  
Ollice Spaulding Quartet

Sat - 6/14  
Angela Grey Quartet

Fri - 6/20  
Alma Micic Quartet

Sat - 6/21  
Naama Quartet

Thu - 6/26  
Neal Caine Electric Trio

Fri - 6/27  
Sonny Step Quartet

There is a \$20 cover charge per person for live jazz  
and a \$10 cover charge for bar room table seating.

For Reservations, Menu &  
Show Details, Visit:

CLUBROOMNYC.COM

310 West Broadway, SOHO—NYC



*Every Day -> All The Way*  
Larry Ochs, Joe Morris, Charles Downs (ESP-Disk')  
by Ariella Stok

*Every Day -> All The Way* is the first release in what will become an ESP-Disk' series that brings together musicians who haven't previously collaborated, here capturing a 2023 fully-improvised session between Flow Trio's rhythm section: Joe Morris (bass) and Charles Downs (drums), with Larry Ochs (saxophones), a key figure in the Bay Area experimental music scene and co-founder of the ROVA Saxophone Quartet. Ochs was in NYC on a Friday night in early May to join Morris and Downs for an album release concert at the new space, Looove Annex, in Greenpoint, Brooklyn. ESP label manager Steve Holtje, who orchestrated the pairing, explained his idea for the series as stemming from both an interest in hearing what would result from the first-time combination, plus a *soupçon* of ego-motivated indulgence in getting to pull the strings behind the formation of the group.

Regardless of intent, the trio's makeup is an inspired combination, with its members matching one other greatly in temperament, ease and erudition. The three seem to share a consensus on striving to play with an economy of notes, and to be in possession of a grace and delicacy in their approach. In their live performance, at times they played so quietly the volume fell to a barely-audible whisper. Yet, they can also generate a racket when they so choose. Ochs, alternating between tenor and soprano saxophones, uses the latter to play frenzied runs on "YAY-HIDDEE-YONK-YOH", the album's energetic first track. Morris uses the bow to nudge bass wails and also scratches and slides up and down the bass strings to make them whine. Downs' kit drumming is balletic in his pristine attack.

There are poetics to the music, a comparison that is apt as Ochs was married to crucial Language poet, the beloved Lyn Hejinian, until she passed away last year. The album jacket contains an excerpt from Hejinian's 2024 work "Fall Creek" (a feature that alone warrants the cost of purchase), providing a perfect summary of the record with these lines: "dispersing wild syllables an anarchy/of storming signs into systems/that can't be understood for a simple reason."

For more info visit [espdisk.com](http://espdisk.com). Joe Morris is at Looove Labs Annex Jun. 13. See Calendar.



*No Wonder*  
Judy Wexler (Jewel City Jazz/A-Train Entertainment)  
by Marilyn Lester

West Coast-based vocalist, Judy Wexler, has released her seventh album, *No Wonder*, a smart, beautifully-curated collection of 12 standards that add up to a feast of vocal music delight.

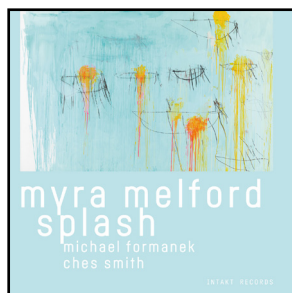
The opening title track (by Luciana Souza) sets

the tone, revealing the essence of Wexler's style (and also arrangements that provide creative, extended instrumental features, in this case Danny Janklow's smooth tenor). Her voice is a youthful, light, lyric soprano, yet rich in tone—and she knows how to use it. Her phrasing is impeccable, and, as on this track, she reveals a command of vocalese-adjacent delivery. In the recent album release concert at Pangea (May 14), that vocal skill was evident in "Pretty World" (Antonio Adolfo, Tiberio Gaspar, Alan and Marilyn Bergman). In *No Wonder's* "Never Will I Marry" (Frank Loesser) from the Broadway musical *Greenwillow* (written for Anthony Perkins), Wexler perfectly captures the tune's sad, wistful feeling while acing a fairly challenging vocal structure. Jeff Colella adds depth with a lovely piano solo. "Dance Me to the End of Love" (Leonard Cohen) is delivered with a dreamy, poetic interpretation, somewhat subtly Latinized by Steve Hass' drumming, with excellent features from Larry Koonse (guitar) and Bob Sheppard (clarinet). Completing the ensemble are Gabe Davis (bass) and Jay Jennings (trumpet, flugelhorn).

While the album is a superbly-produced product, the immediacy and warmth of a live performance in an intimate space such as Pangea last month allowed Wexler more latitude in delivery, adding dimension to her interpretive abilities. Backed by Jim Ridl (piano), Bill Moring (bass), Tim Horner (drums) and Tim Armacost (tenor), the small group provided sharp, empathic support, playing arrangements tailored to the vocalist's style: a preference for mid-tempo, balladic execution. While one yearns for more swing, she does compensate with her interpretive ability. She added that swing to both her closer, "Comes Love" (Sam H. Stept, Lew Brown, Charles Tobias) and the well-executed scat (she ought to do it more) heard in "Laughing at Life" (Bob Todd, Cornell Todd, Charles Kenny, Nick Kenny).

Album-wise, fine swing is evident in "You Stepped Out of a Dream" (Nacio Herb Brown, Gus Kahn) and especially "Firm Roots (Are What You Need to Win)" (Cedar Walton, Kitty Margolis). As a storyteller, Wexler touches emotions, as heard on the album and in concert with "The Summer Knows" (Michel Legrand, Marilyn and Alan Bergman), and with the heart-rending album closer of "The Night We Called It a Day" (Matt Dennis, Tom Adair). For those who prize excellent vocals, executed by a seasoned singer who knows her way around a standard, *No Wonder* offers listening that can be enjoyed over and over.

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



*Splash*  
Myra Melford (Intakt)  
by Ken Waxman

Returning to the trio formation that first brought her to the attention of the jazz community in the '90s, Myra Melford makes a splash with her newest album, *Splash*, as bassist Michael Formanek and percussionist Ches Smith make the same waves Lindsey Horner and Reggie Nicholson respectively did with the pianist 30 years ago. Still, besides the configuration and strength of performance, this trio is no way an update of the other. However, another of Melford's preoccupations—which she shares with other improvisers such as the late soprano master Steve Lacy—is obvious: her appreciation for the late Cy Twombly's visual art not

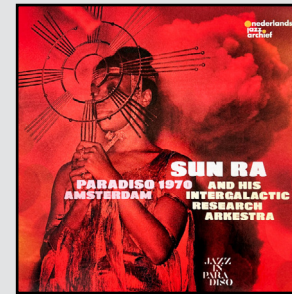
only is reflected in the cover painting, but also in her ten composition titles. Group dynamics here make more powerful sonic statements than solo visual creations though. Smith's thick brush strokes provide a forceful backbeat and his vibraphone resonations add a palate of sound colors to Melford's compositional and performing canvases. Meanwhile, Formanek's sometime arco, mostly pizzicato, lines serve the same purpose in the pianist's artistic expression as scrawls and dribbles do to help a painter define sketches.

Deft rather than just delineated, Melford's playing is never spidery or pastel. Instead her pressurized pace on "A Line With a Mind of its Own" and the introductory "Drift" features dynamic emphasis and methodical theme elaborations, perfectly synced with bass thumps and drum rumbles. Key and tempo changes figure into the expositions, with modulations never allowing substitution to overcome syncopation. Like a group exhibition, space is also given to the other artists. On "Interlude I (To Dribble, To Smear, To Splash)" comprehensive metal bar vibrations and keyboard clips back Formanek's *sul tasto* buzzes, while the control Smith shows with vibe coloration extends to his drumming. "Streaming" demonstrates how cymbal shakes and paradiddles project percussion variations at a speedier tempo than the pianist's single note exposition developed in tandem with the bassist's strokes. The three finally interlock for a profound percussive ending.

Visual artists' creativity often arises in different media during their careers. Melford does similar work with compositions and group sizes. This return to improv power-trio format is a notable milepost in her ongoing *oeuvre*.

For more info visit [intaktrec.ch](http://intaktrec.ch). Melford is at Roulette Jun. 25. See Calendar.

## UNEARTHED GEM



*Paradiso Amsterdam 1970*  
Sun Ra and His Intergalactic Research Arkestra  
(Nederlands Jazz Archief)  
by Duck Baker

This lavishly produced set was recorded at the iconic Paradiso Amsterdam club during Sun Ra's late-1970 trip to Europe—and it is easy to believe that the concert was every bit the event that the excellent liner notes make it out to be. The recording was done by a public radio station, with the sound engineers distraught about the band's refusal to stay in the position where microphones had been placed. Instead, they wandered all over the stage and the room, and as a result, much of the proceedings are unfortunately inaudible on the recordings. Whether they were even broadcast or not isn't clear, though certainly long portions of this release would have worked fine. And while the balance is far from ideal, the sound quality itself is actually very good, in marked contrast to the only other recording from

this tour (*Live in London 1970*).

Hardcore Ra-gazers will be all over this album, but how easy is it to recommend to fans who already have a number of Arkestra titles and feel they don't need more? The answer depends on which aspects of Sun Ra's music you like. The program is weighted towards familiar songs including "Enlightment", "Theme of the Stargazers" and the opener, a non-vocal version of "Space Is the Place". "Second Stop Is Jupiter" and "It's After the End of the World" are short renditions that some may consider a drawback; these two numbers feature short passages of soul-cleansing free ensemble blowing, but there isn't as much of that as some listeners might like. Nor is there all that much soloing by Arkestra members apart from the leader. Presumably the balance issues caused some of this material to be excluded. Ra, of course, would not have been carrying his keyboards around the room, so his playing was unaffected by mic issues, and he is in excellent form throughout, whether spinning enigmatic piano improvisations or joyously taking off with his Moog while Arkestra members add dense, swirling layers of percussion.

While not as essential as the Fondation Maechht concert recorded earlier in 1970, *Paradiso Amsterdam 1970* is a very welcome addition to the Ra canon.

For more info visit [jazzarchief.nl](http://jazzarchief.nl). Sun Ra Arkestra is at Issue Project Room Jun. 11 (part of MATA Festival) and Pioneer Works Jun. 20. See Calendar.

*NEW RELEASE!*  
JUNE 6 2025

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