

ON SCREEN



Lani B. Supreme: Legacy
Sabaah Folayan (The Omni Collective)
by Paul Gaita

The word “legacy” carries a lot of freight, and in the case of this documentary short by producer-director Sabaah Folayan, it asks a very short film (a mere 15 minutes) to bear its load. Legacy, by definition, concerns the full measure of a person, a deed, or an idea and its impact on the people and culture that follow it—a tall order, and one that might require a subject with considerable gravitas and equal heft. Fortunately, Folayan has Lani B. Supreme at the center of the film, which aired on PBS’ American Masters series “In the Making.”

Supreme, born Jelani Akil Bauman, is a gifted trumpeter, composer and educator who carries a notable legacy, suggesting and underscoring the film’s title. As Supreme details eloquently in the film (which he also scored), he is the product of a long line of influential jazz figures dating back to

pre-emancipation. His great-great-grandfather, J.B. Humphrey, was a pioneering music teacher who trained many early musicians (including famed New Orleans trombonist Kid Ory) in what would become the fundamentals of jazz in the late 19th and early 20th centuries. Supreme’s grandfather, trumpeter Umar Sharif (born Emery Humphrey Thompson), played with Lionel Hampton, Jimmie Lunceford and many others. The Humphrey family tree also includes Eureka Brass Band leader Percy Humphrey, Preservation Hall Jazz Band clarinetist Willie Humphrey and trumpeter Jamil Sharif. Supreme draws upon that wealth of experience and history for his own work, sketched in brief but bold detail by the film. We are treated to snippets of impressive projects: “I Shook Up the World”, a suite inspired by Muhammad Ali’s legendary 1965 defeat of Sonny Liston, and later, footage of the 2023 Brooklyn Museum show where his debut album, *The Future Is Bright*, was recorded.

Legacy shows Supreme’s understanding of the word through thought and action. He has delved deep into his family’s rich history and talent, drawn from it and infused it through his own artistic endeavors, which carry forward that skill and blossom into new visions. Brief in running time but rich in information and emotion, it is an impressive examination of how history remains a living thing.

For more info visit lanibsupreme.com



Dream Archives
Craig Taborn, Tomeka Reid, Ches Smith (ECM)
by JR Simon

Recorded in New Haven, CT, in 2024, *Dream Archives* brings together Craig Taborn (piano), Tomeka Reid (cello) and Ches Smith (drums, vibraphone, percussion)—and although this is the trio’s first album as a unit, it sounds anything but tentative. Across four Taborn originals and two inspired covers (Geri Allen’s “When Kabuya Dances” and Paul Motian’s “Mumbo Jumbo”), the trio moves with the ease and trust of a group that has been playing together for years. The pianist has a well-deserved reputation for drawing the full expressive range out of his instrument, and that relentless curiosity drives this album.

On album opener “Coordinates for the Absent”, Taborn works the piano’s upper and lower registers in an impressionistic dialogue that recalls the most radiant moments of Debussy, while also pushing toward new tonal and rhythmic possibilities. Throughout, the trio shifts between different musical landscapes and inspirations yet without ever breaking the thread of continuity. “Feeding Maps to the Fire” begins with spare, minimalist patterns before steadily gaining momentum and dissolving into free improvisation. Its



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