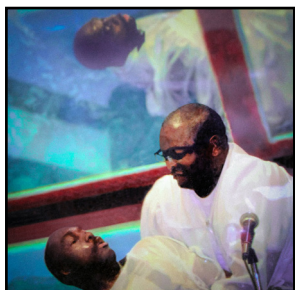


"Off Minor" features Waits' melodic drumming, and his traded 8s in "Rhythm-a-Ning", coming off a brisk uptempo Welch vocal, carries the ears directly to the Minton's Playhouse of an earlier, now lost day.

For more info visit sunnysiderecords.com. Lewis is at DADA Aug. 8, Hudson River Park Aug. 15 (part of Blues BBQ Festival), Midnight Blue Aug. 22, Arthur's Tavern Aug. 31, and American Legion Post 398 Sundays (with Harlem Groove Band). See Calendar.



(Beautifulism) Sweet Surrender
Marquis Hill
(Black Unlimited Music Group/Big Shoulders)
by Andrew Schinder

Trumpeter Marquis Hill surveys many facets of the jazz idiom with his new EP, *(Beautifulism) Sweet Surrender*, a study of his explorations in straight-head jazz, hip-hop, R&B, soul and gospel. Despite the relative brevity of the EP, it still seamlessly blends all of this musical diversity into the release.

Here Hill surrounds himself with fellow iconoclastic Chicagoans: Junius Paul (bass) and Makaya McCraven (drums), plus Marcus Gilmore as well as Juan Pastor and Justin Brown (and, on one track, Hill himself) taking turns on percussion. Paul holds it down on every track, with a variety of guest stars making appearances. The downside to the scale and musical range of the release is that it, ironically, has the effect of diminishing the showcase of Hill's own talents on the horn. Thus, listeners looking for a standard jazz release where leaders demonstrate instrumental virtuosity over, or with, a "backing" group, may want to look elsewhere for more suitable Hill showcases (of which there are many, dating back to his 2011 leader debut). This EP is nonetheless an exciting expression of jazz and jazz-adjacent, musical forward-thinking and represents another facet of Hill's talent and concept.

Young alto star Immanuel Wilkins and vocalist Amyrna Love take the lead on "Water (Feelings, Emotions)", with Gilmore and Paul providing heavy rhythm. Love emotes beautifully, harmonizing with backup vocalist Manessah. Wilkins takes a more restrained approach, downplaying his typical saxophonic acrobatics, with a Wilkins/Hill duet emphasizing soul over technique. The title track is an affecting, expressive R&B ballad featuring Atlanta-based vocalist Zacchaeus Paul, harmonizing with Manessah's backup vocals. This selection is mostly electronics-based, with the leader pulling triple duty on trumpet, keys and percussion (Pastor contributes percussion, with Matt Gold on guitar). The purely instrumental "Blues" is based on a killer, overdubbed guitar blues riff provided by Gold; Hill's studio-manipulated trumpet takes the place of any vocals. The twin tracks "Free #1A" and "Free #1B" have Hill playing in his hip-hop sandbox. Authoritative, Queens-based, jazz-inspired rapper Kumbaya takes the mic on the former track, and she is commanding and imposing. On the latter, Cisco Swank has a more laid-back yet still commanding delivery, with Hill providing strong brass interludes between verses.

For more info visit marquishill.com. Hill is at Village Vanguard Aug. 1 (with Makaya McCraven) and Marcus Garvey Park Aug. 28 (part of Charlie Parker Jazz Festival, presented by Summerstage). See Calendar.

DROP THE NEEDLE



The Complete 'Round About Midnight
at the Café Bohemia
Kenny Dorham (Blue Note Tone Poet)
by Tom Greenland

McKinley Howard (aka Kenny) Dorham's classic *The Complete 'Round About Midnight at the Café Bohemia* sessions is now available for the first time as a 3-LP, all-analog, 180g high-grade vinyl edition on Blue Note's Tone Poet series, pressed directly from recording engineer Rudy Van Gelder's original on-site masters. A 2-CD set of this historic night was released in 2002, but vinylphiles wanting the whole shebang were previously obliged to locate used copies of each of the three volumes, the second and third only available on a 1984 Japanese release. But this music, recorded live over four sets 70 years ago on May 31, 1956, in the basement of 15 Barrow St., is a vital time capsule documenting the tentative flowering of what would later be codified as hard bop.

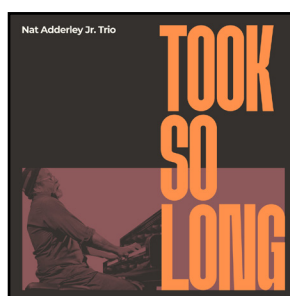
As a trumpeter-composer-arranger, Dorham (born 102 years ago this month) was always more of a musicians' musician than a popular favorite. He'd worked in Dizzy Gillespie and Charlie Parker's bands and was a founding member of Art Blakey's Jazz Messengers, soon to get the call to replace the late Clifford Brown in Max Roach's group. Here, he was in between jobs, and this was a chance to show his stuff as a leader. He brought his working band—J.R. Monterose (tenor), Bobby Timmons (piano), Sam Jones (bass), Arthur Edgehill (drums) and special guest Kenny Burrell (guitar). It was the second live recording

ever made at the venue (after Blakey's in November 1955), but Van Gelder's precocious skill makes you feel like you're seated at a stage-side table. Dorham, highly adept, artful, yet never a show-off, prepared what was an appealing selection and sequencing of repertoire, enhanced by light but effective arrangements to preserve variety and spontaneity.

There are up-tempo burners: "Monaco", "Mexico City" (a contrafact of Bud Powell's "Tempus Fugue-it"), "Hill's Edge" (a contrafact of "Tune Up", attributed to Miles Davis) and Thelonious Monk's "The Theme" (here titled "N.Y. Theme" and attributed to Dorham). There are blues: Dorham's "K.D.'s Blues" and "Riffin'", and "Royal Roost" (aka "Tenor Madness", originally composed by Kenny Clarke and Fats Navarro)—all of which are played in extended takes that give Dorham, Monterose, Timmons and Burrell the space and time to exhibit the full extent of their imaginations. There are also standards: "'Round About Midnight", "A Night in Tunisia", "Autumn in New York", "Who Cares?" and "My Heart Stood Still". Alternate takes of four tunes allow close listeners to trace subtle differences in the improvisational strategies.

Dorham's playing should come as a rediscovery. Monterose will be a revelation for those who haven't heard him before: an overlooked jazzman deserving wider recognition (a year after this recording he made his eponymously-titled leader debut on Blue Note, a quintet with Ira Sullivan, Horace Silver, Wilbur Ware and Philly Joe Jones). Timmons, making his recording debut here, shows signs of inchoate mastery. Burrell, the surviving member of this group, scuffles with precipitous tempos and overcomes technical limitations to emerge triumphant. What delights is the overall "listenability" of this music: it's of its moment, in search of its own voice and style, newly discovering itself.

For more info visit store.bluenote.com. The second annual Kenny Dorham Festival is at Dizzy's Club Aug. 31. See Calendar.



Took So Long
Nat Adderley Jr. (NAJ)
by Scott Yanow

The answer to this album's title is: "It sure did!" After a full career in music, Nat Adderley Jr., at 70, has finally recorded his first jazz album as a leader. The pianist-keyboardist is the son of cornetist Nat Adderley Sr. and the nephew of altoist Julian "Cannonball" Adderley. While he was a guest on a few of his famous relatives' records during 1970-76, it was mostly as a singer. He did appear as a jazz keyboardist on a few albums through the years by Dwight Andrews, Gloria Lynne and Jay Hoggard, but he has spent most of his career playing R&B and pop music, including with Luther Vandross from 1981-2003.

Nat Adderley Jr.'s credible jazz playing on *Took So Long* is a bit of a revelation. Sticking to acoustic piano, he sounds like a veteran, modern mainstream player who has been performing in jazz trios for years, rather

than someone who is merely moonlighting. Clearly, this is his background even though it has often been hidden during the past half-century. The pianist heads a trio that has either Belden Bullock or Chris Berger (bass) and Tommy Campbell, Vince Ector, Dwayne "Cook" Broadnax or Steve Johns (drums). Regardless of the personnel in accompaniment, the rhythm section is tastefully supportive and swinging throughout.

While a few numbers are a touch funky, such as "People Make The World Go Round", "Superstar" and "You Make Me Feel Like a Natural Woman", the performances are mostly straight ahead and creative within a vintage style. In addition to the pianist's thoughtful playing on his original title cut, the trio performs Stevie Wonder's "You and I", which swings well, "Invitation", Dizzy Gillespie's "Con Alma", a particularly rewarding rendition of "On Green Dolphin Street", a sensitive "You Don't Know What Love Is" and "Old Devil Moon". Also included is a warm vocal by Alana Adderley (the pianist's daughter) on "Don't Explain".

While it is true that it "took so long" for Nat Adderley Jr. to get around to leading a jazz album, hopefully his sophomore effort and additional future ones will follow before too much more time passes.

For more info visit natadderleyjr.com. Adderley Jr. is at Marcus Garvey Park Aug. 29 (part of Charlie Parker Jazz Festival, presented by Summerstage). See Calendar.