

Glen David Andrews *Redemption*

LOUISIANA RED HOT

★★★½

Treme-born trombonist and singer Glen David Andrews has never made a secret of his journey from addiction to recovery. With *Redemption*, he's funneled that journey into his art. An autobiographical collection of tunes that spans far beyond his go-to traditional New Orleans jazz style, Andrews' third album sees him combining a mix of funk, blues, rock and gospel influences in an attempt to expand his audience while drawing on the difficult truths of his past for inspiration.

The Ed Palermo Big Band *Oh No! Not Jazz!!*

CUNEIFORM 380/381

★★★★

Frank Zappa was wary of jazz. But after ditching his bar band, the Mothers of Invention, in 1969, he sought out musicians who were fluent in jazz to negotiate his intricate, demanding charts. Saxophonist Palermo's latest album is the fourth in his 20-year investigation of the massive corpus of Zappa compositions. With his internal radar tuned into Zappa's zany frequency since middle school, Palermo and his assembly of 18 wayward sons and daughters prove they've mastered all the quirky complexities of the master's music. Aside from replicating "The Uncle Meat Variations," Palermo has done his own creative thinking about song structure, dynamics, riffing, combining instruments and sections for an uncommonly appealing big band sound (hear the band swing on "Lumpy Gravy," in particular).

Outside the mad world of mutant Gypsy industrial vacuum cleaners and penguins in bondage, Palermo presents a second disc of original compositions. All eight, plus non-original swing-fest "Moosh," are triumphs of serious-minded orchestral jazz, with occasional whiffs of Palermo-style comedy. "A Catastrophe (Is Just Around The Corner)" is packed with compelling mystery, and "Nostalgia Revisited (For Susan)," featuring Palermo's alto, waxes sensitive without any sticky sentiment.

—Frank-John Hadley

A searing, feedback-heavy guitar riff kicks things off on "NY To NOLA," the hardest-edged track on the album. "Life is like a mockery/ Coke deals and robberies," he sings, against the backdrop of a power chord-heavy rocker (Galactic's Ben Ellman and Rob Mercurio penned the music). His gravelly voice shoots daggers through the tune, which—if it not for the lyrics—wouldn't be out of place on an album by Andrews' cousin Trombone Shorty.

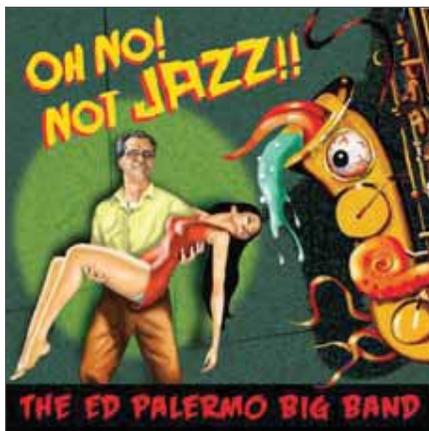
The big sound and grinding rock of the opener makes a good showcase for Leo Sacks' production. But Andrews is at his best with music that's a bit more stripped-down. A satisfyingly thumping funk bassline makes up the bulk of the instrumental on "Lower Power," while Andrews' personality takes center stage via vocal growls, falsetto segues and lyrics about being tempted toward the dark side. Certain elements here may not quite translate to the live shows on which Andrews has built his career; the layered vocals on "Bad By Myself" feel somewhat overwrought. On the other hand, *Redemption* goes further to illustrate Andrews' range as a vocalist, lyricist and leader than either of his previous recordings.

—Jennifer Odell

Redemption: NY To Nola; Chariot; Bad By Myself; Didn't It Rain; Surrender; Kool Breeze; Movin' Up; Lower Power; You Don't Know; Something To Believe In. (40:48)

Personnel: Glen David Andrews, vocals, trombone; Barry Stephenson, electric, upright bass; James Martin, tenor, baritone saxophones; Alex Joseph Hall, drums, percussion; Josh Starkman, guitar; Ricio Fruge, trumpet; Ben Ellman, harmonica (1); Anders Osborne (8); Daniel Majorie (2), guitar; Ivan Neville, Hammond organ; Wurliizer piano, clavinet, vocals (3, 7); Jamison Ross, drums, Hammond, guiro, handclaps, tambourine (3, 5, 7, 10).

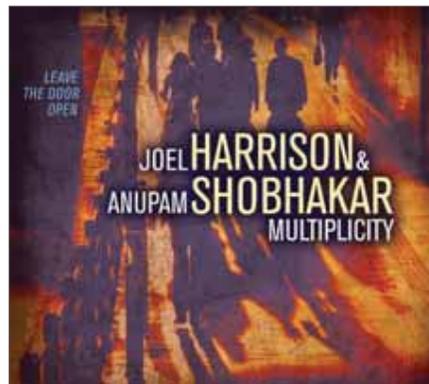
Ordering info: louisianareddhotrecords.com



Oh No! Not Jazz!!: Disc 1: Inca Roads; The Uncle Meat Variations; Little Umbrellas; The Dog Breath Variations; Chunga's Revenge; Lumpy Gravy; The Black Page #2; America Drinks And Goes Home. (50:02) Disc 2: Moosh; Prelude To An Insult; Why Is The Doctor Barking?; Prelude To A Catastrophe; A Catastrophe (Is Just Around The Corner); Let's Reproduce; An Escape Nonetheless; Nostalgia Revisited (For Susan); The Insult; Good Night, Everybody! Good Love Ya!; She's So Heavy. (61:16)

Personnel: Ed Palermo, alto saxophone; Paul Adamy, electric bass; Ray Marchica, drums; Bob Quaranta, acoustic piano; Ted Kooshian, electric keyboard; Bruce McDaniel, guitar, vocals; Katie Jacoby, violin; Cliff Lyons, lead alto saxophone, clarinet; Phil Chester, alto, soprano saxophones, flute, piccolo; Bill Straub, tenor, soprano saxophones; Ben Kono, tenor saxophone, flute, oboe; Barbara Cifelli, baritone saxophone, E-flat mutant and bass clarinets; Charles Gordon, Joe Fiedler, Matt Ingman, trombone; Ronnie Buttacavoli, John Hines, trumpet; Napoleon Murphy Brock, vocals (Disc 1: 1); John Palermo, mandolin (Disc 1: 1, 4, 7; Disc 2: 6); Gary Schreiner, accordion (Disc 1: 5); Mike James, vocals (Disc 1: 8; Disc 2: 10).

Ordering info: cuneiformrecords.com



Joel Harrison & Anupam Shobhakar *Multiplicity: Leave The Door Open*

WHIRLWIND 4646

★★★★

Indian and Western music have been colliding in slow motion for about 70 years, but even with the long recorded legacy of efforts to syncretize the two regions' disparate harmonic and rhythmic traditions, there's still a lot of room to find new ways to combine things. Guitarist Joel Harrison and sarodist Anupam Shobhakar spend part of *Multiplicity: Leave The Door Open* in familiar fusion territory, but they also hit on some very fresh ways of combining these two types of music.

The sarode is an elaborate stringed instrument that can give up flurries of notes like a zither and slur like a sitar, and Shobhakar and Harrison dive headlong into exploring how it interfaces with Western scales. On "The Translator," bent notes on sax and guitar answer the sarode's microtones, and Gary Versace's pointilistic piano wraps it together nicely, before the group veers off into less interesting, electric fireworks.

The album's finest tracks are the strange blues tunes: a take on Willie Dixon's "Spoonful" and the Harrison/Shobhakar composition "Devil Mountain Blues." They sound like they come from another dimension, as if Son House had been born in the Ganges Delta. Slide guitar is of course a part of Indian music, but the timbre of Harrison's National guitar lines agrees thoroughly with the sarode's metallic tone. "Devil Mountain Blues" sounds like little else.

At its best, *Multiplicity* manages to be both reflective and forward-looking; it is nearly always original in its marriage of the Indian and the Western.

—Joe Tangari

Multiplicity: Leave The Door Open: The Translator; Leave The Door Open; Madhuvanti; Multiplicity; Spoonful; Kernie Avul; Turning World; Devil Mountain Blues; Deep River. (59:09)

Personnel: Joel Harrison, electric, steel, acoustic, baritone guitars; Anupam Shobhakar, sarode; Gary Versace, piano, organ, accordion; Hans Glawischning, acoustic, electric bass; Dan Weiss, drums, tabla; David Binney, alto saxophone (1, 3); Todd Isler, percussion (6, 8); Bonnie Chakraborty (6), Chandrashekar Vase (4), vocals.

Ordering info: whirlwindrecordings.com