

TAKE EFFECT

[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[REVIEWS](#)[ABOUT](#)

IZZY HELTAI

October 13, 2020

Father

Self-Released, 2020

8/10

[Listen to Father](#)



A Massachusetts singer-songwriter, Izzy Heltai put a lot of heart and soul into this debut album, where he examines human relationships with forthrightness and a raw, emotional honesty that resonates with a sage like quality that certainly exceeds his mere 23 years on this planet.

Heltai starts the listen with the warm, intimate setting of “To Talk About Yourself”, as his inimitable vocals guide a lush folk display with gentle keys, and “The Stranger You’ve Become” follows with a country influence as soothing pedal steel makes an impression alongside Heltai’s soaring pipes.

Further along, “Human” is a sparse offering of timeless beauty, while “Songbird” radiates with a fuller quality of gritty, rootsy rock that’s not short on melody. “Whet Your Appetite”, a particularly noteworthy track, then burns slow initially before building into a multifaceted version of folk rock.

Near the end, “Catacomb” unfolds with a pretty display of cautious, reflective instrumentation, and “Father” exits the listen with a poetic and eloquent execution of mature, stirring song craft.

Heltai wrote and performed the bulk of this entire record, with the occasional help on backing vocals, cello, pedal steel, guitars and drums. Clearly an old soul, the youngster delivers like a seasoned vet, and it’s quite clear that his knack for writing a relatable, memorable tune won’t keep the artist in obscurity for very long.

Travels well with: **Clay Harper**- *Dirt Yard Street*;
Matt Walsh- *Burnt Out Soul*

Share

0 Likes

JACO

October 13, 2020

Dose

Cornelius Chapel,
2020



9/10



Listen to Dose

The recording moniker of Jake Waitzman, as Jaco he returns with a 2nd album on the Cornelius Chapel label, where Lester Nuby accompanies him on a highly melodic listen that often points towards the mid '90s with its alt-pop flavor.

“Outer Space” starts the listen with some indeed spacey ideas lingering in the power-pop influences, and “Weigh You” follows with firm nods to '90s college-rock ala The Lemonheads amid proficient guitar work and strategic keyboards.

Close to the middle, “Bluebird” gets a bit tropical with some intimate, retro-pop ideas, while “Sign Of A Struggle” recruits a rugged rock- nearly grungy- album highlight that also flirts with psyche-rock. Elsewhere, “Somebody Told Me” jangles firmly with some modern alt-rock spirit and Americana traces, too.

Near the exit, “Things In A Dream” is a deeper sung and superbly textured display of modern indie-rock, and “Grow Up Together” exits the listen and illustrates a dynamic rhythm section with fluid layers and a playful guitar solo, too.

Waitzman plays drums in Vulture Whale and also for Wes McDonald, and here he handles vocals, rhythm guitar and keys, and he does so with such dexterity that we can easily place him in a category with Bob Nanna, Grant Hart and Dave Grohl as musicians who came out from behind the drum kit with much success.

Travels well with: **Terry Ohms**- *Smooth Sailing*
Forever; **Les Nuby**- *Clouded*

Share

0 Likes

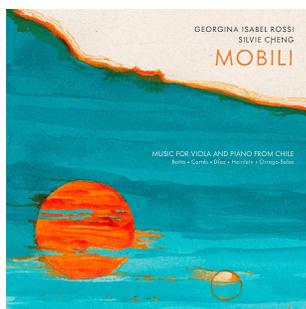
GEORGINA ISABEL ROSSI/SILVIE CHENG

October 12, 2020

*Mobili: Music For Viola
And Piano From Chile*

New Focus, 2020

8/10



[Listen to Mobili: Music](#)

[For Viola And Piano From Chile](#)

The Chilean-American violist Georgina Isabel Rossi comes together with the award winning pianist Silvie Cheng on this first ever record devoted to Chilean music for viola. Pulling from 6 pieces that spans 5 decades, the pair put much heart and soulfulness into the endeavor, and the result is quite admirable.

The album starts with a pair of Rafael Díaz pieces, as “¿Habrá alguien que en sus manos sostenga este caer?” starts with amplified viola taking us on a 10 minute journey of quivering, sublime string acrobatics with no shortage of reverb, and “Al fondo de mi lejanía se asoma tu casa” follows with piano

and viola interacting in beautiful, sometimes aching ways that are both orchestral and classical.

Deeper into the listen, David Cortés' "Tololo", one of the most current pieces, uses viola with a string orchestra to radiate warmth and adventurousness that occasionally gets abrasive and even haunting in its creative layering, while "Mobili op.63", by Juan Orrego-Salas, comes in 4 movement that range from piano focused and graceful, to more jagged and even with a slow march atmosphere. Carlos Guastavino's "El Sampedrino" exits the listen with Rossi and Cheng's dynamic chemistry emitting a stirring, fascinating finish to a very accomplished listen.

The composer of the title work, Juan Orrego-Salas, passed away just before this album was recorded, and the effort is dedicated to his spirit. A tragic loss, Rossi and Cheng knew that this collaboration would need to honor his memory well, and the rich, meticulous and expressive project certainly does not disappoint.

Travels well with: **Haydn + Hummel- Double Concertos For Violin And Piano**; **Andplay- Playlist**

Share

0 Likes

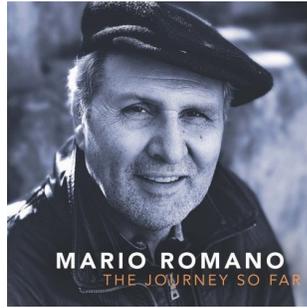
MARIO ROMANO

October 12, 2020

The Journey So Far

Modica, 2020

8/10

Listen to The Journey
So Far

A Canadian entrepreneur, philanthropist, and musician, though Mario Romano grew up in Buenos Aires in a musical household and learned to play both the accordion and piano, just as a musical career was taking off after college, he began real estate developing. Romano would become fabulously successful in business while music was set aside, although in 2010 he returned to his roots with a debut album.

Romano starts this compilation album with the elegant and soulful “And If You Please”, where Jackie Richardson’s powerful pipes navigate the timeless orchestral jazz opener, and “Dina Dance” follows with a more percussive approach from Larnell Lewis, as a lively and groove friendly setting is complemented by Magda Gianoukas' versatile singing.

Near the middle, “Encanto De Mi Nina” is a solo accordion piece where mood is key, while “Si Tu Quesieras” takes on an almost operatic execution as Adis Rodriguez lends her strong vocals alongside a very pretty melodic landscape as Elmer Ferrer’s guitar chops shine.

Closer to the end, “You Are My Everything” benefits greatly from William Sperandei’s trumpet prowess as Romano’s keys anchor the playful delivery, and the

instrumental version of “And If You Please” exits the listen with Sperandei’s soft trumpet gliding amid the light keys and emotive strings of the cinematic finish.

Romano has been quite prolific since his return to music a decade ago, and these 9 tracks culled from his previous albums proves that the quality of his song craft has been just as impressive as the quantity.

Travels well with: **William Chernoff- [Aim To Stay](#)**;
Modasaurus- [4K](#)

Share

0 Likes

BEN LEVIN

October 12, 2020

Carryout Or Delivery

VizzTone, 2020

9/10

[Listen to Carryout Or Delivery](#)



Undoubtedly the most exceptional young talent that exists in today’s blues scene, the piano sensation Ben Levin returns with 8 originals and 4 covers as his backing band of his father, Aron Levin (guitar), Oscar Bernal (drums) and Chris Douglas (bass) help the college student deliver yet another fine record.

“You Know” starts the listen with Levin’s incredibly agile piano work as soulful, comforting vocals that never seems like they originate from a 21 year old guides the retro fun that sounds like could have been penned 50 years before Levin was born, and “Stuck” follows with a percussively strong and highly rhythmic venture that’s reminiscent of a night at a piano bar.

Deeper into the listen, “Have You Lost Your Mind” pairs firm keys with spirited guitar work, while “Some Other Time” moves into a soothing landscape of groove friendly, nearly soft rock balladry. “My Back Scratcher”, one of the album’s best, then benefits greatly from the playful organ as intricate guitar work complements the strong vocals and frisky funk.

Closer to the end, “The Buzzard” offers a slow burning instrumental where gorgeous interplay between the noisemakers make an impression, and “Time Brings About A Change” exits the listen with sublime beauty amid a stirring ballad where Levin seems wiser than his years.

Levin handles lead vocals here, as well as organ, electric piano, and piano, and he does a hell of a job, again proving just why he’s picking up awards and seeing global attention for his mature and creative brand of song craft.

Travels well with: **Bob Corritore**- *Do The Hip-Shake Baby!*; **Bob Margolin**- *This Guitar And Tonight*

Share

1 Likes

JOHNNY IGUANA

October 11, 2020

*Johnny Iguana's
Chicago Spectacular!*

Delmark, 2020

9/10



[Listen to Johnny](#)

[Iguana's Chicago Spectacular](#)

The Chicago blues pianist Johnny Iguana has played alongside some of the biggest names in the blues, and here he releases his first album as band leader, where he handles keys on all the tracks while taking help from some pretty prestigious names in the industry.

“44 Blues” starts the listen with piano acrobatics as John Primer, Bob Margolin and Michael Caskey are on hand to help flesh out the soulful, bluesy opener, and “Hammer And Tickle”, an original, follows with Caskey and Bill Dickens lending their vast skill to the tumbling and rhythmic instrumental that’s busy and memorable.

Near the middle, the feisty and precise “Land Of Precisely Three Dances” has Caskey and Dickens teaming up again on the hand clapping and festive album highlight, while “Lady Day And John Coltrane” benefits greatly from Phillip-Michael Scales’ smooth pipes on the very heartfelt version of the Gil Scott-Heron tune. “Burning Fire”, another stand out track, then recruits Lil ‘Ed and Kenny Smith for a slow

burning affair of powerful singing, warm keys and spirited guitar.

Deep into the listen, “Stop Breakin’ Down” features Matthew Skoller, Billy Flynn and Smith for a harmonica friendly display of modern blues, and “Hot Dog Mama” exits the listen with Billy Boy Arnold, Flynn and Smith present for a dynamic yet cautious finish to a very well executed listen.

Iguana’s had a busy year, as he released an album with this full band, The Claudettes, too, and this first time at the helm further cements his place as one of the brightest artists in today’s fertile blues scene.

Travels well with: **Bob Margolin**- *This Guitar And Tonight*; **Bob Corritore**- *Do The Hip-Shake Baby!*

Share

1 Likes

MICHOT'S MELODY MAKERS

October 11, 2020

Cosmic Cajuns From Saturn

Nouveau Electric, 2020

8/10



Listen to Cosmic



Cajuns From Saturn

An outfit spearheaded by the fiddler and vocalist Louis Michot, who is also a member of the Lost Bayou Ramblers, as the frontman of Michot's Melody Makers he's joined by Bryan Webre, Kirkland Middleton, and Mark Bingham as they deliver a very unique take on Cajun music.

"Ma jolie petite fille" starts the listen with thumping percussion and fiddle acrobatics as the raw vocals guide a very unique, indeed cosmic experience, and "Jolie joues roses" follows with a busy display of experimental skill with no shortage of reverb, a reoccurring tactic used strategically here.

In the middle, "Balonne" moves softer with expressive singing but that is certainly no less unconventional, while "T'as vole montraineau" gets dance friendly, quite a bit hazy and with plenty of melody.

The set exits with the dreamy more bare approach of "Blood Moon", and "Michot's Melody Makers Melody" finishes the listen with 16 minutes of exploration that's as likely to get spacey as it is sparse in its very atypical landscape.

Recorded live at The Saturn Bar on December 9, 2019, this is Michot's Melody Maker's sophomore album, and the band's creative approach to Zydeco and jazz ideas makes these Creole and French tunes exciting, interesting and unforgettable.

Travels well with: **Rebirth Brass Band**- *Move Your Body*; **Lost Bayou Ramblers**- *Mammoth Waltz*

Share

0 Likes

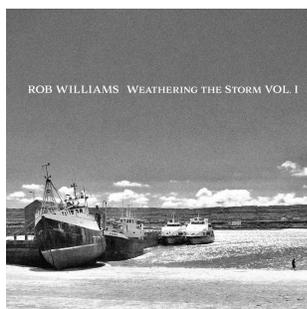
ROB WILLIAMS

October 11, 2020

*Weathering The Storm**Vol. 1*

Evertone, 2020

9/10

[Listen to Weathering](#)[The Storm Vol. 1](#)

A veteran musician with a penchant for roots rock sounds, the Richmond, Virginia resident Rob Williams returns with a 4th solo album, where his timeless sense of storytelling and gritty yet melodic approach to songwriting makes for a very even and easily relatable 9 tunes.

Williams starts the listen with the warm acoustic guitar prowess of “Nameless”, where classic country ideas enter the vivid storytelling, and “Me And You” follows with a calmer approach as breezy rhythm highlights the very agile setting.

Closer to the middle, “A Hard Time” finds a more firm place to reside as Williams embraces his early years playing alt-rock, though with a rugged Americana flavor, while “Only Heaven Knows” flows with a freewheelin’ spirit that just might make you want to hop a train. “Moon’s Light”, one of the album’s best,

is then a bare highlight as Williams' comforting pipes run alongside a reflective folk climate.

“Ghostwriter (Rosie & Justin)” and “Good With The Changes” finish the listen, where the former uses piano effectively as well as subtle brass in the darker atmosphere, and the latter exits the listen loud, busy and full of rugged rock'n'roll you won't soon forget.

A heartfelt, articulate and instantly enjoyable record, we can certainly put Rob Williams in a league with Tim Barry as folk/country/Americana song craft from RVA that we should all be paying attention to.

Travels well with: **Cory Branan**- *The No-Hit Wonder*;
Julian Taylor- *The Ridge*

Share

0 Likes

JIM WALLER BIG BAND

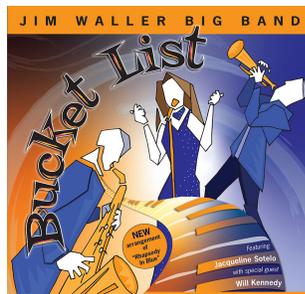
October 11, 2020

Bucket List

Self-Released, 2020

8/10

[Listen to Bucket List](#)



The long running arranger and esteemed multi-instrumentalist Jim Waller comes through with a debut big band album, where a sizable jazz orchestra accompanies him across 14 tunes he arranged and a few he penned, too.

“Samba For Suzell” starts with energetic brass as Will Kennedy’s drum solo leaves an immediate impression on the lively, original, Latin-friendly big band opener, and “I Love Being Here With You” follows as vocals and a scating solo from Jacqueline Sotelo complement the swing fun.

Halfway through, “Rhapsody In Blue” puts a fresh coat of paint on a Gershwin tune where Waller’s tenor sax solo steals the show amid elegant strings, while “Why Don’t You Do Right” brings Sotelo’s pipes back with a soulful quality. “Funksuite 109” then certainly lives up to its name as Waller sits behind the organ on the album standout.

As we get to the end, “God Bless This Child” allows Sotelo’s soaring vocals to shine between bouts of trombone and sax on the flawless reworking , and “This Is It” exits the listen with an original where a busy execution of fascinating interplay between the artists helps the effort finish on a very high note.

Waller has done many things in his exceptional career as a musician, producer and arranger, and now he can add recording a top notch big band album to his impressive resume.

Travels well with: **Amber Weekes-** *The Gathering*;
Ellen Edwards- *A New York Session*

Share

0 Likes

HAZAR

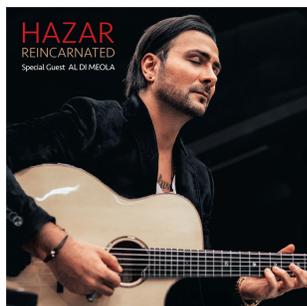
October 11, 2020

Reincarnated

Immersive Audio

Network, 2020

8/10



[Listen to Reincarnated](#)

The esteemed guitarist, producer and improviser Ulas Hazar returns with Piotr Torunski, Mike Roelofs, Mehmet Katay and Al Di Meola, as the artists inject bossa nova, Gypsy swing, bebop and even flamenco into these highly tuneful 9 tracks.

Hazar starts the album with the hypnotic acoustic guitar of “Made For Wesley”, where enchanting melodies populate the engaging opener, and “Spain” follows with help from Al Di Meola, who plays the cajon, a percussive instrument, as the pair work together dynamically on the Chick Corea tune.

Elsewhere, bossa nova and adventurous jazz flow alongside on “Bossa Dorado”, while “Made in France” brings a strong energy to the jazz waltz with particularly great percussion from Katay. “For Sephora”, the album highlight, then recruits a playful Brazilian influence to the warm melodies, and the traditional “Le Vieux Tzigane” allows Hazar’s exceptional guitar work to shine on the solo piece and album finisher.

A German native, amazingly, guitar wasn’t Hazar’s primary instrument at the onset of his musical career.

Here, though, he proves yet again that he's one of the most skilled and versatile guitar players today, across a very eclectic and admirable jazz effort.

Travels well with: **Sukyung Kim**- *Lilac Hill*; **Jason Kao Hwang**- *Human Rites Trio*

Share

1 Likes

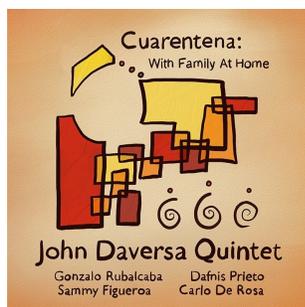
JOHN DAVERSA QUINTET

October 10, 2020

*Cuarentena: With
Family At Home*

Tiger Turn, 2020

8/10



[Listen to Cuarentena:](#)

[With Family At Home](#)

The 3 time Grammy Winner John Daversa returns with his 8th album, where Latin musicians Gonzalo Rubalcaba, Dafnis Prieto, Sammy Figueroa and Carlo De Rose are on hand to help flesh out the tunes that surround familial love and the healing power of music via the muse of the bolero.

“#45” starts the listen with Daversa’s fluid flugelhorn alongside Rubalcaba’s piano acrobatics, as the setting turns quite playful, and “#22” follows with a

calmer display of warm jazz ideas with melodies that were penned by Daversa's father.

At 17 tracks, the climate stays quite varied, including the trumpet focused and mother related subject matter of "Oma (a la Madre Divina)", while "Puppitas (para Lea y Maya)", written for Daversa's family dogs, finds plenty of rhythm as dynamic interplay between the players runs high. "#19", one of the album's best, then finds a very elegant mood to reside in as cautious yet adventurous song craft populates the cultured environment.

Near the end, "Un Bolero para Lola" thrives with soft brass and delicate percussion as much grace is present, and "Canción de Cuna para Hora" exits the listen with delicate keys in an almost cinematic quality in the lullaby written for Daversa's daughter.

With vast talent on hand (all players here have very impressive resumes), Daversa proves just why he's won such prestigious awards with this unparalleled skill and global songwriting approach on this very enticing and exciting record.

Travels well with: **Marcus Strickland Twi-Life-**
People Of The Sun; **Dana Murray-** *Negro Manifesto*

Share

0 Likes

MATT LOVELL

October 10, 2020

Nobody Cries Today

Self-Released, 2020

8/10

[Listen to Nobody Cries](#)

[Today](#)



Yet another rising artist from Nashville, Matt Lovell brings 9 tunes to this debut album, where personal themes come from his stunning tenor as his folk based template takes influence from plenty of other genres, too.

Lovell starts the listen with the acoustic guitar friendly setting of “Trouble”, where his expressive and melodic singing also embraces strategic keys in an opener you could dance to, and “90 Proof” follows with a calmer pace of soulful singer-songwriter prowess that radiates warmth and timelessness.

Closer to the middle, “Be Free” is a stylish delivery of rhythmic and bare song craft that’s both moving and stirring, while “Nobody Cries Today” recruits R&B influences as Lovell’s versatile pipes soar amid soothing backing vocals that almost get gospel.

Near the end, “The Gospel” moves fluidly as mood is key in the somewhat haunting landscape, and “The Way That It Was” exits the with no shortage of sublime beauty as more emphasis on percussion complements the exceptional finish to a very thoughtful record.

All but one of these tunes was penned in 2016, just before Lovell nearly died after being shot in the chest by someone stealing his car. This incident gave him a new appreciation for life and how to handle it, but also came with some PTSD to be sorted through. Thankfully, Lovell has taken this experience and channeled it into a heartfelt, eloquent and emotive execution of song craft that makes for a first rate listen.

Travels well with: **Matt Walsh-** *Burnt Out Soul*; **Chris Smither-** *More From The Levee*

Share

0 Likes

THE COLE PATENAUDE BAND

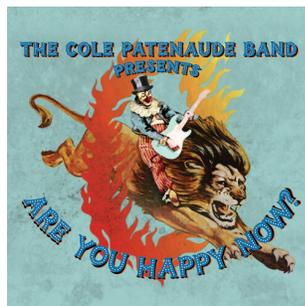
October 9, 2020

Are You Happy Now?

Self-Released, 2020

8/10

[Listen to Are You
Happy Now?](#)



A revered blues artist from Canada, Cole Patenaude brings his intricate guitar work and skilled vocals to a diverse effort where rock, country, folk and pop

ideas unfold with the help of his band, i.e. Dean Thiessen, Carson Tworow and Derek Maroney.

“Letchugo” starts the listen with a very soulful blues feel where soaring vocals steer a playful opening that embraces a pop friendly chorus, and “For The Money” follows with frisky piano as dual vocals complement the festive climate that’s country influenced.

Closer to the middle, “How To Love” finds itself in warm balladry that’s as expressive as it memorable, while “Compromise” recruits spirited guitars and lively brass that interact with melodic results. “Barely Alive”, the album standout, then uses strategic organ as the setting gets loud, busy and dynamic with some funk traces, too.

Near the exit, “I Need A Win” moves softly with agile piano and a breezy quality to the gentle climate, and the title track exits the listen with some classic rock nods as ‘70s swagger helps the record finish as strong as it began.

The blues comes in many flavors these days, and The Cole Patenaude Band’s version is among the most interesting and well fleshed out, as evidenced by this striking and charming record.

Travels well with: **Head Honchos**- *Blues Alliance*;
Jeff Fetterman- *Southern Son*

Share

0 Likes

THE ELECTRIC MESS

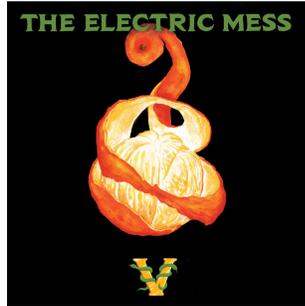
October 9, 2020

V

Soundflat, 2020

9/10

[Listen to V](#)



There's certainly no shortage of varied bands that exist in New York City today, but few are as exciting and memorable as The Electric Mess, who have been forging sounds inspired by every decade since the '60s for 13 years now. On *V*, the quintet run the gamut of variations of rock, creating an experience you won't forget anytime soon that's executed flawlessly.

"Too Far" stars the album with a soaring, vibrant approach of well layered psyche-folk that makes an immediate impression, and "Bad Man" follows with a fluid rock approach that takes nods across The Pond with some soulful R&B flavor, too.

Halfway through, "City Sun" brings us back to the early days of punk with gritty melody in an energetic atmosphere, while "Space Metal" takes a more abrasive turn into metallic tendencies with driving guitar work. "Before The World Blows Up", the album's best, then recruits surf rock ideas amid some fine organ work that's so well done it alone is worth the price of admission.

Close to the end, "Strange Words" is full of diverse rock ideas from the past with some incredible vocal work, and "After The Money's Gone" exits on a

quieter note that's no less impactful with a slightly darker quality alongside vocal harmonies and charming sing-alongs.

Esther Crow (vocals, rhythm guitar, percussion), Oweinama Blu (keyboards, vocals), Dan Crow (guitar, percussion), Derek Davidson (bass, percussion) and Alan J. Camlet (drums, vocals, percussion) have penned a rock'n'roll effort here that's like few others, and if you're like me, you'll enjoy every minute of it.

Travels well with: **Jesse Malin- *Outsiders*; The Hold Steady- *Teeth Dreams***

Share

0 Likes

JESSA

October 8, 2020

Simple Songs

Factor, 2020

8/10

Simple Songs



A guitarist, vocalist and songwriter from Canada, Jessica Stuart, i.e. Jessa, has made quite a name for herself in Japan, though her adventurous brand of indie-pop certainly has a

global appeal, as evidenced across these 8 well crafted tunes.

Jessa starts the listen with the aptly titled “Simple Little Song”, where her soaring vocals are complemented by warm acoustic guitar in the playful atmosphere, and “Crazy Love” follows with plenty of pop melodica amid the varied song craft.

At the midpoint, “Not For You” finds a sweet place to reside with expressive and eloquent singing alongside an indie-folk template, while “All I Get Is Wrecked” shines with a vibrant display of frisky percussion and very modern songwriting that allows Jessa’s vocal range to radiate.

Close to the end, “Serious” flows with a busy, dance friendly delivery, and “Precious Thing” exits the listen with a similar approach of snappy, rhythmic pop-rock that’s sure to get your body moving.

A youngster with a wealth of talent, it’s very likely we will all be hearing much more about Jessa, as *Simple Songs* is certainly a step in the right direction towards gaining legions of fans of her infectious, memorable song craft.

Travels well with: **Lindsey Foote**- *Rollercoaster*;
Katey Brooks- *Revolute*

Share

0 Likes

MIGHTY JOE CASTRO & THE GRAVAMEN

October 8, 2020

Come On Angels!

Self-Released, 2020

9/10

[Listen to Come On
Angels!](#)



A Philadelphia outfit with an affinity for the early days of rock'n'roll, Mighty Joe Castro & The Gravamen turn in an excellent debut album here, where exceptional layering, no shortage of beats and very meticulous guitars resonate across these 10 tunes.

“There Are No Secrets Here” starts the listen with much attention to mood as retro-rock'n'roll flows with a calm guitar line, brushed percussion and light keys, and the title track follows with upbeat acoustic strumming alongside bright vocals from Castro on the Americana fueled fun that tips its hat to Richie Valens.

In the middle, “For Every Setting Sun” resides closer to balladry, where a throwback quality adds much to the reflective, waltz climate, while “June (90 Degrees)” shuffles with a rockabilly and bluesy spirit as vivid storytelling highlights the delivery. “Why Not Just Give In This Time?”, the album’s best, then recruits a dance friendly approach to the ultra-melodic landscape that just might have you digging out your Buddy Holly records.

As we near the end, “Angeline” burns slow initially before building into a swift, atmospheric throwback rocker, and “You’ve Got It All (So What Are You Looking For?)” exits the listen with some of the best singing amid the more country influenced execution.

Castro has a long history of playing music in bands like The Situation and The Lift Up, but took a hiatus after suffering burnout from the industry. After his wife gave him an acoustic guitar and he found his singing voice his interest in music reemerged, and this chapter of his musical life began.

A top notch interpretation of rock’n’roll’s past, if they ever remake the movie *The Outsiders*, it would be wise to have Mighty Joe Castro & The Gravamen soundtrack it, as their aesthetic, vision and quality of song craft certainly warrants it.

Travels well with: **The Delta Bombers-** *Pressure And Time*; **JD McPherson-** *Undivided Heart & Soul*

Share

0 Likes

WILLIAM CHERNOFF

October 8, 2020

Aim To Stay

Self-Released, 2020

8/10



Listen to Aim To Stay

A Vancouver resident and bass enthusiast, this debut album from William Chernoff brings Thad Bailey-Mai, Jonny Tobin, Carson Tworow and Bobby Wiens to 8 tracks he actually penned as a teenager, and then recorded as a young adult.

Chernoff starts the album with the title track, where Bailey-Mai's warm trumpet leads into Tobin's graceful keys as the charming bass anchors the cautious opener, and "Stop Me If You've Heard Enough" follows with a playful delivery of lively jazz, where nods to American guitarist Bill Frisell are welcomed.

Halfway through, "Nomads" benefits greatly from Wiens' deft drumming on the upright bass friendly atmosphere, while "Being Bill", the album highlight, offers a stylish execution of thriving melodies- something that Chernoff is quite versed in.

Close to the end, "Sitting To Her Left" resides in gentler waters, where Chernoff's plucked bass makes an indelible impression, and "Makie Elkino" exits the listen groove friendly, where keys and guitar dance around each other with much skill and lasting power.

Although he's still a youngster, Chernoff plays like a seasoned vet here, and while he's quickly becoming a known name in his home country, it wouldn't surprise me one bit if he achieves global fame with his inimitable approach to modern jazz.

Travels well with: **Modasaurus-4K**; **Fawn Fritzen-**
How To Say Sorry And Other Lessons

Share

0 Likes

SUKYUNG KIM

October 7, 2020

Lilac Hill

Self-Released, 2020

8/10

[Listen to Lilac Hill](#)

A supremely talented pianist and lyrical composer, Sukyung King offers us 5 original compositions here, as Ethan Helm, Paul JuBong Lee, Luca Alemanno and Jongkuk Kim are on hand to help shape these very articulate and expressive tracks.

The title track starts the album with Helm's proficient saxophone prowess as Kim's piano acrobatics flow well alongside the frisky percussion on the free jazz opener, and this creativity follows to the calmer but no less impactful "Stargazers", where each players respective talents are showcased in the 8 minutes of modern swing jazz.

The EP exits with the highly adventurous "Summer Days", where Helm's sax work is unparalleled and Lee's meticulous guitar anchors the playful climate as Kim handles Rhodes, while "California" finishes the listen on a very high note, as an initially calm, almost meditative demeanor builds into bass

plucking and brass dynamics that few others could replicate.

A native of Korea who now resides in Brooklyn, Sukyung Kim has a history studying classical music, but these days her work is firmly planted in jazz, and *Lilac Hill* is an exceptional debut and a sure sign of more greatness to come.

Travels well with: **John Finbury**- *American Nocturnes- Final Days Of July*; **Kenny Kotwitz & The LA Jazz Quintet**- *When Lights Are Low*

Share

0 Likes

NICHOLAS BRUST

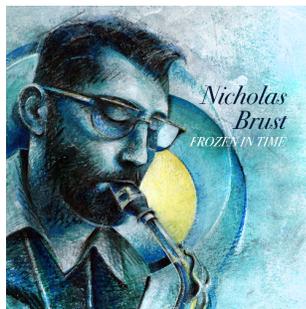
October 7, 2020

Frozen In Time

Fresh Sound, 2020

8/10

[Listen to Frozen in Time](#)



A leader in the area of modern jazz, the saxophone virtuoso Nicholas Brust is in fine company here, as Ben Eunson, Tuomo Uusitalo, Josh Allen and Jay Sawyer accompany him across this very accomplished debut album.

“Work Ahead” starts the listen with sax acrobatics from Brust as Sawyer’s proficient drums keep pace with the lively display of jazz influenced skill, and “Hearts And Spades” follows with sublime keys from Uusitalo in the dreamy setting of reflective beauty that displays plucked bass from Allen.

Elsewhere, the title track is a busy affair where all the members contribute their respective talents to the highly melodic delivery, while “Hymnal For Those In Need” finds an elegant place to reside amid powerful brass and strategic percussion. “Adversity”, one of the album’s best, then dances with a frisky pace of rhythmic and precise interplay that derives inspiration from George Coleman.

“Soliloquy in F Minor” and “A Shifting State” finish the listen, where the former moves cautiously with an introspective spirit that’s not short on grooves, and the latter showcases Brust’s exceptional reed skills amid the playful jazz climate that’s constantly shifting in meter.

Brust’s formula is indebted to legends like Robert Glasper, Kurt Rosenwinkel, and Roy Hargrove, and he takes that adoration and injects into his very contemporary and creative execution that makes it abundantly clear why he’s considered one of the best saxophone players today.

Travels well with: **The Moore-McColl Jazz Society- *Electric Fantastic***; **Ashley Locheed & Chris Rottmayer- *So In Love***

Share

0 Likes

LAKOU MIZIK

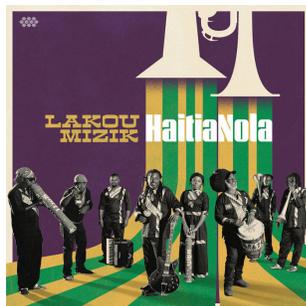
October 7, 2020

HaitiaNola

Cumbancha, 2019

8/10

[Listen to HaitiaNola](#)



The Haitian roots

revival stars Lakou Mizik are in great company here, as they align themselves with luminaries from the New Orleans scene across 14 tracks of energetic, eclectic and vibrant sounds.

“Renmen” starts the listen with the Preservation Hall Jazz Band helping on the rhythmic, festive opener, and “Pistach Griye”, with Trombone Shorty, follows and delivers an upbeat and dance friendly delivery with plenty of brass fun.

In the middle, “Lakou Dogwe” features Anders Osborne on a textured and cultured highlight, while “Azaka Vini We’n” finds itself vocally strong and musically bare with an authentic feel. “Sa Na Kenbe”, one of the album’s best, then brings grooves in spades to the party on the anthemic affair.

At the end, “Bouyon Lakou” lets The Soul Rebels illuminate the soulful atmosphere, and “Mizik Sa Yo”, with King James, flows with calculated melody and glorious rhythm amid gritty horns for a glorious exit.

A listen that meshes the funk lineage of New Orleans with the rebel spirit of Haiti, with each

tracking showcasing guests, *HaitiaNola* is nothing if not unpredictable, and easily keeps us enthralled along the way.

Travels well with: **Afro-Haitian Experimental Orchestra**- *Afro Haitian Experimental Orchestra*;
Idan Raichel- *And If you Will Come To Me*

Share

0 Likes

Powered by [Squarespace](#)