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**LIVE JAZZ EVERY
 WEDNESDAY - SATURDAY**
NO COVER - \$10 minimum/set
unless indicated
2 sets - 8pm and 9:45pm

WEDNESDAY, AUGUST 3
HARUKO NARA TRIO
 Haruko Nara, Paul Beaudry, Quincy Davis

THURSDAY, AUGUST 4
J.D. ALLEN QUARTET
 J.D. Allen, Toru Dodo, Joseph Lepore, Damion Reid

FRIDAY & SATURDAY, AUGUST 5 & 6
RICK GERMANSON TRIO
 Rich Germanson, Neal Smith
\$15 cover + \$10 minimum

WEDNESDAY, AUGUST 10
MIKI HAYAMA TRIO

THURSDAY, AUGUST 11
JULIUS TOLENTINO QUARTET
 Julius Tolentino, Jeb Patton, Kiyoshi Kitagawa, Pete Van Nostrand

FRIDAY & SATURDAY, AUGUST 12 & 13
JAVON JACKSON QUARTET
 Javon Jackson, Benny Green, Nat Reeves, Terreon Gully
\$20 cover + \$10 minimum

WEDNESDAY, AUGUST 17
RICHARD BENNETT TRIO
 plus **PAULA JEANINE**
 Richard Bennett, Paula Jeanine, Gaku Takanashi, Tony Lewis

THURSDAY, AUGUST 18
DONALD EDWARDS QUARTET
 Donald Edwards, Orrin Evans, Vincente Archer, Tim Warfield

FRIDAY & SATURDAY, AUGUST 19 & 20
KENGO NAKAMURA QUINTET
 Kengo Nakamura, Marcus Printup, Greg Tardy,
 Dan Nimmer, Shinnosuke Takahashi
\$20 cover + \$10 minimum

WEDNESDAY, AUGUST 24
TORU DODO TRIO

THURSDAY, AUGUST 25
PETER ZAK TRIO
 Peter Zak, Paul Gill, Al Foster

FRIDAY & SATURDAY, AUGUST 26 & 27
DON FRIEDMAN TRIO

Don Friedman
 Martin Wind
 Tony Jefferson

Don Friedman VIP Trio
 Timeless
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WEDNESDAY, AUGUST 31
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Thing-Ah-Majig
 Sal Mosca (Zinnia)
 by Brandt Reiter

Often referred to as Lennie Tristano's prime pupil, 78-year-old Sal Mosca has spent the greater part of the last half-century teaching rather than performing or recording, so any new disc by the low-profile pianist is immediately something of an event. *Thing-Ah-Majig*, recorded in 2004 and especially noteworthy as Mosca's first trio recording since 1959, does not disappoint.

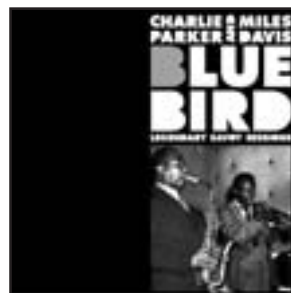
The program is what you'd expect from a Tristano disciple: five warhorse standards (plus one Mosca original, the leisurely "Nowhere"), picked apart and rigorously examined for everything they're worth. (By Mosca, that is; though bassist Don Messina and drummer Bill Chatten perform admirably, this is without apology the pianist's showcase.) First and foremost, it must be said that Mosca's talents are as prodigious as they are uniquely indescribable; the man is full of surprises. Most astonishing is that Mosca accomplishes his magic without heavy pyrotechnics or flash (most of the tunes rarely rise above a thoughtful midtempo) - it's his choices that seem so remarkable. Fractured half-runs give way to scrunchy, crinkled chords, strange spaces open up in the middle of solos which abruptly trail off to nothing, single-note Monk-like playfulness morphs into lushly romantic voicings, repeated notes are hammered with locomotive-like intensity, time bends and shifts, right and left hands suddenly seem oblivious to each other - and all this without ever losing the melody.

That *Thing-Ah-Majig* is so good seems all the more amazing since Mosca, having just recently recovered from a long illness, underwent heart surgery only a year before the disc was waxed. But there's no sense of frailty on the record and though Mosca certainly looked his years at a rare, one-night-only Birdland stand in NYC in late June, he seemed as vital as ever at the piano in the night's second set. Backed by tenorist Jimmy Halperin, bassist Joe Soloman and drummer Skip Scott, Mosca improvised his way through a collection of hoary standards ("Prelude to a Kiss", "She's Funny That Way", "Sweet Georgia Brown") and, with disarming casualness and great good humor, found startling new colors in every one. Even his comping was idiosyncratic - sometimes lighthearted and lively, sometimes like a small symphony, frequently way off the beat and, like the entire evening itself, endlessly fascinating.

For more information, visit www.salmosca.com



The Genius of...
 Charlie Parker
 (Savoy Jazz)



Blue Bird
 Parker/Davis
 (Savoy-Definitive)

by P. Christopher Dowd

To approach the aesthetic history of jazz would unequivocally lead to Charlie "Bird" Parker. With the

majority of musicians, we speak of their contributions to the musical lexicon in terms of what they added to the foundation. In the case of Charlie Parker, he didn't just contribute, he pulverized all that preceded him with his blinding-speed rhythm, phrasing and soloing. Parker, along with fellow luminaries Dizzy Gillespie, Miles Davis, Thelonious Monk and Bud Powell ushered in the age of bebop in the '40s, arguably the first true modernists of American music. And except for a few notable cases, jazz and the mainstream would never dine at the same table again.

Parker, the scope of exhaustive analysis both musically and biographically, has had no shortage of anthologies since his death at age 34 in 1955. As the case with any legendary artist, some are more valued than others in terms of track selection, remastering, liner notes, etc. Two recently released compilations from Savoy and Definitive Records immediately prove their worth to both collectors and casual fans alike.

The Savoy reissue *The Genius of Charlie Parker* expands upon the original release (sans some cuts featuring Slim Gaillard) with a variety of combos including the Charlie Parker All-Stars, Quintet, Sextet, Septet and Reboppers. The 35 songs, recorded for Dial and Savoy, covering both studio and live performances, were restored, remastered, re-equalized and transferred from the original master tapes and acetates. This two-disc set is beautifully packaged and contains informative liner notes culled from Savoy's Charlie Parker box set series, providing a textual background to such classics as "KoKo", "Ornithology", "Bird of Paradise", "Scrapple from the Apple", "Salt Peanuts" and the standout "Parker's Mood".

Sharing some crossover terrain with *Genius*, 14 tracks to be exact, is Charlie Parker and Miles Davis' *Blue Bird: Legendary Savoy Sessions*. A compilation of six sessions from 1945-1948 by the Charlie Parker Quintet, featuring Max Roach, Dizzy Gillespie, Bud Powell and John Lewis on 23 legendary cuts.

Right off the bat on "Billie's Bounce" the young Miles asserts his place within the group warming up to the dynamic runs of "Klaunstance" with a call and response with Bird. On "Bird Gets the Worm" Miles is bursting at the seams, matching Bird in intensity and notes. But it wouldn't be Parker's quintet without his signature playing on "Donna Lee", "Now's the Time" and "Blue Bird". "Meandering" has Dizzy Gillespie on a rare turn at the piano and "Donna Lee" foreshadows the genius of Bud Powell's own combos. The significance of these sessions is palpable, a testament and insight to that rare historical glimpse of a revolutionary art form.

For more information, visit www.savoyjazz.com and www.disconforme.com. The Charlie Parker Festival is Aug. 27th-28th. See calendar for performers and locations.

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