

HODGEPODGE & SHORTIES



John Young by Jimmie Jones



Jimmy Rogers by Jimmie Jones

toward electro/acoustic improvisation and this music lies firmly in that area. The disc consists of five tracks: three in the 7-10 minute range (Am Anfang Zerstörung / Riesenflugzeugabteilung / Ein Dicker "Gas Bag"), one short 3 minute piece (Morrell Remained Hopeful), and one epic length exploration (Interkontinentale Luftschiffahrt). (total time: 47:30. 10/10/04, Berkeley, CA)

As with most EAI, the improvisation generally lies at the quiet end of the spectrum. This serves the effect of making the louder passages more effective, although some might say that makes them more obtrusive. The two electronic jolts on the brief "Morrell Remained Hopeful" serves the purpose of precluding any complacency on the part of the listener. And when Djjl lets loose with a well-placed bray on "Interkontinental Luftschiffahrt" it serves the purpose of changing the direction of the music, causing others to follow suit. These five tracks are well-measured improvs however and these are eight listening musicians. It's impressive that one can gather together this number of musicians and engage in collective improvisation with no one stepping on another's toes. The improvisations seem to grow organically and the music rarely falters.

BRUBECK BRAID is the duo of pianist **David Braid** and cellist **Matt Brubeck** and as can probably be adduced from this disc's bi-lingual title, **TWOTET/DEUXTET** (Brubeckbraid 1), they're based out of Canada. The eight tracks (Huevos Verdes Y Jamon / Wash Away / The Return Of Dr. Spookulus / Mnemosyne's March / Improvisation 17.04.2006 / Sniffin' Around /It's Not What It Was / Spirit Dance. 55:26. 4/06, Toronto, Canada) are a diverse selection of original tunes that show off this duo's strengths and influences. The Seussian opener by the cellist operates in that Latin area favored by Chick Corea with the cello soaring with ever-increasing vigor each chorus. "Wash Away" and Mnemosyne's March," both by Braid, are stately pieces that betray the classical influence on each player. The improvised track comes across as an almost-Bartokian chamber duo piece. This is a duo of like-minded musicians who seem to know each other well and they make some very enjoyable music full of melody and energy.

Singer/actress/composer/performance artist **LENORE VON STEIN** deals with the titular age-old conundrum on **ART & MONEY** (1687Records, no #). She assembled a backing trio of Beth Griffin (vcl), Andrew Bolotowsky (flt), and Bern Nix (g). Although Von Stein is front and center with her recitations (and some singing), the accompanying trio works as a cohesive unit providing the sparse backdrop to her narratives. Von Stein's topics include remembered dreams, the current political situation, art, commerce and, of course the interface of art and com-