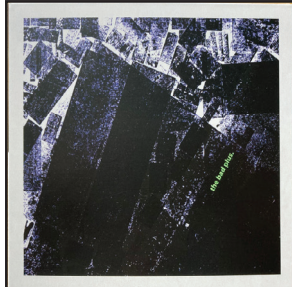


ranges from throaty and wistful (“Maximum Cadence”) to jagged (“Zooquaria”). The pianist’s work can sound a bit knotted, but in “Most Capacious” (a Webber original), he still makes rapid lines engaging. Mitchell’s 28-minute “Re-Aeration”, his sole composition, takes up half the album. Consisting of multiple movements and pregnant pauses, it begins with piano ostinatos and ends with several murmurs that feels like the duo can’t come to a decisive ending. The trick endings come off feeling a bit unfocused, especially considering what preceded them.

For more info visit [intaktrec.ch](http://intaktrec.ch) and [tzadik.com](http://tzadik.com). Webber is at Scholes Street Studio Dec. 2 and Ibeam Brooklyn Dec. 18. See Calendar.



*s/t*  
**The Bad Plus (Edition)**  
by Zachary Weg

This is arguably the most serious album yet by the New York jazz futurists The Bad Plus. It’s an intense listening experience, but also accessible and warm. In a sense, it’s still the band that once doled out unique renditions of David Bowie and Nirvana songs, when Ethan Iverson was playing piano. Yet, with its modern quartet lineup, which includes Ben Monder (guitar), Chris Speed (tenor, clarinet) and founding members Reid Anderson (bass) and Dave King (drums), they’ve become noticeably more introspective.

“Motivations II” opens the record and sets its meditative tone. Starting with a serpentine intro from Anderson, the song begins to simmer as King enters with cymbals that sizzle and swish. By the time Monder steps in and unspools strings of pearls from his five-stringed electric, The Bad Plus show that they’ve lost none of the finesse that they first exhibited upon their arrival on the New York jazz scene over 20 years ago. Tracks such as “Sun Wall,” with its frenetic horn intro and “Not Even Close to Far Off”, under its tumbling drums, show that Anderson and co. are still restlessly innovative. “Sick Fire” has a rambunctious start, then traverses thrilling free jazz territory with rapid drumming and whirling horns. On album closer “The Dandy”, Speed skips along while King taps cymbals, the band inching towards the future with all of the youthful abandon of their previous incarnation. This band may be several albums in, but they’re just getting started.

For more info visit [editionrecords.com](http://editionrecords.com). The Bad Plus is at The Sultan Room Dec. 2-3. See Calendar.



**One for Wes**  
**Mimi Fox Organ Trio (Origin)**  
by Pierre Giroux

The guitarist Mimi Fox has consistently demonstrated a deep appreciation for the artistry of the legendary Wes Montgomery. Now, as a celebration of the guitarist’s centennial, she has released *One for Wes*, which serves as a heartfelt tribute to the iconic musician, showcasing her

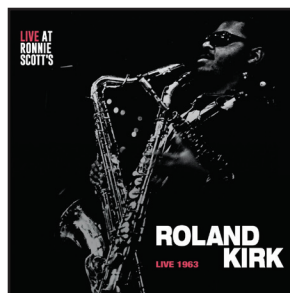
exceptional skill and versatility across various musical styles. Accompanied by Brian Ho (Hammond B3 organ) and Lorca Hart (drums), the album pays homage to Montgomery’s musical style while allowing Fox to express her own creative flair.

The repertoire consists of six original compositions and three covers. Opening track, “Mr. White’s Blues”, rolls merrily along: the leader shows she is a champion of her instrument and, together with Ho, builds the harmonic framework from the ground up. The two work hand in glove with an overall breezy command of the material. Bobby Timmons’ jazz standard “Moanin’” opens with stop-and-start fragments before the organist picks up the groove, while “Blues for Les” has a down-home feel, thanks to Lorca who lays down a strong backbeat. This trio has an audibly solid grounding in the blues, as heard in “Blues for Us” which additionally reveals the close listening evident among all three musicians.

Fox’ original “For Django, Avec Amour” is an homage to the great Romani-French guitarist. Interestingly switching to acoustic guitar, her solo has a more dramatic and athletic expressivity. Ho’s solo is reflective and relaxed and showcases nicely structured choruses. The album closer successfully combines two pop songs: Lennon/McCartney’s classic “In My Life” and Paul Simon’s “Old Friends”.

Through her musicianship and enthusiastic interpretations, Mimi Fox has created a compelling and evocative musical journey with *One For Wes*.

For more info visit [originarts.com](http://originarts.com). Fox’ album release concert featuring Houston Person is at Dizzy’s Club Dec. 1. See Calendar.



**Live at Ronnie Scott’s, 1963**  
**Roland Kirk (Gearbox)**  
by Robert Iannopollo

The year 1963 was a good one for (not yet Rahsaan) Roland Kirk. He had a steady stream of releases coming out on the Mercury label and two of his finest albums had appeared in 1962: *Domino* and *We Free Kings*. In 1963, he also released *Reeds & Deeds* and made a stellar guest appearance on Roy Haynes’ quartet album *Out of the Afternoon*. And in the fall of 1963, sixty years ago, he went on a tour of Europe, appearing with local rhythm sections, which sometimes included American players who happened to be in Europe at the time.

Surprisingly, not much has been released from that tour, apart from the Mercury album *Kirk in Copenhagen*. But seemingly out of the blue, a live set recorded on October 15, 1963, at Ronnie Scott’s in London has surfaced as a vinyl-only release from the UK/Tokyo-based Gearbox label. Kirk is accompanied by some of Britain’s finest: Stan Tracey (piano), Malcolm Cecil (bass) and Ronnie Stephenson (drums). None of the tracks here duplicates the Copenhagen sets. They include the only known recording of Kirk playing Duke Ellington’s “Angelica” (aka “Purple Gazelle”), and it’s a tasty, nearly 10-minute version that’s nicely harmonized. The remainder includes the standard “Close Your Eyes” (featuring a manzello solo), the then-current pop song (Kirk always included those) “Days of Wine and Roses”, and Kirk’s own “Three for the Festival”, a piece that remained in his sets well into the ’70s.

Kirk’s brief but humorous introductions are preserved. Though Tracey is a bit under-mic’d, the recording is generally good and a worthwhile addition to the discography of Kirk (who passed away 46 years ago this month). One only wishes more music from this night had been preserved.

For more info visit [gearboxrecords.com](http://gearboxrecords.com)

## ON SCREEN



**Wayne Shorter Zero Gravity**  
**Dorsay Alavi (Amazon Documentary)**  
by Anna Steegmann

Distraught fans of jazz legend Wayne Shorter, who died this March at 89, will find solace in Dorsay Alavi’s cinematic tribute to him. Alavi met Shorter in 1995 when she directed the video for his album *High Life* and three decades of friendship gave her unique insights and access. She was also able to enlist Brad Pitt as the executive producer.

The three-hour mini-series covers three distinct periods of Shorter’s personal and creative life. Alavi sees it as “a story about how a man grew to greatness.” The documentary contains concert footage, film clips, interviews, Shorter’s vivid recollections, reenactments in which Shorter’s brother (the late, great trumpeter Alan Shorter) and parents are played by actors, and animation that uses surreal imagery to give a visual representation of Shorter’s music. Joni Mitchell, Carlos Santana, Herbie Hancock, Sonny Rollins, Renée Fleming, Reggie Workman, Terence Blanchard, Jimmy Heath and many others share memories and their understanding of the saxophonist’s genius that helped define the sounds of distinct periods in jazz history. Shorter’s biographer Michelle Mercer (*Footprints: The Life and Work of Wayne Shorter*) also participates.

Part 1 covers Shorter’s beginnings. As a kid, he loved comic books, sci-fi movies and radio, where he heard bebop for the first time. At the Newark Arts High School, he cut classes to go to the movies and played clarinet and later saxophone. He studied classical composition at NYU and was thrilled to join Horace Silver’s band when he came out of the army. We see him playing with Art Blakey’s Jazz Messengers and Miles Davis. He speaks about his first marriage, the birth of his daughter, the death of his father and falling in love with his second wife.

Part 2 covers the time from 1970 to 1999. While Shorter had massive success with Weather Report, he also experienced enormous tragedy: his daughter Iska died of a grand mal seizure at 13; his second wife was killed in the 1996 TWA 800 plane crash; and his mother and brother died in rapid succession. Buddhist practices and beliefs helped him cope and build resiliency.

Part 3 has superb performance footage. We witness Shorter carving out new territory as a bandleader (his quartet with Danilo Pérez, John Patitucci and Brian Blade), becoming a wise elder with a childlike love for superheroes and fairies and finding happiness with his third wife.

*Wayne Shorter Zero Gravity* is a marvelous film, undoubtedly one of the best made about a jazz musician and proof of Dave Holland’s words that “his music will outlast all of us.”

For more info visit...

[amazon.com/Wayne-Shorter-Zero-Gravity/dp/B0BX3YRTDX](https://amazon.com/Wayne-Shorter-Zero-Gravity/dp/B0BX3YRTDX). Shorter tributes are at Blue Note with Dave Pietro Dec. 3 and at Soapbox Gallery with Albert Marques and Ben Sherman Dec. 30. See Calendar.