

ed Ian Smith, tenorman
baritone ace Dan

YS
JECT

powerhouse drummer-
leader in the tradition of
Blakey and Jeff "Tain"
Ohio native Chris
makes a strong impres-
sion on his debut. His quintet, fea-
turing trumpet work of Donald
Smythe and the gate on the drum-
set, which nimbly shifts
from 4/4 swing à la Trane's
"Smooth" and saxo-
phonist's "Mr. Twilight" are
all hard bop. "Chango" is a
showcase, and the group
covers in Joe Henderson's
"Chick Corea's "Windows."

GFRIED
Robinson

arranger-composer Karl E. H.
Gried joins fellow Chica-
goans Greg Ward on alto
and Frank Rosaly on tenor
in this freewheeling
album. The opening three-move-
ment is dedicated to world-champion
upright bass in their
quintet, Archie Moore and
equally inspired are por-
trayed by Malachi Favors, The-
reasa Lou Williams, Roswell
Anderson. On the jaunty
album, Gried alternately slaps his
bass in Foster fashion and lays
out his tones beneath Ward's
trumpet. Think Charlie Haden with
The second-line groover
"Foster" (for Moore), shuffling
by 12-bar blues "Up From
Favors) are fueled by the
saxophone tones. And "Mr.
Gried's moving, unaccom-
panied late Chicago saxo-
phonist's builder.

of Cory Weeds

Canadian tenor saxophonist
Cory Weeds, he of big, robust
tones and an old-school sensi-
tivity, leads a live organ date
on the B3 burner Joey

DeFrancesco and his longtime drummer
Byron Landham. Chris Davis, a polished
trumpeter currently based in Vancouver, is
along for the ride on Horace Silver's "Juicy
Lucy," Hank Mobley's "Boss Bossa" and the
swing-era vehicle "Fine and Dandy." DeFran-
cesco, who flaunts monster chops throughout,
gets good and greasy on the funky boogaloo
"Goin' Down" and the earthy "Roofin' It."
Groovemeister Landham is turned loose on
Weeds' lone original, the modernist, Larry
Young-inspired "Corner Kisses."

DAVE WILSON QUARTET

Spiral (Summit)



With stellar support from pia-
nist Phil Markowitz, bassist
Tony Marino and drummer
Adam Nussbaum, Pennsylv-
ania-based saxophonist-educator
Dave Wilson elevates his game and blows
with authority on this collection of originals
and smartly plucked covers. From the aggres-
sive title track (with Wilson channeling his
inner Trane on tenor) to the soothing bossa
nova "Ocean Blue," the expansive modal num-
ber "Movin' On" and an intriguing variation on
Scott LaFaro's "Gloria's Step" (titled "Like GS
2"), the saxophonist showcases a bold sound,
fertile ideas and fluid lines. Also included are
spirited covers of the Grateful Dead's "Friend of
the Devil" and Creed's "My Own Prison."

MARTIN WIND QUARTET

Get It? (Laika)



Bassist-composer Martin
Wind leads his working quar-
tet of multi-reedman Scott
Robinson, pianist Bill Cun-
liffe and drummer Tim
Horner. Strong chemistry, vibrant interaction
and outstanding solos abound throughout the
album, which includes some deft tribute pic-
ces: The funky title track is an homage to James
Brown; Wind's breezy and affecting "Ten
Years" is written for his wife. The bassist pre-
mieres his cello playing on the Oscar Pettiford
vehicle "The Plain But Simple Truth" and his
own lovely "Can't Say No." Other highlights
include an exquisite rendition of Billy Stray-
horn's "Isfahan," along with inventive takes on
Andrew Hill's "Laverne" and Thad Jones' boi-
sterous swinger "Three and One."

YUKARI

Dreams (Inner Circle)

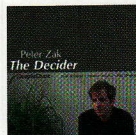


Flutist Yukari blends well
with guitarist Ben Monder,
bassist Thomas Morgan
and drummer Greg
Hutchinson on her debut

for Greg Osby's label. Together they create
a dreamy ambience on the evocative "All
You Want" and "Choral in 3009," the lat-
ter featuring Leon Gruenbaum on his
otherworldly Samchillian synth. The
group swings aggressively on "Annod Eel,"
a playful extrapolation on Charlie Parker's
chops-busting "Donna Lee," then turns in
a sublime reading of "I Loves You Porgy"
with Monder's Zen-like accompaniment
and Hutchinson's sensitive brushwork set-
ting a fragile tone. Osby guests on the
aptnly named, interval-leaping "Hopper."

PETER ZAK

The Decider (SteepleChase)



The allusion to Monk's
"Let's Call This" on the
opening title track imme-
diately marks Ohio-born,
New York-based pianist-
composer Peter Zak as hip. Using tenor
titan Walt Weiskopf on the session, along
with the supportive rhythm tandem of
bassist Ugonna Okegwo and drummer
Billy Drummond, further distinguishes
Zak as a savvy bandleader. The chemistry
here is superb throughout, whether the
quartet is swinging with ease on Zak's
tongue-in-cheek ode to George W. Bush
("The Decider"), gliding through his lyrical
waltz-time ballad "Aurora" or blowing
forcefully on his uptempo burner "Amity."
Zak offers elegance on the lovely "Ballad
of the Sad Young Men" and delivers requi-
site soul on Duke Pearson's "Ready Rudy?"
On the exhilarating closer, a scorching
rendition of Cole Porter's "Get Out of
Town," Weiskopf plays Trane to Zak's
McCoy.

RATKO ZJACA

Continental Talk (In + Out)



Croatian guitarist Ratko
Zjaca recruited a band of
killers in drummer Steve
Gadd, bassist John Pati-
tucci and trumpeter Randy
Breckner for his fourth release as a leader.
There's a distinct Pat Metheny influence
in his tone and phrasing on "Breakfast in
Tokyo," "Portrait in Retrograde," "The
Gate" and "Feather." Zjaca stakes out
more original territory on the angular
"Inner Ears" and "At the Crossroads," the
latter an intimate duet with tenor saxo-
phonist Stanislav Mitrovic, who is a potent
partner for the guitarist throughout.
Breckner burns on the uptempo swinger
"Correspondence" as well as on the sam-
ba-flavored "E Doubt." **JT**