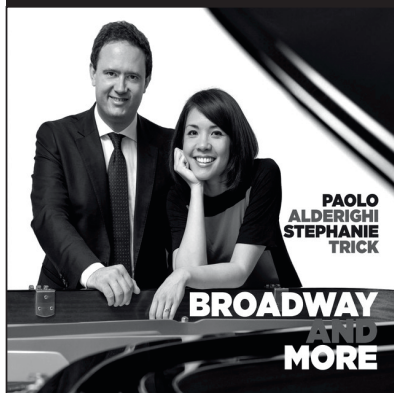


Nights at the Turntable

CD reviews by Scott Yanow



PAOLO ALDERIGHI AND STEPHANIE TRICK

In recent years, the married couple Stephanie Trick and Paolo Alderighi has often performed as a duo on one piano. While that setting shows listeners what four hands can do to a single keyboard, it is naturally a bit limiting, making it difficult for Ms. Trick to stride with her impressive facility and for Alderighi to stretch the music beyond swing. On *Broadway And More* they again perform as a duo but this time on two pianos. While perhaps less unique, the pianists are also less restrained in this format and can more easily challenge each other.

Alderighi and Trick perform a wide-ranging program that includes Irving Berlin's "Marie," "Make Believe," and "If I Had A Million Dollars" next to the theme from "An Affair To Remember," "Mr. Sandman," and even the Beatles' "Penny Lane." Rather than revive stride pieces by the likes of James P. Johnson or Fats Waller, the duo, after paying respect to the melodies, turn the standards into stride.

Most intriguing are the witty and creative medleys that they create from the scores of the Broadway shows *Call Me Madam*, *West Side Story*, and *The Music Man*. All in all, this is a delightful outing.

Broadway and More (ATCD 005, 12 selections, TT = 62:53) www.paololandstephaniecom



THE SHOTGUN JAZZ BAND

One of the top vintage jazz bands that performs regularly these days in New Orleans, the Shotgun Jazz Band consists of singer-trumpeter Marla Dixon, her husband and co-leader banjoist John Dixon, James Evans on C-melody and clarinet, trombonist Charlie Halloran, and bassist Twerk Thomson. On their recent recording *Steppin On The Gas*, they are joined by the great pianist David Boeddinghaus on each of the 16 selections, with six of the instrumentals also adding trumpeter Ben Polcer and altoist-clarinetist Tom Fischer.

There are times when the band sounds like a top-notch revival group from the 1950s, and other times when it could pass for an ensemble straight from the

1920s. With its first-class singing, colorful solos, and rousing ensembles, there are quite a few highlights on this CD. In fact, every selection has its exciting and memorable moments. The program begins with a version of "Gulf Coast Blues" (originally recorded by Bessie Smith and James P. Johnson) that puts the spotlight on the singer and the pianist. However it becomes apparent, with a hot version of "White Ghost Shivers," James Evans' vocal on "How Am I To Know," a heated "She's Crying For Me," Ms. Dixon's fresh singing on "Moonlight Bay," and a stirring rendition of "Smiles" that there is plenty of variety to be found on this disc. Whether it is a rare version of Jelly Roll Morton's "I Hate A Man Like You" (which Lizzie Miles first recorded), versions of "Down By The Riverside" and "Ole Miss" that emphasize the lesser-known strains, the completely forgotten but worthy "Rose Of Bombay," or the title track (whose forward momentum lives up to its title), *Steppin On The Gas* is an album that needs to be heard by every trad and classic jazz fan, not once but repeatedly.

Steppin On The Gas (Self-released, 18 selections, TT = 59:52) www.shotgunjazzband.com



TONGUE IN CHEEK

Tongue In Cheek is a fine trad band that is based in Baltimore and Washington D.C. The core of the group is banjoist-leader Zach Serleth, singer Bridget Cimino, violinist Matt Andrews, trombonist-pianist Keith Myers (who also does a bit of singing), Ed Goldstein on tuba, and drummer Nick Stevens. Some selections also include trumpeter Steven Cunningham and pianist Jonathan Jensen.

The band is flexible both in its instrumentation and its repertoire. On its recent CD *Jelly Roll*, the music ranges from "Baltimore" and "Old Man Of The Mountain" to "Lover Come Back To Me" and "Russian Rag." The unusual frontline (which is sometimes comprised of violin, trombone, and banjo with prominent accompaniment by the tuba) and Ms. Cimino's fine singing give the group its own musical personality. It is particularly rewarding to hear such obscurities as "Ay Ay Ay (My Serenade)," "If You Want The Rainbow," and "There Ain't No Sweet Man Worth The Salt Of My Tears" (famous for the Paul Whiteman version but rarely performed since) being played with enthusiasm.

The one reservation that I have about the group is their name, which may lead some to think of this as a comedy band. While listening to Tongue In Cheek is fun, the spirited music that they create is no joke.

Jelly Roll (Self-Released, 13 selections, TT = 59:39) www.tncjazz.com

REINHARDT SWING

It seems only natural that someone with the name of Eliot Reinhardt Kenin would someday grow up to be a swing guitarist. The leader of Reinhardt Swing, Kenin plays rhythm guitar and takes occasional vocals with the Northern California group which also includes solo guitarist-singer Mike Schwartz, violinist Ole Kolind, and bassist Marty Eggers. *Come Dance*, which was

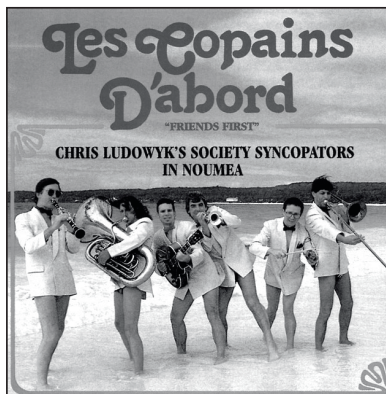


recorded a few years ago but seems to have not been reviewed anywhere, is an enjoyable and mostly mellow set of very danceable swing.

Reinhardt Swing's sound and style, while naturally falling within the musical world of Django Reinhardt and Stephane Grappelli, is fairly gentle, sometimes touched by vintage country music, and features mostly-familiar songs taken at relaxed tempos. One certainly would have no difficulty dancing to any of these 18 songs which include "All Of Me," "Dinah," "I Can't Give You Anything But Love," "Bei Mir Bist Du Schon," and Hank Williams' "Hey Good Lookin'." Kolind and Schwartz are the lead voices and have many melodic solos while Kenin and Eggers keep the music swinging throughout.

Readers who live near San Francisco would be wise to check out this pleasing group in person.

Come Dance (Self-Released, 18 selections, TT = 67:37) www.reinhardtswing.com



CHRIS LUDOWYK'S SOCIETY SYNCOPATORS

Australian trombonist Chris Ludowyk has loved and played New Orleans style jazz since at least his debut recording (with Lachie Thompson's New Whispering Gold Orchestra) in 1968. He worked in Melbourne with the New Harlem Jazz Band in the 1970s and in 1984 formed Chris Ludowyk's Society Syncopators. The group, which later became known simply as The Syncopators, was quite popular and did well in Australia for decades. The Syncopators toured Europe 18 times and are featured on the same number of CDs.

Les Copains D'abord, which was recorded back in 1992, features the leader, trumpeter Peter Gaudion and Richard Miller (clarinet, alto and tenor) as the frontline; the three were still in the band at the time of their most recent recordings. For this early set, they are joined by Jeff Arthur on guitar and banjo, Pip Avant on tuba and acoustic and electric basses, and drummer Cal Duffy. Two songs add pianist Bruno Zanchetta and have Gilbert Andre on drums while guest Claudine LaFleur sings "I'm Beginning To See The Light."

The music ranges from Dixieland (including a hot "Let Me Call You Sweetheart"), to swing and ballads with the emphasis on melodic material. Gaudion contributes a solid lead on trumpet, some heated solos, and occasional vocals. His scatting on "Song Of The Islands" sounds exactly like Louis Armstrong and "Buona Sera" gives one an idea what it might have sounded like if Satch had sung with Louis Prima's band. Guitarist Arthur is featured on a tasteful version of Django Reinhardt's "Nuages" while "Cajun Calling" is a one-chord romp for clarinetist Miller and Arthur on