

# NEW ISSUES

*DAYDREAM / IT'S OVER NOW  
(WELL, YOU NEEDN'T). 51:59.*

Cobb, vcl, hca; Stevens, p;  
Jonathan Wires, b; Renardo Ward,  
d. No recording date(s) specified,  
Memphis, TN.

## 3) JANIS MANN BLOW AWAY

**PANCAKE 601**

*THAT OLD BLACK MAGIC /  
NEVER LET ME GO / THEN I'LL  
BE TIRED OF YOU / I GOT LOST  
IN HIS ARMS / MOMENT TO  
MOMENT / SLOW HOT WIND  
/ IF YOU COULD SEE ME NOW  
/ MY ONE AND ONLY LOVE /  
IT'S ALWAYS YOU / YOU'LL SEE.*  
45:09.

Mann, vcl; Bill Cunliffe, p;  
Christoph Luty, b; Roy McCurdy,  
d. March 29-30, 2010,  
Glendale, CA.

## JOHN FUNKHOUSER TIME

**JOHN FUNKHOUSER NO#**

*GREEN DOLPHIN STREET /  
ELLIPSE / PRELUDE (MORE  
COWBELL!) / FUGUE / DYIN'  
NATION / EMANCIPATION /  
ELEVENTY ONE / COME RAIN  
OR COME SHINE / ALONE  
TOGETHER / ODE TO A LAME  
DUCK / KELP. 70:03.*

a distinctly Monkish (Dream / Bud / Needn't) subtext. Ms. Cobb uses lyrics to advantage, phrases well and responds to her rhythm team's stirrings, gives "Jitterbug" an erotic edge that's quite surprising and is coyly insinuating on "If You." She scats judiciously on "Thought" and "Needn't." The trio plays well into "Skylark," with the vocal withheld until the track reaches the three and half minute mark. It's a beautiful example of tension and release. On "Daddy" Joyce uses a touch of parlendo to make her point, but changes Cole Porter's "finnan haddie" to "food and haddie." One wonders why there was nobody on hand to explain the reference to her. Nevertheless, a winning session from a singer with a naturally authentic Jazz voice.

(3) This is yet another (7/09, p. 98) superior release from West Coast songstress Janis Mann. Here she is matched with a sublimely synchronous rhythm team, and the pheromones flow freely. After a bracingly up tempo "Black Magic," Bill Cunliffe's piano introduces "Never" as he informs Janis' vocal with a sense of simmering urgency. Janis scats some on "Moment" and frames the ballad contours of Tadd Dameron's "See Me Now" to perfection. Both "Tired Of You" and the rarely heard "You'll See" are felicitous repertorial choices and this singer invests herself fully in their lyrics. Christoph Luty's astringent arco and Bill Cunliffe's skillfully voiced piano set the scene for Janis' steamy denouement on "Hot Wind." Roy McCurdy's rhythmic restraint and well placed accents are the session's subtle underpinning, but it is Janis Mann's straight ahead vocal skills and improvisational subtlety that set this session apart. This is one of this year's—or any year's—top vocal Jazz CDs.

*Alan Bargebubr*

Usually, music appeals to listeners' emotions as singers and instrumentalists draw upon their feelings to project, naturally, joy, sadness, romance, anger and so forth. But music contains intellectual components as well—a fact that is painfully obvious to beginning musicians who have to learn about notes and key signatures, and more broadly about melody, harmony, dynamics and meter before moving on to emotional fulfillment. Some musicians like David Gilmore or Greg Osby have based compositions on numerical patterns, and of course others, most famously Dave Brubeck, have experimented with meters. Pianist and Berklee faculty member John Funkhouser appears to be fascinated with the intellectual challenges presented by music, and especially its