

# NEW ISSUES

*/ WHEN CASSAVETES HIT  
REAGAN / AMALGAM / I STILL  
DREAM OF NANA / FOREIGN  
HAND KNOT / LACUNAE. 77:51*

Bruce Friedman, tpt, mutes;  
Jonathan Grasse, g; Ken Luey, flt,  
b cl, a flt, ts; David Martinelli, d;  
Jeff Schwartz, b; Charles Sharp,  
perc, little instruments, Chinese flt,  
cl, as, Korean flt. July 30-31, 2009.

## BARBARA ROSENE ON THE BRINK BLUESBACK 15



Bobby Broom by Jimmie Jones

trumpet rumbling over boiling drums while the guitar cuts through it all with mellow, Jazzy chords.

The entire group plays well but Charles Sharp and Ken Luey stand out for their playing of various reeds while Jonathan Grasse's spiky guitar adds a layer of mischief to everything and takes center stage on "I Still Dream Of Nana," echoing and rattling against ghostly trumpet and percussion. This is really fun stuff from a chameleon-like collective that always maintains a dizzy, unpredictable forward motion.

*Jerome Wilson*

*BRIEF AND BREEZY / WHERE ARE YOU? / FRIGIDAIRE / THEME FROM  
PICNIC / HE LOVES ME NOT / HOW AM I TO KNOW? / ALMOST IN  
YOUR ARMS / DANCING IN THE BALLROOM OF OUR HEARTS / I MUST  
HAVE THAT MAN / PERFIDIA / THERE WILL NEVER BE ANOTHER YOU /  
THAT SUNDAY, THAT SUMMER / THE SHADOW OF YOUR SMILE / ON  
THE BRINK. 59:32.*

Collective personnel: Rosene, vcl; Ray Macchiarolo, James Chirillo,  
Howard Alden, g; Boots Maleson, Joel Forbes, b; Wycliffe Gordon, tbn;  
Randy Sandke, tpt, flgh; Joe Ascione, d, djembe.

Recording dates not specified: River Edge, NJ; New York City, NY.

**F**or the past fifteen years, beginning as the "band singer" with Vince Giordano and the Nighthawks, Barbara Rosene has distinguished herself by her sweetly expressive voice, her innate swing. Most often, she has performed music from the Twenties—the naughty "Six Feet of Papa" or the tender "Say It Isn't So." She shines in these contexts, the expectations that accompany such material have often obscured her ability to sing a wider range of songs. "On the Brink" isn't radically "modern," but it pairs Barbara with songs both classic and unfamiliar (including three originals, two by Barbara) and a cast of New York's most assured improvisers. Imaginative arrangements—a brisk samba underpinning "Where Are You," for example—show Barbara's earnest, yearning approach off well. Her originals, "Frigidaire" and "On the Brink," suggest that she might be an effective cabaret composer as well. Those who expect Rosene to stick to the Twenties might initially be startled by the streamlined sound of this disc, but it shows that she can sing other songs without compromising her essence, an essence that doesn't need a banjo or a tuba.

*Michael Steinman*