

★ ★ the ★ ★ *Open at 7pm!*

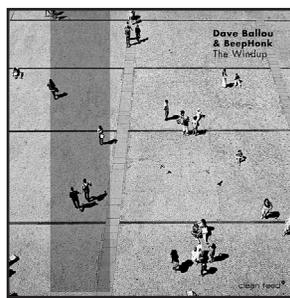
# DJANGO

*This Month!* ★ ★ *Live!*

SAT 12/1	DAN ARAN BAND CHINO PONS	7:30PM 10:30PM
TUE 12/4	LUCY YEGHIAZARYAN QUARTET ISAAC MIZRAHI	7:30PM 10:00PM
WED 12/5	PASQUALE GRASSO DJANGO JAM	7:30PM 10:00PM
THR 12/6	FREDDY DEBOE BAND SCONE CASH PLAYERS	7:30PM 10:00PM
FRI 12/7	KEN FOWSER QUINTET PROFESSOR CUNNINGHAM & HIS OLD SCHOOL	7:30PM 10:00PM
SAT 12/8	FRANK BASILE QUINTET "KING" SOLOMON HICKS	7:30PM 10:30PM
TUE 12/11	TANGO AT THE DJANGO: PEDRO GIRAUDO TANGO QUARTET	7:30PM
WED 12/12	NEW ALCHEMY	10:00PM
THR 12/13	THE BINKY GRIPTITE ORCHESTRA	10:00PM
FRI 12/14	KEN FOWSER QUINTET DANNY JONOKUCHI & THE REVISIONISTS	7:30PM 10:30PM
SAT 12/15	DUANE EUBANKS QUARTET ROBERT EDWARDS BIG BAND	7:30PM 10:30PM
WED 12/19	DJANGO JAM	10:00PM
THR 12/20	IAN HENDRICKSON-SMITH	10:00PM
FRI 12/21	KEN FOWSER QUINTET BENNY BENACK III	7:30PM 10:30PM
SAT 12/22	RAY GALLON TRIO SWING PARTY WITH EYAL VILNER BIG BAND	7:30PM 10:30PM
WED 12/26	ED CHERRY SOLO GUITAR THE STEVEN FEIFKE BIG BAND	7:30PM 10:00PM
THR 12/27	ED CHERRY TRIO MARK WHITFIELD	7:30PM 10:00PM
FRI 12/28	KEN FOWSER QUINTET MIKE SAILORS BIG BAND	7:30PM 10:30PM
SAT 12/29	DAVID GIBSON ORGAN QUARTET JASON PROVER AND THE SNEAK THIEVERY ORCHESTRA	7:30PM 10:30PM

*Reservations* (212)519.6649  
*Information* THEDJANGONYC.com  
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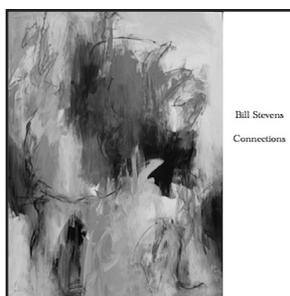
*The Windup*  
 Dave Ballou & BeepHonk (Clean Feed)  
 by Tom Greenland

Free jazz groupings mandate a balance of foreign and familiar: too much time together fosters predictability and routine, too much apart compromises collective intuition and chemistry. Dave Ballou's BeepHonk seems to have found the sweet spot on *The Windup*, which documents a 2017 gig at Baltimore's The Windup Space. The quartet clicked instantly on its very first (impromptu) gig at the venue in 2011, part of a series curated by bassist Adam Hopkins. Since then, performances have been irregular; the album represents, therefore, a rekindling of the original spark.

Comprised of three tracks of increasing length, the album is a prime exemplar of free-improv-meets-prog-rock. Ballou wields a full fat sound, bristling at the seams, issuing out in a flood of short dense motifs. Guitarist Anthony Pirog, equally intense, bounces ideas back and forth with the trumpeter, quicksilver legato runs or crackling fireworks explosions coated in an array of thick distorted tones. "Fluffer Nutter" highlights their ability to ride co-solos through dynamic peaks and valleys, the quiet aftermaths as effective as the collective highs. "BeepHonk 1" is a highly cohesive 16-minute free-for-all, mostly spurred by Ballou, who experiments with extra-instrumental sound effects, especially towards the end, where he sounds like an amorous humpback whale in the throes of courtship.

The epic-length "Nice Spot/Another Fool" is bookended by two Ballou tunes, the first a sort of free chorale, the second an Iberian/Phrygian theme redolent of Miles Davis' *Sketches of Spain* (especially when Ballou stoppers his horn with a Harmon mute), but these are really mere springboards to a series of dramatic tension-cum-releases. In spots, you can almost imagine the musicians waiting, listening, wondering what will happen next. Pirog, better known for his mastery of tone and timbre, electronic looping and Allan Holdsworth-style shrapnel-flying-everywhere technical flash, proves equally adept at clean-toned hyper-bop, spinning out limber and well-finessed lines. But again, the crowning achievement is what the quartet accomplishes together, clearly distinguishable in the clambering denouement to the final rousing climax.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Ballou is at Greenwich House Music School Dec. 1st and Korzo Dec. 4th, both with Devin Gray. See Calendar.



*Connections*  
 Bill Stevens (Milesmiles Prod.)  
 by Elliott Simon

*Connections* from trumpeter Bill Stevens traverses a musical trajectory moving from chill to hybrid to electric all within a jazz milieu. Thought and planning in addition to clear musicality are apparent in each of three suites and separate ensembles are fittingly chosen

to meet the needs of each of these diverse compositions.

Setting and content are well coordinated in the three-part "Music For Dance". Progression through the "Eternal" search for a dance/life partner to the ecstasy of the "Love Dance" and the union of "Two as One" are eloquently described. Pianist Hyuna Park joins with Stevens' gorgeous horn to animate the compositional development and bassist Luca Rosenfeld and drummer Gary Fogel provide the space and atmosphere that allows their interaction to develop.

"Please Return" is a three-part suite centered on the paintings of Norwegian artist A.K. Dolven. Harry Miller's keyboards signal a change in spirit and Stevens has wisely enlisted alto saxophonist Jordan Young to present each portrait and their voicings convey a hopeful vibe. On the first and third movements Rosenfeld goes electric and with drummer Misia Vessio adds some funk while the middle section, "Don't Worry I'll Lift the Sky", is a delicately emotional interlude showcasing Rosenfeld's beautiful arco playing and close connection with Vessio.

"The Flock and the Shadow" is a five-part composition that commandingly closes out the session. It is based on the poetry of Eldrid Lunden and includes Sean Moran's beautifully searing guitar. The sections are demarcated by Anja-Christin Nielsen's powerful narration and in the process an exceptional jazz-rock operatic aesthetic develops. The give and take between Stevens and Young's plaintiveness and Moran's intensity is outstanding. *Connections* tells three different stories but its innovative use of exquisitely harmonized stylistic, ensemble and compositional diversity defines its unifying message.

For more information, visit [billstevensconnections.hearnow.com](http://billstevensconnections.hearnow.com). Stevens is at Tomi Jazz Dec. 2nd. See Calendar.

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