

**Intégrale 9: Jeepers Creepers (1938-1941)**  
**Louis Armstrong (Frémeaux & Associés)**  
 by Alex Henderson

French jazz historians can be an extremely passionate and devoted bunch and a perfect example is the *Intégrale Louis Armstrong* (The Complete Louis Armstrong) series. Since 2007, Frémeaux & Associés has been reissuing the seminal trumpeter's recordings in chronological order; *Vol. 1* started at the beginning with Armstrong's 1923-24 output and the ninth volume brings the series up to the late '30s-early '40s.

Offering no less than 68 tracks, radio broadcasts along with studio recordings for Decca, Armstrong is heard in the presence of some important artists of that time, including the Casa Loma Orchestra on two Hoagy Carmichael standards ("Lazy Bones" and "Rockin' Chair"), Benny Goodman's big band on a radio performance of Fats Waller's "Ain't Misbehavin'" and the Mills Brothers on a live broadcast of Slim & Slam's "The Flat Foot Floogie". Equally noteworthy are several 1938 performances on the radio program of Martin Block, who brought Armstrong into his studio along with trombonist Jack Teagarden, pianist Fats Waller and other jazz heavyweights of the pre-bop era.

Many of the Decca recordings find Armstrong leading his big band, but there are also eight 1941 small group recordings credited to Louis Armstrong & His Hot Seven. Of course, the original Hot Seven was a legendary septet that Armstrong led in 1927, but the 1941 edition is hardly a carbon copy. The lineup is different (George Washington, Prince Robinson, Luis Russell, Lawrence Lucie, John Williams and Sid Catlett) and Armstrong favors small-group swing that is clearly of the early '40s variety. When this edition of the Hot Seven is performing "I Cover the Waterfront", "Do You Call That a Buddy?", "In the Gloaming", "Everything's Been Done Before" or "Hey, Lawdy Mama", there is nothing nostalgic about their approach.

This triple-disc (which offers comprehensive, informative liner notes in both English and French) is recommended only to a true collector who needs to hear four different recordings of "Jeepers Creepers", strictly for those who have an interest in Armstrong that goes well beyond the basic or the superficial.

For more information, visit [fremaux.com](http://fremaux.com). An Armstrong tribute is at Dizzy's Club Oct. 25th-30th. See Calendar.



**September Trio**  
**Harris Eisenstadt (Clean Feed)**  
 by Stuart Broomer

It's unlikely that there's ever been a CD quite like this one, a program of compositions all played at slow-tempos (whether blues, ballads or dirges) and led by a drummer. More surprising still, though, is how musically satisfying it is. Its quality begins with Harris Eisenstadt's compositions, in which he has stuck to absolute fundamentals, emphasizing strongly melodic

content, clear formal signals and dramatic repetition. Given his structural clarity, the performances often create complex musical states, with individual voices - Ellery Eskelin's tenor sax, Angelica Sanchez' piano, Eisenstadt's drums - pulling in different directions.

"September 1" is pure expressive blues in Eskelin's hands, as soulful as something by Eddie "Lockjaw" Davis while Sanchez heightens that intensity by contrasting abstract chromatic figures on the piano. On the plaintive "September 5", each soloist counters the bittersweet melody and group framework, Sanchez working toward rapid, flowering lines and Eskelin dancing outside with quick figurations against Sanchez' ringing, sustained accompaniment and Eisenstadt's almost ceremonial percussion.

The performances here are at a remarkably high level, with Eskelin summoning up the whole history of the tenor saxophone in jazz, a richly vocal approach that can move from the gruffly expressive tones of one traditional stream to the airy sweetness of another. And in Sanchez Eisenstadt has chosen simply one of the most lyrical players currently working, a master of voicings, harmonic suggestion and rhythmic nuance. Like the best bop drummers, Eisenstadt uses these slow tempos to move rapidly around the kit, constantly animating his partners' notes with apt accents and embellishments. The brooding power of "September 6", first launched by a probing Eskelin cadenza, has tremendous cumulative power, testimony to Eisenstadt's gifts as an orchestrator, whether composing or playing percussion. The trio never seems like a small group; rather, the music sounds like it has found its essential voices.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Eisenstadt is at Korzo Oct. 11th and Branded Saloon Oct. 17th with Chris Hoffman. See Calendar.



**The Moon Is Waiting**  
**Tim Hagans (Palmetto)**  
 by George Kanzler

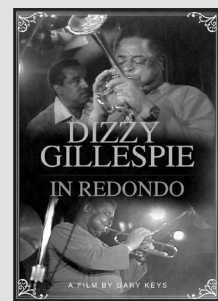
Trumpeter Tim Hagans is full of surprises on this new album. For one, there's the sound itself: big and spacious, trumpet hovering above the fray with a hint of distant echo, the whole band open, expansive, orchestral, evoking aural images of a rock band on an arena stage even though it's only a quartet with electric guitar (Vic Juris), acoustic bass (Rufus Reid) and a drummer sometimes doubling on piano (Jukka Uotila). Some of the surprise is in what it sounds like but is not: fusion, jazz-rock, post-Bitches Brew Miles. Although all of those strains can be heard as influences, this CD's music melds them into a skein of modern (as in of-the-moment) jazz.

The sense of a jazz band wearing prog-rock clothes infiltrates the openings of a few tracks, from the prelude of rubato rhythmic waves of the title tune to the rolling rock beat of the first part (some tracks, again like jazz-rock, have multiple strains or sections) to "Things Happen in a Convertible". Juris and the rhythm section open the CD with rock urgency morphing into a guitar-led theme/figure that repeats under an open trumpet solo as guitar and trumpet develop a dialogue over rolling beats (Uotila ably establishes momentum and groove throughout, no matter how seemingly abstract or free the feel) before Juris takes over, soloing with a subtle use of rock EFX before trumpet takes it all out over big, unfurling

guitar chords. "Get Outside", playing with dynamics and voicings as do other tracks, begins with a piano and bass ostinato climb under Harmon-muted trumpet, pauses for a piano solo and free trumpet-guitar dialogue before closing as it opened. Hagans' originals encompass his personal takes on hardbop ("First Jazz"), boogaloo ("Boo", with Juris conjuring dobro and auto-harp), a film noirish impressionism ("Wailing Trees") and a ballad that would not be out of place in mid-20th Century jazz ("What I'll Tell Her Tonight").

For more information, visit [palmetto-records.com](http://palmetto-records.com). Hagans is at J&R Music World Oct. 11th and this group is at Birdland Oct. 20th. See Calendar.

**ON DVD**



**In Redondo**  
**Dizzy Gillespie (MVD Visual)**  
 by Ken Dryden

Dizzy Gillespie was easily one of the top jazz innovators, equally at home in bop and Latin jazz while also an important teacher to many jazz greats. Although past his prime by the time this mid '80s performance was filmed at Concerts By the Sea in Redondo Beach, California, he still knew how to energize a crowd with his trumpet while adding a comedic touch as well.

Gillespie's band is an interesting mix of veterans and younger musicians: bassist Ray Brown first worked with the trumpeter in the '40s; trombonist Tom McIntosh is best known for his contributions as a composer and arranger so this is a rare opportunity to see him onstage; pianist Valerie Capers is better known as a jazz educator and this seems to be her first appearance on a commercial release with Gillespie and guitarist Ed Cherry is credited as "Ed Sherry" on the screen, though Dizzy gets his name right.

This hour-long set was videotaped for broadcast by KCET-TV. The first three songs are easily the highlights. Dizzy launches the set with a rapid-fire rendition of his signature song "Be Bop". His exotic "Kush" features McIntosh and a show-stealing solo by Brown. The leader is joined by Brown, Cherry and Campbell (on brushes) for "Birks Works", showcasing bluesy solos by Cherry and the underrated, impressive Capers (making a late entrance), all supported by Brown's powerful walking bass line. There's a bit of confusion over the title of the next song, listed as "Dizzy's Made Up Blues", which is subtitled "I'm Hard of Hearing Mama". This contemporary flavored original (which Brown sits out) has a funky groove and a playful vocal by Gillespie. "Jazz America" is little more than filler at the end of the program, with the credits rolling over it as the performance is faded out.

Gary Keys' direction of this club date video is excellent, with terrific audio and a variety of camera angles. Unfortunately the source video shows its age in spots with momentary distortion, particularly throughout "Dizzy's Made Up Blues".

For more information, visit [mvd2b.com](http://mvd2b.com). Gillespie birthday tributes are at Blue Note and Dizzy's Club Oct. 18th-23rd and NYC Baha'i Center Oct. 18th. See Calendar.