

unique strand of Euro humor throughout, most evident with the Chopin-esque conclusion (complete with siren) to "MAYUN."

*Wokonda* is well worth hearing and one of the finest piano/drums duo recordings I've heard in some time.

Robert Iannapolo

## 1) HANK MARR, BLUES'N AND CRUISIN', DOUBLETIME 1001.

*A Half-Step Thang / Blues'n & Cruisin' In Flat B / Silver Lining / Blues Thang / A Swingin' Bossa Nova / I'm Glad There Is You / We B-3'in You / Satin Doll / You've Changed / This Little Light Of Mine.* 71:09.

Marr, org; Jamey Aebersold, as; Gene Walker, ts; Wilbert Longmire, g; Jim Rupp, d. 6/20/01. Louisville, KY.

## 2) PAUL KOGUT, KNOW IT? I WROTE IT!, STRINGJAZZ 1067.

*Know It? I Wrote It! / Jay Walk / Small Doses / Especially When It Rains / Stella By Starlight / Ballad / Fat Cat / Now You've Done It / In Your Own Sweet Way / Can't Buy Me Love.* 63:36.

Kogut, g; Rick Montalbano, org; Jim Johns, d. 6/14/2000. Rome, NY.

## 3) LEO GENOVESE, HAIKU II, FRESH SOUND NEW TALENT 201.

*I'll Remember April / Haiku N 11 / Haiku N 12 / Bora / Odlac / Haiku N 13 / All The Things You Are / Requiem For KK / Haiku N 14.* 54:54.

Genovese, p; Phil Grenadier, tpt; Nathan Blehar, ts; Demian Cabaud, b; Francisco Mela, d. 11/25/03. Boston, MA.

## 4) HACKE BJORKSTEN, THREE GENERATIONS, DRAGON 397.

*Three Generations / All-Time Blues / I Hear Music / Autumn In New York / Free Kick / Nitchevo / In A Sentimental Mood / Give A Damn! / On The Alamo / Soaring Albatross / Someone To Watch Over Me / Tommy's Big Fat Blues / Take Off And Let Go!* 60:57.

Bjorksten, ts, Karl Olandersson, tpt; Mathias Algotsson, p; Hans Backenroth, b; Ronnie Gardiner, d. 9/8 & 9/04, Stockholm, Sweden.

## 5) RICH AUSTIN, RIGHT AT HOME, LUNGE 9.

*Let The Chihuahuas Dance / Quint Essentials / Something About Jane / Calling Of The Heart / Endearing Young Charms / Time Was (Duerm).* 44:24.

Austin, d, perc; Tommy LaBella, as; Bob McHugh, p; Ron Naspo, b. 8/03, 3/04, Randolph, NJ.

Old vinyl LPs on the King label are not the easiest thing to find in decent shape anymore so my copies of *Live At Club 502*, *Sounds From The Marr-Ket Place* and others are treasures to me. If you happen to be a regular reader of these pages you may have noticed the name of Hank Marr in the obituary column a while back (5/04, p.141) with the sad news he had passed away at age 77 (some reports claim 76 years) in his native Columbus, Ohio. His career was long and varied with Blues great Freddie King joining him for a couple of tunes in 1961 on the King single "The Push" with "Ram-Bunk-Shush" as the flip side

and backing gigs with the likes of Rusty Bryant, Esther Phillips and many others. Sad to say, these tracks (1) cut a few years back are his swan song. Included in the cover booklet are fond remembrances by Jamey Aebersold and Gene Walker. Both men are heard herein on alto and tenor sax respectively along with regular drummer Jim Rupp. Curiously, longtime associate Wilbert Longmire is listed on the cover but not on the back, which is an oversight if there ever was one. Only two ballads are present in the mix of medium walkers, slow Blues, and a swung Bossa Nova; the leader's lean Hammond is featured on "I'm Glad There Is You" and guest Aebersold's sweet alto spins out "You've Changed." Longmire does some serious melodic embellishment on the third title which is "The Sunny Side Of Life." Much like John Patton, another organist who died not too long ago, Marr's economical stylings are not flashy, although he does do some serious squabblin' on the last track, but hold plenty of well-thought ideas that he never has any problem executing. The few albums he made for Doubletime Jazz are the only examples of his playing as a leader in domestic CD format available. He was a good one.

If Hank Marr's organ sound is a little too much on the retro side for you, the music of guitarist Paul Kogut just might be the prescription needed. (2), his debut recording, is in the classic organ trio setting of guitar, Hammond B-3 (played by Rick Montalbano), and drums (manned by Jim Johns). An upstate New Yorker (Utica), Kogut enlisted his friend James Keepnews to provide biographical annotation that traces his history while Kogut penned the one or two paragraph descriptions of the tunes heard. It is always more interesting to me to read the author's take than a critic's when it comes to original material so I'll leave the details to those who purchase the product. That said, his studies under J.R. Montrose and Carmen Caramanica have served him well. There is more than a little debt to John Abercrombie here but not in a blatant manner and organist Montalbano falls in that fairly new school inhabited by Larry Goldings and others. The only non-Kogut compositions present are "Stella By Starlight," Brubeck's "In Your Own Sweet Way," and "Can't Buy Me Love" which, according to the leader's notes, was a last minute addition that is probably the swingiest item heard. Recorded over four years ago by the late David Baker this is an impressive first time up.

Next up is a quintet session (3) helmed by pianist Leo Genovese—another new name to me. In fact, the only name recognizable to me is that of trumpeter Phil Grenadier. As is the norm with most of Fresh Sound's New Talent series there are no informational notes in the booklet, a mistake especially regarding the introduction of mostly unheard musicians. If they go to all the trouble of recording their music then that documentation deserves at least some explanation. In this particular case, only a four word description followed by two sentences (all written by trombonist Hal