

# GINNY'S

SUPPER CLUB

## JULY EVENTS

THURS JUL 4TH • 7:00PM & 9:00PM



HAVANA IN HARLEM  
**PEDRITO MARTINEZ**

FRI JUL 5TH • 7:00PM & 9:00PM



**RITA**

THURS JUL 11TH • 7:00PM & 9:00PM



HAVANA IN HARLEM  
**PEDRITO MARTINEZ**

FRI JUL 12TH • 7:00PM & 9:00PM



**CHARENEE WADE**

SAT JUL 13TH • 7:00PM & 9:00PM



**CHARENEE WADE**

THURS JUL 18TH • 7:00PM & 9:00PM



**CHARLES ANTHONY BRYANT**

FRI JUL 19TH • 6:00PM



CHEF ED'S MIXTAPE DINNER  
**RAEKWON TRIBUTE**

SAT JUL 20TH • 7:00PM & 9:00PM



**DELFEAYO MARSALIS**  
& THE UPTOWN JAZZ ORCHESTRA

THURS JUL 25TH • 7:00PM & 9:00PM



HAVANA IN HARLEM  
**PEDRITO MARTINEZ**

FRI JUL 26TH • 7:00PM & 9:00PM



**COREY WALLACE DUBTET**

SAT JUL 27TH • 7:00PM & 9:00PM

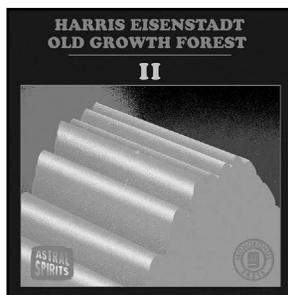


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SUBJECT TO CHANGE



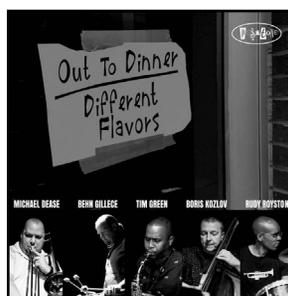
*Old Growth Forest II*  
Harris Eisenstadt (Astral Spirits)  
by Robert Iannapolo

Drummer, composer and bandleader Harris Eisenstadt has helmed a large number of ensembles in his 20 years of recording. Probably the best known has been Canada Day, a quintet that has released four albums (the last in 2015). A new ensemble emerged the same year, Old Growth Forest. The origins of this group lie in a 2006 trio of trombonist Jeb Bishop, bassist Jason Roebke and Eisenstadt (aka B/R/E), which released a fine recording, *Tiebreaker*, on the Polish Not Two label. The concept lay dormant for several years until Eisenstadt got the other two together, augmented them with saxophonist Tony Malaby and released *Old Growth Forest* (Clean Feed, 2016). The album was well-received and this time the listener doesn't have to wait ten years for another edition. The band toured in early 2017 and worked on new material, which shows up on their new release, nine new and distinctive compositions by Eisenstadt. The entire program plays like a suite, the titles being references to old growth forest features.

Opener "Needles" starts the proceedings with a somber, stately theme having a processional feel. It gradually becomes misshapen and the music becomes restive, clearing out for an unaccompanied Malaby solo. It's an intense interlude that segues into a playful melody signaling the emergence of "Seedlings" and the band is off on a carefree romp. "Pit And Mound" hinges on a bassline initially played ostinato, then gradually mutating into something else while saxophone and trombone soar above. "Standing Snags" is a tricky theme that turns into a freebop stormer with a particularly incisive soprano solo from Malaby. Bishop responds with a twisting solo that is a perfect riposte.

Eisenstadt has a penchant for putting together groups of like-minded players and this one is no exception. *Old Growth Forest II* is more focused than its predecessor, which had a much looser feel. It stands as one of the high points in Eisenstadt's discography.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Eisenstadt is at *The Stone at The New School* Jul. 24th-25th. See Calendar.



*Different Flavors*  
*Out To Dinner (Posi-Tone)*  
by Thomas Conrad

Like many labels, Posi-Tone maintains a loose roster of favored players. Trombonist Michael Dease, vibraphonist Behn Gillece, bassist Boris Kozlov and drummer Rudy Royston keep appearing on sessions. Alto saxophonist Tim Green has now played on two.

The collective Out To Dinner was created for this recording but sounds like a working band. The odd name refers to Eric Dolphy's groundbreaking Blue Note album *Out to Lunch*, which used similar instrumentation. *Different Flavors* was also motivated

by other Blue Note albums with this instrumental format, like *One Step Beyond* and *Destination...Out!* by Jackie McLean and *Evolution* by Grachan Moncur III.

Projects that attempt to memorialize and contemporize the Blue Note sound are common. *Different Flavors* is more interesting than most. The trombone/vibraphone/alto saxophone configuration provides this tribute with specific historical context. From the opening track, Gillece's "Day Zero", the special potential of this instrumentation is revealed. The trombone/alto blend is a rich sonority. Vibraphone notes linger longer than those of a piano and insinuate more harmonies, yet leave more open space.

The Blue Note albums that inspired *Different Flavors* were considered avant garde in their day, but Out To Dinner has internalized the structural and spiritual realizations of the '60s and incorporated them into its quest for expression. Dease does something startling every time he solos. He does not think in the traditional jazz trombone language. His speed and articulation (check out his string of expletives on his own "Skittles") enable him to be as free with ideas as any trumpet player. Green is an artist with range who may careen at the far margins (Gillece's "Spun Around") or meditate melodically (Gillece's "Blue Sojourn").

If there is one player who is first among equals it is Gillece. He wrote half the ten tunes, all graceful shapes. His ringing instrument gives the ensemble its prevailing emotion (yearning) and its dominant color (silver).

For more information, visit [posi-tone.com](http://posi-tone.com). Boris Kozlov is at *Smalls* Jul. 5th-6th with Wayne Escoffery and *Birdland Theater* Jul. 19th-20th with Lew Tabackin; Behn Gillece is at *Fat Cat* Jul. 11th; Michael Dease is at *92nd Street Y's "Jazz in July"* Jul. 25th; and Rudy Royston is at *Smoke* Jul. 28th with Michelle Lordi. See Calendar.



EXTRAORDINARY TO THE 2ND POWER!  
- NEIL TESSER



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