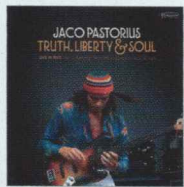


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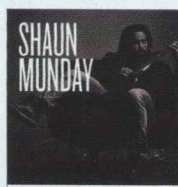


JACO PASTORIUS **TRUTH, LIBERTY & SOUL—LIVE IN NYC** [Resonance]

Released on Record Store Day, one year after the release of the soundtrack to Robert Trujillo's excellent film, *JACO*, this package is a gem among gems. It captures the complete 130-minute Kool Jazz Festival concert by Jaco's Word Of Mouth Big Band at Avery Fisher Hall in New York City, on June 27, 1982. That means over 40 minutes of never-before-heard material, and everyone involved considers this to be the band's best version—and performance—due to the contributions of Gotham's finest horn players.

First, a word about the extensive liner notes, a great read rife with revelatory information and anecdotes. They include thoughts from the project producers, original and remix engineer Paul Blakemore, Trujillo, Victor Wooten, and Wayne Shorter; a concert overview from Jaco biographer Bill Milkowski; and riveting reflections on both the concert and Jaco from Peter Erskine, Bob Mintzer, Randy Brecker, Othello Molineaux, John Pastorius, Bob Bobbing, Larry Warilow, Ron McClure, Jimmy Haslip, and others.

Now to the music, brought to vivid new heights by Blake-more's superb remix. The crackling opener, "Invitation," plus "Three Views of a Secret," "Liberty City," "Reza/Giant Steps," "Okonkole Y Trompa," "Bass and Drum Improv/Amerika" (with Jaco's looping and Hendrix quotes), and the closing "Fannie Mae" remain the powerhouses they were when first introduced to us on Jaco's 1983 album, *Invitation*, and/or the 2008-released *Twins I & II* (both recorded live in Japan, in January 1982). The differences are much better sound, a more active Jaco in support, and some slightly faster tempos. Elsewhere, the free-form big band improv "Twins" is a tonal treat, as is a killer version of Bob Mintzer's swinging "Mr. Fonebone," one of Jaco's underrated but best covers. Newer to the ears is a Molineaux-featuring cover of "I Shot the Sheriff" that maybe wanders a bit; a stellar "Sophisticated Lady" that lacks the big band orchestration of previous versions, but more than makes up for it with Toots Thielemann's ever-amazing harmonica flights and Jaco's eye-opening use of false-harmonics chordal arpeggios; and a cover of Thielemann's classic jazz waltz, "Bluesette," done with more of a 6/8 tropical feel. Finally, "Donna Lee" gets a masterful reworking, starting with Dave Bargeron's striking, overtone-rich, rubato tuba solo, into a unison melody reading, and then oodles of Jaco's unique walking feel behind the soloists, complete with spontaneous reharmonizations and ear-grabbing step-aways. Whether you were there that night (as yours truly was) or not, here's a chance to experience Jaco at his peak powers. —CHRIS JISI



SHAUN MUNDAY

[shaunmunday.com]

You might expect an album of just vocals and bass to be empty, but a soulfully booming voice and intricate bass lines are more than enough for recent Berklee grad **Shaun Munday**. On his debut album, Munday proves that he's going to be a bass heavyweight, as his flawless slap work and his melodically challenging lines are only ever outshined by his buttery crooning. —JON D'AURIA



MJ12

[Gonzo]

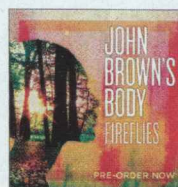
Amid the welcome return of Brand X, **Percy Jones** releases a gritty quartet record (with guitarist Dave Phelps, drummer Chris Bacas, and saxophonist Stephen Moses), reminding us that no one coaxes more tones and moods out of a fretless bass than the legendary Welsh low-ender. Percy's propulsive groove side drives the opener, "Call 911," via a relentless broken-16th pattern, while his solo rubato starts to "Bad American Dream" and "Wow Signal" capture the clean-tone, upright-like growl of his Ibanez 5-string, thanks to his piezo pickup preference. Throw in delay and filtering, and Percy pulls out all the stops on "Talk Time," with thunderous octaves, bombastic slides, and exploding clusters of harmonics. Throughout, Jones and his mates strike the ideal balance between written passages and like-minded improvisational excursions. —CHRIS JISI



ROBYN HITCHCOCK

[Yep Roc]

A Nashville resident since 2015, Brit art-pop iconoclast Robyn Hitchcock refers to his latest album as residing in "the portal between psychedelia and country," and with a posse of session aces behind him that includes bassist **Jon Estes**, he makes good on the promise. Estes, for his part, brings a wide-angle versatility to the role, from the pillowy-sounding melodic runs of the trippy "Sayonara Judge" and the stately, late-'60s Floyd-ish mood of "Autumn Sunglasses" to the thick, floor-hugging lines that drive the barroom brawler "I Pray When I'm Drunk." —BILL MURPHY



JOHN BROWN'S BODY **FIREFLIES** [Easy Star]

Dan Africano and **Nate Edgar** lay down the kinetic grooves that make your body move on this ten-track disc of "Future Roots Music." Their deep, hypnotic bass lines epitomize the