



You Need Publicity!

Press is a valuable part of your career, more valuable than you can imagine! Reviews are one of the most important building blocks of a career. In the fall 2006 edition of *Berklee Today*, there was an article that addressed this subject. Writer Brian Coleman (Boston Herald, Boston Metro, etc) can be quoted as saying; "It doesn't matter whether the artist is a 20 year old saxophonist finishing up a Berklee performance degree or a music business veteran putting out his tenth CD!"

PR: Who Needs It? (You Do!).

He further states that, "it's something that everyone in the arts needs, yet it is possibly the least understood step on the path to the local, national or international recognition you seek." Don Gorder (chair of Berklee's Music/Business/Management Department) expressed that, "an experienced publicist can be a big help to artists at any stage of their career."

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Anita Brown Jazz Orchestra

27 EAST - Lasheda Records. Web: www.anitabrownmusic.com. P.O. Box 242; Nyack, NY 10960. *Wake Up!*; *The Lighthouse*; *Alexander's Lullaby Waltz*; *Shifting Tides of Montauk*; *The Touch of You*; *Add Venom*; *Shake Well*; *27 EAST*

PERSONNEL: Dave Pietro, Todd Bashore, Tom Christensen, Jason Rigby, Ed Xiques: reeds; Joe Ownes, Evan Barker, Scott Harrell, Greg Gisbert, Nick Marchione: trumpets; Theresa MacDonnell, french horn; Mark Patterson, Pete McGuinness, Bruce Eidem, Mike Christianson, Jeff Nelson: trombones; Mike Holober, piano; Mary Ann McSweeney, bass; Tim Horner, Lee Finklestein: drums; Anita Brown, vocals

By Curtis Davenport

Women have played an important role in the history of jazz, but it has usually come in the role of vocalist. Women instrumentalists are even still today, a rare sight, except perhaps in the piano chair.

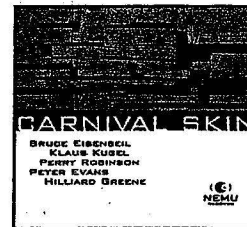
still draws raised eyebrows and condescending looks in many so-called legitimate jazz circles and that is really a shame. Maybe that is why with a few very notable exceptions (Maria Schneider; Toshiko Akiyoshi and Kit McClure) you see very few women leading big bands and that is a big loss for jazz. In this light, let us now add one more woman to the list of those who refuse to "just sing and then step aside and smile." Her name is Anita Brown, she is a native of northeastern Massachusetts, with a lengthy stop on Long Island. She has studied with, among others, the great pianist Lennie Tristano, and well known arrangers, such as Manny Albam and Mike Abene. She has also written arrangements for Nnenna Freelon, the Count Basie Orchestra, the Vanguard Jazz Orchestra, Jon Faddis, the late Bobby Short and many others. In other words, this lady has paid her dues. She now presents to us the fruit of those and many other labors, her debut disc as a leader, *27 EAST*, which is a tribute to an area that she is very fond of; Montauk Point and the beaches at the southeast end of Long Island. Being a native of south shore Long Island myself, I share her fondness for that area. After listening several times to *27 EAST*, I have also developed a new fondness and that is for the writing and arranging talents of Ms. Anita Brown.

In *27 EAST*, Ms. Brown has created a dense, gorgeous, palette of sounds. Each piece is not just a "riff, solo, solo, riff and close," but a musical trip through the places, people and events that have meaning in her life. By listening to this music, you are getting a small introduction to what it is that makes this woman tick. She has clearly chosen her musicians carefully, using those that are not just top drawer New York session men and women (which they all are), but those who also have meaning in her life and therefore can understand what she wants to convey at certain points in the music; and convey it they do. Ms. Brown has also written copious liner notes, which give the listener an idea of why particular choices were made. Knowing this takes us inside each of the seven pieces, to an extent that you don't get with many composer/arrangers. For example the first (and most swinging) track on this disc, is "Wake Up!" a piece inspired by Ms. Brown's experience of having fallen asleep, in the front row of a performance by Jon Faddis and the Carnegie Hall Jazz Band. Faddis then impishly instructed the 3,000 other audience members to scream "wake up" in unison at the sleeping Ms. Brown, an act which incredibly, did not disturb her sleep in the least! All of this is vividly conveyed to us through the excellent solo work of pianist Mike Holober, Dave Pietro, on the alto sax; Bruce Eidem on the trombone and trumpeter Scott Harrell, as the awakened Ms. Brown. Anita even contributes herself, by singing a muted lullaby in the background while all of this is going on. The entire piece is a delight. Ms. Brown has managed to take a personally embarrassing incident and turn it into a hunk of musical fun. Another striking work is "The Lighthouse," with its majestic themes and stunning muted trumpet work by Greg Gisbert. Ms. Brown's biography says that she has served as an archivist for the estate of Gil Evans. That was clearly time well spent, as "The Lighthouse" is favorably reminiscent of the work of Evans with Miles Davis on the legendary *Sketches of Spain* album. Clearly, I was not the only

Ms. Brown, the first ASCAP/International Composers' Symposium New Music Award for Band Works, in 2006. Finally, "Shifting Tides of Montauk" is her masterwork. A thirteen and one minute walk along the Montauk beach, as the comes in. Ms. Brown's notes again serve as our lib and away we go. There are soloists galore: Mary McSweeney, Evan Barker, Tom Christensen, Nelson, Mike Christianson and Todd Bashore, telling their part of the story as expressively as any actor could. The fact that the time of the track goes relatively quickly, is a testament to the fine players their exceptional "director," Anita Brown.

Anita Brown's *27 EAST* is an exciting disc from an extremely talented composer and arranger who has much to say. This disc was released in 2006 and has gone mostly unnoticed, up to this point certainly is not because of the quality of the work presented herein. If part of the reason is sexism, that is truly a crime. However it is a crime that easily begin to be rectified by getting a hold of a copy of this disc and joining Ms. Brown for a superb music trip. Sunrise Highway should always be this good.

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Carnival Skin

Carnival Skin - NEMU Records, 2006 www.nemurecords.com. *Journey To Strange*; *Monster*; *Io*; *Bobo Song*; *Diagonal People*; *Carnival Skin*.

PERSONNEL: Bruce Eisenbeil, guitar; Klaus Kugel, drums; Perry Robinson, clarinet; Peter Evans, trumpet, piccolo trumpet; Hilliard Greene, double bass.

By Margot Elizabeth Meyers

"...the members of Carnival Skin have created more than an impression of contemporary modernism but an indelible imprint that marks our conscious and subliminal minds."

One can only discover where the journey will lead us if we dare to follow with exploring curiosity into other worlds. With relentless self expression, courage and hard forged craftsmanship, the members of Carnival Skin have created more than an impression of contemporary modernism but an indelible imprint that marks our conscious and subliminal mind. Rife with content and images that go beyond the multi-dimensional experience, it is laden with our interpretations that engage the listener in its totality of expression of absolute terms.

Carnival Skin is a newly formed quintet of composers, innovators, and improvisers - musicians whose collective experiences span several generations of music, five generations, and two continents and embodies the history and represents a new direction.