

most comfortable with the blues — the style in which I think he performs best.

Even though he is quite an accomplished writer and singer, Gerald's foremost strength is as an outstanding bassist. Gerald lays down a solid foundation for all of the tracks. He is always right in the pocket with his rhythms and bass lines and keeps the band grooving throughout. It is on the funky "Four Letter Word" that Gerald gets the chance to shine as a bassist. His solo is incredible as he picks and slaps his way over the strings, notes flying by at a mind-numbing speed. I find it interesting and admirable that even

though Gerald is obviously a talented bassist and the bandleader, this is the only point that he takes over the spotlight. He is quite comfortable sharing the focus with all of the other talented musicians recording with him, and another of the reasons that this CD is the success that it is.

Of all the other musicians on this recording, two that especially caught my attention were trumpeter Matt Stewart and saxophonist Yaz Takagi. They played infrequently on the recording, but when they did they were very impressive. Stewart showed good range, Takagi had a cutting, edgy sound, and both improvised well when given the opportunity.

"Let Me Talk To You" is R&B at its finest, and this is where Gerald is at his best. His vocal quality and inflections are ideally suited to playing the blues. Stewart, Takagi, and background vocals by Jordan, Sanders, and Rogers contribute to the full-sound on this track. "She's Got A Mojo Workin'" has a New Orleans' street beat working for it, something Gerald obviously picked up during his time in that city (despite having spent most of his lifetime in New York). The band performs it with gusto. This enjoyable album brightens the spirit.

In his liner notes for this album, the singer includes some candid comments about the importance of family on our development and how much his parents and his grandparents contributed to the love that he holds for these unforgettable songs. He proves on this session that these timeless songs own a special place in his heart. He's obviously had vocal training to supplement his natural ear for these chestnuts. However, a Bachelor of Fine Arts degree in Musical Theater and a budding career as an actor have contributed to his delivery. Like Chet Baker, Goldhaber brings a soft, tenor voice to the forum with a gentle spirit that soothes. He loves what he's doing.

With piano, bass and drums backing him, the singer interprets with a comfortable presence. He croons, he swings lightly, and he draws each phrase out tenderly. Pianist Jon Davis comps lovingly and steps forward with pleasant interludes. His solo section on "The One I Love Belongs to Somebody Else" makes a particularly strong impression through the spontaneity and fresh improvisation that he has added to the song's placid theme. Double bassist Paul Gabrielson gives the session a quiet but formidable foundation while adding conversant solo stretches in several places. In one of the session's high points, "Old Cape Cod" takes Goldhaber and the trio along a trail of subtle discovery. The lyrics do pretty well by themselves, introducing more than a few reasons to fall in love with that scenic and quaint area of the country. Drummer Will Terrill, who sits in on this one and on three other selections, steps up near the close of "Old Cape Cod" with a contagious rhythmic drive that combines with Goldhaber's scat singing to stir things up quite well.



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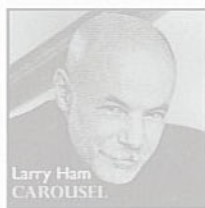
## Marcus Goldhaber

**THE MOMENT AFTER** — Fallen Apple Records #837101207423. [www.marcusgoldhaber.com](http://www.marcusgoldhaber.com). *Honeysuckle Rose; Like Someone in Love; Walking My Baby Back Home; Be Careful, It's My Heart; That Old Feeling; Keepin' Out of Mischief Now; Old Cape Cod; The One I Love Belongs to Somebody Else; I'm Gonna Sit Right Down and Write Myself a Letter; You're Gonna Hear From Me; Lulu's Back in Town; Wrap Your Troubles in Dreams*

**PERSONNEL:** Marcus Goldhaber, vocals; Jon Davis, piano; Paul Gabrielson, double bass; Kyle Struve, Will Terrill, drums.

By Jim Santella

Timeless. The songs that Fats Waller, Frank Sinatra, and Chet Baker sang to earlier generations still carry considerable influence on folks all over the world. They're the songs that we recognize. Just a few bars and we're in agreement with the composer, humming away and tapping our toes to these memorable melodies. A slow, romantic ballad affects us as much as a bouncing swinger, carrying all the emotion that follows Broadway theater along with the mood that endures. Not yet 30, vocalist Marcus Goldhaber comes from a younger generation that has been able to experience a lot more through music than unforgettable themes such as the twelve chestnuts he's included here.



## Larry Ham

**CAROUSEL** - West Village Music #4466. [www.larryham.com](http://www.larryham.com). *Sofly As In A Morning Sunrise; Carousel; The Big Balloon; Lullaby; What A Difference A Day Made; Lee Rides Again; Where Is Linda Now?; All God's Chillun Got Rhythm; Easy Living; Brazilian Coffee; A Fond Farewell; My Funny Valentine.*

**PERSONNEL:** Larry Ham, piano; Lee Hudson, bass; Tom Melito, drums.

By Scott Yanow

Larry Ham seems to be on the brink of making a breakthrough. The pianist will be recording a solo album for Arbors in the near future, has been touring with singer Catherine Russell, and is in top form on this superior set of trio and solo numbers. Ham, who settled in New York City in 1985, had previously worked with Lionel Hampton (1986-87), the Illinois Jacquet Big Band (1990-95), Dakota Staton, Junior Cook, the Earl May Quartet and Dave Glasser. He