

Good Golly, MissHolly!!



It's a voice you want all to yourself, a voice you could take home and cuddle with forever. Like a needle full of barbituates, each note is a wonderfully painful prick followed by the slow warm spread of drug through your veins - funny, cool, warm, mesmerizing. I have not enjoyed a night of pure jazz in Fredericton as much since the Brubeck Quartet played here a million years ago (indeed I was too young to really make the comparison). Oh god that voice - the wonderful cat-like movement and smirk-she knows she has us all hooked.

Perhaps it is because Fredericton so rarely gets good live music, and maybe if I lived in Toronto I would not have been so irrevocably impressed, but I like to think I am not totally unversed in jazz, and based on that assumption, Sunday night was one hell of a show.

This was not, to my pleasant surprise, strictly the Holly Cole show. This is a trio and even though their bass player, David Pilch, had a birth to attend back home in Toronto and could not play the show, he was replaced and I'll bet good money few noticed (I must admit the only reason I noticed was because I had seen Pilch in the trio's video). The interaction on stage between the musicians and their obvi-

ous enjoyment of not only the group, but one another's soloing ability was wonderful to watch (somehow, unlike the jazz "purist" approach, I think that, dammit, you should have a good time, and that the better time you have, the better time your audience will have).

Individual musicianship was incredible, however, and my concept of what jazz should be involves exactly what the trio did with this talent. They seemed to enjoy backing up each other as much, and sometimes more than soloing themselves, and as a result, played off and to each other with wonderful smoothness, each musician breaking quickly out to make a statement, then slipping neatly back to allow a response. Truly great.

Pianist Aaron Davies (who, among other interesting things, has played with "Manteca") brings the soul of Count Basie, the flare of Duke Ellington, and the rhythmic capabilities of Keith Jarrett, into a wonderfully interpretive mind and creates some of the most mesmerizing solo work both dynamically and technically to ever have touched the ivories at the playhouse. More than once he would pull out of a solo (with these guys you can feel the beginning and the end) and you would have to shake yourself

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