

Miles Davis Quintet

Miles in France—Miles Davis Quintet 1963/64: The Bootleg Series, Vol. 8

COLUMBIA/LEGACY



In 1963, with his last band having gone its separate ways, **Miles Davis** recruited pianist **Herbie Hancock**, bassist **Ron Carter** and 17-year-old drummer **Tony Williams** as the core of his next outfit. A year later, with the addition of saxophonist **Wayne Shorter**, the lineup that would become known as Davis' **Second Great Quintet** was locked into place, but first, another saxophonist, **George Coleman**, joined Miles' crew, and it was that quintet that made its way to France for three performances at the Festival Mondial Du Jazz in Antibes/Juan-Les-Pins in late July of '63. Those sets comprise the bulk of the latest entry in the Miles Davis Bootleg Series, along with two shows from the Paris Jazz Festival of October 1964 that feature Shorter. The

five concerts—35 tracks in all, spanning more than 11 hours on six CDs or eight LPs—are uniformly superb, presented in crisp fidelity. Fortunately for the festival-goers, and for us six decades later, Davis and company didn't always reprise material from night to night, so much of the program here—a significant chunk of it previously unreleased—varies from show to show. "So What," the now-standard that launched Davis' 1959 landmark album *Kind of Blue*, opens the first Antibes show but doesn't return until the third (in a three-minute-longer rendition) and then once again in Paris, while other numbers, such as "Seven Steps to Heaven" and "All Blues," turn up just once during the five shows. All of the musicianship is, not surprisingly, revelatory, and while it's difficult not to dwell on the later music featuring Shorter's innovations, Coleman is certainly no slouch, as ideal a foil for Miles as any other saxophonist he employed over the years.

Jeff Tamarkin

Galaxie 500

Uncollected Noise New York '88-'90

SILVER CURRENT



Galaxie 500, one of the earliest and most influential dream-pop bands, has curated a set of archival material captured during the sessions that yielded their three studio albums. Released decades after their short-but-significant collaboration came to an end, *Uncollected Noise New York '88-'90* is a chronological presentation of the band's only remaining unreleased recordings, including eight never-before-heard tracks from their storied recording sessions with producer **Kramer** at Noise New York. Guitarist/vocalist **Dean Wareham**, drummer **Damon Krukowski** and bassist/vocalist **Naomi Yang** all had a hand in compiling the 24 tracks for release, and Yang describes the collection as a document of the band "finding our own sound, our own

collective voice." The opener, the previously unheard "Shout You Down," moves at a much faster pace than anything usually described as dream-pop, while "See Through Glasses" hints at the upcoming Britpop explosion. Other recordings are familiar in various ways. "I Wanna Live" and "I Will Walk" maintain the band's reverb-drenched hallmarks and previously unheard versions of some better-known tunes, such as "King of Spain," still feel like old friends. The recording of "Blue Thunder," unlike the canonical version that opens 1989's *On Fire*, includes saxophone work from the late **Ralph Carney**, who is best known for his time with Tom Waits from *Rain Dogs* through *Mule Variations*. (He was also uncle to Patrick Carney of the Black Keys.) As Wareham notes, "I can see why we left some of these songs in the vaults, but there is pleasure in hearing them today; they sound very alive, like Galaxie 500 playing in the brick-walled room that was Noise New York." **Matt Hoffman**



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