

PROJECT



L I N C O L N M E M O R I A L

JIMMY HERRING • RICKY KELLER • JEFF SIPE • JASON CROSBY • GREG OSBY

“The crescendos are orgasmic, the collective improv telepathic.
Music this subversive never sounded so good.” Bill Milkowski

ABSTRACT
LOGIC

The Center Of The New Musical Universe

WHAT HAPPENS WHEN you put a group of musicians together in a studio with no preconceived guidelines, let alone rehearsals, and simply roll tape? It's a recipe for disaster rife with inevitable ego-clashing, chops-grandstanding and hopeless meandering, interspersed with moments of wretched excess. In a word — chaos.

That is, unless the musicians in question happen to be open-minded and open-eared enough, creatively fearless and on the same wavelength. Then, magic can happen. That's when the muse arrives and the telepathy kicks in; a collective process that King Crimson founder and guitarist Robert Fripp once likened to "getting a visit from the good fairy."

The good fairy descended swiftly on this Project Z session, and the results are scintillating. An organic flow of spontaneous music-making, Lincoln Memorial is a prime example of collective improvisation without a roadmap, executed by a group of kindred spirits and like-minded daredevils who thrive on the extreme edge. With a core group consisting of Atlanta renegades and Aquarium Rescue Unit alumni Jimmy Herring on guitar, Ricky Keller on bass and Jeff Sipe (aka Apt. Q-258) on drums, this volatile edition of Project Z is augmented by Robert Randolph keyboardist Jason Crosby along with alto saxophonist and M-Base co-founder Greg Osby, a leading light on the modern jazz scene as well as a longtime recording artist, bandleader, producer and talent scout for Blue Note Records. Together they play it strictly-in-the-moment with a no-holds-barred approach that shifts from boppish swing to slash 'n' burn, from dense noise-thrash freakouts to fragile, zen-like moments of silence.

"The way that Miles did things was definitely an influence on us," says Project Z ringleader Herring, who also currently plays with Phil Lesh & Friends and has toured with the Dead. "The first four or five songs are actually one continuous piece that goes on for 23 minutes or so," says Herring. "We ended up having about three and a half hours of music that we eventually cut down to 70 minutes."

There's humor and humanity in this music, coupled with dazzling virtuosity and a willingness on the part of all the participants to leap off the cliff collectively. As for what to call it? Don't ask. That would require a many-hyphenated term that touches on all the bases they cover here; something like avant-Dixieland-neo-M-Base-harmolodic-post-bop-funk-thrash-noise-fusion. Or better yet, just refer to it by a single letter — Z music.

— Bill Milkowski

Bill Milkowski is a regular contributor to Jazz Times, Jazziz and Abstractlogix.com. He was named writer of the year for 2004 by the Jazz Journalists Association and is also the author of "JACO: The Extraordinary And Tragic Life Of Jaco Pastorius" (Backbeat Books).



Jimmy Herring, Guitar

Ricky Keller, Bass

Jeff Sipe, Drums

Jason Crosby, Keyboards

Greg Osby, Alto Sax

1. Departure
2. Miso Soup
3. Stale Salt Lugs
4. Freener Frolic
5. You Do
6. Sister Barbie
7. Slaif
8. Sad Sack
9. 'Ol Bugaboo
10. Zamb Fear
11. Microburst
12. Lincoln Memorial
13. Arrival

Produced by Project Z

Executive Producer: Souvik Dutta, Abstractlogix

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www.zacrecording.com

Engineered by Jim Zumpano, Alex Lowe, asst. engineer Kelly Liebelt

Edited by Ben Price and Jimmy Herring

Mixed by Jeff Bakos at Bakos Amp Works, Atlanta, GA

Mastered by Rodney Mills at Masterhouse, Duluth, GA

www.rodneymills.com

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All songs Frone Three Music/BMI, Daigoro Music/SESAC, Decatur

Fresh/BMI, Zambi Publishing/BMI, Jason Crosby Music/BMI

Also "Greg Osby appears courtesy of Blue Note Records".

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