

# Papatamus

urged to take a taste.

There are two things to celebrate about LAUREN BUSH'S [voc] new album, ALL MY TREASURES [no label no number or barcode]. 1) She comes right at you; nothing subtle about her and she can sell a song, distinctively so. 2) This is her debut release which means there is presumably room for development in the years to come. Produced by Ian Shaw this 8/3-6/15 date offers up 12 standards [52:44] with basic rhythm [Liam Dunachie-keys, Andrew Robb-b, David Ingamells-drm] augmented at times by some well played horns. Dunachie offers up some fresh arrangements. My only complaint is that the horns are not always credited. At times, Bush has imperfections in her singing — great, it leaves room for individual style and personality something proponents of autotune will never understand. Thanks.

Vocalist AUDREY SILVER writes of her new release [8/12&13/12, VERY EARLY [Messy House Prod. 0103], that she feels "like every song on this album is meant to be here" and that she felt every song and it brought her great joy. Perhaps that is what hit me about this notable recording. The repertoire is varied from Declan O'Rourke's, fanciful "Galileo" to Bruce Barth's spritely stride opening on "Getting to Know You" to the bitter sweet ode of "Goodbye New York" to Bobby Troup's "Lemon Twist" and Bill Evans' "Very Early". There is a cornucopia of meaningful tunes [59:54] presented here [12 in total]. Enriched by fine accompaniment from Lewis Nash [drm], Alex Pope Norris [tpt], Gary Versace [accn], Ron Affif [gtr] and others. The Jazz accompaniment sounds untethered as Silver engrosses with her tales. Pages of liners and a lyric print of the originals complete this rewarding listen. It's been over 4 years since this was recorded so perhaps a new album is in the works.

AUDREY SILVER has 2 previous recordings: HERE IN MY ARMS [[Messy House Prod. 783707 877525] and DREAM AWHILE [Messy House Prod. 0102]. Here In My Arms is made up of 11 unworn standards [46:33] that pales next to Very Early not because it is subpar but because it is just average. Backed by a small jazz group [John Cowherd-p/rhodes, Doug Weiss-b, Chris Bergson-gtr, Daniel Sadownick-perc, David Mann-flt/sax] Silver sounds less involved with the material, less fun and more perfunctory in performance. There seems little carry over in spirit from one tune to another. On Dream Awhile, Silver again goes to standards and approaches them in a fresh manner with a smaller core of support [Joe Barbato-p, Joe Fitzgerald-b Chris Bergson-gtr, Anthony Pinciotti or Todd Isler-drm]. The sequence of tune choices is well coordinated. The 11 standards [48:31] start out as late night listening and then picks up tempo and becomes reflective ending with an upbeat "I Could Write A Book". Taking into account the 3 CDs in order it would seem Audrey Silver just gets more in tune with herself and in turn the rewards for the listener increase. Talent worthy of being picked up by a major label. If that isn't in the cards, I'll look forward to Messy House number 104. The projection looks very