

2) ADAM BERENSON/SCOTT BARNUM/  
BOB MOSES & RICK McLAUGHLIN,  
REPRESENTATIONS VOLUMES 1 and 2,  
② DREAM PLAY no#.

*Late 20th Century Stomp / Prose Surrealism / Red Rock South / ... searching... everywhere... / There You Go / Quartet / Disorientation Hasn't Been Fiction Since 1908 / Ingrid Thulin / Guilt / This Is Not A Song / Familiar Stories / I Love The Things You Forget About / Frames / Ethnocentric / Learning To Be Lonely (Trio As Metaphor) / The Self-Consuming Subject / Mirrors And Ghosts / James Stewart / Three Simultaneous Forms Of Emplindsamkeit / Love Is Never Deaf / Underlying Strings / Canticle / Modernity Inventions - Part One: Contrapunctus 3027; Part Two: The Joys Of Melancholy Pleasure / Farewell (Wanderer's Cavatina). 82:06.*

Berenson, p; Barnum, b; Moses, perc; McLaughlin, b (6, 10, 23 only). 7/13-14/97, Cambridge, MA.

(2) Berenson's liner inflations are of a more academic (to say nothing of abstrusely vague) nature. To wit, "Prose Surrealism": "This quick-moving piece rests on mediant relationships, along with added colors and relative ambiguities of major-seventh harmonies. The two dominant chords act as strong diatonic referents within an otherwise multi-keyed series of nebulous harmonies."; or "Familiar Stories": "The first piece of this session to be recorded, which is familiar in most of its rhetoric, though it proceeds to develop in a believable manner." Heady stuff, that. The music, emphasizing harmonic designs rather than tunes per se, is, however, less so.

Also wisely employing Moses, whose contributions are an unequivocal asset, Berenson, like Loschen, echoes Bley, Degen and, on the aforementioned "Prose," Howard Riley's late 60's free Jazz persona. (The structural parallels between this piece and Riley's "Exit" from his 1968-69 LP *Angle* are fascinating.) The first disk, while possessing an avant garde sheen, is similar in tone and style to Loschen's, while the second veers into freer territory. This stretch was ill-advised, as the group interplay becomes obvious, prosaic, and regularly awkward. It's worth noting as well that trimming seven minutes or so from the second disk would have allowed the program to have been released as a single CD; a less grandiose but more concise, pragmatic presentation. Indeed, a scaling back, a less, in the final analysis, compensatory stance would have more clearly brought forth the modest charms of these two self-produced debut recordings.

Milo Fine