

musicians, one call to get the studio." At Dizzy's Club, she led in with hand work on the drum kit, feeling it out, watching the audience watching her explore. Special guest Parhām Haghghi engulfs the selection "Zaytoon" with emotion and hope along with the addition of his ethereal Farsi lyrics, which the recorded version of the song does not include. Equally involved in the crowd and the kit, Kadoura is full of awareness. She leads with intention and makes it count, denoting a soft acceptance of harsh realities but never relinquishing power, dancing in her seat as the show ended. In private afterwards, she shared that she did not set out to become a bandleader. She just wanted to drum, but discovered drums help us commune and call us together, whether in the club or in life, reminding us that if we are available to listen, that is what we need most to bring people together.

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*The Hard Way*  
Sexmob (Corbett vs. Dempsey)  
by Kurt Gottschalk

Leave behind any preconceived notions about Fletcher Henderson and then dispel any held about the quartet Sexmob, who might be too funky to be a jazz band (and who *sometimes* spell their name as two words). Leave that to saxophonist Lou Donaldson to adjudicate. The Fletcher Henderson Orchestra gave rise to the Sun when one Herman Poole Blount left the organization to begin building his own Arkestra. Sexmob's been adding guests (e.g. keyboardist John Medeski, percussionist Mike Dillon, et al.) and exploring pianist Martin Denny's work, and music from James Bond and Fellini films, for a good little while. But put set expectations aside.

*The Hard Way* is a new ride. The album—a happy surprise after a few years away—is presumably, named for super-producer Scotty Hard (Scott Harding), who deepens the bass end, filled as usual by Tony Scherr. Hard produced earlier Sexmob albums (*Dime Grind Palace*, *Din of Inequity*, *Solid Sender*, *Sex Mob Does Bond*) and has done studio work for De La Soul, Vijay Iyer, Mike Ladd and

Medeski, Martin and Wood. For this encounter, he brings double bass and synth bass, electronic beats and sonic ambience—and what he brings to the fold is apparent from the opening track; named for the famed bandleader, "Fletcher Henderson" is, at seven and a half minutes, the longest track on the album.

That introductory track begins with a few quick processed beats, then a couple of descending lines from Steven Bernstein's trumpet and Briggan Krauss' alto saxophone, setting a theme. The rhythm and horns come together, pushed by drummer Kenny Wollesen, setting off like a train, with the slide-trumpet whistle announcing their departure. It's a fresh approach, while still honoring its dedicatee. Also aboard *The Hard Way* express are Medeski (with organ and Mellotron in tow), pianist Iyer and DJ Olive, bringing turntables, synths and more sonic atmosphere. The album is available as a digital download and in a smart LP edition with two more tracks on a 12" 45rpm (they're also included in the download). The physical maxi-single is a nice nod to the dance floor that Sexmob borrows a bit from. "Club Pythagorean" is built around Hard's balafon samples and imagines a cross-cultural nightlife of glitched West African rhythms, horn harmonies and psychedelic washes. The flip, "Dominion"—with DJ Olive stretching a big sonic canvas, dropping demonic laughs, looping horns and drums and pushing heavy dub reverberation—is a highlight of a 50-minute party. It's only a shame Sexmob didn't take full advantage of the 12" single format. "Dominion", in particular, with its abrupt stop, would have worked well as a bonus-beats remix.

For more info visit [corbettvsdempsey.com](http://corbettvsdempsey.com). Sexmob is at Nublu Apr. 9-11. See Calendar.

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