



05/21/13

Mark Egan/Karl Latham/John Hart Unit 1 Wavetone Records

By [Mike Joyce](#)

Not that fans who've been following bassist Mark Egan's long and remarkable career need reminding, but this leaderless ensemble's recording debut is yet another illustration of just how well versed he is in the art of the electric trio.

While flashes of similarities to Egan's work in like settings are inevitable, the performances captured on *Unit 1* swiftly reveal a distinctive brand of jazz-funk propulsion and interplay, a match of wits featuring drummer Karl Latham and guitarist John Hart in equally prominent roles. Several jazz and pop standards, including tunes by Thelonious Monk, Ann Ronell, Wayne Shorter and Sonny Rollins, provide grist for the trio's willfully out-of-kilter mill.

It's a power-trio-generator, all right, but what often stands out amid the 16th-note rhythms, spiky harmonies and syncopated drive is a keen sense of dynamics, especially when the focus shifts to Hart's feather-light phrasing, Latham's deft brushwork and Egan's fretless bass finesse. Although improvisation is the album's primary thrust, with most of the tracks running between six and nine minutes, melodies linger and charm during "Old Folks," "Willow Weep for Me" and "My One and Only Love." What's more, Hart's sheer soulfulness and unmistakable blues affinity subtly complement Egan's rippling undercurrents and Latham's deep grooves.

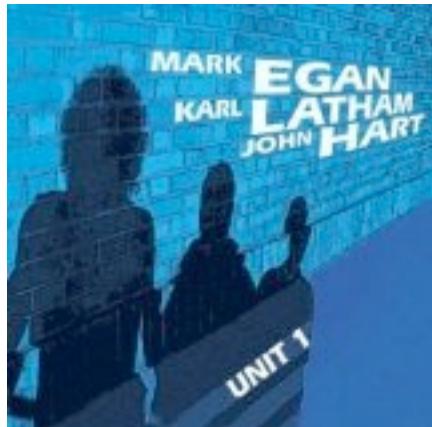
Well worth the wait, *Unit 1* was recorded five years ago at the club Bula in Newton, N.J. Here's hoping Egan, Latham and Hart offer an update soon—in or out of the studio.

<http://jazztimes.com/articles/86967-unit-1-mark-egan-karl-latham-john-hart>

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<http://jazztimes.com/community/articles/82793-unit-1-mark-egan-karl-latham-john-hart>

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04/16/13 [Albums](#) [By Scott Albin](#)

Unit 1-- Mark Egan / Karl Latham / John Hart

Unit 1 has been described as a "jazz-funk power trio," but it has a certain refinement that precludes bombast or overplaying, thanks to an acute rapport and the refreshingly original arrangements of well-known tunes on this live recording. Guitarist John Hart, an infrequent leader but sideman extraordinaire, gets a chance to

shine and makes the most of it, and bassist Mark Egan and drummer Karl Latham more than hold their own, making for a well-balanced and always interactive musical flow. These three musicians' past credits are impressively wide-ranging, from the Maria Schneider Orchestra, Jack McDuff and James Moody (Hart), to Pat Metheny, Sting, and Gil Evans (Egan), and Johannes Mossinger, Joe Lovano, and Johnny Winter (Latham). The striking music comes from three 2008 performances at the club Bula in Newton, NJ, but has only recently been released on Egan's Wavetone label. Unit 1 should appeal to fans of jazz, funk, blues, and fusion alike.

Hart's twangy intro to "Old Folks" converts into his more fine-toned theme and variations probe of the melody, above Egan's occasional vamps and Latham's taut rhythms. Egan's solo is warmly lyrical, and is followed by the guitarist's dazzling, multi-faceted excursion, reminiscent of Mike Stern. A return to the theme only provokes still more breakneck flurries from Hart. The catchy vamp that began it all gets reworked in the end. A distortion laden opening by Hart sets up his unpredictable reading of "Willow Weep For Me," with shadings, asides, and rhythms that surprise and entice. Egan's thematic diversion is artfully emphatic. The concluding section finds the trio in the throes of contrapuntal banter, but like pieces of a puzzle fitting perfectly together.

Two Thelonious Monk tunes are revitalized. For "Epistrophy," Latham's alluring back beat figures and Egan's stalking bass evolve into the theme as envisioned by Hart. The guitarist's solo explores the composition's harmonies and idiosyncrasies with dynamic flair, rocking out passionately in the best jazz-rock tradition. Egan and Latham's supporting rhythms elevate his soaring flight even more, and the bassist and drummer's improvisations are singular examples of their individually vibrant approaches. "Bemsha Swing" is launched by Latham's jittery rhythms and Egan's fluctuating bass patterns, plus Hart's quick theme acknowledgement, in this overall unique treatment. Hart's ecstatic solo gets down and dirty with the blues, as Latham provides a variety of provocative cymbal colorations. Hart then comps for Egan's pulsating trip, before the drummer regales with his imaginative, intensely focused yet diverse perambulations that extend clear through the guitarist's fleeting reprise.

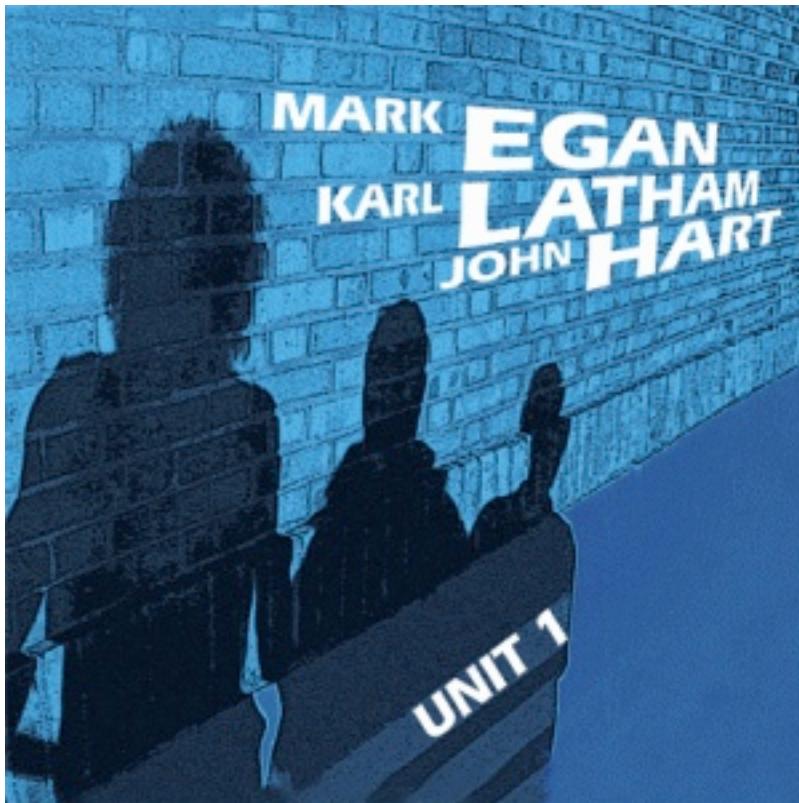
Egan generates that famous rhythmic design to begin Miles Davis' "All Blues," with Latham's scampering drums alongside as Hart enters to outline the sparse theme. Hart's solo builds momentum quickly from an understated start, sizzling in bluesy abandon above insistent bass and drums. Egan succeeds him aggressively, nearly overwhelming in his expressiveness. Trades between the three are almost stolen by Latham's crisply intricate constructs. Hart takes on the melody of Sonny Rollins' "St. Thomas" with faithful precision and spirit, although Egan and Latham have their own unorthodox ways with the calypso cadences. Hart utilizes fresh voicings and dancing elongated phrasings in his solo, while Egan's improv is a flawlessly realized take on the theme. Latham offers his succinct, crafty impression before Hart's right-to-the-point summation. "Mr. Clean," by jazz-funk ground breaker Weldon Irvine, is drenched in the composer's sensibility. The shifting rhythms, vamps, righteous phrasings, all out exaltations, and acid jazz guitar soundings, result in a riveting track. Egan's soulful, buoyant solo alludes to Eddie Harris' "Freedom Jazz Dance" at one point.

Egan's bass injects the trio's version of Wayne Shorter's "Footprints" with a novel rhythmic foundation, while Latham keeps it steady but is unable to resist a medley of counter rhythms. Hart's absorbing solo eats up the changes in an unrelenting, cascading stream of invention. The bassist's nimble-fingered fretless style gives his own enterprise an attractive tension. He and Hart then vamp at the outset of Latham's impeccable, thematically attached sortie, but wisely lay out for the duration. The standard "My One and Only Love" is the only selection on this CD that might be characterized as "tender." Hart's sweetly sensitive rendering of the melody segues into his lyrical, bluesy improv, containing a number of chordal effects and fleet extended lines. Egan paraphrases the bridge concisely prior to Hart's recap and touching coda. Latham's poised drum work is unobtrusive yet enhancing.

<http://bassmusicianmagazine.com/2013/03/unit-1-mark-egan-karl-latham-and-john-hart/>

Unit 1 – Mark Egan, Karl Latham and John Hart

March 26, 2013 By [Bass Musician Magazine](#) [Leave a Comment](#)



[Unit 1 – Mark Egan, Karl](#)

[Latham and John Hart... Produced by Mark Egan, A Wavetone Production](#)

Wavetone Records is proud to present the self-titled debut release for jazz-funk power trio Unit 1, featuring Grammy Award-winning bassist Mark Egan, multi-dimensional drummer Karl Latham, and jazz guitar giant John Hart.

Mark Egan has a unique fretless bass sound and style that is both distinctive and versatile, making him one of the most in-demand electric bassists in music today. Egan has recorded and toured with the likes of the Pat Metheny Group, Sting, Roger Daltry, Stan Getz, and Bill Evans, just to name a few.

John Hart is a well-known commodity in the world of jazz, having performed with dozens of top performers, including Brian Blade's Fellowship, The Maria Schneider Big Band, Teramasu Hino, and dozens of other jazz legends.

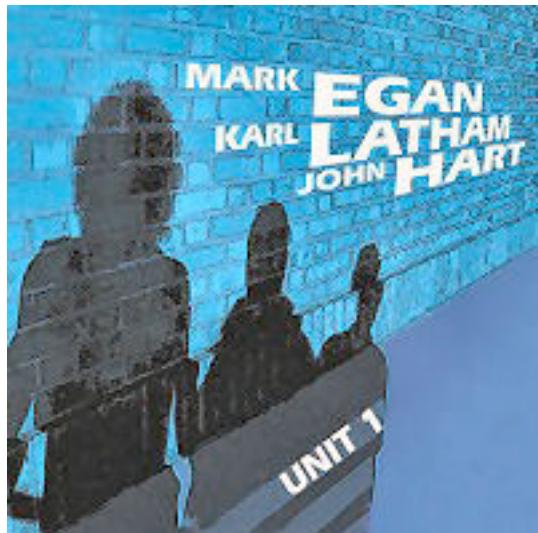
Featured in Drummer World Top 500 List of all time drummers, Karl Latham is a staple in the European modern jazz scene, appearing regularly with such music icons as Bernie Worrell and Johnny Winter.

Embracing jazz, rock, Brazilian, funk and world music sensibilities, Unit 1 takes the listener on a highly improvisational journey, creating modern interpretations of nine jazz Standards reminiscent of The Police, Tony Williams Lifetime, and Miles Davis' Live Evil.

Stand-out tracks include "Willow Weep for Me," "St. Thomas," and "Bemsha Swing."

This highly anticipated release features 70+ minutes of pure creative jamming interaction. Visit online at www.wavetone.com

<http://www.mikedolbear.com/story.asp?StoryID=3450>



Unit 1 – Mark Egan, Karl Latham, John Hart

The second album is a new release this year featuring the power trio of Mark Egan, John Hart and Karl Latham on the drums.

The songs are well known numbers from the likes of Thelonious Monk and Miles Davis, but played with the bands own improvisation around the melodies.

The tracks themselves were recorded live at Club Bula in New Jersey over three nights and the live 'vibe' carries over nicely on the CD; or as well as it can do anyway.

It's a very smooth and experimental album, featuring some great improvisation and drawing upon influences from rock, funk, jazz and Latin. If you're a new comer to the world of jazz you'll find this a great example of jazz musicianship.

<http://jazztimes.com/community/articles/114126-50-of-the-top-jazz-cds-for-2013>



12/11/13 [By Scott Albin](#)

50 of the Top Jazz CDs for 2013



Scott Albin

This writer's 3rd annual list of 50 of the best jazz releases, circa 2013, doesn't come close to containing all the excellent new CDs that he was privileged enough to hear during the year. As usual, the list is in alphabetical order, thus in that sense playing no favorites. Pictured alongside this list is the cover of the New Gary Burton Quartet's Guided Tour CD, which is on the list but has more importantly just received a Grammy nomination for Best Instrumental Jazz Album.

Eric Alexander-- Touching
Neil Alexander-- Darn That Dream
Aperturistic Trio-- Truth and Actuality
The Bechet Legacy-- Birch Hall Concerts Live
Alí Bello-- Connection Caracas-New York
Terence Blanchard-- Magnetic
Michael Blanco-- No Time Like the Present
Kenny Burrell-- Special Requests
New Gary Burton Quartet-- Guided Tour

Lou Caimano / Eric Olsen-- Dyad Plays Puccini
Ian Carey Quintet + 1-- Roads and Codes
Glenn Cashman's Southland Nonet-- Music Without Borders
Etienne Charles-- Creole Soul
Cecelia Coleman Big Band-- Who Am I?
Steve Coleman and the Five Elements-- Functional Arrhythmias
Eddie Daniels / Roger Kellaway-- Duke at the Roadhouse
Michael Dease-- Coming Home
Aaron Diehl-- Bespoke Man's Narrative
Mark Egan / Karl Latham / John Hart-- Unit 1
Amir ElSaffar-- Alchemy
Matthew Finck / Jonathan Ball Project-- It's Not That Far
Ken Fowler / Behn Gillece-- Top Shelf
Bob Franceschini / Mark Sherman-- Project Them
Cleave Guyton, Jr.-- Introducing the C.P. Heptet
Scott Hamilton-- Swedish Ballads...and More
Fred Hersch / Julian Lage-- Free Flying
Tim Horner-- The Head of the Circle
Mike Jones Trio-- Plays Well with Others
Matt Kane Trio-- Suit-Up!
Tom Kennedy-- Just Play!
Richard Lanham-- Thou Swell
Billy Lester-- Storytime
Mark Masters Ensemble-- Everything You Did
Christian McBride-- People Music
Miami Saxophone Quartet-- Four of a Kind
New York Voices-- Live with the WDR Big Band Cologne
The O'Farrill Brothers Band-- Sensing Flight
Steve Owen-- Stand Up Eight
Gregory Porter-- Liquid Spirit
P.J. Rasmussen-- Adventures In Flight
Ali Ryerson Jazz Flute Big Band-- Game Changer
Steve Slagle-- Evensong
Anthony Smith Vibraphone Quartet-- Connections, Vol. One
Chucho Valdes and the Afro-Cuban Messengers-- Border-Free
Hristo Vitchev Quartet-- Familiar Fields
Wayne Wallace Latin Jazz Quintet-- Latin Jazz / Jazz Latin
Frank Wess-- Magic 101

Warren Wolf-- Wolfgang
Phil Woods and the Festival Orchestra-- New Celebration
<http://www.bassplayer.com/article/review-mark-egan-karl-latham-john-hart/150893>

Review: Mark Egan, Karl Latham, John Hart

By CHRIS JISI

Mon, 11 Mar 2013

UNIT 1

[Wavetone Records]

Fretless master **Mark Egan**'s über-versatile trio (with guitarist John Hart and drummer Karl Latham) reimagines bebop classics live with an East Coast edge. Applying straight-16th grooves to the normally swung "Epistrophy," "Bemsha Swing," and "Mr. Clean" (also just covered by Marcus Miller) creates a fresh canvas for mind-locked interplay and Hart's heavy blowing. Elsewhere, the standard "Old Folks" becomes a modal Afro-bossa with a killer outro, while the doubletime treatment of "Footprints" boasts Egan's finest solo turn.

<http://werradio.wordpress.com/page/11/?archives-list&archives-type=tags>

Jazz From Mark Egan, Karl Latham and John Hart

March 1, 2013

tags: [Jazz](#), [John Hart](#), [Karl Latham](#), [Mark Egan](#), [Unit 1](#)

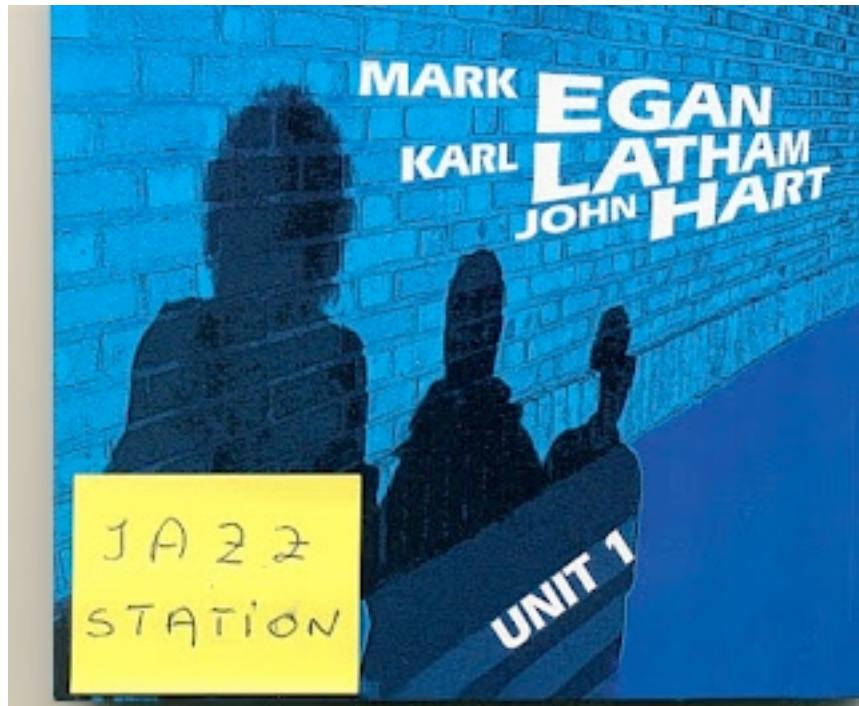
by werradio

Mark Egan, Karl Latham, and John Hart are an East Coast jazz trio, whose recent release, [Unit 1](#), exhibits the threesome's talents as a live act. Drawing influences from an eclectic range of genres, including rock, funk, and world music, *Unit 1* displays Egan, Latham, and Hart's ability to fuse different types of music into one unique style. The group's self-titled debut, released on Wavetone Records, demonstrates their talent through a live recording from the three-piece's performance at Newton, New Jersey's Club Bula. "Old Folks" is the LP's opening track; it introduces the album with smooth guitar riffs over mellow base lines and a steady beat. While the album includes similar instrumentals throughout its nine tracks, songs like "Epistrophy" and "Bemsha Swing" provide higher tempos more suitable for a dance-driven environment. *Unit 1*'s 70+ minutes of creative jazz provide listeners with a journey through genuine jamming.

-Quinn Donnell

http://jazzstation-oblogdearnaldodesouteiros.blogspot.com/2013_06_01_archive.html

Instrumental CD of the Month - "Mark Egan, Karl Latham & John Hart: Unit 1"



Instrumental CD of the Month

Mark Egan, Karl Latham & John Hart: "Unit 1" (Wavetone)

Produced by Mark Egan

Recorded by Ron & Jonathan Lorman

Mixed by Mark Egan & Karl Latham @ Electric Fields Studio

Mastered by Phil Magnotti @ Silvermine Studios

Artwork: John Earley

Photos: Ann Boscardin, John Earley, Vincent Isola & Ha-Jo Maquet

Featuring: Mark Egan (electric bass), John Hart (electric guitar) & Karl Latham (drums)

So far the best fusion album released this year, "Unit 1" was actually recorded live at the small Bula club (in Newton, New Jersey) from March to May 2008. Mark Egan & Co. taped three gigs and selected their favorite moments. The result is impressive, a fiery collection of jazz classics – from Thelonious Monk to Wayne Shorter to Weldon Irvine – performed by a power trio that combines creativity, energy, swing and great grooves; something very different from similar groups that seem able only to play loud and say nothing.

Mark Egan belongs to a brilliant generation of bassists, which included such masters as Will Lee, Alphonso Johnson, Anthony Jackson, and of course the late Gary King and Jaco Pastorius. I've been a huge fan of Egan

since I bought a copy of David Matthews' "Dune" LP back in 1977, still in my native Brazil. Three years later I saw him playing live for the first time, as a member of the Pat Metheny Group, when they took the "American Garage" Tour to the Rio/Monterey Jazz Festival in August 1980.

Later on, I attended many of his gigs with the Gil Evans Orchestra @ Sweet Basil in NYC, and also had the chance to talk more with him when Creed Taylor invited me, in October 1990, to the rehearsals that the CTI Superband project was doing for the "Chroma" tour in Japan. When I returned to New York in April 1991, Mark was playing every Monday night @ Zanzibar, with an all-star combo led by my late dear friend Joe Beck. For two months, I went there each and every Monday night. More recently, we met in the CTI All Stars concerts in 2009 and 2010.

I've met John Hart only once, in 1987, during some recording sessions with Yana Purim at Deodato's Duplex Sound Studio in NYC that, unfortunately, were never released. Karl Latham is the only one I never caught live, but now I know that I need to do it urgently. Listening to him on "Unit 1" gave me the same goosebumps I felt when I first heard Chris Dave with Bob Hurst a couple of years ago, and Steve Gadd with Joe Farrell four decades ago.

The program on "Unit 1" ranges from Monk's bebop hymns "Epistrophy" and "Bemsha Swing" to Weldon Irvine's funky opus "Mr. Clean," originally written for Freddie Hubbard's 1971 album "Straight Life" and rediscovered during the acid-jazz heyday in the late Eighties, when it became a dancefloor classic in Europe. Curiously, it's also the opening track of the CTI All Stars' "Live at Montreux 2009" CD/DVD, featuring Egan on bass.

Ann Ronnell's "Willow Weep For Me," Miles Davis' "All Blues," Wayne Shorter's "Footprints," and Sonny Rollins' famous calypso "St. Thomas" receive very fresh and astonishing treatments, sandwiched by the opener "Old Folks" and the closing ballad "My One and Only Love," all brilliantly recreated. But maybe the most surprising track is "Footprints," played as a fast & furious "baião" (a rhythm from Northeast Brazil), with Egan using the bass line of Hermeto Pascoal's tune "Jive Talk," often performed by Airto & Flora Purim in the 70s, and recorded on Flora's "500 Miles Hight At Montreux."

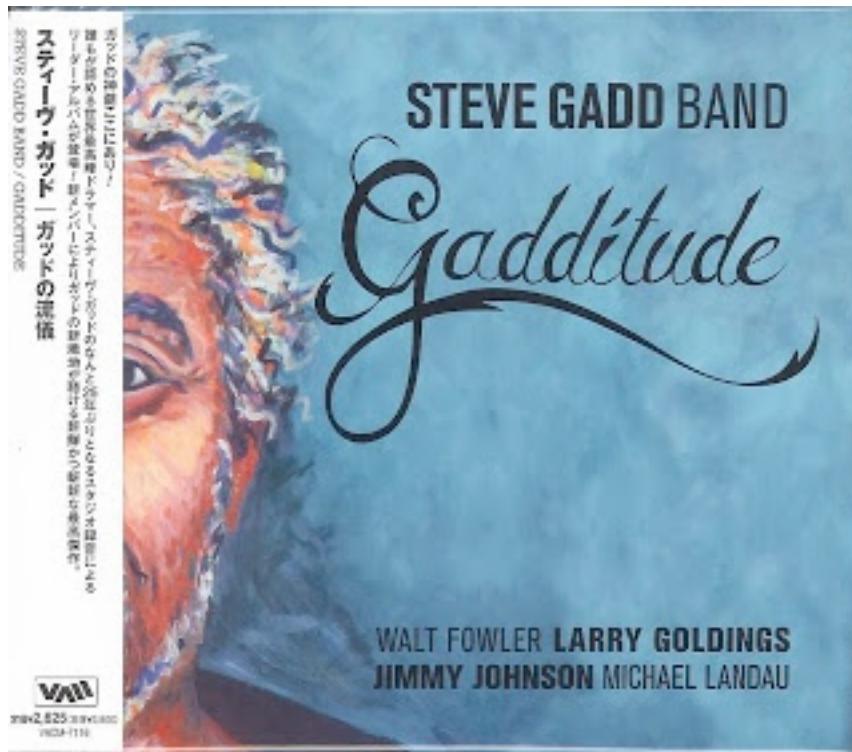
The trio interaction is astounding, and that's how all fusion bands should always sound, playing with feeling and emotion, far away from any boring

acrobatics. It's almost impossible to highlight the best solos, but Mark Egan's bass flies & slides in a stunning way during his improvisation on "St. Thomas." The fluid lines of John Hart's guitar -- the man is at the pinnacle of his inventiveness, giving lessons of adventurous phrasing and dynamics, always employing the perfect level of distortion -- talk & cry on all tracks, reaching a special degree of confidence & intensity on "Mr. Clean" and "Bemsha Swing." And Latham's drums (what a musical giant!) are particularly hallucinating on "Epistrophy," "Bemsha Swing," "Footprints" and the reggae-ish take on "Willow Week For Me."

Curiously, Mark Egan decided to eliminate the applauses when doing the mix. So, except for some light noise from the audience, the CD seems to be a studio recording instead of a live one. I only regret that some tracks end in fade-out. But nothing diminishes the excellence of the album, full of joy & excitement.

Posted by [Arnaldo DeSouteiro](#) at [11:10 PM](#) [No comments: Links to this post](#)

<http://www.jazzstation-oblogdearnaldodesouteiros.blogspot.com/2013/12/the-best-jazz-of-2013.html>



2013 Drums: 1º Steve Gadd ("Gadditude" - BFM Jazz/VideoArts); 2º Harvey Mason ("Live in Tokyo" DVD w/ Fourplay – GRP Studios); 3º Jack DeJohnette ("Somewhere" w/ Keith Jarrett – ECM); 4º Zé Eduardo Nazário ("Bing Bang Boom!" w/ John Stein –

Whaling City Sound); 5º Mauricio Zottarelli (“This Is What Happened” w/ Amanda Ruzza – Pimenta Music); 6º Vinnie Colaiuta (“Experience Montreux / The Imagine Project” w/ Herbie Hancock – 3D Blu-ray Eagle Vision); 7º Karl Latham (“Unity 1” w/ Mark Egan – Wavetone); 8º Joe Corsello (“Reunion” w/ Gene Bertoncini – Ambient Records); 9º Antonio Sanchez (“New Life” – CAM Jazz); 10º Ben Perowsky (“Live at JazzFest Berlin” w/ Ronnie Cuber – SteepleChase); 11º Famoudou Don Moye (“Permission” w/ Molly Holm – Rinny Zin Records)