

· BOSTON ROCK #119 DEC/JAN

## SOLIPSISTIC COLLOQUIALISMS OF THE HYPERVOID

*record reviews by Michael Bloom*

### + LOREN MAZZACANE & SUZANNE LANGILLE: *Come Night (What Next?)*

For years, Mazzacane has played this idiosyncratic and seemingly autistic guitar music, spontaneous, atonal, pointillistic, and lethargic. It's absolutely uncalculating and uncensored right-brain activity, a random walk in sprung rhythm through what is essentially the blues, but so blasted or detached as to abandon any intimation of 12-bar form. One might question Mazzacane's competence, or sanity, but he is without a doubt at the very end of a lengthy rope. Long time partner Suzanne Langille sings phrases abstracted from late night cafes in a gauzy voice, and for the first time in 24 albums, other instrumentalists improvise alongside—drummer Brian Johnson, and saxophonist George Cartwright of Curlew, who has his own highly personal take on the blues. (PO Box 2638, Santa Fe NM 87504)



## LOREN MAZZACANE & SUZANNE LANGILLE: COME NIGHT (WHAT NEXT? CD)

Loren Mazzacane is the guy who used to call himself Guitar Roberts, veiling himself with pseudonyms, minimalist album packaging, and a general reclusiveness and singularity just a few shades shy of Jandek; but with this new outing and his last on his own St. Joan Records (a CD called *Rooms*) could he be stepping out a bit? Once again teaming up with vocalist Suzanne Langille, *Come Night* marks a rather severe change for Mazzacane; with occasional contributions from drummer Brian Johnson and saxophonist George Cartwright (Curlew), the palette of textures and attacks is enveloped with a dramatically greater breadth. As good an example as any is "Flames," a jagged duet between Mazzacane's stuttering guitar and the spastic yet complementary spurts of sound from Johnson...considering how the guitarist's bastardized take on introverted blues has always been his foundation, this brief exercise of confused explosions and withdrawal is an abrupt shift to say the least. The drums and saxophone obviously provide a greater sonic range, both outsiders caressing and cajoling Mazzacane's distinctive quavering probe with a simultaneously foreign and familiar understanding of the proceedings. The surge-and-ebb dynamics are only enhanced by the new instrumental depth, and even the "songs" featuring Langille suggest blunted gray feelings and emotions more than any traditional "song" conceits (Langille as a vocalist, however, also is more about evocation than statement—it's not hard to imagine her taking the more obvious road and imbuing a familiar melody with her unique phrasing and emotional interjections, but she never gives in), and as such I've never heard a recording by Mazzacane that embraced musical abstractions with such conviction. I won't claim to be at home with his extant discography, but it seems clear to me that this particular guitar player has become restless and his itching has resulted in some rather intriguing and excellent results. This is a swell fistful to grab for. I'm sort of caught-up in the passion of this ephemeral flittiness, but I will also posit that the packaging of the CD by What Next? is extremely swank.

# Cadence

---

THE REVIEW OF JAZZ & BLUES: CREATIVE IMPROVISED MUSIC

At least half of the time on **COME NIGHT** (What Next? 0004), **LOREN MAZZACANE** sounds like someone who has taken great pains to de-learn the electric guitar. His style is a good example of what might be termed "anti-technique." Just when you begin to think that he doesn't have a clue, however, he throws in some sneaky blues or a snatch of moody ambience that belies the randomness that otherwise dominates the CD. Vocalist **SUZANNE LANGILLE** rarely comes up with anything approaching illumination or transcendence (admittedly lofty goals). Instead, she sounds grim and self-consciously "arty." This one comes from producer Steve Peters, who is known for his "Aerial" collections (previously reviewed in this column). While I admire Peters' dedication to new and experimental music, it is necessary to hit the target consistently to be considered truly visionary. In this instance, he's a bit wide of the mark. This CD is unlikely to appeal to any but the most obstinate new music listener. The recorded sound is also unappealingly dry, despite the "Dr." and "PhD" designations before and after the engineer's name. Mazzacane and Langille are joined by Brian Johnson, perc; and George Cartwright, ts. Tracks: Take Me Up/ Flames/ The Dream Comes/ Never the Blues/ The Cave/ In the Sunrise/ Leaves/ Almost You/ Sure/ Tell Me Where/ No Words/ Still Bound/ Spectres/ Willow/ Cross Town/ Too Late - 46:39.

## 'SPACE feb/mar '94

▲ **Loren Mazzocane & Suzanne Langille, *Come Night* CD**—On electric guitar & vocals, respectively, w/ occasional percussion & sax. *Out.* But, um, there's this THANG called the blues, y'see— Pretty, spooky, quiet, nice fucking stuff. Sometimes sounds like Jandek's female-vocal work done in a real studio—but actually much more controlled than that. Some titles: "Take Me Up," "The Cave," "Willow," "Too Late." Dark come night white out cut the goddam funk line town nimble comes in the night, y'all. They also do this real hot Lonnie Johnson tune "Haunted House" on *The Aerial* #1 CD "sound journal." [Nonsequitur, POB 2638, Santa Fe NM 87504]

Loren Mazzacane  
& Suzanne Langille

*Come Night*

What Next

The European art song tradition in modern garb, ruminative and thorny, eminently suited to early mornings when contemplation is best. Mazzacane's guitar work ignores much of conventional dogma, forging a truly idiosyncratic approach, whether examining microtonal increments or cascading through octaves. At times it appears there are four hands working a single six-string. His bottleneck glisses sound as if he's sliding the pitch using the tuning pegs, and the up-close-and-personal sound of *Come Night*, engineered by Douglas Henderson, gives the impression of listening from directly beneath the guitar's strings. Adding moody lyrics to seven of the album's sixteen tracks, Langille's vocals come on at times like a sex kitten with a hangover, at others like a cabaret chanteuse slipping into amnesia. George Cartwright's tenor struts and howls like a barwalker in the throes of a free jag, while Brian Johnson's percussion fills utilize both standard and non-standard objects. Produced by Steve Peters along with the artists, this and other uncompromising releases are available by contacting Nonsequitor, at P.O. Box 2638, Santa Fe, NM 87504.

David Prince

# FORCED EXPOSURE

**LOREN MAZZACANE & SUZANNE  
LANGILLE: *Come Night* CD  
(WHAT NEXT)**

... sheesh. Got a virtual BIG BAND Mazzacane record here at times, for *crying out of loudness*. Not only are Suzanne's soft-focus vocals pinned up all over the place, there's even percussive layering by Brian Johnson and saxio-squawk from the redoubtable George Cartwright. The presence of so many external elements naturally changes the style of Loren's playing — turning itself *outward* into the combo setting, much as Jandek did on his earliest electric outings. There is no sense of Loren getting lost in the morass, however. His tone — now scrambly, now wire-tight — is the central shaft around which everything else spins. And there ain't even *that much* accompaniment on most tracks, but when there is — man, it's as shocking as HAMI. From left field came a good one that whacked me plenty. (c/o Nonsequitor Foundation, PO Box 2638, Santa Fe, NM 87504) —Byron

# GASJOB

## **LOREN MAZZACANE & SUZANNE LANGILLE**

### **Come Night**



"Odd" is a good word to describe this release. I can definitely say that this is original. They seem to have almost created a new form. Slow, mellow coffee-house style, with slide guitar and vocals that both seem to be a tad off key at times. Songs are kept under three minutes, save the 9:07 "Willow." Touches of sax here and there. [¿What Next?, PO Box 2638, Santa Fe, NM 87504]

—*Russ Stedman*

## INTRO Loren MazzaCane's Ghost Blues

**W**hile many in New York's underground guitar scene revel in amplitude and aggression, Loren MazzaCane prefers whispers to screams. Sparse and elegiac, the electric guitar albums he's released independently since the late '70s reveal a deep blues influence even though they're devoid of standard blues phrases. Instead, eerie, elongated lines hover over distant, rumbling distortion; painfully intimate melodies rise and fall against softly strummed chords. MazzaCane's keening Fender Stratocaster is often awash in the reverb and modulation effects of his Fender Princeton Chorus amp, heightening the dreamlike atmosphere.

MazzaCane's abstract yet emotive sound reflects his longtime fascination with early blues, Romantic piano music, and the trumpet playing of Miles Davis and Chet Baker.

But the New Haven-born guitarist's playing has grown less overtly blues-based than it was during the years when he recorded under the pseudonym Guitar Roberts. "I used to bend all my notes, but I don't do it as much now," he says. "Now I want a higher, cleaner tone. My notion of melody still comes from a blues base, but there's the presence of Irish music too, especially airs and the whole folk tradition."

That abstracted Irish influence reaches beyond the purely musical on 1993's *Hell's Kitchen Park* [Black Label, Box 2344, Church St. Station, New York, NY 10008] and the new *Five*

*Points* EP [Road Cone, Box 8732, Portland, OR 97207], both inspired by the horrendous living conditions endured by late-19th and early-20th-century Irish immigrants in New York's slums. Other noteworthy releases include 1991's lovely *Come Night* [Nonsequitur, Box 2638, Santa Fe, NM 87504], Mazza-

Cane's latest collaborations with his wife, vocalist Suzanne Langille, as well as the recent *Mooneyan* [Road Cone]. Both glow with a profound simplicity that bears out the analogies. MazzaCane draws between his playing and the meditative, monochromatic paintings of Mark Rothko. —ROBERT THOMAS

A specter is haunting the underground: MazzaCane with Fender Strat.





# MAGNET

Number 27

February/March 1997

## LOREN MAZZACANE CONNORS

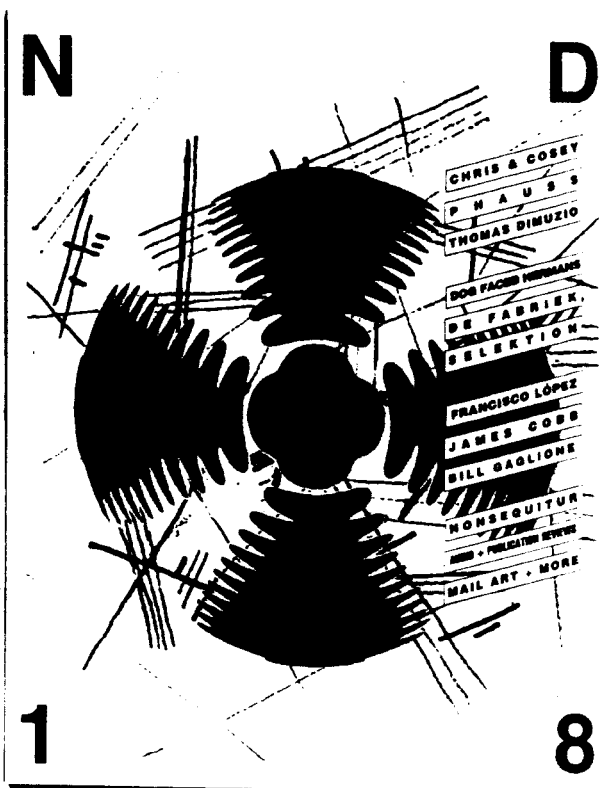
Hovering in the gray area between legend and obscurity, Loren MazzaCane Connors has been far from the public eye for most of the 18 years he's recorded his ghostly guitar music. He's released 30-odd albums—some of them in pressings of only 50, most of them long out of print and the majority on his own label. The name of that label has changed over time (lately it's called Black Label), and so has his name.

MazzaCane was born 47 years ago into a musical family; his mom sang in the opera and in church, and his sister taught him his first guitar chords. He started out playing in rock bands, but he was especially drawn to the blues. MazzaCane studied art, painted and played acoustic guitar in his studio for his own pleasure. Although he didn't record his first album until 1979, by the end of 1980 he'd done eight. The early recordings (which should be reissued this year as a four-CD box) were informal affairs, but they foreshadowed themes he's still exploring today. "I would just sit down with the tape recorder and play improvs or blues things," he says. "It's not that different than how I approach music now. That was a different time, though, there wasn't the audience that there is today for my music." MazzaCane maintained a low—but persistent—profile during the '80s, putting out records under his given name, as well as the appellations Loren Mattei and Guitar Roberts. Some featured the sad, sleepy vocals of his wife Suzanne Langille; all were swathed in the haunted, melancholic ambience of his expressive electric guitar playing.

The pseudonym Guitar Roberts reflected MazzaCane's devotion to the blues, albeit unusually defined blues. "It doesn't mean a form for me—it's down to a feeling, the profundity of feeling," he says. "I think the only kind of good music is blues and I think a lot of music is blues. Bach and Chopin and a lot of classical music I call blues." His alias also reflected an ambivalence towards his own name. "It's not a good name. My ancestors were involved in some kind of scandal in Venice a couple centuries ago and ended up with this name MazzaCane, which means 'kills dogs with a club and collects money for it.' Dogs don't like me either. I've been bit by dogs all my life."

Recently one Guitar Roberts album, *In Pittsburgh*, was reissued by Gastr Del Sol's label, Dexter's Cigar. Explains Gastr guitarist David Grubbs, "It made me enjoy the electric guitar again. It oozed self-confidence about hearing a single voice—an electric guitar—bounded by silence. It was on a human scale, a scale that one could live with, turned inward very modestly without trumpeting its inwardness." MazzaCane returned to his own name at the dawn of this decade, and in 1991, he and Langille released a record on another label for the first time. *Come Night* (on Nonsequitur) bundled bristling free jazz with sparse songcraft. But shortly after its release, he developed Parkinson's disease, a nervous system disorder that causes tremors and weakness. Medication has arrested the progress of the disease, but MazzaCane's playing has changed. Starting with 1993's *Hell's Kitchen Park*, his playing had taken on two new attributes. His tone has gotten louder and more distorted; the apex of this approach is "Revolt," his contribution to the *Harmony Of The Saners* compilation (on Drunken Fish), which is a howling meditation on Belfast's bloody history. MazzaCane also began arranging his records into thematic suites, which often concerned the experience of Irish-American immigrants. Finally in 1995, he added the Irish surname Connors (taken from his grandparents), after one last canine encounter.

Over the last four years, MazzaCane's gone from having to release his music on his own label to working with a dozen different record companies. And he's used this opportunity to experiment with different formats on several singles. "I like to have a piece be an entire listening experience, a concise thing," he says. Taking that approach to an extreme, he's done two one-sided records; he's also done split singles with like-minded guitarists (most recently with New Zealander Roy Montgomery). His albums are also short, typically lasting 30 minutes. But in concert he stretches out, either improvising long, spacious duets with fellow guitarists, such as Alan Licht and Keiji Haino, or accompanying his own taped sets. *Long Nights* (on Table Of The Elements) is an especially lyrical and incendiary solo example. His next Black Label record, *The Dragon Is A Goddess*, will inaugurate an ongoing collaboration with Jim O'Rourke, who joined MazzaCane at a Bard College concert last spring. They've already recorded an entire album of duets, and both plan to join forces with Fahey for a trio record on TOTE, tentatively titled *Dark Is The Night, Cold Is The Ground*.



**Mazzacane & Langille "Come Night" (Nonsequitur)**  
(CD, 46 min) Combining Loren Mazzacane's skeletal  
bluestwang gtr forays with Susanne Langille's hot  
cocoa hush of a voice to compositions that lull around  
the room like cigar smoke on a 95 degree night leaves  
one with a compelling ghostlike musical presence (RF)

# NOTES

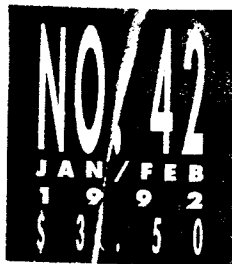
N°40  
JAN. 92  
25 Frs

LE MAGAZINE DES AUTRES MUSIQUES

LOREN MAZZACANE AND  
SUZANNE LANGILLE  
COME NIGHT  
( WN 04 CD )

NOTES a parlé récemment de ce guitariste épris de musiciens européens pour lesquels il voue une passion non dissimulée. On le retrouve ici en quartet avec Suzanne LANGILLE au chant mais aussi Brian JOHNSON aux percussions et George CARTWRIGHT ( CURLEW ) au sax ténor. La combinaison des quatre acteurs de ce drame musical provoque un mélange détonnant. C'est en fait le premier disque du guitariste en dehors de chez lui alors qu'il a réalisé 23 disques autoproduits dont la plupart sont épuisés ! Cela signifie que ce n'est pas un débutant mais peut-être plus simplement un grand timide. Je parlais de drame, il est vrai que les textes ne sont pas des plus joyeux et ils collent parfaitement à une ambiance que l'on pourrait retrouver chez COYNE ( le blues ), BEEFHEART ( la guitare ) ou Ry COODER ( le bottleneck ). La distorsion/tension sur les cordes joue un rôle capital dans cette musique débridée mais qui maintient un suspens de tous les instants. Une découverte qu'il ne faut pas laisser passer. Contact : Nonsequitur Foundation. PO Box 2638. Santa Fe. MN 87504. U.S.A.  
Philippe RENAUD

# OPTION



● **LOREN MAZZACANE & SUZANNE LANGILLE:** *Come Night* Though Mazzacane, also known as Guitar Roberts, has released 23 records in the past, this is the first one I've heard. What becomes immediately clear is that Mazzacane and Langille have carved out a comfortable musical niche which they have thoroughly explored and investigated. Their works consist of rambling songs for Mazzacane's idiosyncratic guitar style and Langille's husky and earnest alto voice. The music has much in common with country blues: it is honest, earthy, and direct, as well as aching-ly emotive and heartfelt. However, the style also invokes a curious blend of jazz, free improvisation, folk, and some unclassifiable brand of new music. Like much acoustic blues, the emphasis is not on virtuosic technique; rather, it is placed on nuance and phrasing. While on the surface this might sound facile, it actually appears to be the result of years of performing and practicing, such that the musical expressions become second nature. The lazy, even drowsy musical style belies the music's strength and subtle power. (Nonsequitur, Box 2638, Santa Fe, NM 87504) — Dean Suzuki

# Revue Corrigée

N° 11, trimestriel, hiver 92

20 F

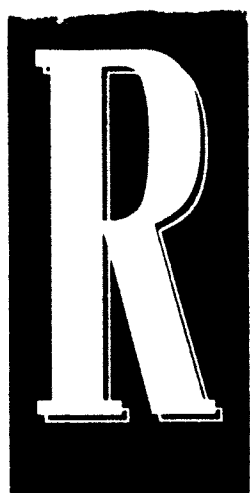


## **LOREN MAZZACANE & SUZANNE LANGILLE** "Come Night" CD WN 0004

(What next c/o Nonsequitur. Po Box 2638, Santa Fe NM 87504. Etats-Unis. Distribution AYAA)

Où l'on apprend que le guitariste Loren MAZZACANE a déjà réalisé 23 disques solo, tous enregistrés par lui-même. loin des studios. Bref, c'est quasiment une légende vivante, mais complètement inconnue! What Next nous propose son premier CD enregistré dans un vrai studio, avec toute l'amélioration que cela entraîne au niveau du son. Il est accompagné de Suzanne LANGILLE (voix), George Cartwright (sax) et Brian Johnson (percussions). Difficile de classer la musique de ce guitariste, qui erre entre improvisation, folk et blues. Mais ce qui est sûr, c'est que son style est unique, à tel point que l'on se demande s'il joue vraiment, comme si l'expression musicale était sa seconde nature. Il y a réellement de l'errance dans sa musique, nous perdons toute notion de temps et nous sommes transportés ailleurs par le sax langoureux, les percussions subtiles et la voix (et quelle voix!) fine et torturée qui pénètre au plus profond de notre intérieur. Vous l'aurez compris, c'est un disque magnifique auquel il est difficile de résister.

Jérôme NOETINGER



# ROCKPOOL

NOVEMBER 15, 1991 VOLUME 13 ISSUE 273



After 23 self-produced and self-released albums, Loren Mazzacane (AKA Guitar Roberts) took a bold step on his new one by recording it at a proper studio for another label. The recording titled *Come Night (What Next?)* featuring Suzanne Langille, works on a level akin to the feeling of introspective existence that looking at a natural wonder can bring. The liner notes of this equivocally packaged disc more than explain the distinctive guitar technique of Mazzacane, so any description from this end of the listening dynamic is only an echo. But here goes. His guitar playing couldn't be described as virtuosic or difficult because what Mazzacane does has more to do with the space between notes and clipped phrases than, say, Henry Kaiser's fluidity. The minimalist approach is probably most similar to latter-day Miles Davis. His experimenting with a number of styles is rooted in blues expression, but again is outside the conventional conception of blues guitar whether it be slide guitar, Cooder-esque stark passages or blues interpretations. This is also the first recording using other musicians with percussionist Brian Johnson and tenor saxophonist George Cartwright who embellish intelligently and deftly. A number of the songs employ Langille's subtle and husky voice, most effectively "Almost You" and "Take Me Up". Mazzacane's music kind of hangs with really no beginning or endings; sonic moods which float lightly in the air like odor of incense from down the hall. (c/o Nonsequitur, P.O. Box 2638 Santa Fe, NM 87504)

# s . a . m . p . l . e

Washington University's Magazine of Musiculture  
FALL 1996 issue #14

Loren Mazzacane Connors & Suzanne Langille  
Crucible (Black Label)  
Loren Mazzacane Connors  
Long Nights (Table of the Elements)

For many, Mazzacane has become the hip guitarist du jour. Among the more experimental players out there, he is amongst the most soul searching of the lot. Though his playing is often drenched in fuzz and feedback, he remains fully anchored to concepts such as melody and form, useful devices that many of his peers just seem to find outdated. At his best, on cuts such as "First Light" or "O'Donnell's Camp" his playing comes off as a disemboweled version of the blues, eerie and at unease, yet genuinely moving. Regular collaborator, Susan Langille, appears by herself on several cuts, singing gentle hymns without accompaniment. Her tracks seem so unselfconscious that you might suspect she was unaware she was being recorded. Mazzacane's weakness is the occasional heavy-handed cut that interrupts the haze of the lonely 4 A.M. mood that pervades his work. In these lapses his wailing guitar is no longer affecting, but smarmy.

*Long Nights* is one of his most expansive works to date, consisting of five lengthy tracks sprawled over 45 minutes. Containing some of his most gentle and lyrical playing, the expanded format gives him ample space to stretch out his ideas and allow them to resonate more freely. As with the long runs on his live albums, the approach here is bound to polarize listeners even more as to whether or not they like him. Some find his music hypnotic, pure, and emotionally draining, while others have suggested to me that he seems permanently lost in a parallel universe of the guitar solo in "Maggot Brain." Though, in so far as his more electrified output goes, *Long Nights* may be his most thoroughly realized and dynamic work yet. He's definitely someone worth investigating, but my favorite of his records would have to be *Come Night* (¿What Next?) which features his most unfettered and understated playing. Loren also has a recent live duo album with Alan Licht out on Road Cone. (Table of the Elements; P.O. Box 5524; Atlanta, GA; 30307/ Black Label c/o Forced Exposure; P.O. Box 9102; Waltham, MA; 02254) -T. Sedlak

**Loren Mazzacane/  
Suzanne Langille**

*Come Night* [REDACTED]  
[REDACTED]

Guitarist Loren Mazzacane and his longtime singer/partner Suzanne Langille have been deconstructing the blues for years. Mazzacane's riffs are fragmentary and elusive, building up out of bits and pieces of melody and then falling apart just as quickly. Langille's murmured, all-but-rhythmless vocals match Mazzacane fragment for fragment, creating a mood of near-silent but relentless dis-ease.

*Come Night* is the pair's largest leap forward in a while. After a decade of exploring each other's sighs and whispers, Mazzacane and Langille here add a saxophone player and a percussionist. There are moments of free jazz improv. A handful of haunting near-melodies that could almost qualify as songs. And, beneath it all, that tangy, not-quite-bitter aftertaste that accompanies only the most intimate, and genuine, blues.

**Glen Hirshberg**



## VOTIVE - milo fine

LOREN MAZZACANE & SUSAN LANGILLE - COME NIGHT (What Next WN 004 CD)

Most, if not all freely improvising musicians coming from the jazz tradition directly acknowledge the source point of the blues in their sound. Guitarist Mazzacane's distinction lies in the fact that his avant garde conception is literally rooted in the blues - not just the sound and feeling, but structural elements as well. Over the course of two decades he's honed an introspective yet potent style that is unmistakable. He often utilizes soft insistent crying tones supported by strummed, hammered-on or arpeggiated figures and ghost tones, moving in progressions derived from the blues, but sometimes so far afield as to be a faint memory rather than a firm framework. As evidenced here on "Flames", "The Cave", and "Spectres" - all duets with percussionist Brian Johnson - he also employs almost purely percussive, rumbling, rattling textures.

The guitarist has most often been heard in a solo context or with a vocalist. His work with Langille, who interprets her evocative lyrics with contemplative grace and a ghostly yet soulful delivery, continues to gain depth. At times they work with a common tonality, but, more often than not, each radiates from a separate tonal center, creating an unsettling but utterly convincing polytonal web. This effect is magnified when George Cartwright's R 'n' B-meets-avant-jazz tenor sax stakes out yet another tonal terrain in several of the trio pieces.

Working with a percussionist is, as far as documentation goes, a relatively recent step for Mazzacane and Langille. Johnson does an admirable job, whether providing swirling cymbal textures (on the mournful "Never The Blues"), tasteful vibes ("In The Sunrise") or trap set colorations, which at times evoke the vibrational free stylings of Sunny Murray. The use of another "lead" voice would, on the surface, appear to be a questionable move as this music is, even with its strength, so delicate. But Cartwright, while sounding somewhat intrusive on the opener, settles in to convincing, sensitive interplay for the remainder of his work here.

The variety of formats on this CD - solo to quartet - along with subtle and overt differences of approach and structure - provides an excellent overview of Mazzacane's current work and, as such, is equally suited to the uninitiated as well as those who have already experienced the melancholy joy of this man's avant garde blues. - milo fine  
(December 21, 1991) (Nonsequitor Foundation/P.O. Box 2638/Santa Fe, New Mexico 87504/USA)

# WIPE OUT!

NO 6

**Loren Mazzacane & Suzanne Langille Come Night CD**  
(What Next? c/o Nonsequitur Foundation PO Box 2638 Santa Fe, NM 87504)

First of this Guitar Roberts' (Mazzacane) recordings to be non-self produced superlimited/nonexistent (23 previous) and first I've heard. Mazzacane is free slide guitar blues/jazz for the open souled, slow night staring at the candles jumping in the autumn breeze blowing through the plain kitchen curtains. Burns intensely but not outlandishly, and Ms. Langille's voice walls beautiful every time I hear her. An escape of time and fashion and truly incredible cooperation between musicians that remains sparse feeling no matter how much of a ruckus is called up. Sax and drums handled by George Cartwright and Brian Johnson, respectively. Standing gorgeous on the far shore from cliché.

# YAKUZA

★ ★ ★ ★ ★ No. 4 \$2.00

Loren Mazzacane & Suzanne Langille "Come Night" CS  
(What Next? c/o Nonsequitur, POB 2638, Santa Fe, NM,  
87504/Loren Mazzacane c/o St. Joan Records, POB  
2344, Church St. Station, NY, NY 10008) For those of  
you who don't know, Loren Mazzacane has just released his 24th  
album. Mazzacane is an American guitarist who has been slaving  
away in obscurity, self-releasing album after album after album.  
Loren Mazzacane's piercing guitar playing is a fusion of the blues,  
free improvisation and the avant-garde. For this LP, Mazzacane is  
accompanied by a drummer & saxophonist, but it's in his moments  
w/ sultry vocalist & longtime partner Suzanne Langille, and on his  
lonesome, that the brilliance of his guitar playing is heard. Loren  
Mazzacane's solo forays are guitar strings twisted into haunting  
echoes and twirling sounds. "Come Night" recreates & accents the  
feeling of night, which figures prominently into Mazzacane's music.  
Atmospheric bliss, mellow-fired jazz squonks and elegant guitar  
sounds are yours for the taking on this highly challenging &  
thoughtful record. (D McG)

# YOUR FLESH #29

---

## LOREN MAZZACANE AND SUZANNE LANGILLE *Come Night* CD

Conceptually, Mazzacane and Langille are on to something original; they take an improvisational approach to folk and blues music, musics which have long traditions of simplicity and repetition. *Come Night* is a sparse and intense attempt at twisting these styles and, ironically, the result often sounds as if it were a jazz ballad performed in the '40s. Unlike most folk or blues players, Mazzacane plays each note of the chord at a slightly different time, spreading the impact a few seconds longer than a usual accent. None of the songs has a beat, though they don't lack pulse. Langille contributes her deep moody vocals (on close to half the songs on this release), which sound extremely swanky, especially when accompanied by the tenor sax of George Cartwright. Mazzacane has released twenty-three recordings and this is the first to be recorded in a studio with actual accompaniment (or should I say, a band). *Come Night* is a custom blend of calmness and edge which makes it both pleasurable and interesting. [What Next] Jeffrey Herrmann