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### **Raw Jazz Ingenuity by Jeff Trainor, October 29, 2004**

Central Oregon gets a rare dose of no-nonsense modern instrumental jazz when Patrick Cress' Telepathy plays a free show this Friday night. The four-piece, based in San Francisco, sprang to life in March 2002 as bandleader Patrick Cress' beloved brainchild. Cress, a University of Michigan graduate with schooling in jazz and classical theory under his belt, plays alto and baritone saxophones and composes for the quartet. He conceived of the general concept of the combo through a particular admiration for the work of multi-instrumentalist and composer Ornette Coleman, saxophonist/composer Tim Berne, and others propelling the sound of jazz into modernity with fond traditions in tow.

Telepathy proves itself worthy of trailblazing aspirations with an unusual lineup utilizing saxophone, bass clarinet, acoustic bass, and drums. Their aim, well met with the 2003 LP *Liberate the Radio Stations*, is to pay homage to the roots of America's art by advancing it through well-founded improvisation.

Cress recruited a jewel of a drummer to prop up his band in San Francisco player Tim Bulkley. Bulkley's drumming epitomizes the combo's free-but-tight format, displaying regimentation where necessary and melody-minded abandon when the mood calls for it. His frequent dictation of unconventional time signatures is a hallmark of the Telepathy formula.

Aaron Novik also helps Telepathy establish its distinctive voice with hypnotic bass clarinet and B-flat clarinet stylings. The Balkan and Gypsy maneuvers in Novik's playbook give much of the band's ventures a fittingly exotic foreground.

The band's newest member, David Arend, brings classical training from Oberlin and Julliard to the table. His refinement is a welcome trait in the bassist's spot, but that's not to say he doesn't find ample opportunities to stretch his improvisational legs as well. Despite Cress' clear role as bandleader, each of the four corners of Telepathy is afforded equal room for experimentation.

With Cress' smart original compositions as a basis (incidentally, Bulkley collaborates with him on one of the original tracks on *Liberate the Radio Stations*), this young, heady band gets back to the intentions of early jazz, creating new landscapes in sound and keeping toes tapping. The level of Telepathy's namesake ability to speak to one another through their instruments shows great promise for a band that's been together for such a short time, and they've definitely got the stuff to speak to an audience without using words.