

RESTLESS ALBUM REVIEWS/PRESS:

Sentinel Rural News

Travis Rogers Jr. – Sep. 20, 2021

<https://www.sentinelruralnews.com/post/jazz-review-jackson-potter-restless>

QUOTE:

“A great album by any measure, *Restless* is incredible as a debut. Jackson Potter can write and arrange and compose with the best of them. This guy has a home and a future in Jazz.”

Full Review:

Jackson Potter has just finished his Bachelor of Music degree in Jazz Guitar from the Frost School of Music at the University of Miami under the direction of John Hart. But don't make the mistake of thinking that he is new to the Jazz scene. He has been playing professionally since the age of 16. He has won numerous individual and group awards and has performed with a stellar array of Grammy-winning and -nominated Jazz artists.

Potter's debut album, *Restless*, has brought along a great line up of Miami's first-call performers. With Potter on guitar, he is joined by Leo Folsom on piano, Patrick Leavy on bass, and Gibb Mandish on drums. Of the eight tracks on the album, six are composed by Potter and all are arranged by him.

The album opens with *Bird Flu*, a Potter original, and loosely based on Charlie Parker's classic *Segment*. Potter, however, switches up the rhythms and harmonies, giving it his indelible personal stamp. David Mason is featured on Alto saxophone and the piece starts off with cool swing and a sweet dialogue between guitar and sax. The rhythm section shows from the beginning why they are the chosen ones for this album.

These guys can bring it.

Steve Swallow's *Falling Grace* follows with drummer Mandish kicking it all off with a hot drum solo. Everybody in the quartet gets their own featured solo and they make it count. Already by the second track, you can see that Potter is here to stay. With ever-so-subtle hints of Pat Metheny, Potter has his own voice and it is worth hearing.

Mulberry tree, another Jackson Potter original, may put the listener in mind of a samba, especially an Antonio Carlos Jobim style. Potter himself gets an extended solo, along with bassist Leavy. Potter's touch is exquisite—deliberate but delicate when appropriate. Then Leo Folsom's piano solo takes over just after the halfway mark with him and Mandish working beautifully together.

Sophia's Waltz is written for his girlfriend. The delicate nature of Potter's touch is on full display here and paints a delightful and loving portrait of the woman he loves. Folsom adds his own fine sensibilities on piano and Leavy's understated bass is sweet (and I mean that in a good way).

Potter's guitar is warm and refined and the composition is flawless. You've got to love this guy.

Folsom disappears for two tracks and the trio of guitar, bass, and drums takes a different look at a Potter original and a Horace Silver classic. The original is *Amalfi* is based on the Amalfi Coast of Southern Italy, a UNESCO World Heritage site. It is on the little spur of land, just south of Naples. The music is as warm and inviting as the climate of Amalfi. Leavy gets a great bass solo along the way and Mandish ends it all with driving drum work. But that guitar of Potter's is delectable.

Horace Silver's *Peace* is perfect for the trio setting (sorry, Folsom) and the solo guitar introduction is fascinating, a great way to open the classic piece. I mean, *Peace*. It made me go back and listen again to Silver's *Blowin' the Blues Away*. Leavy's bass is excellent. Silver described the writing of *Peace* like this: "I was doodlin' around on the piano, and it just came to me, but I also had the impression that there was an angel standing over me, impressing my mind with this beautiful melody and harmony." The slow ballad is just so very well done.

Folsom returns for *Hindsight is 2020* a look back at that year of pandemic. As Folsom returns, the quartet is joined by Mason on alto sax, Joey Curreri on trumpet and Carter Key on tenor trombone. It is emotional without being maudlin and the play between horns and rhythm section with the focal guitar is wonderful. I said *wonderful*. Hang on for Mason's sax solo. The close with all hands on deck is fantastic.

The album closes with the title track, *Restless*. Potter waiting for the album's finale to cut loose his inner Rock shredder. All seven artists from the previous track return in fury for this one. In a nod and a wink to Weather Report, Potter and company drive it all home with force and fire.

Smoking hot.

A great album by any measure, *Restless* is incredible as a debut. Jackson Potter can write and arrange and compose with the best of them. This guy has a home and a future in Jazz.

~Travis Rogers, Jr. is *The Jazz Owl*

Part Time Audiophile – The Vinyl Anachronist

Marc Phillips – Sep. 23rd 2021

<https://parttimeaudiophile.com/2021/09/23/jackson-potter-restless-the-vinyl-anachronist/>

QUOTE:

“Potter is simply amazing in terms of checking all the boxes so early in his career.” “Keep an eye on this young man—he's an old soul with the energy of a young man, and the result is superb.”

FULL REVIEW:

Jazz guitarist Jackson Potter certainly has that young **Chet Baker**, who's-the-kid vibe, and his debut album *Restless* is certainly is one of those calling cards where the performer gets a chance to play a little everything to show off that talent to the world. Subsequent albums zero in, go off on tangents and define where these performers are in respect to their lives and goals. This album is the former, the survey of all the forms, but Potter is simply amazing in terms of checking all the boxes so early in his career.

First of all, these are mostly original compositions from Jackson Potter and they immediately capture an assigned essence of sorts, a feeling of “this is how it’s supposed to be and I know this because I’ve been around forever.” He obviously can’t be that omniscient, but it’s scary how *right* his guitar is. He knows when to take chances, even adding a little fuzz here and there, but he also knows when to sit back as opposed to sitting out while the others on stage are in the midst of a solo. No, he’s still there, quietly adding shades of sound, never stepping forward but always being heard. That’s a mature approach to leading a jazz ensemble.

Here’s another wise move from Jackson Potter—he knew to surround himself with a stellar outfit, billed as “Miami’s finest players”—drummer Gibb Mandish, bassist Patrick Leavy and pianist Leo Folsom comprising the core, and an assortment of guest performers in the horn section. This is more than everyone getting a fair share of the spotlight, this is a baton of creativity that gets passed around constantly. Pick a random moment in *Restless*, and you will hear someone in the middle of a shining moment.

Best of all, Jackson Potter has provided an album of real jazz as his calling card, and it has the same inventive drive as anything from the so-called golden years of jazz. Perhaps this is the real strength of youth, of still surrendering to your instincts because they are usually right, at least until everyone comes in to tell you how to be better. Keep an eye on this young man—he’s an old soul with the energy of a young man, and the result is superb.

Exclusive Magazine

Russell A. Trunk – October 4th 2021

https://annecarlini.com/ex_cd.php?id=3897

QUOTES:

“Jackson has just released a stunning debut album, the quite brilliant *Restless*.”

“One of my own personal favorites here on this beautiful new album, the ornately sculptured foot-tapper Amalfi which is in turn followed by the sweepingly elegant Peace, the album rounding out on the cutely entitled, and lushly sophisticated Hindsight Is 2020, closing on the guitar-led feistiness of the upbeat title track Restless.”

FULL REVIEW:

For those not in the know, **Jackson Potter** is an award winning guitarist and composer based out of St. Paul, MN who recently graduated from the Frost School of Music at the University of Miami with a B.M. in jazz performance.

During his time in Miami, Jackson shared the stage with Grammy Award winners, Gonzalo Rubalcaba and Dafnis Prieto as well as performed at venues such as the New World Symphony Center, Ball and Chain, Lagniappe House and many others.

Indeed, Jackson has just released a stunning debut album, the quite brilliant *Restless* (out now via Wise Cat Records), all whilst *still* studying privately with guitar virtuoso, Mike Moreno at the Manhattan School of Music in New York City.

1. Bird Flu (6:56)
2. Falling Grace (6:16)
3. Mulberry Tree (7:02)
4. Sophia’s Waltz (5:37)
5. Amalfi (5:59)
6. Peace (6:55)
7. Hindsight Is 2020 (6:09)
8. Restless (6:43)

This quite vibrantly euphoric album opens on the dulcet swirling haze of Bird Flu and the gently frenetic Falling Grace and backs those up seamlessly with the mid-tempo hipsway of Mulberry Tree and then the simply divine orchestrations of Sophia’s Waltz are brought forth.

Up next is one of my own personal favorites here on this beautiful new album, the ornately sculptured foot-tapper Amalfi which is in turn followed by the sweepingly elegant Peace, the album rounding out on the cutely entitled, and lushly sophisticated Hindsight Is 2020, closing on the guitar-led feistiness of the upbeat title track Restless.

Jazz Weekly

George W. Harris - Sep. 23rd 2021

<https://www.jazzweekly.com/2021/09/jackson-potter-restless-kari/>

QUOTE:

“Clean toned guitarist Jackson Potter carries the swinging mainstream strings of the likes of Herb Ellis on this hip collection of mostly originals with a simpatico team of Patrick Leavy/b, Gibb Mandish/dr, Leo Folsom/p and guests David Mason/as, Joey Curreri/tp and Carter Key/ts.”

FULL REVIEW:

Clean toned guitarist Jackson Potter carries the swinging mainstream strings of the likes of Herb Ellis on this hip collection of mostly originals with a simpatico team of Patrick Leavy/b, Gibb Mandish/dr, Leo Folsom/p and guests David Mason/as, Joey Curreri/tp and Carter Key/ts. The three horns rock hard on the festive “Restless” with dust flying everywhere, while Mason bops with the best on the easy swinger “Bird Flu”. Potter displays nimble fingers on his dash with Leavy on “Falling Grace” and gets into some rich subtines on the spacious “Mulberry Tree”. Leavy creates a nice undercurrent for lyrical work on “Sophia’s Waltz” and converses well with the leader on Horace Silver’s “Peace” Curreri bops well under Potter’s guidance on “Hindsight is 2020” and the lines are polished and warm on the breezy “Amalfi”. A floating ax Elisha would be proud of.

Midwest Record

Chris Spector – Sep. 3rd 2021

<http://midwestrecord.com/MWR1807.html>

QUOTE:

“A real jazzbo to the core that studied and giggered hard right out of the gate, his guitar date can stand up to any established set by any established player. While it should crackle with the enthusiasm of an auspicious debut, it glides with the surety of a polished pro instead. Loaded with originals, he's issued the kind of sound that got you into jazz in the first place. Killer stuff.”

FULL REVIEW:

JACKSON POTTER/Restless: A youngster that looks like Justin Bieber if Beeb didn't try so hard to look like a douche bag, he's got smarts and chops so deep that in a talent contest, you'd tell them apart without even trying. A real jazzbo to the core that studied and giggered hard right out of the gate, his guitar date can stand up to any established set by any established player. While it should crackle with the enthusiasm of an auspicious debut, it glides with the surety of a polished pro instead. Loaded with originals, he's issued the kind of sound that got you into jazz in the first place. Killer stuff.

(Wise Cat)

Jazz Quad

Leonid Auskren – August 31st 2021

<https://jazzquad.ru/index.pl?act=PRODUCT&id=6009>

QUOTE:

“The album doesn't disappoint. Jackson is good both in lyrical numbers, like the composition dedicated to his girlfriend, Sophia's Waltz, and in more up-tempo pieces, showing remarkable skill and compositional creativity.” “In general, a nice debut, for which Jackson Potter can only be congratulated.”

FULL REVIEW:

The debut album of a very young, but certainly talented guitarist. Jackson Potter started playing the guitar professionally at the age of 16. The work of John Scofield, Pat Matiny, Keith Jarrett and Charlie Parker served as a reference point for him. Jackson received his bachelor's degree in 2020 from the University of Miami. During his studies, he worked with his own trio, and also played with Gonzalo Rubalcaba and a number of other prominent jazz musicians. He is currently continuing his studies at the Manhattan School of Music under Mike Moreno.

Everything that he can do today, as a guitarist, composer and band leader, Potter demonstrates in his first author's work, for the recording of which he gathered a quartet of the best musicians of Miami, and also invited three brass musicians to participate in the project: saxophonist David Mason, trumpeter Joey Curreri and tenor trombone Carter Key.

The eight-track program includes six pieces by Potter himself and two notable covers: Falling Grace by Steve Swallow and Peace by Horace Silver. Potter's opening composition Bird Flu, live, energetic music with excellent solos by Patrick Leavey on double bass and Mason on alto saxophone and, of course, by Potter himself, disposes to listen further. And the album doesn't disappoint. Jackson is good both in lyrical numbers, like the composition dedicated to his friend Sophia's Waltz, and in more tempo pieces, showing remarkable skill and compositional creativity. Partners keep up with their leader. In general, a nice debut, with which Jackson Potter can only be congratulated.

Bman's Blues Report:

Sep. 16th 2021

<https://www.bmansbluesreport.com/search/label/Restless>

QUOTE:

“Potter's lead lines are clean and unexpected” “Excellent closer for a strong release.”
“*Amalfi* has a really nice drum line that drives the entire piece. Leavy lays in a solid bass solo, followed by a light breezy guitar solo by Potter. Very nice.” “Potter really takes this one (Hindsight Is 2020) for a ride showing his inventive lead.”

FULL REVIEW:

I just had the opportunity to review the most recent release, **Restless**, from **Jackson Potter**, and it's quite good. Opening with **Bird Flu**, a quick tempo number with aggressive lead lines. Wiithwriter, Jackson Potter on guitar, Patrick Leavy on bass, Gibb Mandish on drums and Leo Folsom on piano and featuring David Mason on sax. Potter's lead lines are clean and unexpected and Folsom and Mason lead lines are pure. Even Leavy get the floor for a short solo and does a great job over the tight riffs of Mandish. This is a great opener. Latin rhythms grace, **Mulberry Tree** with Potter laying down the supple melody on guitar. Mandish and Folsom hold a tight rhythmic envelope with nicely woven sonic passages. Folsom is the first to break loose with his crystal clear piano solo, followed by an inspired bass solo by Leavy. Very nice. **Amalfi** has a really nice drum line that drives the entire piece. Leavy lays in a solid bass solo, followed by a light breezy guitar solo by Potter. Very nice. Peace is a beautiful composition by Horace Silver with another soulful bass solo by Leavy and nicely phrased guitar lead by Potter. Joey Curreri sits in on trumpet on **Hindsight is 2020**. Another track with a Latin rhythm, and blended with mason on sax the melody is complex and dynamic. Potter really takes this one for a ride showing his inventive lead and rich sax lead by Mason compliments this track really well. Wrapping the release is title track, **Restless** with fusion breath and some of the most aggressive "rock style" guitar riffs by Potter. mason's sax solo on this one really works it's way through the mix nicely. I really love the complex rhythm on this one and the addition of Curreri on trumpet and Carter Key on tenor trumpet. Excellent closer for a strong release.

MICHAEL DOHERTY'S MUSIC LOG:

By Michael Doherty - Sep. 28th 2021

<http://michaelsmusiclog.blogspot.com/2021/09/brief-notes-on-new-jazz-releases.html>

QUOTE:

FULL REVIEW:

Guitarist Jackson Potter's debut album features mostly original compositions, beginning with "Bird Flu," an energetic piece that contains some delicious leads on piano and guitar and saxophone, and seems to be in constant motion. What is exciting about this piece is that during a lead the other musicians do not settle into the background waiting their turns, but keep up their own energy and fantastic work. The band is made up of Patrick Leavy on bass, Gibb Mandish on drums, and Leo Folsom on piano, with David Mason on alto saxophone, Joey Curreri on trumpet, and Carter Key on tenor trombone. "Bird Flu" is followed by "Falling Grace," one of only two covers, this one written by Steve Swallow. As with the opening track, there is a strong sense of movement here, particularly in Jackson Potter's guitar work, which seems to flow and dance. Then "Mulberry Tree" has a pleasant and warm, nostalgic vibe. "Sophia's Waltz" has a sweet, gentle sound, a love song that will bring to mind that special person in your life. Then "Amalfi" features some really good work on drums, particularly toward the end. The album's second cover is Horace Silver's "Peace," which begins with a pretty guitar solo, and features a wonderful lead on bass. That's followed by "Hindsight Is 2020," which was written during the pandemic. And though 2020 is technically in the past, the pandemic certainly isn't, and most of the events and effects of last year are still with us, and so this track doesn't really look back, but captures the current mood. It features some great work on drums, as well as from the horn section. The album concludes with "Restless," which comes as a surprise, Jackson Potter turning to more of a rock guitar sound at the beginning. Before long, this track commands your attention. This album is scheduled to be released on October 8, 2021.