

Meanwhile, the Paris-born pianist **Jean-Michel Pilc** brings a truly all-star trio to the Green Mill (4802 N. Broadway), in the persons of drummer **Billy Hart** and bassist **Boris Kozlov**. Both appear on Pilc's latest disc, *True Story* (Dreyfus), released at the end of March.

Kozlov, born in Russia (Couldya tell? What gave it away?) almost literally fills [Charles Mingus](#)'s shoes: since 1998, he's provided the rhythmic spine for the Mingus Big Band, which plays only the compositions of the legendary bassist. And Hart belongs on anybody's short list of the last half-century's great jazz drummers: ridiculously adept, ceaselessly imaginative, and versatile enough to have played in Herbie Hancock's [Mwandishi band](#) and also in Stan Getz's quartet (among his estimated 500 discs as a sideman).

Pilc himself is a continuously evolving poet of the piano, exquisitely aware of the power in both whispers and screams: whether caressing a ballad passage or punishing a volcanic tempo, his playing contains a roaring fire that all but extinguishes the stereotypical sheen of European mainstreamers. And his trios always express a genuine piano-bass-drums triad of the sort introduced to jazz by [Bill Evans](#), and built upon by countless pianists since.

In the past, Pilc combined his own tunes with a repertoire heavy on standards and jazz classics – but with inventive arrangements that border on recomposition in their use of melodic paraphrase, off-kilter harmonies, and unexpected rhythms. More than just clever, these arrangements have knowingly refreshed the old chestnuts, and at the same time catapulted Pilc's solos into new and adventurous territory.

But on *True Story*, it's almost all J-MP: he wrote 13 of the 15 tracks, including the five-movement title suite. Hearing these works in performance – where you can bet they'll travel a good deal further than they already do on disc – promises one of the weekend's real highlights.