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When working together, Porter and Washington kept it tight, just like when they worked as Snoop Dogg's horn section. Also coming forward to debut his new number, "Brother," bassman [Miles Mosley](#) had his chance to front the outfit, with soulful vocals and distorted bass bowing. A 90 minute set didn't flag at all, and this was one instance where it was the best decision to keep on playing, and not interrupt the flow with an intermission.

Back in Heidelberg, there was a chance to catch a gig outside of Enjoy Jazz, when Woodoism played at the Deutsch-Amerikanisches Institut. Jazzclub Heidelberg (run by Volker Haunschild) present a (mostly) monthly gig here, in the relaxed atmosphere of an upstairs room: chairs in rows, makeshift bar, low-level semi-circular stage (with rear drapes) and, most impressive of all, a completely acoustic presentation.

The Woodoism line-up is Linus Amstad (alto saxophone), Florian Weiss (trombone), Valentin von Fischer (bass) and Philipp Leibundgut (drums). Amstad and Weiss opened, the latter muted, and then the other pair piled in, pulsingly. A bluesy sway grew for "Scruple," the rubber mute switched for a large plastic cakebox job, making a slow trawl next to Amstad's primly formed alto tone. In this combo, solos often enjoy a subtle framing provided by the other players. Weiss ditched all mutes, but puffed out the multiphonic breath for a pointed formation during "Optimism Over Despair" (penned by drummer Leibundgut). A dignified procession ensued, but without any loss of excitement. The slow-grooved "Whale Exhale" was mellow yet braced, with an easy funk'n' bass solo, with singing single note progressions, the horns cooing out a surrounding sympathy. The select audience were justifiably enthused.

Photograph: Christian Gaier

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