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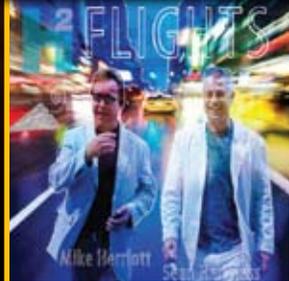
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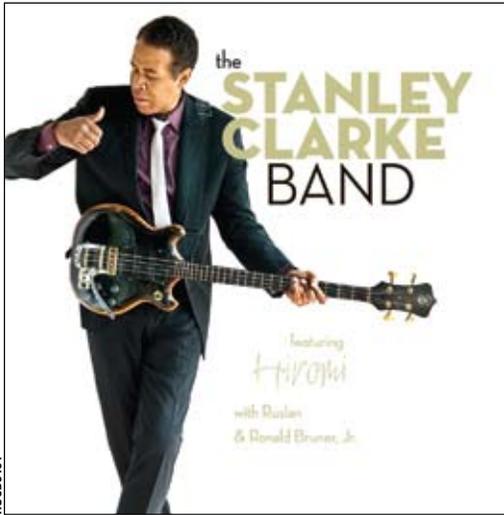


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Cover: **Rufus Reid**
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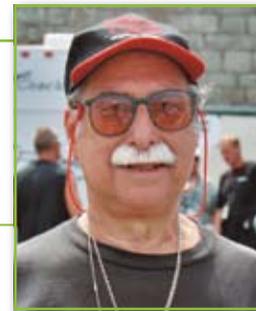


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Rufus, Kenny Drew Jr. and more

by Ira Gitler



There came a time when I thought I would never make it to the Kitano Jazz Club. The first time that I actually planned a visit was when tenor saxophonist Steve Grossman had made a rare excursion from Italy to play there. When Steve injured his head by slipping on the floor at the apartment where he was staying in New York, the gig was cancelled.

After that there were a number of occasions when the club was featuring someone who aroused my interest but for one reason or another (none as drastic as Steve's accident) I just never got there. Then in early July I received an e-mail announcing that Kenny Drew Jr. would be playing solo piano on the next weekend. When I walked into the Kitano on that Friday night I was greeted by the Rufus Reid Trio—Kenny Drew Jr. was appearing on the next weekend. So after never having set foot in the Kitano, I got to go two weeks in a row and doubled my pleasure.

As familiar as I am with bassist Reid and drummer Duduka Da Fonseca, the trio's pianist Steve Allee was new to me. From the very first number, Allee's "Ebony," it was evident that he is a strong individual, but even more impressive was the way in which the three men interacted as one organism. There's lyricism in Steve's single line but he was most impressive in his forceful, two-handed deliveries.

There were many different moods to keep one's attention through a long set. Duduka's mambo "Dona Maria" eventually morphed into a 4/4 groove and it moved no matter what the tempo. Rufus' waltz, "Reminiscing" began with Allee out of tempo and then Reid built one of his thoughtful constructs, telling a story, before returning to ruminations with his colleagues.

Allee's "The Rise of the Road" found Duduka backing Steve with brushes in a yearning song. Rufus' solo was plaintive at first, then more declarative, Allee's alley was strewn with reflections and - oh yes, Duduka plays a hell of a cowbell.

Next up, Reid's "When She Smiles Upon Your Face" (poetic title, that) was blithely and lithely up beat, with shifting rhythms always swinging. Before it was over, Rufus bowed sonorously and Duduka demonstrated his artistry in solo.

With all this original music coming from all members there was still space for an old classic, Tadd Dameron's "If You Could See Me Now," which featured Reid. He did himself (and Tadd) proud in his interpretation. Allee's delicate strength in the upper register, developing it with an underlying, bluesy beauty for a half chorus, led back to Rufus who embroidered a fitting cadenza.

The demanding applause brought forth, as an encore, Eddie Harris' "Cryin' Blues." This trio makes a lot of music!

The next week, July 9th, one man made a lot of music. Kenny Drew Jr., who lives and plays in Florida, has been missing from the New York scene for much too long. The last I had heard of him he was playing jazz in trio form and giving classical recitals. The Kitano, which seats about 75, was packed and the audience sat in rapt silence from the first notes of the out of tempo intro and theme of "Stella By Starlight." Drew took her for a ride and she looked in all times zones.

"You and the Night and the Music" was taken even faster than "Stella" with Kenny in full command. He played contrapuntally and, at times, ventured into Tatumland in his own fashion. The strength and dexterity in his left hand was in evidence as he didn't forget about the song's strong melody and harmony.

His own composition, "The Unhappiness of Pursuit," began with a supple rhumba beat, aching with not *too* much pathos, shards of hope peeking out. "Silent War" was a slower, inward-looking piece with some bleak notes and dark chords but also lyricism in an Ellingtonian/Strayhornian vein.

"Farmer's Waltz" (Kenny commented that it was not named for Art Farmer) didn't make me think of Woody Allen's "fields of wheat" from *Love and Death* although later it had an expansive, panoramic feeling in parts of the theme—a kind of western feel.

It was back to the American Songbook with "Gone With the Wind." Drew manipulated the melody into curlicues but never losing the essence of the melody.

For his much called-for encore, Kenny responded with a "There Is No Greater Love" that began with an intro that rumbled from the lower register in to the theme, an almost ominous middle and finally cooking the theme again in tempo. Before he finished there were some Count Basie plinks.

Kenny Drew Jr. is a virtuoso with a frustration fueled by the fact that he has not been given his rightful recognition. He is bright with an ironic sense of humor. He's also an extraordinary musician.

Two nights later I was at the Village Vanguard for yet another piano master, Enrico Pieranunzi, visiting from Italy. With Marc Johnson on bass and Paul Motian at the drums he had two men with whom he has played with many times. The opener was "You've Changed" and immediately there was his touch, his

ear, the pacing. As gentle as he can be on a ballad, the pulse is always pulsating even when it is being implied. Of course his mates have something to do with this. He actually gathered sinew as he went.

Wayne Shorter's "Nefertiti" received an insightful Pieranunzi exploration: inner voices using deft runs and inserting shards of the melody; Motian accenting with his cymbals, marking the progress in his minimalist way.

On his hauntingly beautiful "Fellini's Waltz" his line was a continuation of sculptured grandeur with Johnson always adding to the harmonic journey. Then he turned around and burned Monk's "I Mean You" in his own way, never imitating but never forgetting Thelonious.

In playing "Don't Blame Me" he captured the air of remembrance so well that the Music echoed the unsung words in my head. Marc caressed his bass so tenderly and then dueted with Enrico back into the theme.

The closer was Motian's "Abacus" where Pieranunzi used the bottom of the keyboard with rhythmic clusters, then sped ahead into lyricism. After a bowed Johnson solo, they began to build to a faster tempo, bells ringing rhythm surging like a train rolling through the countryside, rattling around in bluesy textures.

Pieranunzi is peerless.

In between Reid's and Drew's solos I dropped by a venue that is new in presenting jazz. It's a restaurant of long standing called Rue 57 located on the southwest corner of 57th Street and 6th Avenue. One flight down from street level is where jazz happens on Thursday evenings beginning at 8:00. On that night tenor man Harry Allen and guitarist Joe Cohn were holding forth with Joel Forbes, bass; and Chuck Riggs, drums. Harry and Joe have great rapport and the rhythm section was on point. They swung some of the old standards—"You're the Top"; "Sweet Sue" and "Cheek to Cheek," the last building momentum with key changes.

They really dug in on "The Opener," written by Joe's father, Al Cohn for the great Al and Zoot (Sims) group.

The jazz policy is a brainchild of Charles Carlini, a man about guitars, restaurants and jazz in general, who feels that bringing the music to some of the city's eateries is a way to spread the word to fans and those who didn't realize that they might enjoy some upbeat culture. More of Charles next month.

Heads Up: Trumpeter John Marshall will be in town, from his regular gig with the WDR big band in Germany, to lead his quintet with Grant Stewart, Tardo Hammer et. al in early August: the 5th at Puppets (Park Slope/Brooklyn); 6th & 7th at Smalls, in the Village; and the Abingdon Theater, on the 8th.) ■

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Rufus Reid

By Eric Nemeyer

JJ: How did your new album go from concept to sound?

RR: Well, it is kind of interesting. Duduka DaFonseca and I have known each other, probably over 20 years and always wanted to play with each other, but we never had the opportunity. I've known Steve Allee probably a good ten years, because we teach in the summer at one of these summer jazz camps with Jamey Abersold. We play two or three times a week when we do the teaching. I had an opportunity to bring a quintet, but the budget didn't come up to that. So I said well how about a trio? So I was able to offer Steve and Duduka a decent amount to get together and see what was happening. From the first rehearsal, the sparks were flying. I said "Wow, that feels good." So we played a concert and that went great. Then we got the chance to play the Kitano Hotel. That was actually our first gig, two years ago. The chemistry was evident right away. I've had a lot of opportunities to play with some pretty incredible people during my career. But there is a chemistry between Duduka and Steven and I that is rather keen and special. I'm really happy. We played a couple of other gigs several months later that went very well, and then I had an opportunity to go to Indianapolis to do another project and I said well while I'm here, maybe we can record. We were able to actually make it work. We were in on a Thursday. We played Friday and Saturday at the Jazz Kitchen, which is a great club in Indianapolis. Then we recorded the following Sunday and Monday. I had this material and we worked on it. We just played and what you hear is what it is. I'm really thrilled about it. Suzi [Reynolds] put her magic on it with me in the studio, with Dae Bennett. It's really resonating sonically and musically with a lot of people. In this business I don't get excited too often because when you do you get disappointed sometimes. But I'm really pleased that people are resonating with something that I really feel is really strong. All my projects have been strong, in my opinion, but this one is really quite good - that whole production, Motema really got some class people involved and radio people involved. It's kind of just jumped out the box.

JJ: You mentioned a few things that sparked some questions. Talk a little bit about the kind of magic that Suzi brings to the recording.

RR: Uncannily enough, which I didn't really know



Hear Rufus Reid on his CD Out Front on Motema Music. www.motema.com

until the first time I actually saw Suzi's capabilities really shine, was when she was able to bring the *Live at the Kennedy Center* [recording] to the foreground. I already had the gig and was always going to record. And she said "We have to video tape him." We only had 3 weeks before the gig. And I said "Well sure, I'm sure that's gonna happen." And low and behold she was able to get it together. She went down—they had never done video in the Jazz room. They had done video at the Kennedy Center in the big halls, but never in the Jazz club. And so she had to actually get somebody to climb up on some ladders and get more lighting because the lighting basically sucked for video. I couldn't

believe that she pulled it off. That was the indication of her abilities - particularly when we mixed it. Now, I'm pretty comfortable in the studio, audio-wise. But when you start putting video, it turns into another animal - and she was quite comfortable with that. She also knew how the techniques for authoring the DVD and all that kind of stuff, about which I didn't have a clue. She had another sense and that was quite interesting to see. I think it's an innate ability of hers. We mixed and mastered it at the studio in Englewood - and she pushed Dae Bennett farther than he wanted to go, but he tried it and said "That sounds pretty good." That was very interesting to me. So, she's learned how to push the envelope in the studio.

“Eddie and I and George Cables were working together eight months out of the year for a solid four years. That’s the only way you can learn how to really play. Even when you don’t feel like playing, you’ve got to play – and you’ve got to come up with it.”

JJ: When you said video is a different animal than audio – it's in part because with the latter you don't have additional worries of being seen as opposed to simply being heard. So, did she have a hair stylist and a cosmetologist to powder your nose?

www.rufusreid.com

“...when my son was a young teenager, maybe 13, he would travel with me a lot. I would go to festivals and people would line up afterwards and try to get autographs. We were in the car and he said “Dad, since you’re so famous how come we’re not rich?” And I said, “Well, we’re not that kind of rich.”

RR: No because she was pressed already. We were happy just to be there. Ironically enough, we had four cameras and basically it was none of the cosmetic stuff that one might expect if we were doing it in a more controlled recording situation - because it was still a live concert. So basically the cameras just shot—we didn’t have any ability to really do any close ups or anything. But she is aware of all that stuff - and I guess if I was a female she would have made sure my curls were in the right place. She produced the look of the CD. I gave the final OK, but she basically chose the fonts, the colors, the photos that were going to be used for the cover, etcetera. After the music was recorded, she took care of everything.

JJ: When you’re mixing the album, whether it be video or audio, what kind of details or subtleties are you looking for to get it the way you want it to be.

RR: Well I’ve recorded a lot of albums, being a side man on 90% of them. Generally, I have no say whatsoever about how the bass sounds, etcetera - even in early years when I was with Dexter Gordon. Of course, the techniques of recording the bass have baffled many engineers for many years. And when the pickups came along, many of them chose to go to the pickup sound because it was just the easiest to deal with. So quite a lot of the early CDs, not only the ones I’ve done, but during the CTI [Record label] time and Ron Carter’s sound on CTI sounds totally different. They chose a different kind of sonic sound than the early records he did with Miles Davis, which was basically all acoustic. But I really feel that I wanted the bass to be heard without anybody having to get up and turn up the bass or give more bass to the sound ... and hear the cymbals without having to crank up the treble. You know, all this stuff is pretty subjective, but at the same time, I remember recording a lot of stuff for Concord Records ... and hearing a lot of recordings on Concord Records and I’m listening to the saxophone player, and the piano player, and the singer, and I don’t even know if there’s bass or drums on the CD - without boosting the sound. You can hear it when you turn it up pretty loud, but that’s still not the sound. And I really feel that if this is going to be my CD, I didn’t want anyone to hide from me. Even the subtleties of the dynamics that we would naturally play, I want to be heard without someone having to be manipulative to the amplifier to get the sounds they want. Sonically it came across pretty much how one might hear the band live at that time. The pickups over the last ten years are a whole lot better for the double bass. The bass is a very difficult instrument to amplify and keep the integrity of the instrument. But that being said, the reason why Ron Carter gets a good sound is because he’s got a good sound — period. Paul Chambers sounded so good on all those records. But people don’t

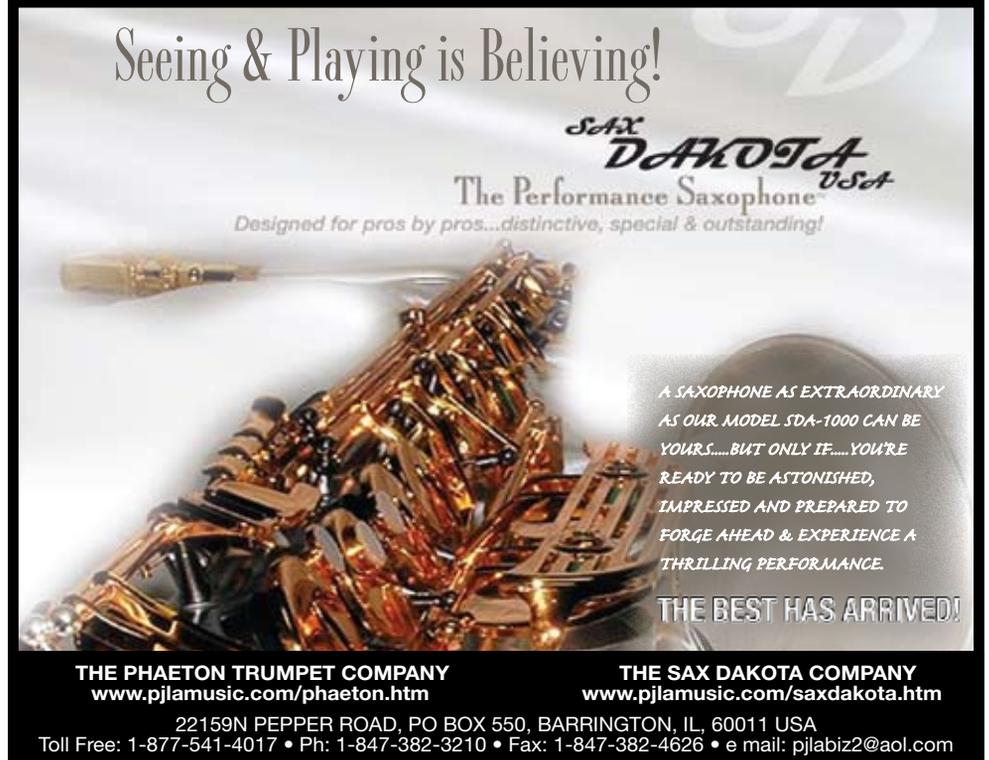
know that Rudy Van Gelder invited Paul to come to the studio, and they would experiment with different locations in the studio—just acoustically in his studio ... and then Paul Chambers was getting a great sound

to begin with. His bass didn’t buzz and didn’t have all kind of other extraneous sounds, so what was recorded sounded pure. And people said “Why don’t you just
Continued on Page 32



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Charnett Moffett

By Gary Heimbauer

JJ: Charnett—thank you for taking the time to be a part of our bass issue. Please begin by telling us about your new record *Treasure* Charnett, thank you for taking the time to be a part of our bass issue. Please begin by telling us about your new record!? What went into this creation of yours and what is its significance for you?

CM: *Treasure* is my eleventh CD as a leader and my second recording for Motema Records. This record shows my style of playing in new ways and different settings which allows me to utilize different possibilities. This music represents the different sounds that I have heard throughout my life. It mixes the

JJ: Charnett, I was enthralled by your recent performance at the Summer Stage with Melody Gardot. I loved how you made use of different effects pedals with the stand up bass. Can you talk about your experience with Melody, what it is like working with her musically and/or personally?

CM: Working with Melody Gardot has been a joy. She is without question one of the great voices of our time and is always looking for new ways to create. This allows me to use different effects on my bass to create something unexpected and fresh.

JJ: You have been hired by jazz luminaries Ornette



Credit: Eric Nemejyer

“My goal is to keep recording and performing music and to keep on creating ways to stay true to my creative ideas while continuing to share the music with my fans. We need music because it is food for the soul, just as we need oxygen to breath.”

eastern sounds of Japan, with the western sounds of jazz along with other influences. Keeping everything honest was my goal.

Coleman, McCoy Tyner, Herbie Hancock and Wynton Marsalis. Can you tell me what those experiences were like for you, and what you may have picked up on by playing with these legends?

CM: I began playing bass with Wynton Marsalis at the age of sixteen. Straight ahead swinging jazz was the name of the game. The time that we spent together musically was for sure one of the highlights of my career and being a part of his award winning *Black Codes from The Underground* made it a very special time. Ornette Coleman’s innovative style and concept has had the biggest impact on my music because it is unrestricted. It is not only encouraged that the musicians have high improvisational skills, it is expected. With each project that I do I look forward to advancing this concept, which is evident with *Treasure*. McCoy Tyner’s *Land of Giants* CD is for me a demonstration of his powerful capacity and skill both as a teacher and musician. Herbie Hancock had limitless creative ideas and that was exciting for me because I knew innovation flows best unhindered. Playing with these music legends has been inspirational.

JJ: Can you talk about your experience with Tibetan singer Yung Chen Lhamo? What was it like working with her—someone who has such a different harmonic/melodic sensibility than we do here in the West?

CM: Working with Yung Chen Lhamo on *“A Call for Peace”* from *The Art Of Improvisation*, my first release on Motema Records, was two unfamiliar voices coming together to express a new global sound. If we allow ourselves to hear all sound without judgement,

newness can begin. Yung Chen Lhamo is a beautiful and gracious sound in the universe. I was honored to have worked with her.

JJ: Can you talk about when you first fell in love with this music? I know you had a unique upbringing, touring with your family as a pre-teen.

CM: As you know I come from a musical family. Music has always been a part of my life. My father Charles Moffett was the innovative drummer with Ornette Coleman in the sixties and he was of course my first teacher. At the age of seven I switched from playing trumpet in the family band to playing the bass because my father needed a bassist. I first fell in love with this music as a youngster because it made me feel good to be able to play an instrument and produce a sound that put an energy into the space.

JJ: What are some of your goals either from day to day, or for the future? What are you striving to achieve?

CM: My goal is to keep recording and performing music and to keep on creating ways to stay true to my creative ideas while continuing to share the music with my fans. We need music because it is food for the soul, just as we need oxygen to breath. ■

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Orlando le Fleming

By Gary Heimbauer

“I do miss the somewhat more refined, modest and self-deprecating attitude of the English, but in many ways these characteristics are a hindrance to fully expressing yourself – something Americans have no problem doing, if at times it seems un-refined and arrogant. I am currently trying to rid myself of repressive tendencies (especially in music) which are usually a symptom of being too proud or scared.”

JJ: Please begin by telling us about your new record From Brooklyn with Love! What went into this endeavor and how do you feel about the results?

OLF: Last year, Jimmy Katz (more known for his photography than his recording skills), recorded a few gigs around the city producing great results, especially with the sound he got from my bass. I decided to record a live album with Jimmy at my local dive bar, Freddy’s, which has a great sounding back room (Will Vinson, Lage Lund, and I used to play a jam session there twice a month). Will and Lage are musi-

cians I have played with a great deal since I moved to New York, so they were natural choices, and Antonio Sanchez, I have played with (along with Lage) in David Sanchez’s group for the last couple of years and love his playing. We rehearsed once and recorded two nights of music and I couldn’t be happier with the way things turned out. The music is raw and very open, we all take chances and don’t rely on safe tested formulas too much. Everyone is listening, especially to the bass which is obviously important. So much music today is abusively fixed and edited to the point of it resembling some packaged processed product. With this album, there was no chance of that.

JJ: As someone who played baseball until college,



I know that I will forever miss playing the game. I definitely didn’t have any chances to go pro though, as you might have had a chance to become a pro-cricketer player! Can you talk about your decision to give up cricket, and if you still manage to play once in a while? I know it is hard to find a game here in the states (although maybe not in NYC!)

OLF: From a very early age until I was about eight-
Continued on Page 34

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Tim Ferguson

By Gary Heimbauer

“If you can’t think of anything else you’d like to do for a living and you really are obsessed with music, welcome to the club. It’s a club of people who have to work much harder than most for much less, and when you hear people say, “you have to pay your dues”, remember, that doesn’t mean you pay them and you’re done, dues keep coming “due”. The best advice I can offer is to make sure that the music pays you. I don’t mean monetarily because if you’ve decided to do this you’re already accepting a certain financial reality, but make sure you get what you need from the music.”

JJ: Tim, Thank you for being a part of our bass issue. Please begin by telling us what is currently happening in your career that you are excited about—new CDs, performances, groups, teaching, etc.

TF: Thanks Gary, as it happens you’re asking at a time when a lot of things are going on all at once. As you know I have a new CD that was just released

with a piano trio I have played with for a little over 20 years. The group is called Stevens, Siegel & Ferguson and the new release, is our sixth CD, and is appropriately called *Six*. It’s on the Konnex label and I’m happy to say it’s had very good reviews so far. The recording features two of my compositions as well as

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originals from the other members of the band; pianist Michael Stevens and drummer Jeff Siegel, and five standards. The trio really has a unique sound and we’ve played together so long that we have kind of developed our own ensemble style. I think this group is really at a high point right now and this recording is a great snapshot of our musical expression at this particular time. Previous to that release I did a duo recording with another long-time colleague, guitar-

Continued on Page 35

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August 6 • 7 PM

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BILL SAXTON

August 9 • 7 PM

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August 10 • 7 PM

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August 18 • 7 PM

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August 19 • 7 PM

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Jim Guttman

By Gary Heimbauer

“It has been my informal observation that the grandchildren of eastern European Jewish immigrants, already secure in their American identity, have been the most powerful force in bringing the music back—discovering their grandparents’ old records, asking them about their language.”

JJ: Jim, thank you for being a part of our bass issue. Why don't you begin by telling us about your debut CD as a leader, "Bessarabian Breakdown"? What went into this recording, and what are some of the things you are excited to have captured on this recording?

JG: Thank you for inviting me and for giving me some time to think about the answers to your questions. The impetus for the recording was my realizing that, over the 30 years I have been accompanying other people, I had put together enough ideas to create an album that represented the breadth of styles I liked to play, using klezmer music as the medium. Aside from featuring my own playing I wanted to capture the excitement and joy that I feel when performing with

great musicians. As I began to think seriously about the project I knew that I wanted the sound to be as natural as possible and wanted to use musicians that not only knew the styles, but who knew each other and would look forward to playing with each other. One of the advantages of having worked with so many great musicians over the years on so many different projects was that I was able to take advantage of the complex weave of relationships among the musicians, bringing together people that had played together in Boston at one time or another - musicians from the Klezmer Conservatory Band, Ensemble Garruda, Your Neighborhood Sax Quartet, the Really Eclectic

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String Quartet (RESQ), musicians from unnamed funk bands, and from groups that came and went in a flash. These musicians now live in Boston, New York, and elsewhere, and it took a couple of years to find three days in a row when everyone was available to rehearse and record. I chose to record at WGBH's new Fraser Performance Studio in Boston because it is a studio that allowed us to play together in one room without headphones, without isolation booths

Continued on Page 36

Stephan Crump

By Gary Heimbauer

“For jazz to continue growing, which it is, each generation must be honest about all the music they assimilate and not hold back from letting that inform what they bring to the jazz continuum. If you are communicating what you really love, all of who you really are, then you're offering something of value, something that is truly unique.”

Memphis-bred bassist/composer Stephan Crump is a rising star on the NYC music scene. As a longtime collaborator with adventurous jazz composers Vijay Iyer and Joel Harrison, as well as guitar wizard Jim Campilongo and singer-songwriter Jen Chapin, he has become known for the elegance and purposeful groove of his acoustic and electric bass playing, and for transforming his instrument into a speaking entity with magnetic pull on audiences. As a composer, he is emerging as a singular voice. His music can be heard in numerous films and on his four critically acclaimed albums as leader, the latest of which, "Reclamation", was just released on Sunnyside Records and features his current working ensemble, Rosetta Trio, with guitarists Liberty Ellman and Jamie Fox.

JJ: Hi Stephan, thanks for doing this interview with us and being a part of the bass issue! Why don't you begin by telling us about your new CD *Reclamation*—what makes it special for you, and how do you think it may differ from some of your previous work?

SC: Hi Gary, it's my pleasure to take part in this issue. Thanks for inviting me! *Reclamation* is my fourth album as a leader and the second of my current group, Rosetta Trio, which features Liberty Ellman and Jamie Fox on acoustic and electric guitars, respectively. I'm excited about how the music turned

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out, as well as how strongly people are responding to it. Rosetta Trio has been together for about five years now, and we've done a good bit of touring and recording in that time. This is the longest I've kept a group together and also the first time I've done multiple recordings with one of my ensembles. Listening to *Reclamation*, I feel the trio's growth and the deepening of its identity. I love our first album, *Rosetta*, for different reasons, but with this new one it's so clear

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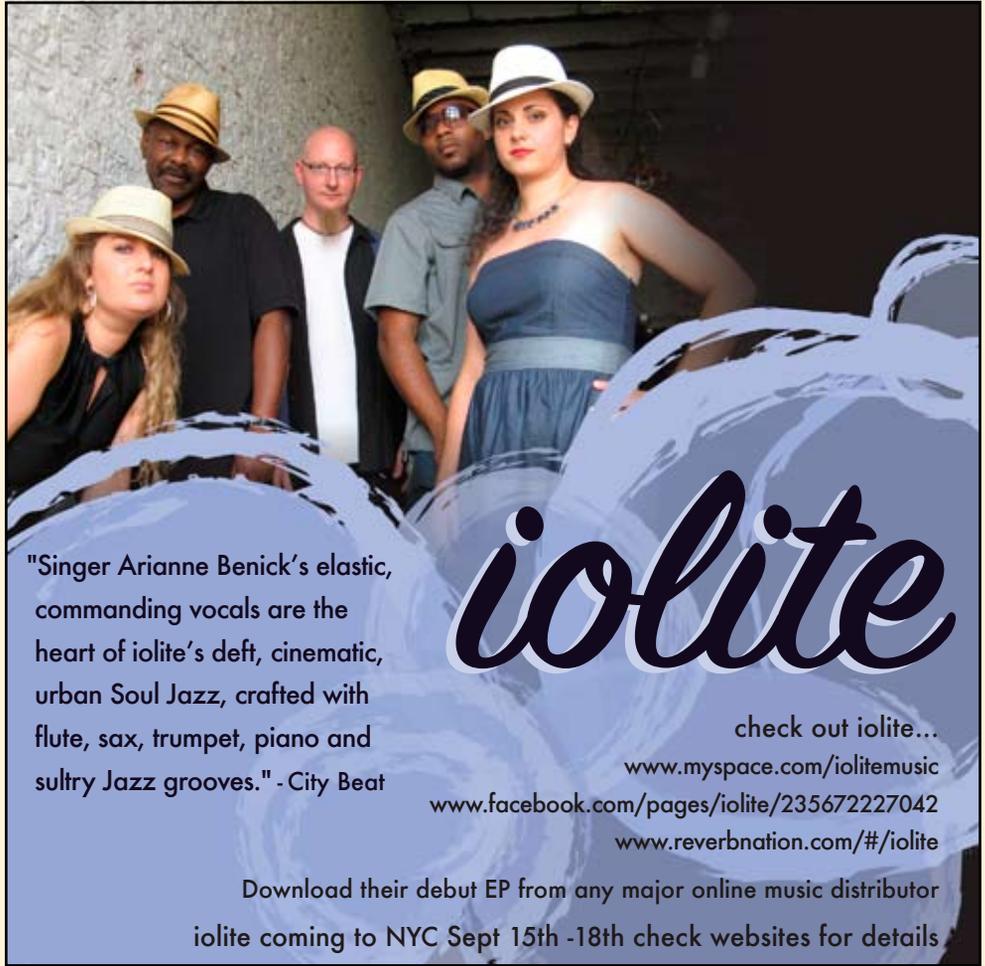
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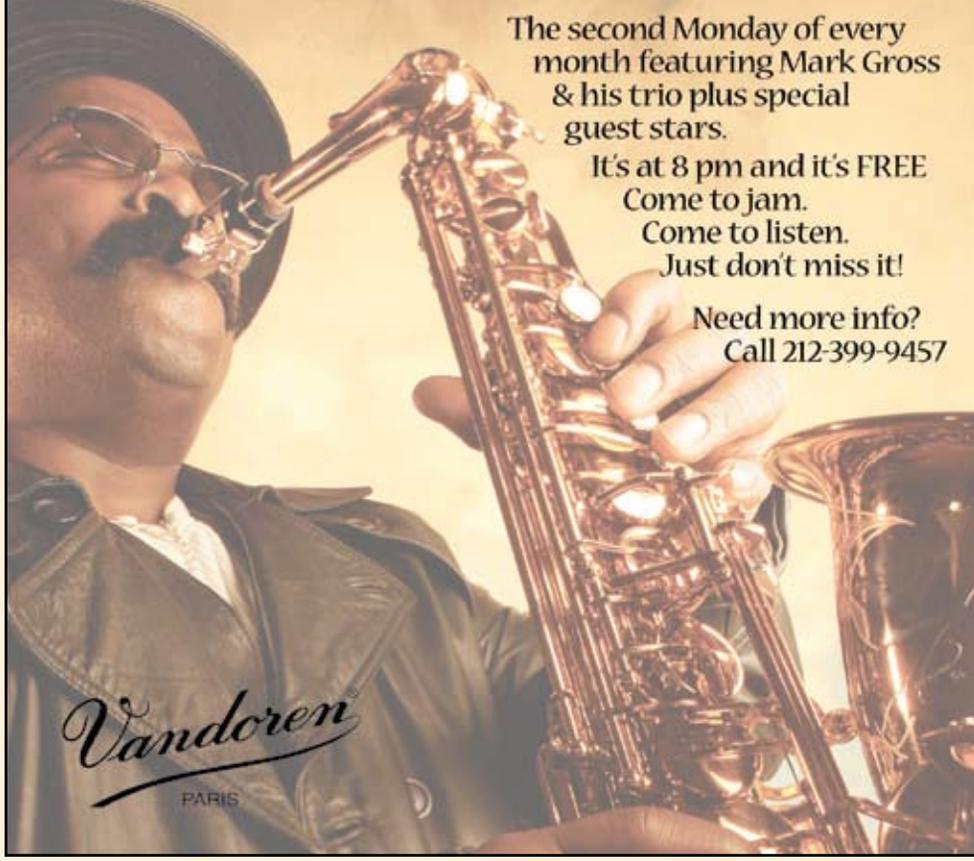
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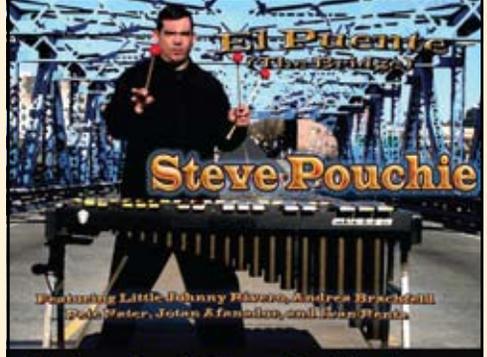
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Randy Klein

By Gary Heimbauer

JJ: I think we should start by talking about your new CD, which is “Sunday Morning”.

RK: It’s a duet record from my new series ‘Two Duos’. It is based on the simple idea that there are two duets on every CD. ‘Sunday Morning’ includes Chris Washburne on trombone and Oleg Kireyev on saxophone. I’ve been writing these pieces for many years and was really never sure what the musical outlet was for them. Oleg came over one afternoon and played a few of them and it sounded really good. He suggested that we record a group of them. So a studio session was

solo instruments, not a lot of channels to deal with, Gene thought it was a good idea. It took a little bit of setup to get the sound, but we worked together and it came out really well. It sounds the way we recorded it. It feels the way it felt in the studio, and that was my intention. Once the cuts were mastered, I then began sequencing, which was a very smooth and natural process. The order flowed and to my amazement, I was able to alternate between a trombone cut and a saxophone cut all the way through the CD. It just felt right to go from one instrument to the other and keep alternating back and forth. I was just following

“I sent it to a guy named Al Julian who used to work for Concord ... he sent them out to a bunch of friends of his who happened to be in Jazz radio. Then one day I’m sitting in my kitchen and Michael Bourne on WBGO plays three of the cuts. Doin’ dishes and listening to my music on WBGO...”

planned with the intention of recording an entire album with Oleg. We only got six of them recorded and he had to go back to Moscow. Before his departure, I said to him “When you come back we can finish it. We’ll do six more.” And he suggested, “Why don’t you do six more with someone else?” It was an interesting idea but it really wasn’t what I had thought of. Once I did give it some thought, I said, “You know, this isn’t a bad idea.” I asked Chris Washburne if he was interested. I know Chris for many years. He is a wonderful diverse improvising player capable of playing in many styles. I have co-produced his recordings with the SYOTOS band, and those CDs are released on my label, Jazzheads. Chris said that he’d be up for it. We rehearsed then went into the studio and recorded the six more songs. Actually, I didn’t mix them right away, but during this time I did start to experiment with the structure of the record—how combine the two duets so that it would be interesting. The actual recordings came out very good. I was happy with every track and with the interplay between both Chris and Oleg and myself. I was even pleased with my own playing, which is very unusual. Instead of just mixing it and then going to mastering, I had the idea of combining the process and mixed and master at the same time. That process was done with the mastering engineer, Gene Paul, who’s the son of Les Paul, by the way. Gene was the head engineer for Atlantic Recording Studios during its heyday. Meaning that he worked with the likes of Arif Mardin as he produced Aretha, Ray Charles, and Joel Zorn who worked with Les McCann and Eddie Harris...you name it, they all played in that studio and he was the head engineer for all of those years. I told him what I was trying to do with combining the process of mixing and mastering. Because it is merely a stereo piano sound and

the flow and letting it evolve. The recording came out really well and I’m pleased with it. The response so far has been nothing less than spectacular—the reviews have been just wonderful and I’m thrilled with that. It’s also playing on over 100 radio stations. So where the two duos project will go from here is: I’m in the process of thinking of who I want to play duets with. I have a list of people I’m thinking about. Most of the music is already written because I get up and write every day in between everything else I do around here, like running a record company and miscellaneous other things!!! So there’s a tremendous amount of music written for the project and I’m just looking for the right matchups. I would like to have another duet recording out, say, early next year. So that’s where the project is, and it’s ongoing.

JJ: Do you know what instrument you want to do the next one with?

RK: That’s a good question. I already recorded a duet with acoustic bass many years ago with Harvie Swartz called “Love Notes from the Bass”. That was the first duet recording I made. Harvie is an exceptional soloist. My search for the next set of duets is based more on the improvising skill of the player rather than on any specific instrument. I rehearsed a little bit with Ole Mathisen, a very exciting tenor saxophone player, originally from Norway, and I have feelers out to others. I do love the sound of flugelhorn and would love to record with that instrument if the right player were attached...ha. I’m not sure yet, it hasn’t come to me and I’m trying not to force it. Maybe there is a percussionist that would be right, but I haven’t found



the percussionist who approaches the instruments as a colorist yet. You know, if you’re going to do this kind of playing, the soloist has to really be able to be an accompanist as well so when the pianist is playing, they’re supporting the piano solo and then of course the piano is the accompanist for the solo instrument. It’s not just what I call “the standard piano duo” where the pianist is soloing and then the piano starts comping behind the soloist in a standard way. If you listen to ‘Sunday Morning’ carefully, you’ll hear that that’s not what I do or is it what this record is about. It’s very stylistic, specific and very exposed kind of playing. We performed a concert in April at Klavierhaus and it was very successful. I’ll tell you...I really felt like I was dangling out on a limb, the concentration level is pretty intense—I have to be really awake. So that’s what the ‘Two Duos’ project is. It’s an ongoing project and my intention is to keep it going. As a composer, I have much material to try and experiment with. I’m looking for the right duet partners.

JJ: So now all the tracks on “Sunday Morning” are recent or you’ve recorded them in other context?

RK: They’re mostly new except for “Her Beautiful Soul” which was recorded on “Love Notes From the Bass” with Harvie Swartz. And the song “Lottery Day” I think was recorded on the original Randy Klein’s Jazzheads record but with a vocalist. I’m also a jazz lyricist, but this isn’t a jazz lyric album. These are instrumental. Eventually I may even do like six cuts with one vocalist and six cuts with another vocalist, which is just a thought which just rambled through my head as we are speaking.

JJ: So I wanted to ask you about Jazzheads. When you started the label, it was kind of like the heyday of CDs—the early 90s, right? And I mean now we’re kind of on our way out with that, but at the same time you’ve developed from the business standpoint—so can you talk about how it’s evolved and progressed?

RK: I’ll give you a brief history. Jazzheads began out of my complete frustration of trying to get signed

Continued on Page 38

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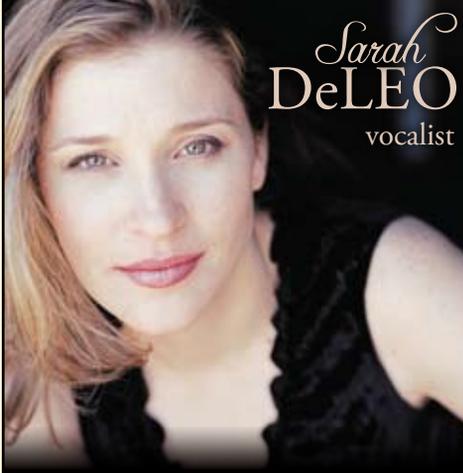
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Cheryl Hodge

By Eric Nemeyer

With over 20 years of playing & touring with some of the finest jazz musicians in the U.S. & Canada, Hodge is a gifted pianist and isn't afraid to visit the outer stretches of "scatting" territory. Her first love, however remains (and most likely forever will be...) composing. Hodge has performed alongside: John Stowell, Mike Stern, Dan Balmer, Hugh Fraser, Dee Daniels, & countless others. Hodge has also been known to diverge into film scores, and musical direction. Hodge graduated with a degree from Berklee College of Music, in Boston where she taught music for 8 years. Students have included: Paula Cole (top ten, pop), Frazee Ford (of The Be Good, Tanyas) and Kyle Gordon (famous studio vocalist). Since then, she has recorded her vocals on several labels; including Warner Brothers and Atco Records (The Raindogs first release, 1990). She now heads up the Vocal Dept. at Selkirk College, in the cozy artistic mecca known as Nelson, B.C., Canada. There she also teaches Songwriting, Arranging, and Business of Music.

JJ: Hi Cheryl, We are big Coast to Coast AM fans here at Jazz Inside, so I wanted to ask you how you were fortunate enough to have your music featured

on there, and whether or not you got to speak on the show? If so, what was the experience like?

CH: You're fans as well? Ha! I knew there were some other hidden reasons I liked you guys, besides the fact that you have amazing issues coming out every month! Anyone can submit their music to George Noory at the Coast to Coast AM website: <http://www.coasttocoastam.com>. George Noory loves helping "up and comers" in the music biz. They wade through several thousand a month, so if you are one of the "chosen" ones to be Artist of the Month, consider yourself



"My biggest fear was that when I got older the creativity would stop. Luckily, it is just the opposite. The ideas keep comin' and flowin' so fast that I sometimes cannot get it down on paper quick enough. And now, I'm going to get all metaphysical on you, so you can either choose to print this part, or not; but I feel very strongly that at times I've had visitations from the spirits of Monk, Miles, and Bill Evans. Crazy, right?"

lucky. I know I do! I wasn't even told they chose me; I was listening to the show and lo and behold, on came my song, "That's Why I'm Here". I thought I had accidentally touched play on one of my songs; then discovered it was being played on the show! It's a song about God, and trusting that there's a reason why we're all here on the planet. I was shocked that I was chosen, frankly. I've been a fan for 18 years, since the Art Bell days. Back then, great musicians kept telling me to get into the late night radio show; they said when a musician drives home late at night from a gig, it keeps them from going asleep at the wheel. They were right! Now I'm hooked... completely.

JJ: Can you give us a quick summary of what people can learn by using your Book w/ Companion CD, "A Singer's Guide to the Well Trained and Powerful Voice"?

CH: My goal when I wrote this book was to provide a very comprehensive book about singing; not just exercises; or how to focus on trouble spots; but MORE; like, how to protect your pipes; and a little about the science behind the vocal folds. In the end, though, it's all about keeping singing more on the physical plane than the mental plane. Most people sing with their imagination, instead of with their body.

JJ: For a while, I thought that vocal lessons would

take the intuition and individuality out of my approach to singing, because it seemed like people I knew who were trained had a very affected use of vibrato and a manufactured tone. But now, as I'm getting more into singing, I know that I need someone to tell me how to control my breath and I realize that I can benefit from personal instruction. How do you teach people how to sing, without taking some of their individuality out of their approach?

CH: That is one great question—you said a mouthful! When I go about teaching I approach each person from their individual strengths first. Questions arise like: What made you choose to be a singer? And, what do you feel your greatest strengths are? By identifying the strengths first, I am able to help them retain their individuality. I often will effectively help them eliminate the weaknesses by injecting more of what they already do correctly, and beautifully into the "trouble spots". Think of "cutting and pasting"; that would be the cyber analogy. Of course, most singers desire rich tone, which can ONLY be gained through posture, breath connection, and projection from the diaphragm; but up the back of the throat; never up the front; which will thrash those delicate vocal folds.

JJ: What is behind your obsession with music, if I can call it that? Can you articulate what it is about singing/playing this music that continues to inspire and motivate you day after day and year after year?

Continued on Page 42

GREGORY GENERET

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Calendar of Events

How to Get Your Gigs and Events Listed in Jazz Inside™ NY

Submit your listings via e-mail to advertising@jazzinsidemagazine.com. Include date, times, location, phone number for additional information and or tickets/reservations. Deadline: 14th of the month preceding publication (e.g. May 14 for June issue). Listings placed on a first come basis.

NEW YORK CITY

- Sun 8/1: **Lena Bloch** with **Stefan Bauer, Howard Britz & Drori Mondlak** at **Miles' Café**. 7:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sun 8/1, 8/8, 8/15: **Peter Mazza** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 8/1 **Ike Sturm** Quintet + voices, **Jazz Vespers**, 5:00 PM, Free, All are welcome! **Jazz Ministry** at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Mon 8/2: **Sofia Rei Koutsovitis** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Mon 8/2-Wed 8/4: **Rebecca Kilgore & Harry Allen Quartet** at **Feinstein's @ Loews Regency**. 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>
- Mon 8/2: **Bill Milkowski** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Readers." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Tues 8/3, 8/10, 8/17, 8/24, 8/31: **Joel Frahm Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 8/3: **Gary Mogan & Panamericana** at **Baha'i Center**. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tue 8/3: **Sarah DeLeo**, 8pm, **Bubble Lounge**, 228 West Broadway, NYC, (212) 431-3433, www.SarahDeLeo.com
- Tues 8/3: **Sean Smith** with **John Hart & Russell Meissner** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com. www.sherylbailey.com
- Tues 8/3, 8/10, 8/17, 8/24, 8/31: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues 8/3: **Pops Is Tops: Louis Armstrong** at **109 at National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Louis 101—An Introduction to Swing." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 8/3: **Antoinette Montague** with **Bill Easley, Tommy James & Payton Crossley** on **135th St.** (bet. 7th & 8th Ave.) 7:00pm. Free. Sponsored by Jazzmobile. jazzmobile.org
- Tues 8/3: **Petr Gazarov Quartet** at **Hudson River Park, Pier 45**. 6:30pm. Free. W. 14th St. @ Christopher St. 212-627-2020. www.hudsonriverpark.org
- Wed 8/4, 8/11, 8/18, 8/25: **Jonathan Kreisberg Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Wed 8/4: **Shrine. Leni Stern** @ 10:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. www.shrinenyc.com

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AUG 3-8 CEDAR WALTON QUARTET

Feat. Vincent Herring, David Williams
& Willie Jones III

After Hours: Brandon McCune Quintet

AUG 9 AMINA FIGAROVA SEXTET

Feat. Bart Platteau, Ernie Hammes, Marc Mommaas,
Jeroen Vierdag & Chris "Buckshot" Strik
CD Release: Sketches

AUG 10-15 CEDAR WALTON QUINTET

Feat. Steve Turre, Vincent Herring, David Williams
& Willie Jones III

After Hours: Miki Hayama Quintet

AUG 16 UPSTARTS! JAZZ HOUSE KIDS

Feat. Christian McBride

AUG 17-22 THE MUSIC OF ANTONIO CARLOS JOBIM & STAN GETZ

Feat. Trio da Paz w/ Joe Locke, Harry Allen
& Maucha Adnet

After Hours: Laura Ann Boyd & Quatro Na Bossa

AUG 23 UPSTARTS! BRANDON WRIGHT QUINTET

Feat. Alex Sipigian, Orrin Evans, Hans Glawischning
& Greg Hutchinson

CD Release: Boiling Point

AUG 24-29 THE MUSIC OF ANTONIO CARLOS JOBIM & STAN GETZ

Feat. Trio da Paz w/ Joe Locke, Harry Allen
& Maucha Adnet

After Hours: Dmitri Kolesnik Quartet

AUGUST 30 AN EVENING W/ BOBBI HUMPHREY: FIRST LADY OF JAZZ FLUTE

AUG 31-SEPT 5 LOU DONALDSON QUARTET

Feat. Pat Bianchi, Randy Johnston & Fukushi Tainaka

After Hours: Akiko Tsuruga Quartet



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- Wed 8/4: **Eddie Monteiro**, accordion, **Rich De Rosa**, drums, **Vinnie Corrao**, guitar; Midtown Jazz at Middy, 1:00 PM, Suggested Donation, \$7, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Wed 8/4-Fri 8/6: **Ivo Perelman**, **Daniel Levin** & **Andrew Cyrille** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Wed 8/4: **George Petit** with **Mark Small**, **Jeremy Beck**, **Phil Palombi** & **Eric Halvorson** at **Miles' Café**. 9:30pm. \$15 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 8/4: **Tia Fuller** at **Grant's Tomb**. 7:00pm. 122nd St. & Riverside Dr. www.jazzmobile.org
- Thurs-Sat 8/5-8/7, 8/12-8/14, 8/19-8/21, 8/26-28: **Kat Gang** in the **Oak Room, Algonquin Hotel**. 8:30pm. \$30. 59 W. 44th St. (Bet. 5th & 6th Ave.) 212.840-6800, x122. www.algonquinhotel.com
- Thurs 8/5: **Joe Lovano** at **National Jazz Museum in Harlem**. 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Thu 8/5: **Javon Jackson Band**; Jazz On The Plaza, Sponsored by Midtown Arts Common, 12:30 PM, Free, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Thurs 8/5: **Patience Higgins Quartet** with **Victor Lewis** at **Rue 57 Restaurant**. 8:00pm. No cover; \$15 min. 60 W.

- 57th St. (Corner of Avenue of the Americas) 212-307-5656. www.rue57.com
- Thurs 8/5: **Isamu McGregor**, **Evan Crane** & **Jeff Hatcher** at **Miles' Café**. 7:30pm. **Marianne Sullivan** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 8/5: **Will Bernard** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Thurs 8/5: **On Ka'a Davis Band** at **Nublu**. 11:00pm & 1:00am. 62 Ave. C bet. 4th & 5th St. 212-375-1500. www.nublu.net
- Fri 8/6: **Patience Higgins** at **Jackie Robinson Park**. 7:00pm. Free. Sponsored by Jazzmobile. 148th St. & Bradhurst. www.jazzmobile.org
- Fri 8/6: **Jon Irabagon** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Fri 8/6: **Patience Higgins** with **Joe Cohn** at **Palio Bar at Piano Due Ristorante**. 151 W. 51st St. 212-399-9400. www.pianodue.com
- Sat 8/7: **Kerry Politzer Quarter** & **George Colligan Trio** at **Miles' Café**. 7:30pm & 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com. www.kerrypolitzer.com. www.georgecolligan.com
- Sat 8/7: **Miles Okazaki** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sat 8/7: **Remembering Hank Jones** at **National Jazz Museum in Harlem**. Noon. Free. "Saturday Panels." 104 E. 126th St., Suite 2C. 212-348-8300. jazzmuseuminharlem.org
- Sat 8/7: **Leslie Pintchik Trio**, 8:00 PM & 10:00 PM, **The Kitano Hotel**, 8:00 PM & 10:00 PM, 66 Park Ave @ 38th St. NYC, (212) 885-7119 for reservations, lesliepintchik.com
- Sun 8/8: **Sean Harkness** & **Mike Herriott**, **Metropolitan Room**. 7:00 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com
- Sun 8/8: **Cindy Scott** and **NONY**, **Jazz Vespers**, 5:00 PM, Free, All are welcome! Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Sun 8/8: **Amy Cervini** and **Jazz for Kids** at **55 Bar**. 2:00pm. \$5 cover. 55 Christopher St. 212-929-9883. 55bar.com.
- Sun 8/8: **Jacob Varmus** with **Danny Fox**, **Matt Aronoff** & **Vinnie Sperrazza** at **Miles' Café**. 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sun 8/8: **George Gee Band** at **Hudson River Park, Pier 45**. 6:30pm. Free. W. 14th St. @ Christopher St. 212-627-2020. www.hudsonriverpark.org
- Mon 8/9: **Bill Saxton** on **118th St. bet. 7th & Lenox Ave**. 7:00pm. Free. Sponsored by Jazzmobile. Hosted by 100 Block Assn. of W. 118th. www.jazzmobile.org
- Mon 8/9: **Cindy Scott** with **Brian Seeger** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 8/9: **The Daves** at **Local 269**. 9:00pm. 269 W. Hudson St. @ Suffolk. 212-228-9874. www.myspace.com/rucmanyc
- Mon 8/9: **Jamie Baum** with **Taylor Haskins**, **Doug Yates**, **Chris Komer**, **George Colligan**, **Johannes Weidenmueller** & **Jeff Hirshfield** at **Miles' Café**. 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Mon 8/9: **Logan Richardson** with **Nasheet Waits**, **Tarus Mateen** & **Jason Moran** at **(le) poisson rouge**. 10:00pm. \$15. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Mon 8/9: **Mika Hary** with **Gilad Hekselman**, **Nir Felder**, **Sam Minaia** & **Ziv Ravitz** at **Rockwood Music Hall**. 11:00pm. Free. 184 Allen St. 212-477-4155. Myspace.com/mikahary
- Tues 8/10-Thurs 8-12: **Tyshawn Sorey** with **Ben Gerstein**, **Todd Neufeld**, **Thomas Morgan** & **Christopher Tordini** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org

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AUGUST 29 - AUG 1

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FEAT. VICTOR BAILEY, LENNY WHITE (29) AND JEFF "TAIN" WATTS (30, 31, AUG 1)

AUGUST 2

THE LES PAUL TRIO W/SPECIAL GUEST DUKE ROBILLARD

AUGUST 3

ANDREW RATHBURN

AUGUST 4

DOUBLE BILL BEN WENDEL GROUP AND JALEEL SHAW QUARTET

AUGUST 5

DOUBLE BILL JIMMY GREENE & GREG TARDY

AUGUST 6 - 8

BUSTER WILLIAMS' SPANISH SUN: FLAMENCO RISING

AUGUST 9

THE LES PAUL TRIO W/SPECIAL GUEST LEO NOCENTELLI (THE METERS)

AUGUST 10

ART LILLARD'S HEAVENLY BIG BAND

AUGUST 11

KENNY DAVIS W/ SPECIAL GUEST GERT ALLEN

AUGUST 12

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AUGUST 13-15

LENNY WHITE'S ANOMALY FEAT. JIMMY HERRING

AUGUST 16

THE LES PAUL TRIO W/SPECIAL GUEST JIMMY HERRING (WIDESPREAD PANIC)

AUGUST 17

MAYRA CASALES & COCOMAMA

AUGUST 18

DOUBLE BILL LINDA OH TRIO AND KIRK KNUFFKE TRIO

AUGUST 19 - 22

AL FOSTER QUARTET FEAT. GERALD CLAYTON AND DOUG WEISS, W/SPECIAL GUEST CHRIS POTTER

AUGUST 23

THE LES PAUL TRIO W/SPECIAL GUEST MIKE STERN

AUGUST 24

JC HOPKINS BIG BAND

AUGUST 25

T.K. BLUE PRESENTS "BIRD 'N BASIE" FEAT. WILLIE MARTINEZ, AND CORCORAN HOLT W/SPECIAL GUEST MULGREW MILLER

AUGUST 26 - 29

LEE KONITZ QUARTET FEAT. LEE KONITZ, LARRY GRENADIER (26,29), REID ANDERSON (27-28), JORGE ROSSY & ETHAN IVERSON

AUGUST 30

THE LES PAUL TRIO W/SPECIAL GUEST ERIC KRASNO (SOULIVE)

AUGUST 31

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- Tues 8/10: **Ryan Meagher** with **Matt Blostein, Geoff Kraly & Vinnie Sperrazza** at **Miles' Café**. 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 8/10: **On Ka'a Davis** at **The Tank Theatre**. 7:30pm. 345 W. 45th St. (Bet. 8th & 9th Ave.) www.thetanknyc.org
- Tues 8/10: **Gregory Generet** at **Metropolitan Room**. 7:00pm. \$20 cover; 2-drink min. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. www.metropolitanroom.com.
- Tues 8/10: **Danny Mixon** on **138th St. bet. 7th & 8th Ave.** 7:00pm. Free. Sponsored by Jazzmobile. Hosted by Abyssinian Baptist Church. www.jazzmobile.org
- Tues 8/10: **Pops Is Tops: Louis Armstrong** at **109** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Louis & Ella—A Musical Love Affair." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Wed 8/11: **Sandy Stewart**, singer, **Bill Charlap**, piano; **Midtown Jazz at Midday**, 1:00 PM, Suggested Donation, \$7, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Wed 8/11: **Ken Hatfield & Eric Hoffman** at **Trinity Lower East Side Lutheran Parish Garden**. 8:00pm. Free. (Rain date: Aug. 18) 602 E. 9th St. @ Ave. B (Charlie Parker Pl.)
- Wed 8/11: **Wycliffe Gordon** at **Grant's Tomb**. 7:00pm. 122nd St. & Riverside Dr. www.jazzmobile.org
- Thu 8/12: **Cindy Blackman's Another Lifetime**; Sponsored by Midtown Arts Common, 12:30 PM, Free, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Thu 8/12: **Scot Albertson Quintet** with **Daryl Kojak, Cameron Brown, Anthony Pinciotti, Arthur Lipner**; Laurie Beechman Dinner Theatre in the West Bank Café, 407 W. 42nd St., just west of 9th Ave; Reservations: 212-695-6909. www.ScotAlbertson.com
- Thurs 8/12: **Sachal Vasandani** at **Feinstein's @ Loews Regency**. 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com
- Thurs 8/12: **Bruce Harris** with **Jack Glottman, Yasushi Nakamura & Aaron Kimmel** at **Miles' Café**. 7:30pm. **Nate Birkey, Jim Ridl, Bill Moring & Marko Marcinko** @ 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 8/12: **Peter Bernstein & Vic Juris** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Thurs 8/12: **Craig Handy Quartet** with **Victor Lewis** at **Rue 57 Restaurant**. 8:00pm. No cover; \$15 min. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. www.rue57.com
- Fri 8/13: **Benny Powell Tribute** at **Jackie Robinson Park**. 7:00pm. Free. Sponsored by Jazzmobile. 148th St. & Bradhurst. www.jazzmobile.org
- Fri 8/13-Sat 8/14: **Janet Planet** at **Feinstein's @ Loews Regency**. 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com
- Fri 8/13: **Craig Handy** with **Joe Cohn** at **Palio Bar** at **Piano Due Ristorante**. 151 W. 51st St. 212-399-9400. www.pianodue.com
- Fri 8/13: **Jacam Manricks** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 8/13: **Marcus Printup** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmanyc.org. www.jazzmuseuminharlem.org
- Sat 8/14: **Steve Kroon** at **Bennerson Park**. 3:00pm. Free. 64th St. bet. Amsterdam & W. End Ave. Hosted by Amsterdam Houses Residents Assn. www.jazzmobile.org
- Sat 8/14: **Melissa Nadel**, Blue Note Jazz Club, Late Night Groove Series, 131 W. 3rd Street • New York, NY 10012, 212.475.8592, 2:30 A.M., \$12, Reservations Recommended, www.melissanadel.com, www.bluenote.net
- Sat 8/14: **Bruce Cox** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sun 8/15: **Portraits: Mirrors in Time** at **The Studio Museum in Harlem**. 2:00pm. Free. "Jazz at the Stidop." 144 W. 125th St. 212-348-8300. www.jazzmuseuminharlem.org
- Sun 8/15: **Minsarah**, Jazz Vespers, 5:00 PM, Free, All are welcome! Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Mon 8/16: **Ches Smith, Tony Malaby, Mary Halvorson & Andrea Parkins** at **Local 269**. 9:00pm. 269 W. Hudson St. @ Suffolk. 212-228-9874. www.myspace.com/rucmanyc.
- Mon 8/16: **Brian Woodruff** with **Lisa Parrott, Jacob Varmus, Mike Fahie, Sabastian Noelle, Kevin Thomas & Brian Woodruff** at **Miles' Café**. 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Mon 8/16: **Camila Meza** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 8/17: **Warren Smith & Composer's Workshop Orchestra** at **Baha'i Center**. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 8/17: **Pops Is Tops: Louis Armstrong** at **109** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Louis '65—Eastern Europe." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Wed 8/18: **Akiko Tsuruga** at **Grant's Tomb**. 7:00pm. 122nd St. & Riverside Dr. www.jazzmobile.org
- Wed 8/18: **John Basile**, guitar; **Sean Smith**, bass; **Midtown Jazz at Midday**, 1:00 PM, Suggested Donation, \$7, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, saintpeters.org

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Walter Szymanski & Mark McGowan, trumpets;

Mike Fahn & Lolly Bienenfeld, trombones;

Mark McCarron, guitar;

Alan Rosenthal, piano; Ralph Hamperian, bass;

Art Lillard, drums; Renato Thoms, percussion;

Mary Foster Conklin, Andrea Wolper, & Alan Esses, vocals

www.ArtLillard.com

- Thurs 8/19: **Daoud David Williams & Spirit of Life at Baha'i Center.** 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Thurs 8/19: **Davy Mooney at The Bar Next Door.** 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Thurs 8/19: **Debbie Johns, Daryl Johns, Steve Johns & Michael Cochrane at Miles' Café.** 7:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thu 8/19: **Peter Bernstein Trio;** Sponsored by Midtown Arts Common, 12:30 PM, Free, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Thurs 8/19: **Mika Hary, Marina Maximillian Blumin & Shai Maestro at Café Vivaldi.** 9:30pm. Free. 32 Jones St. 212-691-7538. Myspace.com/mikahary
- Fri 8/20: **Vanessa Trouble Trio at Palio Bar at Piano Due Ristorante.** 151 W. 51st St. 212-399-9400. pianodue.com
- Fri 8/20: **Dan Tepfer Trio at Miles' Café.** 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Fri 8/20: **Jazzberry Jam at Jackie Robinson Park.** 7:00pm. Free. Sponsored by Jazzmobile. 148th St. & Bradhurst. www.jazzmobile.org
- Fri 8/20: **Adam Larson at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sat 8/21: **Miles' Café. Nue Jazz Project** at 7:30pm. **Rob Garcia with Noah Preminger, Dan Tepfer & Chris Lightcap** at 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sat 8/21: **Melba Joyce** on 153rd St., 7:00pm. Free. Bet. Convent & Amsterdam Ave. Hosted by 153.DEELY. www.jazzmobile.org

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- Sat 8/21: **Mike Moreno at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sun 8/22: **The Story, Jazz Vespers,** 5:00 PM, Free, All are welcome! Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Sun 8/22: **Amy Cervini and Jazz for Kids at 55 Bar.** 2:00pm. \$5 cover. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sun 8/22: **Dan Adler at The Bar Next Door.** 8:00pm & 10:00pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sun 8/22: **Joe Louis Walker, Teeny Tucker Revue, Janiva Magness, Smoking Joe Kubek & Cyril Nevilie** at **Hudson River Park, Pier 45.** 2:00-9:00pm. Free. Blues BBQ.

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- Mon 8/23: **Jazzmobile All Stars** featuring **Gregory Gerneret** on **106st St.**. 7:00pm. Free. Bet. Central Park West & Manhattan Ave. www.jazzmobile.org
- Mon 8/23: **Cristian Amigo's Kingdom of Jones** at **Local 269**. 10:00pm. 269 W. Hudson St. @ Suffolk. 212-228-9874. www.myspace.com/rucmanyc.
- Mon 8/23: **Alicia Rau** with **Adam Lomeo, Marcus McLaurine & Bruce Box** at **Miles' Café**. 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Mon 8/23: **Dida Pelled** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Tues 8/24: **Andrew Lamb Quartet** at **Baha'i Center**. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 8/24: **Pops Is Tops: Louis Armstrong** at **109** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Listeners: Louis in New Orleans." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 8/24: **Amy Cervini** with **Jesse Lewis & Matt Aronoff** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 8/24: **Jeremy Pelt** at **Grant's Tomb**. 7:00pm. 122nd St. & Riverside Dr. www.jazzmobile.org
- Wed 8/25: **Ken Hatfield & Eric Hoffman** at **Trinity Lower East Side Lutheran Parish Garden**. 8:00pm. Free. (Rain date: Sept. 1) 602 E. 9th St. @ Ave. B (Charlie Parker Pl.)
- Wed 8/25: **Jimmy Heath** at **Grant's Tomb**. 7:00pm. 122nd St. & Riverside Dr. www.jazzmobile.org
- Wed 8/25: **Sue Matsuki**, singer; **Greg Toroian**, piano; Midtown Jazz at Midday, 1:00 PM, Suggested Donation, \$7, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Thurs 8/26: **Gene Perla Quartet** at **Rue 57 Restaurant**. 8:00pm. No cover; \$15 min. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. www.rue57.com
- Thu 8/26: **Jazz Knights**: 18-piece band from West Point; Sponsored by Midtown Arts Common, 12:30 PM, Free, Jazz Ministry at **St. Pater's**, Lexington Ave at 54th Street, www.saintpeters.org
- Thurs 8/26: **Frank Vignola Trio** with **Bucky Pizzarelli** at **Feinstein's @ Loews Regency**. 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com
- Thurs 8/26: **Brandon Lee** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Thurs 8/26: **Elisabeth Lohninger & Walter Fischbacher** at **Miles' Café**. 7:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 8/26: **Cynthia Holiday** on **132rd St**. 7:00pm. Bet. 7th & Lenox Ave. Hosted by 132nd St. Block Assn. www.jazzmobile.org
- Thurs 8/26: **Steve Coleman** at **National Jazz Museum in Harlem**. 7:00pm. Free. "Jazz for Curious Readers." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Fri 8/27: **John Ellis** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 8/27: **Antoinette Montague** with **Bill Easley, Tommy James & Payton Crossley** at the **Jackie Robinson Bandshell**. 7:00pm. Free. Sponsored by Jazzmobile. 149th St. www.jazzmobile.org
- Fri 8/27: **Miles' Café**. **Bruce Arnold, Jerry DeVore & Tony Moreno** at 7:30pm. **Gene Ess, Donny McCaslin, Thomson Kneeland & Dan Weiss** at 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.

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- Fri 8/27: Sarah Hayes Quartet with John Colianni at Paliaro Bar at Piano Due Ristorante. 151 W. 51st St. 212-399-9400. www.pianodue.com
- Fri 8/27: Ryan Keberle Double Quartet at the Rubin Museum of Art. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas." 150 W. 17th St. 212-620-5000. www.rmany.org. www.jazzmuseuminharlem.org
- Sat 8/28: Roberta Piket Trio at Miles' Café. 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sat 8/28: Adriano Santos' Trio with Jared Gold at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Sun 8/29: Aaron Diehl Trio, Jazz Vespers, 5:00 PM, Free, All are welcome! Jazz Ministry at St. Pater's, Lexington Ave at 54th Street, www.saintpeters.org

- Sun 8/29: Tom Dempsey at The Bar Next Door. 8:00pm & 10:00pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 8/30: Jon Batiste Band & Eldar at Highline Ballroom. 8:00pm. \$15; \$17 day of show. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. myspace.com/jonathanbatiste. myspace.com/eldar87.
- Mon 8/30: Ideal Bread at Local 269. 9:00pm. 269 W. Hudson St. @ Suffolk. 212-228-9874. www.myspace.com/rucmanyc.
- Mon 8/30: Beat Kaestli at The Bar Next Door. 8:30pm & 10:30pm. \$12. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com.
- Mon 8/30: Wynton Marsalis & Cecile Licad accompanying the silent movie *Louis* at the Apollo Theater. 8:00pm. \$35 & \$50. 253 W. 125th St. 800-745-3000. www.apollotheater.org
- Tues 8/31: Pops Is Tops: Louis Armstrong at 109 at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners: The Rare Films." 104 E. 126th St., Suite 2C. 212-348-8300. www.jazzmuseuminharlem.org
- Tues 8/31: Miles' Café. Deborah Latz, Jon Davis & Yoshi Waki at 7:30pm. Nora McCarthy with Jorge Sylvester, Richard Clements, Jeffrey Carney & Greg Bandy at 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 8/31: Mike Longo Band at Baha'i Center. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. www.bahainyc.org/jazz.html.
- Tues 8/31: ELEW at Highline Ballroom. 8:00pm. \$15; \$20 day of show. 431 W. 16th St. 212-414-5994. www.highlineballroom.com. http://elewrockjazz.com



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- Mon 8/2, 8/9, 8/16, 8/23, 8/30: John McNeil/Mike Fahie Jam Session at Puppets Jazz Bar. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 8/2: Yaozeki Big Band at Tea Lounge. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. My space.com/uzeking
- Tues 8/3: Korzo. Peter Epstein with Ralph Alessi, Andy Barbera, Sam Minaie & Qasim Naqvi at 9:30pm. Denman Maroney, Ratzoo Harris & Bob Meyer at 11:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. korzorestaurant.com.
- Wed 8/4, 8/11, 8/18, 8/25: Arturo O'Farrill at Puppets Jazz Bar. 7:00pm. \$10. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 8/5: Mykal Rose of Black Uhuru at MetroTech Plaza. Noon. 718-488-8200. Flatbush & Myrtle Ave. http://bam.org
- Thurs 8/5: Ray Mantilla on Gates Ave. bet. Waverly & Washington. 7:00pm. Free. Hosted by Brown Memorial Baptist Church. www.jazzmobile.org
- Thurs 8/5: John Marshall Quartet at Puppets Jazz Bar.

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<p style="text-align: center; font-size: x-small;">SUN AUG 1</p> <p style="text-align: center; font-weight: bold; font-size: large;">JOANNE BRACKEEN QUARTET</p> <p style="text-align: center; font-size: x-small;">MARK TURNER - UGONNA OKEGBO - JONATHAN BLAKE</p>	<p style="text-align: center; font-size: x-small;">WED AUG 11</p> <p style="text-align: center; font-weight: bold; font-size: large;">RALPH ALESSI QUARTET</p> <p style="text-align: center; font-size: x-small;">JASON MORAN - DREW GRESS - NASHEET WAITS</p>
<p style="text-align: center; font-size: x-small;">MON AUG 2</p> <p style="text-align: center; font-weight: bold; font-size: large;">MINGUS BIG BAND</p> <p style="text-align: center; font-size: x-small;">★ MINGUS ★ MONDAYS ★</p>	<p style="text-align: center; font-size: x-small;">THU-SUN AUG 12-15</p> <p style="text-align: center; font-weight: bold; font-size: large;">JEFF "TAIN" WATTS QUARTET</p> <p style="text-align: center; font-size: x-small;">STEVE WILSON - DAVID KIKOSKI - JAMES BENUS</p>
<p style="text-align: center; font-size: x-small;">TUE AUG 3</p> <p style="text-align: center; font-weight: bold; font-size: large;">KAT EDMONSON</p> <p style="text-align: center; font-size: x-small;">STEVE ELLIOT - FRANK LOCRASTO - DANTON BOLLER - BRIAN WOLFE - CHRIS LOVEJOY</p>	<p style="text-align: center; font-size: x-small;">MON AUG 16</p> <p style="text-align: center; font-weight: bold; font-size: large;">MINGUS BIG BAND</p> <p style="text-align: center; font-size: x-small;">★ MINGUS ★ MONDAYS ★</p>
<p style="text-align: center; font-size: x-small;">WED AUG 4</p> <p style="text-align: center; font-weight: bold; font-size: large;">BRIAN HOGANS QUINTET</p> <p style="text-align: center; font-size: x-small;">ALEX WINTZ - ROBERT RODRIGUEZ - BEN WILLIAMS - OBEID CALVAIRE - TAMMY SCHEFFER</p>	<p style="text-align: center; font-size: x-small;">TUE & WED AUG 17 & 18</p> <p style="text-align: center; font-weight: bold; font-size: large;">CINDY BLACKMAN: EXPLORATIONS</p> <p style="text-align: center; font-size: x-small;">ANTOINETE RONEY - MARG GARY - ZAGGAI CURTIS - RASHAAN CARTER</p>
<p style="text-align: center; font-size: x-small;">THU AUG 5</p> <p style="text-align: center; font-weight: bold; font-size: large;">FREDDIE BRYANT & THE KALEIDOSCOPE TRIO</p> <p style="text-align: center; font-size: x-small;">PATRICE BLANCHARD - WILLARD DYSON WITH SPECIAL GUEST DONNY McCASLIN</p>	<p style="text-align: center; font-size: x-small;">THU-SUN AUG 19-22</p> <p style="text-align: center; font-weight: bold; font-size: large;">DR. LONNIE SMITH TRIO</p> <p style="text-align: center; font-size: x-small;">JONATHAN KREISBERG - JAMIRE WILLIAMS</p>
<p style="text-align: center; font-size: x-small;">THU-SUN AUG 6-8</p> <p style="text-align: center; font-weight: bold; font-size: large;">QUINCY JONES PRESENTS, ALFREDO RODRIGUEZ TRIO</p> <p style="text-align: center; font-size: x-small;">PETER SLAVOV - DAFNIS PRIETO</p>	<p style="text-align: center; font-size: x-small;">MON AUG 23</p> <p style="text-align: center; font-weight: bold; font-size: large;">MINGUS ORCHESTRA</p> <p style="text-align: center; font-size: x-small;">★ MINGUS ★ MONDAYS ★</p>
<p style="text-align: center; font-size: x-small;">MON AUG 9</p> <p style="text-align: center; font-weight: bold; font-size: large;">MINGUS ORCHESTRA</p> <p style="text-align: center; font-size: x-small;">★ MINGUS ★ MONDAYS ★</p>	<p style="text-align: center; font-size: x-small;">TUE & WED AUG 24 & 25</p> <p style="text-align: center; font-weight: bold; font-size: large;">OLIVER LAKE ORGAN QUARTET</p> <p style="text-align: center; font-size: x-small;">JARED GOLD - FREDDIE HENDRIX - CHRIS BECK</p>
<p style="text-align: center; font-size: x-small;">TUE AUG 10</p> <p style="text-align: center; font-weight: bold; font-size: large;">STRYKER/SLAGLE BAND</p> <p style="text-align: center; font-size: x-small;">ED HOWARD - CLARENCE PENN</p>	<p style="text-align: center; font-size: x-small;">THU-SUN AUG 26-29</p> <p style="text-align: center; font-weight: bold; font-size: large;">GERALD CLAYTON TRIO+2</p> <p style="text-align: center; font-size: x-small;">LOGAN RICHARDSON - AMBROSE AKINMUSIRE - JOE SANDERS - JUSTIN BROWN</p>
<p style="text-align: center; font-size: x-small;">MON AUG 30</p> <p style="text-align: center; font-weight: bold; font-size: large;">MINGUS DYNASTY</p> <p style="text-align: center; font-size: x-small;">★ MINGUS ★ MONDAYS ★</p>	<p style="text-align: center; font-size: x-small;">TUE AUG 31</p> <p style="text-align: center; font-weight: bold; font-size: large;">MOUTIN REUNION QUARTET</p> <p style="text-align: center; font-size: x-small;">RICK MARGITZA - PIERRE DE BETHMANN - FRANÇOIS MOUTIN - LOUIS MOUTIN</p>

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- Thurs 8/5: **Eyal Maoz at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Thurs 8/5, 8/12, 8/19, 8/26: **Aki Ishiguro Trio at Solo Kitchen Bar.** 9:00pm. Jam session until 1:00am. 1502 Cortelyou Rd. 718-826-0920. Myspace/solokitchenbar
- Fri 8/6: **Gina's Picture Show at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. With **Gina Cimmelli, Jeni Magana, Mat Coser & Matthew Weber.** 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Mon 8/9: **Brooklyn Big Band at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.timarmacost.com
- Mon 8/9: **Jesse Elder, Logan Richardson, Konichi Ebina & Petr Salidar at Bargemusic.** 8:00pm. \$20; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Tues 8/10: **Korzo. Dollshot with Rosalie Kaplan, Noah Kaplan, Wes Matthews & Giacomo Meregá** at 9:30pm. **James Carney** at 11:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.
- Thurs 8/12: **Amanda Monaco with Michael Attias, Sean Conly & Satoshi Takeishi at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Thurs 8/12: **Britton Brothers with Jeremy Siskind, Taylor Waugh & Austin Walker at Puppets Jazz Bar.** 9:00pm. \$6. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com. www.thebrittonbrothers.com
- Fri 8/13: **Joe Canton at Tea Lounge.** 9:00pm & 10:30pm.

No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.

- Sat 8/14: **Caution Caution Caution & The Chives at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. Caution Caution Caution: **Zander Naylor, Ian Kovac & Peter Negroponte.** The Chives: **Steven Lugerner, Matthew Wohl & Max Jeffe.** 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Sun 8/15: **Puppets Jazz Bar. Zack O'Farrill Quartet** at noon (\$10). **Franglais Gypsy Jazz** at 8:00pm. (\$5) 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 8/16: **Jesse Elder, Zack Foley, Terrence McManus, Aidan Carroll & Devin Gray at Bargemusic.** 8:00pm. \$20; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Mon 8/16: **Scott Reeves' Jazz Orchestra at Tea Lounge.** 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.creativejazz.com
- Tues 8/17: **Tim Berne's Los Totopos with Oscar Noreiga, Matt Mitchell & Ches Smith at Korzo.** 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. korzorestaurant.com.
- Tues 8/17: **Charenee Wade at South Oxford Park.** 7:00pm. Free. Cumberland & Atlantic Commons. Hosted by Friends of South Oxford Park. www.jazzmobile.org
- Thurs 8/19: **Yard Byard with Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo & George Schuller at Tea Lounge.** 9:00pm. No cover; \$5 donation per set encouraged. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Fri 8/20: **The Funky Fritters at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St.,

Park Slope. 718-789-2762. www.tealoungeny.com. www.thefunkyfritters.com

- Sat 8/21: **Ralph Hamperian's Tuba D'Amore at Puppets Jazz Bar.** 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 8/21: **Mais Um at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Mon 8/23: **Nicole Zuraitis Group at Puppets Jazz Bar.** 6:00pm. 4815th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 8/23: **Zigzag Quartet at Bargemusic.** 8:00pm. \$20; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Mon 8/23: **Mike Fahie Jazz Orchestra at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.mikefahie.com
- Tues 8/24: **Rafal Sarneski Quintet at Puppets Jazz Bar.** 8:15pm. 4815th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 8/26: **Mike Baggetta with Jason Rigby, Eivind Opsvik & George Schuller at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Fri 8/27: **Ayako Shirasaki Trio at Puppets Jazz Bar.** 6:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Fri 8/27: **Kat Mulvaney at Tea Lounge.** 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. Sat 8/28: **Steven Gauci Quartet at Puppets Jazz Bar.** 6:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.



SEPT 4-5 2010

TANGLEWOOD JAZZ FESTIVAL

SEPT 4 SATURDAY 2PM
Radio Deluxe with John Pizzarelli and Jessica Molaskey with special guest, vocalist, Jane Monheit



John Pizzarelli



Jessica Molaskey



Jane Monheit

SEPT 5 SUNDAY 2PM
Eddie Daniels-Bob James Quartet "Broadway Boogie"



Eddie Daniels



Bob James



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SEPT 4 SATURDAY 8PM
Laurence Hobgood Trio
Kurt Elling



Laurence Hobgood



Kurt Elling

SEPT 5 SUNDAY 8PM
Julian Lage Group

The Donal Fox Quartet: Piazzolla to Bach Project with special guest Maya Beiser



Julian Lage



Donal Fox



Maya Beiser

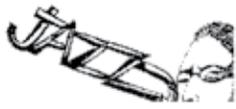


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JAZZ JOURNALISTS ASSOCIATION

<http://lanaadasheva.blogspot.com>
lana.adasheva@yahoo.com

- Sat 8/28: **Brooklyn Tea Party** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Mon 8/30: **Rob Schwimmer** at **Bargemusic**. 8:00pm. \$20; \$10 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
- Mon 8/30: **City Band** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.frankcarlberg.com. www.nicholasurie.com
- Tues 8/31: **Russ Lossing** with **Masa Kamaguchi & Billy Mintz** at **Korzo**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. www.korzorestaurant.com.

BRONX

- Mon 8/16: **Ghanniya Greene** at **Co-op City**. 7:00pm. Free. Greenway @ Section V. Hosted by Black Forum of Co-op City. www.jazzmobile.org
- Thurs 8/119: **Barbara King** at **Lyman Place**. 7:00pm. Bet. Freeman & 169th St. Hosted by New York Kids Foundation. www.jazzmobile.org

QUEENS

- Mon 8/2: **Ray Shinnery** at **111-34 198th St**. 7:00pm. Free. Sponsored by Jazzmobile. Hosted by 198th St. Block Assn. www.jazzmobile.org
- Thurs 8/12: **Ray Vega** at **Louis Armstrong House**. 7:00pm. 34-56 107th St., Corona. Hosted by Louis Armstrong House & Archives. www.jazzmobile.org
- Sun 8/22: **Tribal Legacy** at **Flushing Town Hall**. 2:00pm. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org

LONG ISLAND

- Sun 8/8: **Gayle Scott, Lou Moneta & NY's Most Dangerous Swing Band** at **Dix Hills Performing Arts Center, Five Towns College**. 2:00pm. \$10. "The Sounds of Swing & Sinatra." 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org

NEW JERSEY

- Mon 8/2: **Swingadelic** at **Maxwell's**. 9:00pm. No cover. 1039 Washington St., Hoboken. 201-653-1703. www.maxwellsnj.com
- Tues 8/3: **Marlene Verplanck** with **Warren Vaché** at **Kasschau Shell**. 8:30pm. Free. 125 Maple Ave., Ridgewood (behind library). 201-670-5560.
- Wed 8/4: **Marlene Verplanck** at **Shanghai Jazz**. 7:00pm & 8:30pm. No cover. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Sat 8/7: **Ted Brown Quartet** at **Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- Sat 8/7: **Dave Stryker Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Wed 8/11: **Bucky Pizzarelli & Christine Pedi Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Thurs 8/12: **Marc Carey, Charanga Soleil, Mandingo Ambassadors & DJ Neva** at **New Jersey Performing Arts Center's Theater Square**. 5:00pm-10:00pm. Free. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Thurs 8/12: **Kitt Moran Trio** with **Norman Edge** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
- Fri 8/13: **Oscar Perez** at **Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com.

- Wed 8/18: **Marlene Verplanck** at **Princeton Public Library**. 7:00pm. 65 Witherspoon St., Princeton. 609-924-9529, x220.
- Wed 8/25: **Marlene Verplanck** with **Bucky Pizzarelli, Mike Renzi & Warren Vaché** at **Riley Park**. 7:00pm. Free. Bet. Brinley & Lorraine, Bradley Beach.
- Fri 8/27: **John Ehlis Ensemble** with **Oliver Lake** at **Trumpets**. 7:30pm & 9:30pm. \$10 cover; \$5 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- Sat 8/28: **Nat Adderley Jr. Trio** at **Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.

...AND BEYOND

- Thu 8/5: **Steve Pouchie Ensemble**, **Chicken Bone Summer Jazz**, **Atlantic City Boardwalk Summer Jazz Concert Series** August 5, 7:30 PM, 609-344-1303. StevePouchie.com
- Fri 8/6: **Litchfield Jazz Festival**. **Dave Brubeck Quartet @ 7:45pm**. **Denise Thimes @ 9:15pm**. Kent School, One Macedonia Rd. (Rt. 341), Kent, CT. <http://litchfieldjazzfest.com>
- Sat 8/7: **Litchfield Jazz Festival**. **Gabriel Alegria Sextet @ noon**. **Gerald Clayton trio @ 1:45pm**. **Dave Samuels & Caribbean Jazz Project @ 3:30pm**. **Mario Pavone @ 5:15pm**. **All-Star Cannonball Adderley Tribute @ 7:00pm**. **Arturo O'Farrill Afro Latin Jazz Orchestra @ 8:45pm**. Kent School, One Macedonia Rd. (Rt. 341), Kent, CT. <http://litchfieldjazzfest.com>
- Sun 8/8: **Litchfield Jazz Festival**. **Aaron Weinstein Trio @ noon**. **Avery Sharpe Trio @ 1:30pm**. **Jane Bunnett & The Spirits of Havana @ 3:30pm**. **Anat Cohen Quartet @ 5L15pm**. **Bela Fleck, Zakir Hussain & Edgar Meyer @ 7:00pm**. Kent School, One Macedonia Rd. (Rt. 341), Kent, CT. <http://litchfieldjazzfest.com>
- Fri 8/13: **Jamie Saft** with **Larry Grenadier & Ben Perowsky** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://liveatthefalcon.com)
- Sat 8/14: **New Haven Jazz Festival**. 3:00-9:00pm. With **Neighborhood Music School Jazz Youth Orchestra**, **Noah Bearman & Wayne Escoffery**, **Afro-Peruvian Jazz Showcase**, **Winard Harper Sextet & Bobby Watson Quartet**. Free. New Haven CT Green. www.jazzhaven.org
- Sat 8/14: **Joe Lovano & Judi Silvano** with **Teri Roiger, Gary Valente Michael Bocian, Marilyn Crispell, Ed Schuller, John Menegon & John Riley** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 8/20: **Travis Sullivan's Bjokestra** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 8/21: **Sofia Rei Koutsovitis** with **Eric Kurimski, Jorge Roeder & Yayo Serka** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 8/21: **Fred Hersch** at **Maverick Concert Hall**. 6:00pm. 120 Maverick Rd., Woodstock, NY. 845-679-8217. www.maverickconcerts.org
- Sat 8/21: **New Haven Jazz Festival**. 3:00-9:00pm. With **Jackie McLean Youth Jazz Orchestra**, **Joe Morris/Matthew Shipp/Gerald Cleaver/Jim Hobbs, Steve Davis Quartet, Claudia Acuña Quartet & Robby Ameen Latin Sextet**. Free. New Haven CT Green. www.jazzhaven.org
- Thurs 8/26-Sun 8/29: **First Annual Warwick Valley Jazz Festival**. With **Skye Jazz Quartet, Marcus Gillmore, Chris Persad Band, Warwick All Stars, Warren Sirota, String Trio of New York, Arturo O'Farrill, Mike Jackson, Richard Kimball, Rick Savage Band, The Dautag, Steven Kaiser & Kevin Golden and Jeff Ciampa/Mark Egan/Bill Evans/Karl Latham**. <http://warwickvalleyjazzfest.com>
- Fri 8/27: **Larry Coryell & Jack DeJohnette** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 8/28: **John Scofield, Jack DeJohnette & Joe Lovano** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://liveatthefalcon.com) ■

Calendar of Events

AUG	Birdland 315 West 44th Street (betw. 8th & 9th Aves.) 212-581-3080 www.birdlandjazz.com	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
1 - Sun	Hilary Kole; Chico O'Farrill Band	Assaf Kehati 4; Earl Klugh	Pam Purvis & Bob Ackerman	Noah Haidu Jam
2 - Mon	Cady Huffman; Jim Caruso	Soul Understated	Cecil's Big Band with Mike Lee	Roger Lent Jam
3 - Tue	Heath Brothers 4	Ron Carter 3	Bruce Williams Jam Session	Robert Rucker Jam
4 - Wed	David Ostwald Band; Heath Brothers 4	Ron Carter 3	Mid-Week Mellow Out	Les Kurtz 3
5 - Thu	Heath Brothers 4	Ron Carter 3	Blues Jam Session	Francesca Han 3
6 - Fri	Birdland Big Band; Heath Brothers 4	Ron Carter 3; JD Walter	Melanie Mitrano	Bruce Harris 4
7 - Sat	Heath Brothers 4	Ron Carter 3; Boogie Hustlers	Emmet Cohen	Denton Parien 4
8 - Sun	Hilary Kole	Noriko Ueda Band; Ron Carter 3	Pam Purvis & Bob Ackerman	Noah Haidu Jam
9 - Mon	Jim Caruso	John Ellis	Cecil's Big Band with Mike Lee	Roger Lent Jam
10 - Tue	George Coleman 4	Lee Ritenour & Dave Grusin	Bruce Williams Jam Session	Robert Rucker Jam
11 - Wed	David Ostwald Band; George Coleman 4	Lee Ritenour & Dave Grusin	Mid-Week Mellow Out	Les Kurtz 3
12 - Thu	Hey Rim Jeon; George Coleman 4	Lee Ritenour & Dave Grusin	Blues Jam Session	Renaud Penant 3
13 - Fri	Birdland Big Band; George Coleman 4	Lee Ritenour & Dave Grusin; Andrea Capozzoli		Keith Ingham 4
14 - Sat	George Coleman 4	Lee Ritenour & Dave Grusin; Melissa Nadel		Paul Odch 4
15 - Sun	Hilary Kole; Chico O'Farrill Band	Kuni Mikami 3; Lee Ritenour & Dave Grusin	Pam Purvis & Bob Ackerman	Noah Haidu Jam
16 - Mon	Jim Caruso	Chris Rob		Roger Lent Jam
17 - Tue	Trio 3 & Geri Allen	Hiromi		Robert Rucker Jam
18 - Wed	David Ostwald Band; Trio 3 & Geri Allen	Hiromi		Les Kurtz 3
19 - Thu	Trio 3 & Geri Allen	Hiromi		Dan Furman 3
20 - Fri	Birdland Big Band; Trio 3 & Geri Allen	Hiromi; Lee		Ray Parker 4
21 - Sat	Trio 3 & Geri Allen	Hiromi; Earthman Experience		Ken Simon 4
22 - Sun	Hilary Kole; Chico O'Farrill Band	Iris Ornig 4; Hiromi		Noah Haidu Jam
23 - Mon	Jim Caruso			Roger Lent Jam
24 - Tue	Richie Beirach 5	James Moody & Nnenna Freelon		Robert Rucker Jam
25 - Wed	David Ostwald Band; Richie Beirach 5	James Moody & Nnenna Freelon		Les Kurtz 3
26 - Thu	Richie Beirach 5	James Moody & Nnenna Freelon		Mamko Watanabe 3
27 - Fri	Birdland Big Band; Richie Beirach 5	James Moody & Nnenna Freelon		Masami Ishikawa 4
28 - Sat	Richie Beirach 5	James Moody & Nnenna Freelon		Paul Sikivie 4
29 - Sun	Hilary Kole; Chico O'Farrill Band	Tavitiyan Brothers; James Moody & Nnenna Freelon	Pam Purvis & Bob Ackerman	Noah Haidu Jam
30 - Mon	Jim Caruso	Sandra St. Victor & DJ Logic	Cecil Brooks III & Bankd	Roger Lent Jam
31 - Tue		Jimmy Scott	Bruce Williams Jam Session	Robert Rucker Jam



CORNELIA DOWNSTAIRS STREET

- 1 Sun ERI YAMAMOTO TRIO
- 2 Mon ALTERNATIVE GUITAR MEETING
- 3 Tues ALTERNATIVE GUITAR MEETING
- 4 Wed ALTERNATIVE GUITAR MEETING
- 5 Thurs MARY HALVORSON TRIO
- 6 Fri MICHAEL FIENBERG QUARTET; JASON RIGBY QUINTET
- 7 Sat CURTIS MACDONALD GROUP; LOGAN RICHARDSON TRIO
- 8 Sun DAN TEPFER / RICHIE BARSHAY DUO
- 9 Mon PRIVATE EVENT
- 10 Tues FOUR HANDED FANTASIES WITH JED DISTLER
- 11 Wed FOUR HANDED FANTASIES WITH JED DISTLER
- 12 Thurs THE ZOZIMOS COLLECTIVE-QUARTET; KENNY WARREN HALA HALA
- 13 Fri ANDERS BERGCRANTZ QUINTET
- 14 Sat HEAVY METAL DUO
- 15 Sun TANYA KALMANOVITCH, TED REICHMAN AND ANTHONY COLEMAN
- 16 Mon CORNELIA COMEDY FESTIVAL
- 17 Tues CORNELIA COMEDY FESTIVAL
- 18 Wed CORNELIA COMEDY FESTIVAL
- 19 Thurs MICHAEL ATTIAS QUINTET: TWINES OF COLESION CD RELEASE
- 20 Fri RUSS LOSSING'S 'PERSONAL TONAL' CD RELEASE
- 21 Sat RUSS LOSSING ORACLE TRIO + 2
- 22 Sun BENNETT PASTER GROUP
- 23 Mon BECCA STEVENS VOCAL SERIES
- 24 Tues BECCA STEVENS VOCAL SERIES
- 25 Wed BECCA STEVENS VOCAL SERIES
- 26 Thurs TAKSIM
- 27 Fri LATHANFLIN & ALI
- 28 Sat OHAD TALMOR "NEWSREEL"
- 29 Sun SIMON MULLIGAN DUO
- 30 Mon MEM3
- 31 Tues FABIAN ALMAZAN TRIO

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- MIKE DIRUBBO - ALTO/SOP SAX**
- FRANK KIMBROUGH - PIANO**
- SAYURI GOTO - PIANO**
- DANIELA SCHAECHTER - PIANO**
- JIM ROTONDI - TRUMPET**
- BENNY POWELL - TROMBONE**
- STEVE SWELL - TROMBONE**
- DANIEL SMITH - BASSOON**
- HARVIE S - BASS**
- IRIS ORNIG - BASS**

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AUG	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com/dccc	Dizzy's Club After Hours Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com
1 - Sun	E. Yamamoto 3	Regina Sayles	Marcus Roberts 3	
2 - Mon	Vic Juris & Mary Halvorsen; Pete McCann & Adam Rodgers		Al Grey & Al Cohn Tribute	
3 - Tue	Rez Abbasi & Brad Shepik; Brandon Ross & Michael Gregory		Cedar Walton 4	Brandon McCune 5
4 - Wed	Joel Harrison & Anupam Shobhakar; Elliott Sharp & Marc Ribot	5K Run the Gap; Trivia	Cedar Walton 4	Brandon McCune 5
5 - Thu	Mary Halvorsen 3	Jesse Green Jazz jam	Cedar Walton 4	Brandon McCune 5
6 - Fri	Michael Fienberg 4; Jason Rigby 5	Dave Liebman Master Class	Cedar Walton 4	Brandon McCune 5
7 - Sat	Curtis MacDonald 5; Logan Richardson 3	Pamela Luss 4 & Houston Person	Cedar Walton 4	Brandon McCune 5
8 - Sun	Dan Tepfer & Richie Barshay	Bob Lieve & Patti Graham	Cedar Walton 4	
9 - Mon	White Swallow Reading Series		Amina Figarova 6	
10 - Tue	Jed Distler & Jung Lin		Cedar Walton 5	Miki Hayama 5
11 - Wed	Jed Distler & Simon Mulligan	Trivia	Cedar Walton 5	Miki Hayama 5
12 - Thu	Zozimos Collective 4; Kenny Warren 4	Spencer Reed Blues Jam	Cedar Walton 5	Miki Hayama 5
13 - Fri	Anders Bergcrantz 5	Nancy Reed & Dave Leonhardt 3	Cedar Walton 5	Miki Hayama 5
14 - Sat	Ray Anderson & Bob Stewart	Urbie Green 4 & John Jensen	Cedar Walton 5	Miki Hayama 5
15 - Sun	Tanya Kalmanovitch 3	Bill Charlap	Cedar Walton 5	
16 - Mon	Rules to Rock By		Jazz House Kids & Christian McBride	
17 - Tue	Comedy Festival		Music of Antonio Carlos Jobim	Laura Ann Boyd & Quatro Na Bossa
18 - Wed	George Wallace Poetry Explosion	5K Run the Gap; Trivia	Music of Antonio Carlos Jobim	Laura Ann Boyd & Quatro Na Bossa
19 - Thu	Michael Attias 5	Jesse Green Jazz Jam	Music of Antonio Carlos Jobim	Laura Ann Boyd & Quatro Na Bossa
20 - Fri	Russ Lossing 3	Jay Rattman & Sullivan Fortner 4	Music of Antonio Carlos Jobim	Laura Ann Boyd & Quatro Na Bossa
21 - Sat	Russ Lossing 5	Eric Doney & Zach Brock	Music of Antonio Carlos Jobim	Laura Ann Boyd & Quatro Na Bossa
22 - Sun	Bennett Paster 4	Nancy Reed, Vicki Doney & Val Hawk	Music of Antonio Carlos Jobim	
23 - Mon	Becca Stevens Vocal Series		Brandon Wright 5	
24 - Tue	Becca Stevens Vocal Series		Music of Antonio Carlos Jobim & Stan Getz	Dmitri Kolesnik 4 & Anthony Wonsey
25 - Wed	Becca Stevens Vocal Series	Trivia	Music of Antonio Carlos Jobim & Stan Getz	Dmitri Kolesnik 4 & Anthony Wonsey
26 - Thu	Taksim	Spencer Reed Blues Jam	Music of Antonio Carlos Jobim & Stan Getz	Dmitri Kolesnik 4 & Anthony Wonsey
27 - Fri	Lathanflin & Ali	Go Trio	Music of Antonio Carlos Jobim & Stan Getz	Dmitri Kolesnik 4 & Anthony Wonsey
28 - Sat	Ohad Talmor 5	Al Cohn & Zoot Sims Tribute	Music of Antonio Carlos Jobim & Stan Getz	Dmitri Kolesnik 4 & Anthony Wonsey
29 - Sun	Simon Mulligan 2	Abigail Riccards 2	Music of Antonio Carlos Jobim & Stan Getz	
30 - Mon	MEM3		Bobbi Humphrey	
31 - Tue	Fabian Almazan 3		Lou Donaldson 4	Akiko Tsuruga 4 & Jerry Weldon & Bob DeVos

AUG	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 www.iridiumjazzclub.com	Jazz Standard 116 E 27th St. 212-576-2232 www.jazzstandard.net	Joe's Pub 425 Lafayette St. 212-539-8778 www.joespub.com	Kitano 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com
1 - Sun	John Colianni 5; David Coss 3; Dylan Meek 3	Larry Coryell 3	Joanne Brackeen 4	Asylum Street Spankers; Vagabond Opera	
2 - Mon	Howard Williams Band; Ben Cliness	Les Paul Guitar Monday	Mingus Big Band	Free to Dream	
3 - Tue	Valery Ponomarev Band; Justin Lees 3;	Andrew Rathbun	Kat Edmonson	Elk City; Sanble	
4 - Wed	Dan Reiser 3; Jean Caze 4	Ben Wendel Band & Jaleel Shaw 4	Brian Hogans 5	Australian Music; Bridget Everett	Salles/Artmann 4
5 - Thu	Nancy Reed 3; Alex Stein/Matt Brown	Jimmy Greene & Greg Tardy	Freddie Bryant 4	Alexia Bomtempo & Pierre Aderne; Glen David Andrews	Oscar Perez 4
6 - Fri	Hide Tanaka 3	Buster Williams; Eric DiVito Band	Alfredo Rodriguez 3	Hazelle Goodman; Natalia Clavier	Harry Allen 4
7 - Sat	Larry Newcomb 3; Chris Massey; Virginia Mayhew 4	Buster Williams; Morrie Louden Band	Alfredo Rodriguez 3	David Binney 4; Alicia Witt; Taj Weekes & Adowa	Leslie Pintchik 3
8 - Sun	Lou Caputo 4; David Coss 3; Mauricio DeSouza 3	Buster Williams	Alfredo Rodriguez 3	Mike + Ruthy; Bad Reputation	
9 - Mon	Howard Williams Band; Michael O'Brien 3	Neo Nocentelli & Les Paul Trio	Mingus Orchestra	Did I Do That; Bryan Vargas & Ya Esta	
10 - Tue	Steven Oquendo Band; Paul Francis 3	Art Lillard Band	Stryker/Slagle Band	Lau; Ray Wylie Hubbard	
11 - Wed	Mark Devine 3; Anderson Brothers	Kenny Davis & Geri Allen	Ralph Alessi 4	One Child Born; Holden/Fredda & Pascal Parisot	Nina Sheldon 3
12 - Thu	Rick Stone 3; David White 5		Jess "Tain" Watts 4	Olatuja Project	Lauren Sevan 4
13 - Fri	Dave Kain Band; Barry Cooper 6	Lenny White; BT3	Jess "Tain" Watts 4	Steve Forbert; Ilse	Noah Preminger 4
14 - Sat	Gypsy Jazz Caravan; Brooks Hartell 3; Dre Barnes Band	Lenny White; Chris Massey Band	Jess "Tain" Watts 4	Irka Mateo Band; Aylor Young/Hey Battlefield; Unification 2010	Noah Preminger 4
15 - Sun	John Colianni 5; David Coss 3; Ryan Anselmi 5	Lenny White	Jess "Tain" Watts 4	Allan Harris; Maddy Wyatt	
16 - Mon	Howard Williams Band; Kenny Shanker 4	Mike Stern	Mingus Big Band	Soul Kitchen	
17 - Tue	Lou Caputo Band; Alex Hoffman 4	Mayra Casales & CoCoMaMa	Cindy Blackman 5	Chief; Jeremy Messersmith/Shannon Whitworth	
18 - Wed	Bernal/Eckroth/Ennis; Andrew Atkinson 4	Linda Oh 3 & Kirk Knuffke 3	Cindy Blackman 5	Blame Sally; Neal Medlyn & Kenny Mellman	Lorna Cifra 4
19 - Thu	Champion Fulton 3; Mauricio DeSouza 3	Al Foster 4	Dr. Lonnie Smith 3	Ute Lemper; Clinic; Ghost of a Saber Tooth Tiger	Bill Mays 3
20 - Fri	Joseph Perez 4; Kevin Dom Band	Al Foster 4; Colony	Dr. Lonnie Smith 3	Bibi Tanga; Lady Rizo	Gene Bertoncini 3
21 - Sat	Austin Walker 3; Andrew Hadro 5; Akiko Tsuruga 3	Al Foster 4; Jeff Lofton	Dr. Lonnie Smith 3	Ute Lemper; Bettina Koster/Adele Bertei	Gene Bertoncini 3
22 - Sun	David Coss 3; Ai Murakami	Al Foster	Dr. Lonnie Smith 3	Ute Lemper; Clinic; Ghost of a Saber Tooth Tiger	
23 - Mon	Howard Williams Band; Kioko Oyobe 3	Mike Stern	Mingus Orchestra	Broadway Impact; Randy Blair	
24 - Tue	David White Band; Alan Chaubert 3	JC Hopkins Band	Oliver Lake 4	Marianne Dissard/Cordero	
25 - Wed	Champion Fulton 3; Stan Killian 4	T.K. Blue	Oliver Lake 4	Abalone Dots; Our Hit Parade	Paul Meyers 4
26 - Thu	Nick Moran 3; David White 5	Lee Konitz 4	Gerald Clayton 5	The Gay Agenda	Brandon Wright 5
27 - Fri	Michika Fukumori 3; Daylight Blues Band	Lee Konitz 4; Rodney Richardson 3	Gerald Clayton 5	Somi; SonnyBoy	Eric Alexander 4
28 - Sat	Evan Schwam 4; Eve Silber 3; Tim Price & Ryan Anselmi	Lee Konitz 4; Gilad Barkan 3	Gerald Clayton 5	JP Jofre 4; Elikeh; Banana Bag & Bodice	Eric Alexander 4
29 - Sun	Iris Ormig 4; David Coss 3; Nueva Encarnacion	Amy Rivard; Lee Konitz 4	Gerald Clayton 5	Kendrick Scott; My Therapist Said This Was a Good Idea	
30 - Mon	Howard Williams Band	Eric Krasno	Mingus Dynasty	Marty Stuart	
31 - Tue	Joseph Perez 4; Kevin Dom Band	Terese Genecco Band	Moutin Reunion 4		

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August 7: Vinnie Knight, Vocalist & The Blues Riders
August 13 & 14: The Danny Mixon Quartet
August 21: Carrie Jackson, Vocalist
August 23 & 30: Eric Wyatt Jam Session
August 27: The Richie Fells Quartet with Ann Elliott, Vocalist
August 28: "A Tribute to Benny Powell!" featuring TK Blue

Zebra Room - 3 Shows 9:00 p.m. 10:30 p.m. 12:00 midnight
\$20.00 cover per set plus 2 drink minimum per set unless otherwise noted.
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\$10.00 cover plus 2 drink minimum

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\$10.00 cover plus 2 drink minimum

Every Wednesday: Nathan & Max Lucas Organ Trio
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11 **Sandy Stewart**, singer
Bill Charlap, piano
18 **John Basile**, guitar
Sean Smith, bass
25 **Sue Matsuki**, singer
Greg Toroain, piano

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12 **Cindy Blackman's Another Lifetime**
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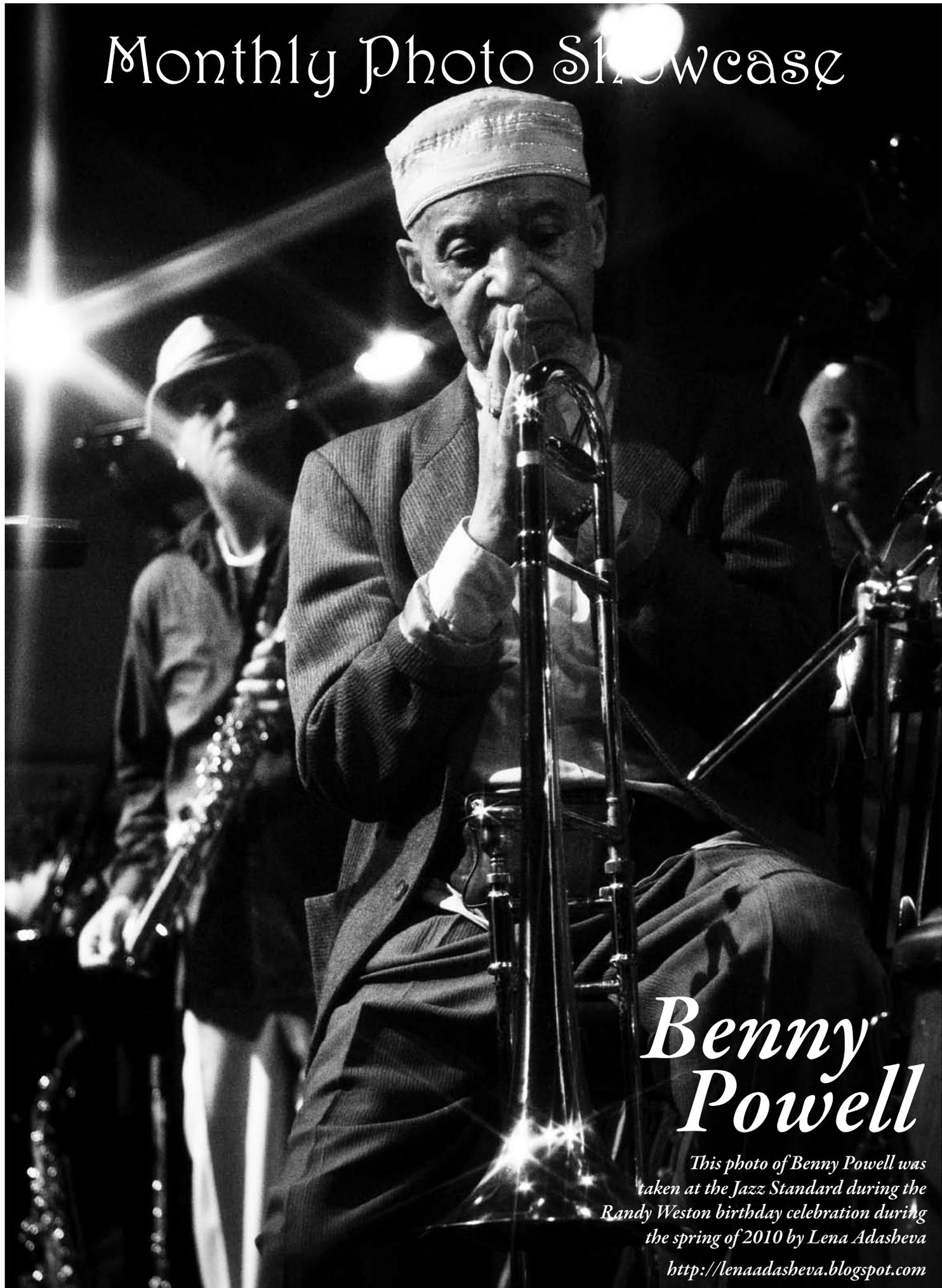
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1 - Sun	Jazz Vocalist Jam Session, Lafayette Harris	Marion Cowings & Jon Roche 3; Spike Wilner 3	Improviser Festival	Eric Reed 3
2 - Mon	Patience Higgins and the Sugar Hill Quartet	Chris Bergson/Neal Miner; Ari Hoenig 4; Spencer Murphy 3	Annie Gosfield	Vanguard Jazz Orchestra
3 - Tue		Yaala Ballin 2; Jimmy Bruno 3; Ken Fowser & Behn Gillece	Sarah Cahill; Carl Stone	Greg Osby 5
4 - Wed	Nathan & Max Lucas Organ Trio	Ben Van Gelder 2; Ethan Iverson 4; Todd Herbert 3	Richard Carrick; Kingdom of Jones	Greg Osby 5
5 - Thu	Blues & R&B	Spike Wilner; Ethan Iverson 4; Dwayne Clemons 5	Kathleen Supove; Anthony DeMare	Greg Osby 5
6 - Fri	Nat Adderly Jr. Trio	Mark Zaleski; John Marshall 5; Lawrence Leathers	Blair McMillen; Joseph Kubera	Greg Osby 5
7 - Sat	Vinnie Knight, Vocalist & The Blues Riders	Ari Roland Band; John Marshall 5; Stacy Dillard 3	Annie Gosfield; Jasper String 4	Greg Osby 5
8 - Sun	Jazz Vocalist Jam Session, Lafayette Harris	Marion Cowings & Jon Roche 3; Ned Gould 3	Ha-Yang Kim; H*E*R	Greg Osby 5
9 - Mon	Patience Higgins and the Sugar Hill Quartet	Brigitte Zarie 5; Gilad Hekselman 3; Spencer Murphy	Paola Prestini	Vanguard Jazz Orchestra
10 - Tue		Marianne Sollowan 2; John Ellis 4; Alex Stein 4	TILT SIXtet; Les Nuages en France	Lewis Nash 5
11 - Wed	Nathan & Max Lucas Organ Trio	Peter Bernstein; Greg Tardy 3; Simona Premazzi 3	Lauren Radnofsky & Courtney Orlando; Elliott Sharp	Lewis Nash 5
12 - Thu	Blues & R&B	Ehud Asherie; Jerome Sabbagh 3; Carlos Abadie 5	Margaret Leng Tan	Lewis Nash 5
13 - Fri	Danny Mixon Quartet	Ziv Ravitz Band; Mike DiRubbo 4; Johnny O'Neal 3	John Zorn Improv Night	Lewis Nash 5
14 - Sat	Danny Mixon Quartet	Ralph Lalama 3; Mike DiRubbo 4; Greg Glassman	Ches Smith; Roger Kleier 4	Lewis Nash 5
15 - Sun	Jazz Vocalist Jam Session, Lafayette Harris	Ruth Brisband & Jon Roche 3; Dave Schnitter 5	Cornelius Dufallo-Journaling; Giuseppe Logan 5	Lewis Nash 5
16 - Mon	Patience Higgins and the Sugar Hill Quartet	Avi Rothbard; Sherrie Maricle 3; Spencer Murphy	Margaret Leng Tan	Vanguard Jazz Orchestra
17 - Tue		Dennis Jeter 2; Ken Fowser & Behn Gillece; Noah Haidu 3	Tom Hamilton 3; Gleam-Glass-Gliss	Guillermo Klein 7
18 - Wed	Nathan & Max Lucas Organ Trio	Paul Bollenback; Ed Cherry 3; Craig Wuepper 3	Three NY Women; Steve Dalachinsky & Matt Shipp	Guillermo Klein 7
19 - Thu	Blues & R&B	Spike Wilner; Jason Lindner 3; Alex Hoffman	Jenny Lin; Sylvie Courvoisier	Guillermo Klein 7
20 - Fri	Nat Adderly Jr. Trio	Samir Zarif 4; David Kikoski 3; Eric McPherson Band	Annie Gosfield 3; Trevor Dunn 3	Guillermo Klein 7
21 - Sat	Carrie Jackson	Dwayne Clemons 5; David Kikoski 3; Stacy Dillard 3	George Kentros & Mattias Petersson; Ashley Bathgate	Guillermo Klein 7
22 - Sun	Jazz Vocalist Jam Session, Lafayette Harris	Jon Roche; Joe Magnarelli 4	Miya Masaoka 3; Robert Black	Guillermo Klein 7
23 - Mon	Eric Wyatt Jam Session	Kyoko Oyobe 2; Ari Hoenig 4; Spencer Murphy	Roger Kleier 3	Vanguard Jazz Orchestra
24 - Tue		Gail Allen; Grant Stewart 4; Alex Stein 4	Ne(x)tworKs Composers Series; Shelley Burgon	Paul Motian/Joe Lovano/Bill Frisell
25 - Wed	Nathan & Max Lucas Organ Trio	Peter Bernstein; Steve Ash 3; Brian Charette 3	Jim Staley; Duration/Vibration	Paul Motian/Joe Lovano/Bill Frisell
26 - Thu	Blues & R&B	Ehud Asherie; Charles Davis 4; Carlos Abadie 5	Keith Kirchoff; Stephen Gosling	Paul Motian/Joe Lovano/Bill Frisell
27 - Fri	The Richie Fells Quartet with Ann Elliott, Vocalist	Jacam Manricks 4; Jazz Incorporated; Lawrence Leathers	Annie Gosfield; Ne(x)tworKs String 3	Paul Motian/Joe Lovano/Bill Frisell
28 - Sat	"A Tribute to Benny Powell" featuring TK Blue	Kee Lostrinsky; Tardo Hammer 3; Jazz Incorporated	Hahn Rowe 3; Matt Welch	Paul Motian/Joe Lovano/Bill Frisell
29 - Sun	Jazz Vocalist Jam Session, Lafayette Harris	Ruth Brisband & Jon Roche 3; Spike Wilner	Ikue Mori; Okkyung Lee 4	Paul Motian/Joe Lovano/Bill Frisell
30 - Mon	Eric Wyatt Jam Session	Peter Zak; Ari Hoenig 3; Spencer Murphy	Bill Frisell	Vanguard Jazz Orchestra
31 - Tue		Champion Fulton; Jon Erik-Kellso 4; Ken Fowser & Behn Gillece	Kevin Norton 4; Jennifer Choi	Paul Motian/Joe Lovano/Bill Frisell

Monthly Photo Showcase



Benny Powell

This photo of Benny Powell was taken at the Jazz Standard during the Randy Weston birthday celebration during the spring of 2010 by Lena Adasheva

<http://lenaadasheva.blogspot.com>

Clubs & Venues

55 Bar, 55 Christopher St. (betw 6th & 7th Ave.), 212-929-9883, www.55bar.com

92nd Street Y, 1395 Lexington Ave, New York, NY 10128 212.415.5500, www.92ndstyy.org

Aaron Davis Hall, City College of NY, Convent Ave., 212-650-6900, www.aarondavishall.org

Alice Tully Hall, Lincoln Center, Broadway & 65th St., 212-875-5050, www.lincolncenter.org/default.asp

Allen Room, Lincoln Center, Time Warner Center, Broadway and 60th, 5th floor, 212-258-9800, www.lincolncenter.org/default.asp

American Museum of Natural History (Starry Nights), 81st St. & Central Park W., 212-769-5100, www.amnh.org

Arthur's Tavern, 57 Grove St., 212-675-6879 or 917-301-8759, www.arthurstavernnyc.com

Arts Maplewood, P.O. Box 383, Maplewood, NJ 07040; 973-378-2133, www.artsmplewood.org

Avery Fischer Hall, Lincoln Center, Columbus Ave. & 65th St., 212-875-5030, www.lincolncenter.org

Backroom at Freddie's, 485 Dean St. (at 6th Ave.), Brooklyn, NY, 718-622-7035, www.freddysbackroom.com

BAM Café, 30 Lafayette Ave., Brooklyn, NY, 718-636-4100, www.bam.org

Bar4, 7 Ave and 15th, Brooklyn NY 11215, 718-832-9800, www.Bar4.net

Barbes, 376 9th St. (corner of 6th Ave.), Park Slope, Brooklyn, 718-965-9177, www.barbesbrooklyn.com

Barge Music, Fulton Ferry Landing, Brooklyn, 718-624-2083, www.bargemusic.org

B.B. King's Blues Bar, 237 W. 42nd St., 212-997-4144, www.bbkingblues.com

Beacon Theatre, 74th St. & Broadway, 212-496-7070

Birdland, 315 W. 44th St., 212-581-3080

Blue Note, 131 W. 3rd St., 212-475-8592, www.bluenotejazz.com/newyork

Bluestone Bar & Grill, 117 Columbia St., Brooklyn, NY, 718-403-7450, www.bluestonebarngrill.com

Bourbon Street Bar and Grille, 346 W. 46th St, NY, 10036, 212-245-2030, contact@bourbonny.com, contact@frenchquartersny.com

Bowery Poetry Club, 308 Bowery (at Bleecker), 212-614-0505, www.bowerypoetry.com

Brooklyn Public Library, Grand Army Plaza, 2nd Fl, Brooklyn, NY, 718-230-2100, www.brooklynpubliclibrary.org

Café Carlyle, 35 E. 76th St., 212-570-7189, www.thecarlyle.com

Café Loup, 105 W. 13th St. (West Village), between Sixth and Seventh Aves., 212-255-4746

Café Mozart, 308 Mamaroneck Ave., Mamaroneck, NY

Café St. Barr's, 109 E. 50th St. (at Park Ave.), 212-888-2664, www.cafestbarts.com

Café Steinhof, 422 Seventh Ave. (14th St., Park Slope S.), Brooklyn, NY, 718-369-7776, www.cafesteinhof.com

Carnegie Club, 156 W. 56th St., 212-957-9676, www.hospitalityholdings.com

Carnegie Hall, 7th Av & 57th, 212-247-7800, www.carnegiehall.org

Cecil's Jazz Club & Restaurant, 364 Valley Rd, West Orange, NJ, Phone: 973-736-4800, www.cecilsjazzclub.com

Charley O's, 713 Eighth Ave., 212-626-7300

Cleopatra's Needle, 2485 Broadway (betw 92nd & 93rd), 212-769-6969, www.cleopatrasneedle.com

Cobi's Place, 158 W. 48th (bet 5th & 6th Av.), 516-922-2010

Copeland's, 547 W. 145th St. (at Bdwy), 212-234-2356

Cornelia Street Café, 29 Cornelia St., 212-989-9319, www.corneliastreetcafe.com

Creole Café, 2167 Third Ave (at 118th), 212-876-8838.

Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666

Cutting Room, 19 W. 24th St, Tel: 212-691-9000, www.thecuttingroomnyc.com

Destino, 891 First Ave. & 50th St., 212-751-0700

Detour, 349 E. 13th St. (betw 1st & 2nd Ave.), 212-533-6212, www.jazzatdetour.com

Division Street Grill, 26 North Division Street, Peckskill, NY, 914-739-6380, www.divisionstreetgrill.com

Dizzy's Club Coca Cola, Broadway at 60th St., 5th Floor, 212-258-9595, www.jalc.com

The Ear Inn, 326 Spring St., NY, 212-226-9060, www.earinn.com

eighty-eights, 1467 Main Street, Rahway, NJ, 732-499-7100

El Museo Del Barrio, 1230 Fifth Ave (at 104th St.), Tel: 212-831-7272, Fax: 212-831-7927, www.elmuseo.org

The Encore, 266 W. 47th St., 212-221-3960, www.theencorenyc.com

Fat Cat, 75 Christopher St. (at 8th Ave.), 212-675-7369, www.fatcatjazz.com

FB Lounge, 172 E. 106th St., New York, 212-348-3929, www.fondaboricua.com

Feinstein's at Loew's Regency, 540 Park Avenue (at 61st Street), NY, 212-339-4095, feinsteinsattheregency.com

Five Spot, 459 Myrtle Ave, Brooklyn, NY, Tel: 718-852-0202, Fax: 718-858-8256, www.fivespotsoulfood.com

Flushing Town Hall, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtowhall.org

Frank's Cocktail Lounge, 660 Fulton St. (at Lafayette), Brooklyn, NY, 718-625-9339, www.frankscocktailounge.com

Freddy's Backroom, 485 Dean St., Brooklyn, NY 11217, 718-622-7035

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Garage Restaurant and Café, 99 Seventh Ave. (betw 4th and Bleecker), 212-645-0600, www.garagerest.com

Glen Rock Inn, (Glen Rock, New Jersey) 222 Rock Road, Glen Rock, NJ 07452, 800-400-2362

Greenwich Village Bistro, 13 Carmine St., 212-206-9777, www.greenwichvillagebistro.com

Harlem Tea Room, 1793A Madison Ave., 212-348-3471, www.harlemtearoom.com

Havana Central West End, 2911 Broadway/114th St), NYC, 212-662-8830, www.havanacentral.com

Hawaiian Tropic Zone, 729 7th Ave (at 49th St), NY 212-626-7312, www.hawaiiantropiczone.com

Hopewell Valley Bistro, 15 East Broad St, Hopewell, NJ 08525, 609-466-9889, www.hopewellvalleybistro.com

Iridium, 1650 Broadway (below 51st St.), 212-582-2121, www.iridiumjazzclub.com

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The Jazz Spot, 375 Kosciuszko St. (enter at 179 Marcus Garvey Blvd.), Brooklyn, NY, 718-453-7825, www.thejazz.8m.com

Jazz Standard, 116 E. 27th St., 212-576-2232, www.jazzstandard.net

Joe's Pub at the Public Theater, 425 Lafayette St & Astor Pl., 212-539-8778, www.joespub.com

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Le Grand Dakar Cafe, 285 Grand Ave, Clinton Hill, Brooklyn, http://nymag.com/listings/restaurant/le-grand-dakar/

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Makor, 35 W. 67th St. (at Columbus Ave.), 212-601-1000, www.makor.org

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Night of the Cookers, 767 Fulton St., Brooklyn, NY, Tel: 718-797-1197, Fax: 718-797-0975

North Square Lounge, 103 Waverly Pl. (at MacDougal St.), 212-254-1200, www.northsquarejazz.com

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Nuyorican Pooer's Café, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org

Oak Room at The Algonquin Hotel, 59 W. 44th St. (betw 5th and 6th Ave.), 212-840-6800, www.thealgonquin.net

Orbit, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbiteastharlem.com

Orchid, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928

Palio Bar at Piano Due Restaurant, 151 West 51st Street, 212-399-9400, www.pianoduenyc.net

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Performance Space 122, 150 First Av., 212-477-5829, www.psl22.org

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Proper Café, 217-01 Linden Blvd., Queens, NY 11411, 718-341-2233, jazz Wednesdays

Prospect Park Bandshell, 9th St. & Prospect Park W., Brooklyn, NY, 718-768-0855

Prospect Wine Bar & Bistro, 16 Prospect St. Westfield, NJ, 908-232-7320, www.16prospect.com, www.cjarecords.com

Puppets Jazz Bar, 294 5th Ave. at 1st Street, Park Slope, Brooklyn, NY, 718-499-2627, www.PuppetsJazz.com

Red Eye Grill, 890 Seventh Ave. (at 56th St.), 212-541-9000, www.redeyegrill.com

Richie Cecere's Restaurant and Supperclub, 2 Erie Street Montclair, NJ 07042, 973.746.7811, www.RICHIECECERE.com

Rockwood Music Hall, 196 Allen St, New York, NY 10002 212-477-4155

Rose Center (American Museum of Natural History), 81st St. (Central Park West & Columbus), 212-769-5100, www.amnh.org/rose

Rose Hall, 33 W. 60th St., 212-258-9800, www.jalc.org

Rosendale Café, 434 Main St., PO Box 436, Rosendale, NY 12472, 845-658-9048, www.rosendalecafe.com

Roth's Westside Steakhouse, 680 Columbus Ave., Tel: 212-280-4103, Fax: 212-280-7384, www.rothswestsidesteakhouse.com

Rustik, 471 DeKalb Ave, Brooklyn, NY, 347-406-9700, www.rustikrestaurant.com

St. Mark's Church, 131 10th St. (at 2nd Ave.), 212-674-6377

St. Nick's Pub, 773 St. Nicholas Av (at 149th), 212-283-9728

St. Peter's Church, 619 Lexington (at 54th), 212-935-2200, www.saintpeters.org

Salon at Rue 57, 60 West 57th Street, 212-307-5656, www.rue57.com

Savoy Grill, 60 Park Place, Newark, NJ 07102, 973-286-1700

Schomburg Center, 515 Malcolm X Blvd., 212-491-2200, www.nyppl.org/research/sc/sc.html

Shanghai Jazz, 24 Main St., Madison, NJ, 973-822-2899, www.shanghaijazz.com

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Sidewalk Café, 94 Ave. A, 212-473-7373

Silvermine Tavern, 194 Perry Ave. Norwalk, CT 06850, 203-847-4558, www.silverminetavern.com

Sista's Place, 456 Nostrand Ave. (at Jefferson Ave.), Brooklyn, NY, 718-398-1766, www.sistasplace.org

Skippers Plane Street Pub Restaurant & Jazz Club, 304 University Ave. Newark NJ 07102 (Across from Essex County College), 973-733-9300, www.skippersplanestreetpub

Small's, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com

Smith's Bar, 701 8th Ave, New York, 212-246-3268

Sofia's Restaurant - Club Cache' (downstairs), Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave.), 212-719-5799

South Orange Performing Arts Center (SOPAC), One SOPAC Way, South Orange, NJ 07079, www.sopacnow.org, 973-313-2787

South Street Seaport, 207 Front St., 212-748-8600, www.southstseaport.org

Spoken Words Café, 266 4th Av, Brooklyn, 718-596-3923

Stanley H. Kaplan Penthouse, 165 W. 65th St., 10th Floor, 212-721-6500, www.lincolncenter.org

The Stone, Ave. C & 2nd St., www.thestonenyc.com

Sugar Bar, 254 W. 72nd St., 212-579-0222

Swing 46, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com

Symphony Space, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org

Tea Lounge, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, 718-789-2762, www.tealoungeNY.com

Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com

Theatre Row, 410 W. 42nd, 212-714-2442, www.theatrerow.org

Tito Puente's Restaurant and Cabaret, 64 City Island Avenue, City Island, Bronx, 718-885-3200, www.titopuentesrestaurant.com

Tonic, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, tonicnyc.com

Town Hall, 123 W. 43rd St., 212-997-1003

Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triادنyc.com

Tribeca Performing Arts Center, 199 Chambers Street, 10007, info@tribecapac.org, www.tribecapac.org

Trumpets, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com

the turning point cafe, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, <http://www.turningpointcafe.com/>

Village Vanguard, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net

Vision Festival, 212-696-6681, info@visionfestival.org, www.visionfestival.org

Watchung Arts Center, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, www.watchungarts.org

Watercolor Café, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, www.watercolorcafe.net

Weill Recital Hall at Carnegie Hall, 57th & 7th Ave, 212-247-7800

Williamsburg Music Center, 367 Bedford Avenue, Brooklyn, NY 11211, (718) 384-1654 www.wmcjazz.org

Wolf & Lamb, 10 East 48th Street, New York, NY 10017

Zankel Hall, 881 7th Ave, New York, 212-247-7800

Zebulon, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, www.zebuloncafeconcert.com

Zinc Bar, 82 West 3rd St., 212-477-8337, www.zincbar.com

Zorzi, 1 East 35th Street, 212-213-9167, www.zorzi-nyc.it

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Colony Music Center, 1619 Broadway. 212-265-2050, www.colonymusic.com

Downtown Music Gallery, 13 Monroe St, New York, NY 10002, (212) 473-0043, www.downtownmusicgallery.com

J&R Music World, 13 Monroe Street, 212-238-9000, www.jr.com

Jazz Record Center, 236 W. 26th St., Room 804, 212-675-4480, www.jazzrecordcenter.com

Norman's Sound & Vision, 67 Cooper Sq., 212-473-6599

Princeton Record Exchange, 20 South Tulane Street, Princeton, NJ 08542, 609-921-0881, www.prex.com

Rainbow Music 2002 Ltd., 130 1st Ave (between 7th & St. Marks Pl.), 212-505-1774

Scotti's Records, 351 Springfield Ave, Summit, NJ, 07901, 908-277-3893, www.scotticd.com

MUSIC STORES

Manny's Music, 156 W. 48th St. (betw. 6th and 7th Ave),

212-819-0576, Fax: 212-391-9250, www.mannysmusic.com

Drummers World, Inc., 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, www.drummersworld.com

Roberto's Woodwind & Brass, 149 West 46th St. NY, NY 10036, Tel: 646-366-0240, Fax: 646-366-0242, Repair Shop: 212-391-1315; 212-840-7224, www.robertoswoodwind.com

Rod Baltimore Intl Woodwind & Brass, 168 W. 48 St, New York, NY 10036, 212-302-5893

Sam Ash, 160 West 48th St, 212-719-2299, www.samash.com

Sadowsky Guitars, 20 Jay St. Brooklyn, NY, 718-422-1123, www.sadowsky.com

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Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com

City College of NY-Jazz Program, 212-650-5411,

Columbia University, 2960 Broadway, 10027

Drummers Collective, 541 6th Ave, New York, NY 10011, 212-741-0091, www.theocoll.com

Five Towns College, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY

Greenwich House Music School, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org

Juilliard School of Music, 60 Lincoln Ctr, 212-799-5000

LaGuardia Community College/CUNI, 31-10 Thomson Ave., Long Island City, 718-482-5151

Lincoln Center — Jazz At Lincoln Center, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900

Long Island University — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372

Manhattan School of Music, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025

New Jersey City University, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528

New School, 55 W. 13th St., 212-229-5896, 212-229-8936

New York University-Jazz/Contemporary Music Studies, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043

Princeton University-Dept. of Music, Woolworth Center Musical Studies, Princeton, NJ, 609-258-4241, 609-258-6793

Queens College — Copland School of Music, City University of NY, Flushing, 718-997-3800

Rutgers Univ. at New Brunswick, Jazz Studies, Douglass Campus, PO Box 270, New Brunswick, NJ, 908-932-9302

SUNY Purchase, 735 Anderson Hill Rd., Purchase, NY

914-251-6300, 914-251-6314

Turtle Bay Music School, 244 E. 52nd St., New York, NY 10022, 212-753-8811, www.tbms.org

William Paterson University Jazz Studies Program, 300 Pompton Rd, Wayne, NJ, 973-720-2320

RADIO

WBGO 88.3 FM, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-8880, Fax: 973-824-8888, www.wbgo.org

WCWP, LIU/C.W. Post Campus

WFDU, <http://alpha.fdu.edu/wfdu/wfdufm/index2.html>

WKCR 89.9, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, wkcr.org

One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)

PERFORMING GROUPS

Westchester Jazz Orchestra, Emily Tabin, Exec. Director, PO Box 506, Chappaqua, NY 10514, 914-861-9100, www.westjazzorch.org

ADDITIONAL JAZZ RESOURCES

Big Apple Jazz, www.bigapplejazz.com, 718-606-8442, gordon@bigapplejazz.com

Louis Armstrong House, 34-56 107th St, Corona, NY 11368, 718-997-3670, www.satchmo.net

Institute of Jazz Studies, John Cotton Dana Library, Rutgers-Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595

Jazzmobile, Inc., 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org

Jazz Museum in Harlem, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org

Jazz Foundation of America, 322 W. 48th St. 10036,

212-245-3999, www.jazzfoundation.org

New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org

New York Blues & Jazz Society, www.NYBluesandJazz.org

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212-620-5000 ex 344, www.rmany.org. ■

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make me sound like Paul?" ... and the bass is buzzing, and their left hand technique is not happening, and the microphone only records what it hears.

JJ: So you have to have your sound together. You can't take a beat up old shack, paint it with bright colors and fix it up all nice and turn it into a mansion. It is still a shack.

RR: Exactly. People say you can do anything, but that's bullshit. The reason why Ray Brown's sound was so killing is because Ray Brown's sound was killing. It's in the left hand.

JJ: You mentioned left hand, and for people who are not players, what is it that you would explain in laymen's term as the reason for the left hand being the sound?

RR: Well, the left hand, no matter how soft or loud the note is, the left hand doesn't change. The right hand, that's the sound producer, that actually gives the nuances of the dynamics, the percussiveness of the start of the note. But the left hand doesn't change and there are extraneous noises and the left hand has to be synchronized with the right hand. The left hand, if you listen, all of your fingers are like little hammers. And I think when you listen to really trained, classical string players, you can hear that finger whack, and when it's there, that note is there. And that's what I mean – that's the sound. If you don't have that, if the string is not on the fingerboard, there's no sound. So there's a minute gap in the sound and the continuity of the sound. And I think that's where you get the people who actually have pretty awesome technique. It's kind of hard to explain but if they don't really have the synchronization with the two hands and then the left hand is really kind of inconsistent in how it presses the string down and how you move from string to string and up and down the fingerboards, if the contact with the fingerboard is not there, there's no sound.

JJ: What kind of attitude and vibe do you experience working with Motema Music, which is run by a musician, Jana Herzen?

RR: That's an interesting question. I think Jana admittedly is becoming much more aware of what we as jazz artists do. One of the things that I think is a big plus is that it's a fairly eclectic label and so she's willing to stretch herself because she has been convinced—Suzi convinced her that she needs me as part of the label. She wants to have part of the label being "Jazz" so she's got Amy London and Mark Cary and Geri Allen, and yet I'm different than all of those. But we're in a category. We're in a different

age now—you with the magazine, you can see what's happening. Things have changed drastically in the last five to ten. What used to be the norm or what one might think is the norm—it just changes up and if you're not ready to change up, you're gone. I think Jana has a sense telling her "We need to check this out." My relationship with her is that it's collaborative, and I feel that I have more control. Since I was doing all of my things with [Akira] Tana-Reid, I had more control in my own albums, which was still Sunnyside. I have control over those situations. Working with Francois Zalacain - he didn't want to be in control. He wanted us to be in control of our products. I liked that idea. It was a whole different way of even thinking. I think Francois has an incredible catalog - bigger than and more deep than a lot of people will ever know unless they go check him out. When Luciana Souza got a Grammy nomination and it was on Sunnyside — the industry didn't even know who Sunnyside was until then! And then all of a sudden things started to change a little bit, and that was the beginning of the independent companies having a say. I think Jana's in the same position. I think Jana's learning day by day what's making things work. But what I appreciate is that, particularly on this last album, when the record really began to resonate with the radio people and the press, she just pumped it even more. So I have nothing to say but I'm happy because sometimes people have something and then they just let it die. It always amazed me that people would record people—tons of people—and never put one ounce of advertising or promotion in to support the CD. So why in the hell would they record it in the first damn place? To me that's dead money and the artist was confused.

JJ: Well I think having had the opportunity to look at it from both the musician's side and the business side, there are many vultures who want to take advantage of unsuspecting artists for their own benefit. Artists are hoping that each next opportunity might be the breakthrough one. So many musicians are willing to buy into the illusions and promises, and giveaway their valuable intellectual property – songs and masters – because many have not developed their business skills to a level that is commensurate with their musical skills.

RR: I want to own my piece as much as I possibly can, unless someone says "Listen, I'm taking care of everything, don't worry" - and they actually promote it and do the whole nine yards on it. Eddie Harris told me years ago ... he said you must do two things: you must finish the g-d damn thing, and you must own it. That has stuck with me and I didn't really know how profound that statement was when he told me. So in these last fifteen to twenty years, I want to say I owned the product and I'm licensing my

product to Jana. And in an X amount of years, ultimately the product will be 100% mine. It's a win, win situation. What has really become quite offensive over the years, and you can see what can happen ... the record stores are gone because they've overpriced the records and CDs. The record companies have no clue as to who is doing what, and they only recorded those people they thought were going to be the next hit of the world. All the major companies basically have not treated the artists properly or correctly. On the other hand, the artist is expecting stuff. So, if I'm going to work, I want the benefits of it. If I'm going to say, "Okay, you've got it, just give me a couple of bucks when you get it," then I deserve everything I get. Many artists have got a rude awakening coming sooner or later. I teach and I'm around young people all the time and basically I see there's great talent, but then the ones that actually glow, they don't even know they're glowing yet. Those are the ones. And they're still a very small, small percentage of people who just understand. When I teach I talk about, "Okay you want to play, but if you really want to become this as your livelihood, here are some other things that you're going to have to deal with, and it has nothing to do with how well you play." Piano players think that just because they can run up and down the keys like Herbie Hancock, they deserve his money and his fame. I remember when I left Dexter Gordon, people were wanting to take my place. But they just wanted to be next to Dexter Gordon, in his shoes, so they could become somebody.

JJ: One leading artist told me that when he was coming up he wanted to apprentice and learn as much as he could from whoever was around who was an established leader. And he said the idea was to stay with that leader and learn as much as possible. What he's experienced as a leader is the opposite. He said that the attitude on the part of younger sidemen is, "How quickly can I go through this and start my own group."

RR: It's very interesting and I think I'm at an age right now that I want—I've never thought about being a "star" or whatever that means. I remember, when my son was a young teenager, maybe 13, he would travel with me a lot. I would go to festivals and people would line up afterwards and try to get autographs. We were in the car and he said "Dad, since you're so famous how come we're not rich?" And I said, "Well, we're not that kind of rich."

JJ: The attitude is celebrity equals dollars.

RR: And that's the reason why the country's as fucked up as it is.

JJ: In some cases the fame and fortune long precedes the understanding and responsibility that goes with those to be a healthy, whole individual. People have the perception that the stars they see in the media just showed up there, without working hard or paying some dues and developing some sort of talent. That understanding coupled with an underdeveloped

"Go for the gold. Go for it. But if you're not really passionate about it, get out now - because we don't need any more mediocrity to add to the pile."

level of maturity undermines the value that genuine earned self-esteem and self-confidence are the natural by-products of paying dues.

RR: Well this is one of the reasons why I still continue to do the teaching that I do. I really feel that I'm investing in the music as I become older. I don't mince my words when I'm working with young people. I'm still diplomatic about how I speak to them but I tell them "Go for the gold. Go for it. But if you're not really passionate about it, get out now - because we don't need any more mediocrity to add to the pile."

JJ: You mentioned to me that you're working with the American Jazz Composer's Orchestra Institute over at Columbia University. Could you talk about that?

RR: Well today was pretty great—the first of the five days. Two years ago I got a Guggenheim fellowship for composition and I proposed to write an orchestral piece with some jazz players embedded in the orchestra. So this institute is basically focused on orchestral writing techniques for the players in an orchestral setting. And it's right on time for me right now. I've never physically written an orchestral piece. However I've played in college and professionally in different situations. But writing for it is a whole other animal. And I want someone to hear it and someone to say, "Wow, that's a solid piece of music" or "He doesn't know shit. It can't go that way, it has to be..." You can't write a perfect piece, but it can be solid enough that even if people don't like the piece, the architecture of the piece was done well. So, this institute is basically focused for that. Today was the introduction and we were listening to some scores and having string players come in and talk about various contemporary techniques - as opposed to what was used in 1850. In the 20th century and now the 21st century—techniques have really, truly changed. So today was strings and this afternoon was woodwinds. A lady brought in an alto flute, a bass flute, oboe, piccolo and they all played traditional stuff and then they played some contemporary stuff that put more demands on them. They talked about how to notate it. So that's basically what the whole week is about and it's going to be exciting.

JJ: So you are there in a learning / student capacity.

RR: Yes, I'm a participant. A lot of people know who I am and I wish I could go in totally incognito. People know me as Rufus Reid, the bass player, but I'm a novice with this stuff - as many of them are. And I just want to be thought of that way. There are expectations that are false because everything doesn't cross the board the same way. Just because someone has a little notoriety in one aspect, people think it's going to follow suit, which is not necessarily true.

JJ: It's that kind of perception created by the media.

RR: Yeah, that's bullshit!

JJ: What kind of patterns do you notice about con-

"you can't be successful year after year if you don't have passion to do what you do. Unfortunately our society has been taught the less work you do, it's okay."

cerns that students are expressing in terms of what the music business is about and their hopes and dreams.

RR: Well the business aspect basically doesn't come into play unless people really start talking about it specifically. The clinic and camp is about the involvement, the physical involvement and mental involvement, of trying to play this music. And what is astounding is that people cannot believe how much fun they're having. Listen, I wish every jazz promoter could actually come and see this. We have concerts every night. At dinner time there's a group playing, and at lunch time a group is playing, and it's a pretty large faculty. Many of them are university teachers who just play really good. Professionals like Jim Rotondi, Eric Alexander, me, Lynn Seaton, David Friesen, just to name a few people who come in and play — we're practitioners. There's a wide spectrum - some are as young as 14 years old, and there are adults who are there and everybody's on the same page. There's not one place that I can think of that I would have in my group a 72-year old retiree jet pilot, a 14-year old drummer, a 24-year old trumpet player, and an alto saxophone player who's 18 years old ... and they all play about the same and they all are having fun together trying to become a band. It's amazing to watch. To me, the music is so powerful. So Jamey, David Baker, Jerry Coker, myself — I've been doing it almost 40 years with Jamey. But it's amazing to watch these young kids who are listening to rap and a whole bunch of other stuff. But they come in there and they're dancing, their heads are bobbing. The place goes berserk. It's so much fun. There are three bands playing a concert every night, every week, every day, starts on Sunday 9:00 — theory, master class, groups, lunch, groups, concerts, jam sessions. That's one day. These kids are exhausted by the time the week is over because they've never focused like this. But it's a good tired and I'll tell you it's exciting to see. I've seen it change lives. Matt Wilson came as a student. He didn't know anything. I saw John Patitucci when he was 15. I've seen Donald Harrison when he was 12, James Williams when he was a teenager. Chris Potter's come through this. A whole lot of folks have come through this process of these summer workshops. We give them the real deal. They have a lot of fun. But if promoters actually could see the enthusiasm and how well these concerts are received, they probably would have a different idea about presenting jazz because there is an audience. You just have to promote it. Jamey will bring in Slide Hampton. He'll bring in James Moody. These are heavy hitters that come in. Everybody on the faculty can really play and so these kids who don't know squat, hear an incredible spectrum right in front of their faces, and they get the message one way or the other — either they get the message that they can dig deep and go forth, or they get the message this ain't for me. And that's

okay. That's actually better in a way. Don't waste your time or ours and do something else.

JJ: You have to have a passion for this music. That's for sure. Nobody gets into this music and stays unless the passion is there. And you don't will it. It grabs you.

RR: That's right. And I really think you can't be successful year after year if you don't have passion to do what you do. Unfortunately our society has been taught the less work you do, it's okay.

JJ: Right. Cutting corners ... everything's supposed to come easy ... no work, no muss, no fuss, quick and easy results.

RR: I had a call from a friend of mine who's retired now and getting up there in age and who's moved out of their house because they didn't really want to have to deal with the house anymore. So they had this other place built. But the workmanship is so messed up that workers are having to come back after they finished and they have to redo stuff because it wasn't done right in the first place. One thing about playing jazz or being able to function as an improviser — you can't download your shit. You have to practice.

JJ: There's no shortcut to improvise this music. Unless you've put in eight to ten years of eight and ten hours a day of practicing and playing gigs, it's not happening.

RR: It'll never happen. These are the things that I'm really excited about. That's why I continue to do the residencies and things I do around the world. And what's really nice for me now is that I can go in and I have my big band charts, my compositions. I can work with bass ensembles and small groups. What was really the best this year — the trio with Steve Ollie and Duduka and I. We were invited to go down to Missouri and I did a residency at the University of Missouri. They played my big band music on the first half of the program really well, and then the second half we played trio. We did workshops at a couple of high schools. The bands were killing! Then I did kind of a power point jazz history of the bass at the library in town. Man! It was a lot of fun. We were able to make some money, and we actually made a dent in how people think about the music. This is really what I would like to pursue. I really feel that not only Steve and I and Duduka play well together, but we are able to share, and are capable of working with young people who really want to get to it. That inspires me.

JJ: I notice you're in a quintet with Sumi Tonooka with whom I went to school and who has really developed into a superb piano player.

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RR: Yes she has. I love Sumi. She can really play. I was really happy that she was available to do this recording with us, with the quintet.

JJ: Are there any kind of impressions about Dexter Gordon that you wanted to share with the readers?

RR: Dexter was huge for me and I'm still reaping the benefits having played in his group for years. I really feel that there was a chemistry there that was bigger than all four of us. And I'm just happy to have been able to be a part of that - because now I can recognize it when I play with Duduka and Steve. It is something special that lasts a long time. Before me and even after me, he was still Dexter - a strong, imposing figure, sonically and physically. I feel very fortunate to have been part of that situation.

JJ: Of course Dexter was very much a mainstream player. When I heard the group with you and Eddie Gladden on drums, it was a whole different vibe when he had Billy Higgins or Philly Joe Jones, where things were a little more contained.

RR: A lot of the recordings that Dexter made included players who weren't working together that much. Eddie and I and George Cables were working together eight months out of the year for a solid four years. That's the only way you can learn how to really play. Even when you don't feel like playing, you've got to play - and you've got to come up with it. Dexter was so strong that he wanted us to play full out. He needed the power. A lot of people don't want that power. They want that power to be contained.

JJ: Did you record with Joe Henderson? I can't recall any albums.

RR: "The Standard Joe" with Al Foster.

JJ: Oh, the trios, yeah. How was that different from playing with Dexter? What kind of thought adjustments were you making?

RR: I don't think I played any differently. Except, when I played with Joe there was no piano, so I had more of a pallet that I could utilize. Without the piano, I feel that I'm in control as to where the har-

mony basically goes, although I don't feel I would have played any different had there been a piano. With Joe, he didn't need any of us. Neither did Dexter for that matter. Any of the good players don't really need any rhythm section players. Sonny Rollins proved that. But that had nothing to do with it. They desire to have people who can help color and enhance what they do. That's what I feel that I do best.

JJ: Is there anything you'd like to add that I haven't prompted you about?

RR: You mentioned one of the great heroes and people who have allowed me to become visible here in New York - Thad Jones. Being seen in that band [Thad Jones - Mel Lewis Jazz orchestra] ... I couldn't have imagined it being a better entrance into New York City. Playing with the Thad Jones, Mel Lewis Orchestra, for me, set a precedent of what I could do, what I could bring to the table - that I could swing, I could lead. I gained a lot of respect right away from people who didn't know me - just because I was part of that superb group of musicians. So, I've just been trying to uphold that my whole career. ■

le Fleming Continued from Page 10

teen years old my life was consumed with cricket. I played for many teams culminating in a one season as a pro fro Somerset County Cricket Club. I never made the first team but played a few games for the seconds. I got a glimpse of that life style and knew it really wasn't for me. You have to "really want it" (as all the players used to tell me) to play professional sport and to be honest, once the game became serious and I couldn't rely on being a young prodigy anymore, it became more arduous than fun. When Somerset offered me a contract for the next summer, I turned it down - I had already received a place at the Royal Academy of Music and my head was elsewhere. I haven't played a competitive game of cricket for the last ten years, and I do sometimes miss it, although not as much as one would think. There is a good cricket league in NY made up of West Indian, Indian and Pakistani immigrants—I might inquire one of these days but thirteen years as a Jazz musician has physically taken its toll.

JJ: I know that both of your parents are musicians—your mother a cellist and your father a composer. Can you talk about what it was like growing up, and when you first discovered and became enchanted by music, and ultimately, jazz?

OLF: One of the reasons I think I didn't turn to sport was because music was more subconsciously ingrained in me as a youngster. From a very early age I used to go and hear my mother play and father conduct—I was exposed to a lot of sophisticated music without really knowing it. I scratched away at the violin and viola to a half-decent standard until I was about fifteen but what really influenced me as a young teenager was the music my older brother, Felix was listening to. He introduced me to a band called

Level 42 which featured the pyrotechnical bass player Mark King. I instantly wanted to play the bass, and my parents, being the open and supportive parents they are, bought me one. I soon discovered other electric bass players—Stanley Clarke, Jaco, Marcus Miller via a great music teacher (Dave Bowen) I had at school who introduced me to a lot of great Jazz and Fusion. Once I got to the Royal Academy I took up the double-bass and really started checking out the history and repertoire of Jazz. I became enchanted with the sound and feel of the acoustic bass and discovered all this wonderful improvised music performed by rich characters living romantic lives.

JJ: Can you talk about what the experience was like being a jazz musician in England in your twenties compared to your life now in NY and the USA? What kinds of differences do you see/feel in the culture both from the perspective of a musician and a human being?

JJ: There is insecurity when you are playing, living and breathing the music of a different country than you are living in. Many young musicians in England feel this insecurity and either embrace the American tradition or maybe intentionally ignore it, therefore the music, on either side of the spectrum, can be a bit too self-conscious and maybe not as sincere as it should be. There are obviously different styles of Jazz and great musicians all around the world but Jazz's home and birth place (out of a very complex and terrible past) is the U.S.A. I wanted to really embrace and understand the core of this music so I aligned myself with the traditional side. My grounding in the tradition opened up a few doors with musicians from the U.S., but at the time I also became too closed-minded and missed the point to some degree. However, being based in England I was part of "pick-up"

rhythm sections for Art Farmer, George Coleman, Bill Charlap and many more- opportunities I may have not had growing up in the fiercely competitive New York. Once in NY those musical insecurities gradually disappeared (although I had a bunch of new ones - being unknown in unfamiliar territory) and I learned to embrace any Jazz music for what it is. Competitiveness and the sheer volume of musicians (from all over the world) in NY pushes one to get better and inspires one to learn more (out of necessity and passion). There are ten good jazz clubs within a five minute walk of each other in the West-Village! This does not exist anywhere else in the world. Geography is so important for the expansion of social and musical networking (and also encourages less musical bias). London is vast and spread out and after 12AM it's hard to travel anywhere. Even though musical life is considerably harder here in NY, the rewards are far greater.

I do miss the somewhat more refined, modest and self-deprecating attitude of the English, but in many ways these characteristics are a hindrance to fully expressing yourself - something Americans have no problem doing, if at times it seems un-refined and arrogant. I am currently trying to rid myself of repressive tendencies (especially in music) which are usually a symptom of being too proud or scared.

JJ: Why do you continue to be so madly in love with this music day in and day out? I know that it is often hard to express why something makes one feel the way it does...it is often beyond logic, but if you can find a logical explanation for why this music continues to capture you day after day and year after year, please share it with us.

OLF: One of the defining aspects of this music is im-

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provisation. I love playing Jazz with musicians who are willing to take a chance and explore (without too many preconceptions). Sometimes the music will fail, but when it comes together it is worth the effort, for you and the audience. Musical relationships are fascinating but enigmatic.

Why do I like playing with this particular person? Why did the music come together tonight but not last night? I don't have a great friendship with this person

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ist Tom Dempsey. That CD is called *What's Going On?*, on City Tone Records, and we were fortunate that it was also extremely well received. Tom and I have played together in a lot of different groups and situations over the years and we made a co-led quartet recording in 2001 called *Perspectives*, on Imaginary Records, but the duo format has always been one of our favorites. We did a few tours in Europe in the '90s as a duo and we've played a lot of other duo gigs over the years, but this is the first CD we've made as a duo. We're really proud of it and happy that response has been so positive. It's the hardest I ever worked to make a recording and I think it's one of the best I've ever been involved with. It was even voted one of the top 100 jazz releases of 2008 by Jazz 90.1 public radio in Rochester and as far as I know is still getting airplay on jazz stations all over. As far as new groups go, I've got a couple of up-coming projects that I'm really excited about. In the next month I'll be recording two CDs, and doing a number of live performances with two different bands that I've been working on. One is a quartet project that I'm co-leading with Tom Dempsey, (Tom Dempsey/Tim Ferguson Quartet). The group features Joel Frahm on saxophones and Eliot Zigmund on drums. Tom and I have been playing on and off with both of these guys at different times, but we haven't played as a quartet until this project. I've known Eliot since I was in college at William Paterson University in the '80s. Eliot was teaching there and I'd always loved his playing with Bill Evans, so I was excited to get to know him. I've gotten the chance to play with him on and off in the years since and I've always found him to be a fantastic musician and person. Tom, Eliot and I have done some trio playing and it's been great. Joel and Tom were in school at Rutgers together around the same time in the '80s and have played together semi-regularly since then. Thanks to Tom I've had the chance to play with Joel a number of times too and he's one of my favorite musicians on any instrument playing today. When we started thinking about this recording those guys' names came up, they were both available and it just seemed like the personnel kind of chose itself. Tom and I have been writing new music for the project and the group will be appearing at Fat Cat in Greenwich Village on Sat. Aug. 21 before we go into the studio on the 22nd and 23rd. I have a good feeling about this recording and I'm really looking forward to the chance to work with these wonderful musicians. The other new project that I'm involved in is a trio I've been working with for the last year or so called Inside/Out. The group

offstage but onstage ...etc. There are so many factors that contribute to a specific moment and because Jazz is spontaneous communication, it is so much harder to define and re-create than a piece of written or learned music. Once this musical moment has passed it is time to focus on the next and not dwell on trying to re-gurgitate—brilliant! Sometimes these moments are captured on recordings, sometimes they are lost forever. What other music can boast such spontaneity, communication, progressiveness and exploration?

is Diane Moser on piano, Rob Henke on trumpet and me on bass. This is another example of musicians I've known for many years and have wanted to work with more. Rob and I go back to those William Paterson days and I've played for years with Diane in various groups including her Composers Big Band. Both Diane and Rob are musicians who have a very broad concept and this trio is a group that can play everything from standards, to through-composed pieces to completely improvised music...sometimes in the same tune! I have wanted for some time to do more playing that stretches the boundaries of musical styles but haven't had the right outlet. I'm excited to be involved with a group that can play freely in a way that's not just wildly or angrily. I'm interested in finding a kind of ensemble playing that allows us to play with the same dynamics and musicality whether we're playing "Stella By Starlight" or a completely improvised piece, and to do it with an ensemble that really knows how to listen and accompany each other. This group has also featured many new compositions. Everyone in the trio writes and I've found it to be a real inspiration to write for. We've been meeting to play every week at The Allwood Community Church in Clifton, NJ and the group has really developed a wonderful personality. We'll be playing a concert there as a part of their "Music for the Soul" concert series on July 28th and then we'll be recording on the 29th. Coming up, August 1-6 I'll be teaching a jazz bass seminar as a part of the National Guitar Workshop Jazz Summit in New Milford, CT. I've been teaching at NGW since 1988 and I always find it rewarding. Over the years I've had a lot of students there, some who have even gone on to become world renowned musicians, but the workshop is set up in such a way that it's a satisfying experience for everyone regardless of whether they plan to be a professional or just play for fun. The Jazz Summit is a focused week for students who are particularly interested in jazz. They always have great guest artists and this year we're incredibly lucky to have Ron Carter and Russell Malone coming to do a clinic for us. I also have a new bass book which will be published by Alfred this fall. It's called *The Bass Line Encyclopedia* and it's exactly what it sounds like; a collection of bass lines in all styles. It's my second book for Alfred. My first was *The Total Jazz Bassist*, which I co-wrote with my old friend the great bassist and educator David Overthrow. The first book was really successful and I wanted to do something this time that would reach a bigger group of bassists, not just jazz players. I think this book is really interesting and it has something for everyone, from Blues and Rock to Jazz

JJ: What are some of your goals either from day to day, or for the future? What are you striving to achieve?

OLF: My first goal is to always be a good father and husband. Personally, I'm striving to be less cynical and more positive in all aspects of life. Musically, I want to continue to learn more, push myself, always take chances and never get stuck in narrow-mindedness—all predictable goals, I know. ■

and World Music. I had a great time writing all the lines and studying the styles of great bass players like John Paul Jones, Jack Bruce, Francis "Rocco" Prestia, Larry Graham, Ron Carter and Paul Chambers.

JJ: Can you talk about your involvement in Film and Television composing and music direction? What is the process like and how did you initially get involved in the industry? How was it working on Ray?

TF: Working on Ray was a great experience. I got involved with that through my friend Gary Schreiner, a composer and producer that I have worked for playing jingles and commercial recording projects. He got a call from Curt Sobel, a colleague of his in L.A., who was the music coordinator for Ray and was looking for people to work with on the project. I was hired as a musical consultant and what I did was train an actor to act like he was playing the bass. I was extremely fortunate to work with Thomas Jefferson Byrd, who is not only a great actor but also great guy and who has since become a friend. Tom turned out to be a real musical talent, so I actually taught him to play the bass in the space of about 3 weeks. He was such a quick study that he really learned to play the instrument in that short period. I'm proud to say that on film he looks like a bass player whether he's carrying the bass or playing in the band. I don't think he's had much chance to play bass since, with all the acting work he's done, but he could be a good bass player if he had the chance. As for composing for film, I have to admit that that's on the list of things I'd still like to do. I haven't had the opportunity yet. I've been composing music for many years, primarily for the purpose of creating vehicles for particular bands or musical situations. My focus tended to be on playing and working with ensembles and my composition has been in service of that. Recently though I've started to get interested in composing more seriously and I would love to get the opportunity to write for film.

JJ: What do you think is required for someone to achieve the level of success that you have in music? What are the necessary ingredients or character traits?

TF: Well, first of all I'm not sure what level of success I've achieved. We live in a strange society for people who want to make something, and even stranger for those of us who want to make something as ethereal and seemingly unnecessary as the music that I play. I feel lucky that I can continue to play music that means

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something to me, and seems to mean something to the people that hear it, in spite of the difficult environment that I find myself in. I'm not a big believer in the idea that there was some kind of "golden age" of jazz that we missed. I don't think that Charlie Parker's life was easier than the life of a musician of his talent would be today, but I am aware that it's not exactly a "Bull Market" for jazz right now. It's strange that while the audience for jazz seems to have diminished in my working life, the number of fine young players who want to play this music has increased enormously. If I were to give advice to those young players I'd say what I say to my students as often as they'll listen: If you can think of something else to do for a living, do it! Music is one of the world's greatest hobbies and one of the hardest careers. Almost any other job will be easier and more secure. Things like job security and ease of making a living don't sound so important when you're young, but they get important faster than you'd expect. If instead you can't think of anything else you'd like to do for a living and you really are obsessed with music, welcome to the club. It's a club of people who have to work much harder than most for much less, and when you hear people say, "you have to pay your dues", remember, that doesn't mean you pay them and you're done, dues keep coming "due". The best advice I can offer is to make sure that the music pays you. I don't mean monetarily because if you've decided to do this you're already accepting a certain financial reality, but make sure you get what you need from the music. For me that's been about the people that I work with. As a bassist I'm an accompanist. I know that's an old-fashioned idea now that we have bass virtuosos like Jaco Pastorius, Christian McBride, Edgar Meyer and John Pattitucci, but those musical giants are the exception. (and by the way they all play or played beautiful accompaniment). The rest of us mortals who play the bass are mostly in it for the ensemble playing, or

we chose the wrong instrument. For me the pleasure of playing with all the wonderful musicians I've known has been the best pay I've had. Living in New York has a lot of drawbacks, but the one thing that I can't get enough of is the never-ending roster of talent. Playing with all of these musicians has been a fantastic experience and while there have certainly been more than one that I would have been happy to have missed, by and large it's been truly great. That's what pays me. The other thing I will say is learn to work early and well. When you practice you should feel like you're praying. It's not about you, it's about something much bigger, but you have to prepare yourself well for your part in it and learning to work early will save you from having to waste time on it later.

JJ: Why do you continue to be so madly in love with this music day in and day out? I know that it is often hard to express why something makes one feel the way it does...it is often beyond logic, but if you can find a logical explanation for why this music continues to capture you day after day and year after year, please share it with us.

TF: I don't want to repeat myself, but for me it's the ensemble playing that makes it all worth while. When I play with a band and feel like we've really created something that is a unique statement, a whole that is truly greater than the sum of its parts, that's what I'm in it for. I love great solos, technical mastery and beautiful compositions, but it's the collective voice that gets me every time. The longer I play the more interested I become in hearing music in which the individual voices really become one and the ensemble is suddenly all working for a greater good. If I think of my favorite recordings, almost all of them have an ensemble sound that is more important than any individual instrument. Even Miles Davis' bands with players like John Coltrane or Wayne Shorter, or Weather Report with Jaco Pastorius or Bill Evans'

Trio with Scott LaFaro or Ornette Coleman's Quartet with Don Cherry, Charlie Haden and Ed Blackwell, all had an ensemble sound that was vastly more important than any one voice and that's what makes me continue to want to hear them and what makes me want to continue to try to do whatever I can to emulate that quality in whatever small way I can.

JJ: What are some of your goals either from day to day, or for the future? What are you striving to achieve?

TF: I'm still learning and trying to grow. I hope I'll grow as a bassist: working on my classical playing, improving my technique, sound and time, learning to work more efficiently and I hope to grow as a composer and arranger. As I mentioned, for most of my working life I've been much more involved in playing and working in the ensemble. I'm ready to write more music and take a more active hand in the musical direction of the groups I play with. I'm hoping that with these new recordings I can open some new doors to get out and play for more people in the coming years. I hope I'll be lucky enough to keep doing what I do and getting better at it. One of the difficulties of what we do as musicians is that the real product that we're constantly striving to improve is gone as soon as we make it. We can record, and we should and do, but the music that we make every day still disappears as soon as we create it. In some ways this is very poetic and beautiful, in others it can be extremely frustrating. In a competitive environment like the current jazz scene, particularly in New York, it's easy to miss a lot of beautiful playing and to have the best music you make yourself not get noticed by the community. That's where we need to be in touch with the music and be satisfied by it and not someone else's opinion. I'm trying to learn that, to be demanding of myself and to satisfy myself with the music that I play. I hope the rest will follow eventually. ■

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and with a minimum of baffles. We risked losing the ability to manufacture "perfect takes" with overdubbing, but I really wanted to get back to the natural sound and time feel that come from musicians playing live, playing together. This is the sound I associate with recordings of Duke Ellington's Band in the '40s and Charlie Mingus's Atlantic recordings in the late '50s & early '60s.

JJ: You have such a diverse musical background. An interview with you would be just as well-placed in a bluegrass, blues, classical or Klezmer magazine. How have you managed to be fit for so many different kinds of groups? Has your interests evolved over the years, or did you embrace everything right from the get-go? Can you talk about your progression/chronology as a player from a stylistic perspective?

JG: As a kid I had studied classical piano and clarinet; as a teenager I started playing saxophone and guitar. I ended up on bass guitar when the bassist from a friend's band moved away two days before

they were to record the theme to a movie of questionable value ("Lollipop, Her Loves and Sins from 12 to 21"). After college I moved to Boston and was studying for a master's degree in mass communications and playing with a singer/songwriter duo. Out of curiosity I borrowed an upright bass from a friend, fooled around on it a bit, and discovered that I didn't want to give it back. I took that as a hint and bought an old Kay bass from the esteemed bass repairman Charlie Traeger. I met bassist Frank Gallagher, a veteran of both the Woody Herman Band and the Boston Pops, who agreed to be my teacher, and I was off on a seven-year trial period to see if being a bassist was really my calling. When I started playing string bass I had no preconceptions about what I wanted to play. I wandered into the world of music for the bass as if it were a second hand record store, just poking around to see what was there. In the early 1970s, Boston had so much music happening that I was able to glean a wide variety of experience without enrolling in school. I played with singer/song-writer Peter Johnson, Benjamin Zander's Boston Philharmonic Orchestra, and subbed with the Boston version of

Jaki Byard's "Apollo Stompers". I played bluegrass and "the new acoustic music" with Cheap Trills and with Matt Glaser & Russ Barenberg the blues with Dave Maxwell, Larry Carsmen, and Paul Rishell. I accompanied occasional dance classes for Claire Mallardi at Radcliffe and played for New England Folk Arts' international folk dances. I spent the evening of July 4, 1976 with a jazz trio in a Harvard Sq. bar with the bartender and the waitress. I busked on the street with Dixie Cookbook, often ignominiously told to move on by Bennie the cop. Moving through all these musical circles, I'd gotten to know a number of people who were teaching or studying at New England Conservatory. Hankus Netsky, who had recently completed his masters degree and was on the faculty there, had long-standing family connections to the klezmer world and was putting together a band composed mostly of students from NEC. He was looking for a bassist, and I guess that all the cats at NEC were more interested in classical music or jazz than in this (at the time) rather odd genre. We ran into each other one day and he asked

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me if I wanted to hold down the rhythm section of the nascent Klezmer Conservatory Band. I did. KCB went on to become one of the bands primarily responsible for the klezmer revival in the U.S.

JJ: As a player, what are the unique challenges and rewards of these various musical settings?

JG: The primary challenge for me is finding the pulse, feeling the pulse of the music, discovering what different styles have in common and what is unique to each style. The bass starts out playing in two in so many styles, sometimes staying in two as the style develops, sometimes breaking out as it did in jazz in the '30s and funk in the '60s. When it stays in two it is always interesting to listen to the rhythm unfold in the drums, in the contra or mandolin. When the bass part opens up, the challenge is to remember that pulse and always express that pulse. I often think of myself as an integral part of a Chinese jigsaw puzzle. Grooving is its own reward.

JJ: Can you define Klezmer music, from the informed perspective of one of its practitioners?

JG: Klezmer music is party music, the dance music of the eastern European Jews. Klezmerim were the musicians (often itinerant) who provided the musical accompaniment to important life events in the Jewish community—bar mitzvahs, weddings, funerals. Klezmer music is what Jerry Bock researched before he composed the music score for “Fiddler on the Roof”. The music almost passed into obscurity during the mid 20th century. The destruction of Yiddish culture in Europe during WW2, the assimilation of Jews in America, and the desire of Jews in the newly formed state of Israel to forget the pain of the Holocaust by creating a new cultural heritage as quickly as

possible combined to hasten klezmer music's decline. It has been my informal observation that the grandchildren of eastern European Jewish immigrants, already secure in their American identity, have been the most powerful force in bringing the music back—discovering their grandparents' old records, asking them about their language. As the eastern European Jews moved through different countries and cultures the klezmerim, copied and eventually integrated the musical styles of the host culture's music into their own music. Some klezmer tunes sound Rumanian, some sound Greek, and some have absorbed the jazz styles from the 1920s, '30s and '40s. Thirty years after KCB played its first concert, the revival is well into its second generation and the new generation of klezmerim is blending traditional klezmer music with funk & punk, with Middle Eastern music. Klezmer music uses modes of the major and minor scales much in the same way that the blues incorporates the pentatonic scales commonly called ‘blues’ scales. The mode most commonly associated with klezmer music starts on the 5th degree of the harmonic minor scale. Tunes change modes as easily as Broadway standards change keys. Freylekhs, the most common of the faster dances, are roughly comparable to reels. Bulgars. With triplets sprinkled throughout, can have a slight taste of the jig about it. The slow Rumanian hora is in three with a limp. In some instances the terkisher, with a more Middle Eastern feel, may have been a Greek tune, originally played in seven that was squared off by the klezmerim.

JJ: Why do you continue to be so madly in love with this music day in and day out? I know that it is often hard to express why something makes one feel the way it does...it is often beyond logic, but if you can find a logical explanation for why this music continues to capture you day after day and year after year, please share it with us.

of goodbye to my hometown, the idea to the tune being “here's the image, now let it dissolve”. Of course, even if I really wanted to, I'd never be able to let go of where I'm from, what made me. As I go home to visit my family a couple of times each year, I check in with the place and with myself and see how we're both doing! Many of my frustrations with Memphis, though, are really just magnifications of the things I lament in our culture at large...its increasing corporatization, for starters. It wasn't until I left Memphis for college that I came to appreciate how strong the culture, and especially music, was when I was growing up, and how much it offered me. It was in the air, the soil and especially flowing in the Mississippi River. Southern culture, while full of tragic contradictions, at its best is warm, rich, unhurried and openhearted. It both frustrates and nourishes me to this day. One thing that pains me, though, is how segregated the society remains, and the sense that the city still hasn't recovered from the poison of Martin Luther King's assassination. It seems that was the beginning of the end for an era of growth and interracial collaboration exemplified by one of Memphis' greatest contributions: Stax Records. But, of course, there are many

JG: More than any specific style of music, it is the musicians I have studied with, the colleagues I've played with over the years, and the young musicians that I teach now that captivate me every day and that push me to keep growing as a musician. The Klezmer Conservatory Band in particular has been a cauldron of creativity, musical curiosity and eclecticism. Over the years that we've played klezmer music together, we've also performed Stravinsky and Varese in recital, explored jazz and Afro Cuban music, and played all kinds of dance music at weddings and bar mitzvahs – Dixieland, R&B, Strauss waltzes, Persian and Armenian wedding dances. The original “young Turks” of the Klezmer Conservatory Band, Don Byron, Mimi Rabson, Frank London, Dave Harris, Judy Bressler, the musicians that joined us later and, of course, Hankus Netsky; the three guitarists on *Bessarabian Breakdown*, Jon Damian, Binney Stone and the inimitable Brandon Seabrook; my partner in crime for the past 25 years, drummer Grant Smith - every one of these musicians was and continues to be interested in learning, and excited to be performing, many kinds of music.

JJ: What are some of your goals either from day to day, or for the future? What are you striving to achieve?

JG: My goals are pretty simple. In the short run, I'd like to take the music that is on *Bessarabian Breakdown* on the road for a couple of years, add some more repertoire and just let it open up. In the long run, I want to keep playing and learning. I want to keep listening to other musicians and develop my own ideas. I want to keep the groove flowing and the people dancing. And, I want to keep teaching, helping my students become more proficient and, more than anything, helping them find their own musical voices. ■

wonderful and, indeed, creative people there today, and I'm lucky to be in touch with more than a few!

JJ: I really enjoyed your set with Vijay Iyer at the Winter Jazz Fest at Le Poisson Rouge. Can you talk about this group and what it's like being a member of it?

SC: I feel blessed to be part of the trio, and I'm excited that we're getting more and more opportunities to perform and grow. In this group, I'm called upon to be an expansive version of myself, which is an ever-evolving and gratifying challenge. Vijay and I have been working together for eleven years and with Marcus for more than half that time, and when I say working, I mean it. Vijay is always pushing himself and searching, which means we are continuously having to grow through new musical challenges. In doing so together over many years, we've developed a sort of language, an ongoing conversation that keeps growing each time we pick it back up. I can't say enough about Vijay and Marcus and making music

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we're operating on deeper levels...that our work is paying off! Also, the music is coming from a much different place. *Rosetta* was the product of my dealing with the experience of 9/11 and the weeks and months afterward here in New York. The music for *Reclamation* is very connected to the energy of the 2008 presidential election and is much more hopeful and forward-looking.

JJ: Please shed some light on your perspective as a New York musician born and bred in Memphis, Tennessee. Please tell us what you miss about your hometown, and what you are happy to have left down there for what you've found in New York. I know Memphis has its own significance as one of America's musically historical places. I know “Memphis” is the opening track on your new CD.

SC: I've lived in Brooklyn for sixteen years now, and both my boys were born here. I'm fully a New Yorker and love this city—its overlapping villages and creativity flowing from every angle. “Memphis” is a sort

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with them. Their musicianship is breathtaking. Each of them can come forward at any moment with the most devastating, thrilling information, yet they will just as readily melt into the music. While absolutely individual, they're always hearing into and orchestrating the *group* sound and feel.

JJ: You are an avid composer, both for your own performance based music as well as for film and television. This is a two part question: How did you get involved in composing for film and television, and secondly, can you talk about the process of composing for you? How does something go from start to finish? Please talk specifically about your process of composing for film and TV vs. for your performance based songs vs. spontaneous composition (improvisation).

SC: First, I've always been inspired by and interested in film music. My first opportunity to be involved in the process came through playing bass on some recording sessions run by my friend, composer John Davis, who at the time was in post-production at Miramax. This was back in the mid-90's when I had just moved to New York. John's role at Miramax was often last-minute clean-up work, and he had a lot going on, so I started bringing some of my music to the sessions, just in case. Sure enough, one day he needed an extra piece and I had my book there waiting. Second, the process of composing for film, compared with writing for my groups, is very much about problem solving, which makes it enjoyably finite. You might ask simply "what needs to happen here" or "what can I do to add more layers of meaning to this scene" or "how can I illuminate this but in a way that broadens things". You lay out what you need to do then figure out how to do it. Composing for myself, by comparison, can be painfully open-ended. Sometimes I do set up a situation or structure to work through, but often things will start with a melody or groove in my head which I jot down on the music paper I always have on me. Or perhaps an idea that comes through some improvisation at the piano which I'll record and develop from there. It differs, but one thing that may be surprising is that my composition rarely begins

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to a label as a composer and a pianist. I tried everywhere. I submitted and submitted and submitted. I had agents submitting, it was really frustrating. Then a friend of mine said "Why don't you just make your own CD?" Now I know I was ahead of the curve. Now everybody makes their own CDs, but no one was doing it at the time, but I did. After it was completed, I sent it to a guy named Al Julian who used to work for Concord. Al took a box of them and he sent them out to a bunch of friends of his who happened to be in Jazz radio. Then one day I'm sitting in my kitchen and Michael Bourne on WBGO plays three of the cuts. Doin' dishes and listening to my music on WBGO...doesn't get better than that!!!! Michael said, "Normally I get CDs mailed to the radio station but this one came to my home from a friend of mine and I played it at home and it's really a good record—

with the bass. It most often starts in my head or in my body (especially while walking around), and later I'll take it to the piano to work out.

JJ: Do you feel your sensibilities playing with rock and blues musicians remain the same as when you are playing jazz, or do you feel like its two separate musical personalities?

SC: I don't feel a difference. No matter what music I'm playing, I want it to feel as good as "Rock Steady". Sure, at the surface there are some specifics of language that will vary and must be dealt with, but the fundamentals are the same. I think learning and playing whatever types of music one loves can only strengthen and inform one's jazz playing. I'll go further and say that for jazz to continue growing, which it is, each generation must be honest about all the music they assimilate and not hold back from letting that inform what they bring to the jazz continuum. If you are communicating what you really love, all of who you really are, then you're offering something of value, something that is truly unique.

JJ: I know that both of your parents are musicians—your mother a pianist and your father a drummer. Can you talk about what it was like growing up, and when you first discovered and became enchanted by music, and ultimately, jazz?

SC: Well, my first love was Stevie Wonder—and my second and third. My parents are amateur musicians and music lovers. My father, an architect, was a huge jazz fan. Back in the day, he heard so many people I wish I'd heard! He also had quite an LP collection and was always spinning Monk, Trane, Miles, MJQ, Bill Evans, Phineas Newborn, and on and on. The stereo was just on the other side of the wall from my bed, so perhaps that resonance is why I was drawn to the bass! Each night those masters would carry me into my dreams. That's really how it felt. My mother is the one who made me start on piano, even though I just wanted the bass. I complained then, but of course thank her now! That started when I was six years old. I got my first electric bass at thirteen, the same time

I'd like you to listen to it." And then he played 3 cuts and I said, "Okay, I'm on my way. Of course I had no distribution, I knew very little about the business, how it really worked." That was my first year. Then I slowly began adding my own CDs along with other people's CDs. I think I got really serious about the label about six years into it. I started to learn about how distribution works. I started to think of Jazzheads as a real business, and I started to learn everything I could about how this business works. I started to ask the question, "Who were the distributors that I wanted to be with and who actually paid their bills because a lot of distributors don't pay?" I think the label has close to seventy releases now. We release them not only for physical distribution, which still exists—people still buy CDs, not as many, but we released them as digital releases as well. The numbers have changed over the last couple of years because

I began a couple of years with the alto saxophone in the school concert band (alongside Doug Wamble, who was the star of the group on bass clarinet!). Fortunately, the bassist in my older brother's rock band went away to college that next year, so I had to step up. Toward the end of high school I'd developed far enough to become frustrated with my lack of understanding of how my favorite jazz bassists were coming up with their beautiful lines. That's when I got serious about studying jazz, and soon after, I began my journey with the acoustic bass.

JJ: Why do you continue to be so madly in love with this music day in and day out? I know that it is often hard to express why something makes one feel the way it does...it is often beyond logic, but if you can find a logical explanation for why this music continues to capture you day after day and year after year, please share it with us.

SC: Music saved me when I was younger, especially in my teens. It was my haven and faithful accomplice. One of the great challenges of growing into a life in music is the transition from escape to vocation. How do you add the daily pressures of a career without crushing the love that drew you into music in the first place? Very tough, for sure, but we must always stay in touch with some of that wide-eyed ingenuousness of our younger years and the sense of limitless possibility it brought us. It's always there for us, and it's our responsibility to stay connected. Thankfully, music still allows me to connect with other sides of being, and what a blessing that it's my job, through the music, to bring other people there as well.

JJ: What are some of your goals either from day to day, or for the future? What are you striving to achieve?

SC: Well, I certainly have a number of projects in the works, but nothing I'm ready to discuss! Artistically, I know the best place to be is beyond my comfort zone, where the real growth happens, so I'll keep seeking ways to get there. I do believe that, ultimately, it comes down to just trying each day to be a better person. ■

there aren't as many people buying physical CDs, so you print less. Also, the advertising as changed as you guys has probably seen. There's less magazine advertising and more web advertising. I am constantly figuring out how to balance it. How do you keep your website up to date and all of the internet aspects of the industry and how to reach out to new audiences? You know about all of the social networking and all of that, and that's something as a label we're constantly doing. We have all of the stuff—Facebook, MySpace, YouTube, Tumblr, and blah, blah, blah. We keep spewing the stuff out about the artists and CDs on the label and every once in a while, something kicks in. Mark Weinstein, for example, the very fine musician and flute player, we have five or six CDs released by him and an interesting thing happened to an older CD. You see, sometimes the release

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bombs... it doesn't catch on. Sometimes you put out a record and you really believe in it musically, you love the cover, everything is right, you do press promotion and radio promotion, yet no one cares, and it's very frustrating. It happened, actually with this Mark Weinstein release. The bad news of the story was when he put the record out, it didn't make much noise. It was a record called "Straight No Chaser". A really good record, really sublime playing! Then two and a half years later, "Straight No Chaser" starts to sell—it gets picked up by some radio station which is a syndicated program, all of a sudden, "Straight No Chaser", for three months in a row, begins to sell. I call Mark and say "Mark did something happen that you know of that we should be getting sales from Straight No Chaser?" And he said, "No I don't know of anything." And I said, "Anything...anything at all?" And he said, "Well, I got an e-mail from some syndicated station about six months ago saying they were thinking about playing it." I wrote the station an e-mail and it was exactly what happened. So, this older release that didn't make much noise when it was first released started picking up sales for him. That's the surprise factor that happens in this business. It is because of the internet and because of the way radio stations work these days. Chris DiGirolamo, Jazzheads' publicist and I laugh about it all the time—it's like Christmas Eve when a review comes out, the review you've been waiting for a year. There's an internet radio station called Whisperings, it's just for solo piano, it's been around for a pretty long time. I've known about it for years. Solo piano and improvised piano only. I submitted my solo piano records to the program 14 months ago and about month 11 I get an e-mail saying "I really like cuts 1, 3, and 9" on this CD. I'm going to put them into our rotation." Eleven months went by! I forgot I submitted it. But that's how this industry is. Another even funnier story is I have this song that was recorded on the first Randy Klein Jazzheads record with the vocalist, it was a song called "But Not Today". I had met some jazz vocal teacher in Canada and gave this person the lead sheets. And over the years I'd get an e-mail or two saying "Hi, I just gave this to so and so and they're gonna sing it in a club." Just recently, that song, "But Not Today" got recorded on some album in Canada. It came out 20 years ago! So the music, once it's out there, it takes on a life of its own. If you believe in it, you keep promoting it; it eventually comes back and rewards you a bit. That's how I approach the label, too. I never think of a record as, like pop music, the record is dead. I hate that expression—it just doesn't exist in the Jazz form. That's what's really joyous about it. You can keep pushing a CD, you can keep putting music out there, and if it's good, you find a whole new audience. There are some cuts on Chris Washburne and the SYOTOS first CD that I still listen to, that I still think are great cuts—as with Mark Weinstein and Dave Frank CDs, another artist on the label who plays solo piano. The artists who stay on this label know they are as well taken care of as they can possibly be. I'm very hands-on about it. I don't want things to go wrong for them. I have a deep respect for

musicians. Because I'm an artist on the label as well, I want my artists to be treated just as well as I expect to be treated. So, being a guinea pig on your own label is not a bad thing. It makes me work a bit harder and I see it through the eyes of the players. I'd be remiss if I didn't mention that Jazzheads has also been to the Grammys for the first time. The percussionist, historian, band leader, musician extraordinaire, Bobby Sanabria released his Big Band Urban Folk Tales on Jazzheads. It was nominated for a Grammy in the Latin Jazz category. We didn't win, but it opened up many doors for Bobby as well as Jazzheads. I am expecting more releases from Bobby Sanabria in the future. Jazzheads also releases the music of Manhattan School of Music Jazz Department. Recently recordings with Dave Liebman and Justin DiCioccio and the Manhattan School of Music Jazz Orchestra I set up an arrangement so that profits from the sale of these CDs go back to a scholarship fund at MSM. So, Jazzheads has been around almost 18 years now, is still growing and I am very proud of the music that has been released. More to come!!!!

JJ: I want to talk about your composing because it's a huge part of what you do. When did that start for you?

RK: I think I started writing melodies as a young kid, but I really didn't get serious about it until I was in my late 20s, which, for some people, I've been told, that that's late. I know some composers have been writing since they were teenagers and earlier. I was always a side man. I never really thought about writing very much and the fact that I started late in life didn't occur to me until this conversation. Hmmm? So, I started writing and my writing in the early years was mostly pop and R&B tunes. I have a about a dozen or so cuts by artists like the great Millie Jackson, who is one of the leading R&B singers from the late 1970's and early 80's, she has over 40 albums out. Her recordings still sell to this day. I also have some early Hip Hop records and at the same time songs recorded on Sesame Street. Go figure!

JJ: Yeah, I saw on your site, I was kind of surprised. Black Sheep, Lil Kim.

RL: Yeah. Well, Millie Jackson—you know Isaac Hayes, right? Well Millie Jackson and Isaac Hayes were probably the first two rappers in the mid 70s. Hip Hop came in like 82, 83. Millie Jackson and Isaac Hayes were doing it more as monologues with music in the background in the late 70s, and I was Millie Jackson's keyboard player from 77 to about 80. We traveled all over the world.

JJ: How did you get that gig?

RL: A bass player friend said Millie Jackson wants to add a keyboard player to her group, are you interested? I had no idea who Millie Jackson was, I needed a gig. So I said sure, I'll take the gig. At the beginning I had no idea what I was doing, I had never played much R&B. But Millie was patient and she liked

some of my playing. I turned out to be a good R&B player because of her. After three years of playing that style, you get really good at it. It was a really funky rhythm section including the drummer, George Morelin who was the drummer for the Isley Brothers. I mean, this was real R&B. It was the early 80s; this was pre-computer so nothing was done with programs like Logic or ProTools. None of that existed. It was—you played and you made it cook! You just have to put yourself in a prehistoric space for a moment. Yes sometimes I feel prehistoric. So as that musical part of my life ended, another musical part of my life started to emerge, actually two musical parts at the same time. One was jazz—I went to Berklee College of Music—the record that got me into Jazz was Ramsey Lewis "The In Crowd". And the other musical part was musical theatre due to the fact that my mother took me to all of the great shows from around 1960 through 68. Those shows included Fiddler On the Roof, Promises Promises, Golden Boy, If I Had A Ball, Camelot, How To Succeed and many more. I saw them all as a kid. I had that kind of buried deep down, suppressed inside of me. I auditioned for the BMI Musical Theatre Workshop around 1982, and I've been a member ever since—almost 30 years. What the workshop does is: You present a song from a show you are working on and usually the song fails—for many reasons, most of them dramatic. Some musical, some lyrical, but mostly dramatic. It is rare that a song does succeed. It's a workshop of about 30 or 40 writers—we're all musical theatre writers, we all present to each other, and the idea is to make the song work from the stage. The way that it's done is through critique. Two things happen—one is that you develop a pretty thick skin. Ugh! It's all suggestions so that the writer can take the suggestion and either tries it or not. It just depends on the writer. The workshop has been influential in my writing, though I have had to learn how to keep the genre separate because musical theatre and Jazz are really two separate idioms—I have to be really careful about this because if you're writing a Jazz tune and it has too much of a theatre melody in it, it does work—so you have to just know the vocabulary like anything else. I live in both of those worlds. I have written a number of shows; one was produced in Europe, called "Move", a dance musical. I'm currently in the process of trying to get a new original show produced called "Flambé Dreams" which is a riot. It's a really funny show about a guy who comes to New York to live his great dream of becoming a Maitre'd. The score has about 18 songs in it including a song titled, 'New Jersey' which is where I am originally from. I admit...true. Fort Lee! Ha....

JJ: So you wrote the story line and the music?

RK: I wrote the score. I collaborate with a very fine librettist/lyricist named Mathew Hardy. On any given day, when the phone rings in this office, it can be from JazzInside Magazine, a collaborator talking about if so and so is going to sing this song, what is the other actor going to do?" or about publishing, distribution, songwriting, new CDs old CDsyou

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name it....It's all over the place –but it's pretty interesting. In terms of the pop world, I don't write that music anymore. I think radio doesn't play this genre of songs much anymore and the artists that do record pop/R&B songs are so few and far between it's like playing the lottery to get a cut. So that was just one period of my composing life. I write all the time so I've written way over 1,100 pieces of music, including a hundred or so songs for a children's TV show called "Ticktock Minutes" which won some Emmys. I am most proud of a new work which has been in development since about 2000. It is titled, 'Lineage – The Margaret Walker Song Cycle'. Lineage is based on the poetry of the great American author, Margaret Walker. Her work is about the African American experience pre-civil rights and through the civil rights period. She was in the circle of other authors such as Langston Hughes and Richard Wright. The song cycle has come out slowly. A song or two a year. The cycle has 12 poems set to music. It is difficult music to compose. Recently, I have been performing them in concert. Mostly in Universities. University of Kansas and James Madison University. Margaret Walker's most famous poem title, 'For My People' is scheduled for a premiere next April 2011 at James Madison University with a chorale of about 75 voices and a full rhythm section to accompany it. It is a lofty work, about 20 minutes. As a composer, I am most proud of this work. It is the real deal. My intention for the song cycle is for it to be performed every February during Black History month.

JJ: So at one point, I guess, composing was more – you had an end in mind when you first started out because it was just an opportunity. And then eventually it grew into something you really did for yourself for the love for it, it seems like.

RK: Well I didn't write for Millie Jackson, I wrote songs, she just happened to choose one. I was just aggressive. I can tell you what happened; I had been collaborating with a lyricist named **David Sackoff**. We wrote about 60 or 70 songs together over a year and a half, and one of those songs was titled "Feelin' Like A Woman" which we demoed. I brought it over to Millie Jackson one day during a rehearsal, and I said "I don't know if you're looking for songs or not for your next album but here's a cassette." She thanked me and was very kind about it. In truth, I was a nervous wreck about presenting it to her. After the rehearsal ended, I went home and the phone rings and its Millie and she said "I'm recording your song. I love this song, it's a great song. I'm going to record it." I was always writing for myself but I wanted to be successful, so I showed my work.

JJ: You just happened to be feeling like a woman.

RK: It is a really good R&B ballad. I'm really proud of that song. Actually, David Sackoff was aware that I was working with Millie Jackson and thought carefully about her as a singer. She was, even then, rapping about being a woman who had strength to be

more of a feminist. So the lyric worked for her. It is a great example of writing specifically for a vocalist.

JJ: What about all of the children's music you have written?

Other things just happened because once you're in the industry; you start to get known for certain things. I think the theatre writing helped me write for children's music, like for the PBS stuff that I did. I was a theatre writer; I understood how to write for a dramatic action and I knew how to write for a specific character or voice. That's what theatre writing does, you're writing for a dramatic action that has to get from an A to a B. Something has to happen, an action. The children songs were one-minute songs that taught one thing sung by a puppet named Dr. Ticktock. For Ticktock Minutes, we wrote about many subjects, from 'GPS communications to the 'Five Food Groups'. Wrote close to eighty of those one minute songs. Won an Emmy for it as well! I'm always trying to push the envelope. I think that comes from me being an improvising player. I think there is an influence there. I don't think one style really lives inside of me independently of the other. Sometimes there are melodies that are influenced by my musical theatre writing in some of my Jazz compositions. Overall, I love beautiful melodies. Always have.

JJ: Are you able to say "Okay, from 4:15 to 4:45 I'm going to create music"? Can you do that?

RK: I wish. I could, but it's not how my system works. I flip from one thing to the other. I have like 20 things going on at one time; I have a score that's up on my computer over in my studio right now that's eventually going to be a Jazz tune for something. It feels like a funky Jazz tune. I have a script that's sitting on my kitchen table that's half read that I have notes on. I have another piece on my Steinway that I am working on. I know it seems to be a bit chaotic, but for me I feel great when I bounce from one thing to the other. Small spurts of creative energy all day long. I am very lucky to have this ability and I do take it very seriously.

JJ: Eventually it all gets done?

RK: Yes. Amazingly so! Every writer is different. We all have different methods of getting the notes out of our heads. I think there's a certain amount of schizophrenia to all of this. I seem to have a lot of different personalities that are emerging and I'm happiest when they're all spewing forth at the same time. The creative energy comes in spurts as I mentioned. Each project moves forward in small steps. I can go back to the computer and work on the funky jazz tune. I'll watch part of a ball game. I love baseball. I'll walk to the piano and write a few more notes. I'll go over to the kitchen table and read part of the script and make more notes on it. Eventually, all the projects get done and then there are more assignments after that. I'm driven to do this. I finish the script and then I know that the next step is to call my collaborator and have

a discussion about the notes that are in the script. I know that once the funky jazz tune is complete, I have to create lead sheets for it so I can bring it into some rehearsal somewhere. There are always a lot of projects in different degrees of completion all over the place in my life. That's just how I function. Maybe that's why I do pretty well as the owner of this label, because everybody involved is so different. Many personalities that I associate with. Mark Weinstein, Chris Washburne, Dave Frank, Bobby Sanabria and more. Bobby is filled with energy. I know if the phone rings at 1 in the morning its Bobby Sanabria because he's on a clock that doesn't relate to normal clock time. When I first started working with Bobby, it bothered me, but then I started to realize that if he had an idea and he wanted to run it by me, I should be there for him. Hands on way of running Jazzheads. Lots of personal attention. It works. Again, if I have to work on one project until it's finished, I do it but I don't like to work that way. Makes me irritable. When I'm in the recording studio, I like short sessions—except when I'm doing my own recordings. I could live in the studio until I collapse.

JJ: I forgot to ask you about that before. Are you able to just do a few takes right in a row, or do you need to get away from that for a while?

RK: No, I like to play and play and play and play. I love the recording process and because I have so much experience in it from pop recording, and in the old days you used to spend 18 hours in the studio as a norm. Once I get in there and I have my coffee set up in front of me and something to munch on, I'm there and I can stay. I can do a 10 hour session, a 12 hour session. Most sessions these days are 4 hours, 5 hours. When we produce Chris's records with the SYOTOS band, we do 2 day marathons. That's a different situation. That band plays together all the time, they're very well rehearsed...tight. The rehearsal really takes place during the time that we're getting microphone sounds, and it's just kind of tightening things.

JJ: So another one of your roles as the record label owner is you kind of act as an overseer.

RK: Yeah...I get to hear a lot of great music. Lucky me and it is because I of this diverse background in music that I have. The one thing I left out of the Millie Jackson story is that after she told me she was going to record the song, I really wanted to go to the recording session to here the song being recorded. At the time Millie recorded in Alabama with the Muscle Shoals rhythm section and the Muscle Shoals horns. So I shyly asked "I would really love to come to the recording session, is that allowed?" She said, "Absolutely, but you're not going to be doing anything. You can't record in the session because even though you're in the band, I use the Muscle Shoals rhythm section and these players." This wasn't an issue for me. I went to the sessions, I was quiet and observed. And.....I did this for three of Millie's albums, from 1977-80. She allowed me to be at these recording sessions. I sat on a couch in the

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studio and I observed how records were made. It was a master class. And because of that experience, I spent a good percentage of the next 20 years in and out of the studio cutting anything from Jazz to musical theatre. You know, when you spend that much time in the recording studio, you learn how it works. And it is because of this background, I have many musicians coming to me with a similar type of musical problem... they say "It sounded really great when we recorded it, but this mix doesn't sound so good now." After I listen to it and analyze it, I say I think the reason why is this or that and I think I can help them solve their problem. Sometimes it as simple as an effect that was put on the instrument. For example, a piano will be placed in a big reverb chamber— my question is, "Why would you do that? Decisions made in mixing have nothing to do with the way the pianist was hearing it in the first place. So why did you do that?" "Well the engineer thought it was a cool sound or they want to make the Jazz CD have more of a pop feel...ugh...yuck...." Then what usually happens is the artist says, "I'm not happy with it because it doesn't sound like how we played it." We then start again and we have to remix it. I try to be really true to what the artist was hearing. I'll ask the pianist, "Were you hearing the piano this way?" If they say no, we work the sound until it matches the sound the player was hearing. I am very happy when I hear, "That's how I heard the piano in the studio." Now we're on track. It's the same for each instrument, bass, horns, percussion, and each drum. Once you get the sounds up and you get them to be the way it felt when recorded, then you mix them in terms of the level you were hearing them and who should be featured at any particular moment of the recording, also understanding instruments like a trumpet or a flute have a frequency that is brighter than a bass solo. So, you want to make that fit within the recording as well. I try to compensate for that without altering the true sound of the instrument. This is the true art of recording. That's why recording engineer/producers like Phil Ramone, Gene Paul, and the late Arif Mardin make such great CDs recordings. It is because they're authentic to the sound of the recording. They're not trying to make something what it's not. That's very hard to do because in the electronic world you can make a piano sound like lots of things. Really! So, I have a lot of recording experience. John LaPorta was a teacher of mine at Berklee and he used to say "When you don't know, ask the musician. They know what they want to sound like. Ask them. How does it sound to their ear?" Let's try to recreate the musical moment. That's what happens when you do multitrack recordings of Jazz projects. What was in the original take is what it was and not something else. Sort of simple when you think about it.

JJ: I want to go backward now and ask you a few kinds of perspective questions. Can you talk about your initial love affair with music? When it all began for you, when you really just kind of fell in love with music. What started that for you?

RK: That's easy for me. I've thought a lot about it.

There's a picture in the Jazzheads logo of a little boy reaching up to a piano. That's me. It was when I was either four or five years old in my grandfather's house, where I lived till I was eleven on the top floor with my parents and sister. I was reaching up to the piano. I started to play duets with my mother. My mother played piano. We would play everything from show tunes to songs out of this book, "Americana". Things like "Camp Town Races", Stephen Foster songs. Real traditional music. This is how I grew up. Music was part of it. And of course there was the year when we had to listen to the cast album of "Fiddler on the Roof" every night for dinner. Oy!! It began when I was young and it has never stopped. I've had internal arguments with it—it's a big responsibility when you have a love affair with something. It makes you have to figure out how you love other things at the same time. You can quote me on that, it's hard. Actually, it's really tough.

JJ: And it can make everything else pale in comparison.

RK: It can. You have to really work hard at balancing it. I think of myself as a fairly normal person. Especially if you have family and responsibilities in other places than just the music, you can't be a total egomaniac. But your ego is involved in it. I always new music was it. There was no question. The music kept on emerging. I think that I just never knew what the path would be. I never would have thought in a million years, I'd own a label, be a successful pianist, composer, and write pop, musical theatre, Jazz and now a song cycle all in one lifetime. I'm a lucky person.

JJ: Did it always go without saying for you that you would do music full time; this would be your life? Or did you have to make a decision at some point not to go on a route more expected from society. This is what I'm meant to do; this is what I will do.

RK: When I went to Berklee, my parents wanted me to get an education degree rather than a composition degree because I'd have something to fall back on. I've never taught in public school but during those Berklee years I did audit every one of the music composition classes I could. I think my father wanted me just to have some kind of security, but it never worked that way. I just followed the path. I said "I want to be a musician, I love this place, and I should be allowed to do what I love." I don't think I literally thought those words, but I think I did those words. I did what I wanted to do. I've always been a musician. My high school yearbook consists of signatures and wishes that say, "You're going to be a musician, you're a great piano player." I've been living my dream. I'm a lucky guy. Let me tell you, I'm lucky.

JJ: so you told me how it all began for you and how it was never a choice, it was always just want you loved to do but, in the same way, I've dated people who say "Why do you love me?" and it's like "I don't know, to me you're a beautiful person. It's hard to articulate

why." I guess I can. In the same way, do you think you can articulate why you love music, why it makes you feel so good? Is it something that you can actually express in words? Or just kind of the way it resonates in your body?

RK: Well one is the way it resonates and feels which is indescribable in words. But at the same time, I think when you're an improvising player and music comes through you, there is a feeling that I have been given a special gift. The gift that I was given to be able to sit down at the piano and play and make it musical, it's instant improvisation, instant composing. I had two teachers that really pushed it and recognized it from an early age, and it wasn't until I was in my 30s that I started to get really serious about, or even recognized the fact that this was a gift or just how wonderful this was. And, that I was able to share this with other people. When I am told... "I love that record, I love this music." or "That improvisation is so gorgeous; it makes the work and the responsibility all worthwhile. What music does if it works correctly is it takes you on a journey. I'm one of those few who is fortunate enough to be able to lead that journey. It is kind of a weird way to say it but anyone who is an improvising player has this ability. As far as when you are actually playing, as I said with my CD Sunday Morning, its death defying. You're totally exposed. You have to be totally open, it's like you're standing naked in front of your audience. I'm not saying that's what you're supposed to do but it's how it has to feel in order for it to work.

JJ: You were talking about how in order to transmit what you're capable of transmitting, you have to be okay with the fact that you're completely exposed and vulnerable and kind of naked, as you said.

RK: That's in a perfect world.

JJ: I think so any people have the talent but they don't have the personality to be able to exploit that talent in the best way possible. And I also think some people can get better at exploiting that talent as they grow as a human being. Do you have a natural potential to be able to do that?

RK: I think it's the latter for me. I think I've become better at knowing myself and finding out what I really need as I have gotten older. I just think I've improved because I've worked at it. Maturity has a lot to do with it too. I think it took me a long time to figure out that I should be putting this music out there, why is it sitting on a table behind your piano? Put it out there and just see what people think. So when these reviews come in and someone says it's playing all over the place, I'm very proud, I'm almost in shock that anybody likes it. I mean, think about it, it's a trombone and piano record. So, there's part of me that's just kind of shocked by it all. It's almost like I didn't have anything to do with it. Does that make sense?

JJ: Yeah, sure. It's something spontaneous.

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RK: I just don't feel I own it. Yeah my name is on it, I own the copyright. I understand the business aspect of it, but there's also a part of me that just feels like it came through me, I do not own it, and I have to give it out to the rest of the world. You learn this concept. There's also another factor that I think leads to your question, which is what I call the comfort zone. The comfort zone is where most people like to stay and they don't like change. They rely on artists to do the change for them. That's kind of a lofty concept, but artists, improvising musicians are willing to go to the uncomf zone. But what happens is, once you live in the uncomf zone just for a fraction of a moment, it becomes comfortable. Then you live there for a few minutes and then you go to the next place. That's what improvising musicians, in fact, that's what all artists who are pushing the boundaries are doing. They're doing it for people who cannot do it themselves. It's a different way of thinking about this. It also is part of the responsibility of what this is all about. If you're given a gift, regardless of what that gift is, and I believe everyone is give a gift at birth, I think its beat out of a lot people by the time they're three, or even earlier sometimes. The person who is lucky enough to have retained his or her gift, regardless of the form, it can be painting, sculpture, music or dance, it doesn't necessarily have to be Jazz, they then live with a double edged sword. One side of it is the joy of being able to be creative. It's joyful to sit at the piano and improvise. I am the luckiest person in the world to be able to do that. But at the same time, the other edge of this sword is that it is a major responsibility because you have to get up every day and push yourself into the uncomf zone. That's really what's going on here. There are some musicians who push continually, and then there are some who take

it to a certain place and then they stop. They can't go anymore, something happens to them psychologically that doesn't allow them to go any further. It's very complicated. It's very individual.

JJ: Kind of retract.

RK: Right. And I know people who have had major successes in their 20s and 30s, and after that they never went any further. Whereas I think the people more like myself who, I feel like my big successes are yet to come, I feel like I'm just about to break out, and my music is just about to get discovered, that it's been kind of sitting dormant and mostly my own fault for not being more aggressive about it or not understanding that it was time for it to come out years ago. So I just think I'm feeling like I'm just on the verge of something that's gonna happen. I'm waiting for whatever's next. Meanwhile I get up in the morning, start writing again trying to push myself into the uncomf zone.

JJ: Yeah, some of my favorite musicians, as they're getting older, I feel like maybe technically they're getting better, but I almost feel like creatively they're getting worse. And it's the opposite with other players. They get more creative and less technical as they get older.

RK: I agree with you. Different peaks or plateaus. There's one very famous pianist that I heard recently, and I love his playing, but I felt like as he's aging he's not really saying anything new. Sometimes musicians just need to stay in their comfort zone, and he found his at a certain point and he's just staying in it. That doesn't mean he won't leave it—he may wake up one day and do something different. But there are many pianists that I feel I looked up to as I was climbing this ladder here, and I feel like they haven't moved

forward. They're just living on their laurels. Again, it doesn't mean they'll stay there—that's the other part. It doesn't mean that. Because you never know what someone's life cycle is going to be like. I'm just saying to you that I feel like for my musical life — Sunday Morning is merely the beginning. Chris DiGirolamo says to me all the time "You're going to have to approach this as if you're 19 years old and you've never been reviewed before, regardless of what your track record is." He says this to me every day on purpose to keep me levelheaded, and it works. When I get a review and I know the reviewer didn't get my music, I just let it go.... at least I'm getting reviewed. I am grateful that they mentioned my name.

JJ: Is there anything else you'd like to talk about that I haven't already prompted you for?

RK: I guess that I do feel that after all of these years, as I said, I'm starting over again. I was lucky enough to write some songs, pop songs, with a lyricist named Ron Miller. Ron Miller wrote the standard, "For Once In My Life". You know...Stevie Wonder, Tony Bennett....He also wrote "Touch Me in the Morning" for Diana Ross, but "For Once in My Life" is his big claim to fame. He died last year, he was in his 80s. He would always say to me, "Hey, man. I always feel like I'm auditioning." I think of that all the time. I always feel like I'm auditioning. It keeps me straight and I don't have to worry about ego or anything like that. I wake up in the morning and I play the piano and I write, and I do the best that I can. I'm trying to put out really good music of my own stuff as well as on Jazzheads. That's what counts to me. And, if it makes a difference — if a few people learn from the music and the listening audience expands, if just a few more people get it that improvisation/Jazz is a life force, then I've been successful. ■

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CH: I started singing at one and 1/2 years; playing piano at 2 and 1/2. No one in my family was really into music that much; but my sister has a nice voice, and my mom played a wicked ukulele! I loved my father's deep voice. The obsession started really with hearing catchy melodies; those old Disney records; my mother's Herb Alpert and Jobim, and George Shearing stuff, and the soundtrack from the movie, Exodus. There was an awful lot of crap in my parents' record cabinets too, but I was able to find the "good stuff"—all four albums! By the time I found Bill Evans (the pianist), it was a "done deal". I was completely hooked for life. I began to learn as much off of Evans' *Intuition* album as I possibly could. I was 17, then. Sorry to go on and on... the main thing that keeps driving me forward is my obsession with harmonic movement. I'm still a lyrics/melody gal, but I am having a continuing love affair with harmony and chordal progressions. After a lifetime of experimenting with and enjoying harmonic development, I still feel like I've only scratched the surface. I mentioned to John Stowell, whom I co-write with and play with frequently, that I'm frustrated sometimes because I'm not "there, yet". He answered, "You'll never be there; that's the beauty of it all, Cheryl. When you're finally

there, you'll be dead!" I got a good laugh out of it; but I can't deny that there's a lot of truth in that.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice scales and arpeggios? Have you done other things in your life outside of music to make you better able to fully express your creative self?

CH: In a typical practice I still do finger exercises, scales and arpeggios. Gotta get those fingers goin'. I'll then spend time working on new licks, and perhaps a little transcription. At the end of the practice I press "record" on my keyboard, let my mind wander, visualize colours and emotions, and just let the music fly! I find that this "free time" is where all the good stuff happens. Occasionally, I'll have a "blocked" day where nothing new seems to be coming out. At that point I will do things like: take a walk in a graveyard, journal in the garden of the local coffee house, or even draw or paint with watercolors. When I finally sit down to write the song I put pencil to paper and within 30 to 45 minutes have a completed song. This is the case 90% of the time.

JJ: Do you feel it gets easier or harder as you get older? Why so?

CH: My biggest fear was that when I got older the creativity would stop. Luckily, it is just the opposite. The ideas keep comin' and flowin' so fast that I sometimes cannot get it down on paper quick enough. And now, I'm going to get all metaphysical on you, so you can either choose to print this part, or not; but I feel very strongly that at times I've had visitations from the spirits of Monk, Miles, and Bill Evans. Crazy, right? This has only happened three times in my life, but each time I feel I've been given some musical insights... Does this make me a music medium?!

JJ: What do you think it takes for someone to achieve success as a professional musician? What are the necessary ingredients?

CH: There are three necessary ingredients, in my mind: talent, the physical ability to express the talent, and; lastly, a drive to communicate your ideas/ideals in music. That entails never stopping putting one foot in front of the other. Keep the eyes on what you are doing at all times; don't worry about where you are going... that's a red herring. ■

Freddie Bryant

By Eric Nemeier

JJ: Talk about the Monk Legacy Band led by Ben Riley with whom you have been performing, and the repertoire, the challenges, and how it has opened up musical and other doors for you.

FB: Playing with Ben's band is an honor. Of course, it is a challenge as well - Monk without piano! As a guitarist I'm not trying to sound like him. That's close to impossible even for a pianist. But in this band we - the four horns, guitar, bass and drums - do take the notes that he played, re-orchestrate them and create an interpretation that sheds light on his

and Dr. Lonnie Smith and how they impacted your artistry?

FB: My experiences with Max Roach and Dr. Lonnie Smith were mostly from my early years. I studied with Max at Jazz in July - University of Massachusetts summer program - and performed with him at a concert on Long Island, subbing for Cecil Bridgewater in his quartet. I played with Lonnie as a college student at sessions in Harlem week after week. He eventually came up to my school - Amherst College - and played with me. They both taught me about

"With all of life's challenges it is a constant struggle to find the balance between economic, personal and physical obligations."

iconic style. Monk's music is so unique with such a beautiful combination of simplicity and complexity. One piece may have a deceptively simple melody with complex harmonies, and another may deal with more common changes with a melody that takes you on a journey. On every song there is a twist or some idiosyncratic and unexpected turn. His chord voicings, touch on the piano, and rhythms add so many levels of artistic genius and depth to old standards like "Lulu's Back in Town" and his classic compositions "Evidence." Don Sickler, our arranger and trumpeter who also conceived the concept of the band, has tackled Monk's obscure tunes - "Shuffle Boil," "Brake's Sake," "Gallop's Gallop," "We See" - along with ones that are well known such as "Straight-No Chaser," "Blue Monk," "Rhythm-a-Ning." Sickler's arrangements give the listener Monk's familiar notes, delivering them with unexpected timbres and instrumentation that can make us reinterpret the sounds we may have been taking for granted. It's like looking at a sculpture from a different angle. We actually play Monk's comping and parts of his solos and I learn something new with every phrase. The repertoire was taken entirely from the songs Ben Riley played with Monk in the mid-60's. This leads me to the most important part of this experience—playing with Ben Riley! I am so happy to be able to swing with him, to bounce my notes off of his ride cymbal and snare drum accents. I'd be happy to comp all day with him, forget about soloing! And as Monk did often, I lay out - he strolled literally at times) and just listen and enjoy! The musical doors and opportunities that this experience has opened for me...touring Europe and the U.S. with this septet for three years, recording a CD, learning and playing all this amazing music—it's something that will affect me for the rest of my life. More immediately, I've been able to lead my own quartet featuring Ben Riley.

JJ: Could you talk about working with Max Roach

spontaneity. I never saw a piece of music when I played with them and, like Monk, they never told me what we were going to play. Tune...listen...play! Learn on the bandstand and follow the flow. This Max Roach experience is a good example of this: I was subbing for a trumpet player in a piano-less group. Max had this combination for years and I asked him if he wanted me to play differently - like not play chords or learn specific tunes. He said "No, just play like you normally do. We'll do standards and blues and just have fun. You ride to the gig with the bass player and come up with some tunes." At the sound check after playing "Au Privave" or "Anthropology" - or something like that - Max said, "Listen, let's play some tunes from our last CD instead. You'll hear it." So I started listening and checking out the harmony and as a guitarist would normally do. I started playing those chords...they were the correct chords. The harmony was a simple descending passacaglia bass line, but Max stopped after a few choruses. "Sounds good Freddie, but play more lines and obligatos, don't play chords, play more like a horn player..." There I was, just out of school on stage with one of the greatest figures in jazz history and had to play the whole concert by ear and without my usual crutches of repertoire and chords. He gave me some good encouragement after the concert. I survived but it was a trial by fire with scars that helped me grow musically.

JJ: What were some of the highlights or what discoveries did you make in your travels touring as a Jazz Ambassador?

FB: I've toured in 38 countries. About half of those were on tours sponsored by the State Department. My first trip was with my Kaleidoscope quartet on a tour of Muslim countries on the second anniversary of



September 11, while the U.S. was beginning the current war in Iraq. In every country - Morocco, Egypt, Jordan, Syria, Saudi Arabia, Oman, U.A.E., Turkey, India - we met people who expressed their sympathy for America's tragic loss on 9/11. Some came to us desperate to tell us they "were not terrorists." They loved Americans but had problems with U.S. foreign policy. At that time of fear, expressed most clearly in the media and in politician's speeches, it was good to travel and realize that as bad as the political situation seems, there is good will out there. We just have to continue to promote that good will. The State Department programs that sponsor music have been in existence since the days of Satchmo, Duke and Dizzy. Regardless of ill-conceived and sometimes destructive U.S. policy, music is one of the best ways for people to communicate—to let people know there is hope. I played music with traditional and jazz musicians in Cuba, Ethiopia, Mexico, Madagascar, Swaziland, Malawi, Zanzibar, etc and each time, even though the time was short the effect was long lasting. Each one of these experiences I could speak about for hours. I still have contact with many of these musicians that continue to develop. A highlight is the project I have with noted sitar virtuoso, Pandit Shubhendra Rao, disciple of Pandit Ravi Shankar, with his tabla player and my percussionist, Gilad. And two gifts that will help me learn indefinitely are my Syrian and Turkish ouds - the ancestor of the guitar. Jazz has influenced the world and jazz has been influenced by the world. The "Jazz Ambassador" programs are not just about preaching the gospel of American jazz around the world but enabling what happens naturally—the exchange of inspiration from culture to culture around the world.

JJ: What recording or recordings initially sparked your interest in jazz, and inspired your desire to perform and or compose?

FB: The first jazz idol I had was Charles Mingus. His youngest son, Eric, was my friend and like a spiritual brother. Through Mingus I discovered Rahsaan Roland Kirk. I collected at least 15 LP records of his before I bought anything else! Then I got into George

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www.freddiebryant.com

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Benson, Wes, Coltrane, Miles. For some reason, I was always into composing. I couldn't imagine playing without composing. My earliest inspiration for composing was my brother, David Hollister, who wrote in a 20th Century. Classical tradition but had studied with Mingus in the 1950's. David is my half brother and senior by 35 years!

JJ: How did your academic background at Amherst and Yale support or challenge your artistic growth and pursuit of music as your career?

FB: I went to Amherst because my mother and father, who were musicians, said I had to have a degree. So as a dutiful son, I chose Amherst because it was close to New York and Boston and had a great classical guitar teacher, Phil de Fremery, and Max Roach was at University of Massachusetts, across town. My academic background has only benefited me throughout my life. Yet while I was in college, I almost dropped out - as my father had, and for the same reasons. We wanted to get to New York, and the school felt limiting. Thankfully they allowed me to study "abroad" for my junior year in New York, where I hung out in Harlem, met Dr. Lonnie Smith, played jam sessions with Lou Donaldson, Tommy Turrentine, Freddie Roach, Jack McDuff and formed a group with saxophonist Carter Jefferson, of Woody Shaw fame. Carter hired me to play in his group in 1986 with Dennis Irwin, Mulgrew Miller. I also met and played in percussionist, Big Black's band with Victor Lewis, Joe Ford and John Stubblefield. But because I finished school, I eventually continued at Yale for classical guitar, which fed a musical space in my heart that was missing. Now I teach at Williams College in Massachusetts and the Prins Claus Conservatory in Groningen, Holland. My time at Yale playing the classical guitar was also the time that I started to play Brazilian Jazz on the acoustic guitar, so that was a big influence on my development as a musician and on my career.

JJ: How did your studies with Gene Bertoncini and Ted Dunbar help shape your music and life understandings?

FB: Both Gene and Ted taught me about more than just guitar. Any great teacher does that. They feed your mind and give you a sense of what can be achieved. They don't tell you what to do. They just show you the unforeseen, endless possibilities of a creative mind. I only studied with Gene for six weeks

in a high school summer camp and saw him play jazz on the nylon string guitar. I was already an accomplished classical player but it took me about 10 years to finally take on jazz on the classical guitar. I did it with my own approach, without Gene in mind - but he was a big influence. Ted always used to say, "I'm gonna show you this, but you're not going to really have it in your playing for another few years...it takes time." I still work on things they showed me then-even though I did not study with them for a long period. When talking about teachers' influence I have to mention the teachers that I spent a lot of time with: my classical teachers Jeff Israel, all of grade school, Ben Verdery, Yale, and Phillip de Fremery at Amherst. Phil studied with Segovia and is like a mentor to this day. And my high school jazz band teacher, Ed Byrne - trombone with all the big bands, Latin bands and also in the Joe Henderson Sextet. He taught me most of what I know about the nuts and bolts of composition.

JJ: Could you talk about the concepts you have in mind for your own group Kaleidoscope?

FB: Kaleidoscope is a concept. It is an approach to jazz music that takes into account all of the non-U.S. influences that inspire me: Brazilian, Afro-Cuban, Arabic, Indian, flamenco. But it is jazz and therefore has roots with blues and gospel. It also comes from the spirituals that my mother sang throughout my childhood, and the funk I played in high school bands, as well as the classical and Spanish music I heard on Segovia records that preceded my jazz collection. It was a concept that was in mind before my State Department tours but was nurtured and inspired by those experiences. It grew out of my more Brazilian bands like "the Brooklyn Rain Forest" with Randy Brecker and David Sanchez. But here, I've added more rhythmic influences and percussion instruments (like the dumbek, cajon, djembe and talking drum) thanks to my long-standing musical compatriot, Gilad. By the way, we have a monthly gig at Smoke in New York.

JJ: Could you talk a bit about some of your ideas or approaches to composing.

FB: As I mentioned, I always considered composing as essential to my musical life. I often start with one idea or general groove or "vibe" that pushes me in a certain direction. I ponder, try things, throw them away, put things aside, bring them back. To me the creative process is always from inspiration as opposed to practice. I know there are rules that can help this process and study helps but nothing matters until you hear that sound that creates emotion in your heart—until you hear it with more than your ears and brain. It is a meditative state and sometimes is compulsive and all-consuming, allowing no mental time for anything else. For this reason, I often go long periods of time without composing and when I do afterwards I often find the process an amazing mystery.

JJ: Discuss the temptation to focus on or be drawn to technique over the music itself that some artists experience. How have you worked to balance the two?

FB: Artists always balance the two. For me technique was always about making me more inspired and allowing me to better communicate my musical ideas. That's where I am now and always will be. I will always want to be better, to be more fluid and at ease with my instrument and with my ideas. Sometimes they are the same thing, but sometimes - and this is the popular point of view - technique adversely affects one's ideas by creating notes for notes' sake. I remember when I was 13 or 14 I just wanted to be able to play 8th notes throughout a solo. When I finally could do that, I realized I had a very long way to go. We all mature with age and the process never ends.

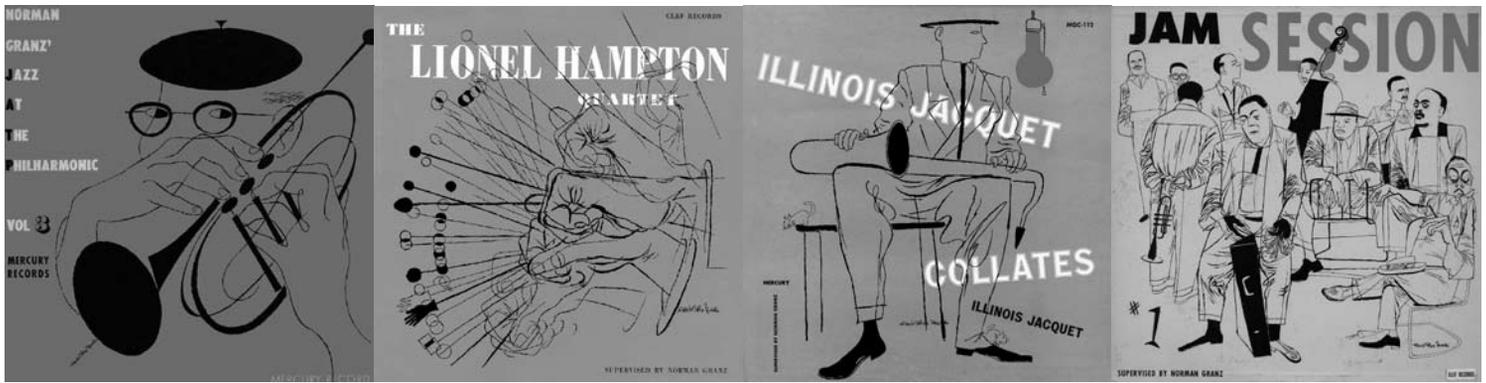
JJ: You have had experience teaching jazz studies courses at the university level. How has your activity as an educator supported or otherwise impacted your artistry?

FB: At the risk of sounding like a cliché, I can only say it has helped on many levels. It has given me another chance to look at the basic material - some of which we forget because we take it for granted. It has inspired me when I see the pure "beginner's mind" - another thing that is often forgotten with age. Teaching has put a fire under me when I see brilliance in the young, and also by giving me the impetus to create outside of that sometimes clinical academic setting.

JJ: Tell us about your activities outside of music and how they have helped you stay balanced, and contribute to your personal and artistic growth?

FB: There are two things "outside" of music that have helped me in my "personal and artistic" growth. The first and most important is love. My two daughters, Serena and Nia, are the most obvious examples. There is no time that they are not present in my mind and heart. My parents and family have given me so much musically and also everything else that I stand on as an adult. My father passed away 24 years ago. But, he is my constant reminder, that there is no gap between the living and our ancestors who struggled through adversity so that we can be here now. And there is my life mate, Heather, who inspires me with no end. These loves are my "balance" and keep me centered on the important things in life. From this love comes compassion which shows itself in every artistic moment. Also my sense of struggle, instilled in me through my activist parents, which lends the drama to my musical thought and inspiration. The second is a more practical "activity" and probably more what you're looking for when asking this question. Taijiquan (Tai Chi) is the center of my physical life and helps me deal with the adversities of life - physical and spiritual. I also do some yoga and find that if I don't stay flexible and strong, life is much harder to deal with. That seems elementary and it is quite obvious but it's not easy. With all of life's challenges it is a constant struggle to find the balance between economic, personal and physical obligations. But when I do get overwhelmed, I find that some meditation, stretching, exercise, breath and movement can help. ■





Credit for album jackets shown here: Courtesy of Universal Music Group, Anthony Martin and the Estate of David Stone Martin

Jazz at First Sight: The Art of David Stone Martin

Jazz at Lincoln Center presents a free art exhibition entitled *Jazz at First Sight: The Art of David Stone Martin*, featuring the record-album art of David Stone Martin (1913-1992)—whose brilliantly evocative jazz covers for the Verve label and others set the industry standard. Martin sought visual equivalents of the music contained in the sleeves he illustrated: iconic images instantly recognizable as modern jazz. This exhibit is curated by Robert G. O’Meally, C. Daniel Dawson, Diedra Harris-Kelley and Linda Florio (designer), with Tad Hershorn of the Institute of Jazz Studies, Rutgers University, as special curatorial advisor. The exhibit runs from July 3 – December 31, 2010 at Peter Jay Sharp Arcade, 5th floor, Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Columbus Circle; New York, New York. Admission to the exhibit is FREE and open to the public, Tuesday through Sunday from 10am to 4pm and 6pm to 11pm and Monday from 6pm to 11pm.

The public is invited to a series of FREE guided gallery talks with curators. No RSVP required. Sat, Jul 24 at 6:30pm with Diedra Harris-Kelley; Sat, Sep 25 at 6:30pm with Robert G. O’Meally; Sat, Oct 9 at 6:30pm with Diedra Harris-Kelley; Sat, Nov 13 at 6:30pm with C. Daniel Dawson. All tours meet in the Peter Jay Sharp Arcade, 5th Floor, Frederick P. Rose Hall, Columbus Circle, NYC.

CareFusion Newport Jazz Festival Gets A Face Lift at Fort Adams State Park

Fans coming to the CareFusion Newport Jazz Festival August 7 - 8, will find a new configuration of the three stages which present 15 fantastic rounds of music each day.

For the first time in many years, fans will be able to hear jazz within the confines of historic Fort Adams. Formerly called the Waterside Stage, the rostrum, which will sit right in the middle of the Fort, will be renamed the Quad Stage. Click here to see the new configuration.

Producer George Wein, said, “I have been wanting for many years to put a stage inside the Fort. It will be a new experience for one fan - me - and I hope

concert attendees will enjoy the festival face lift as much I do. I want to thank the Department of Environmental Management (DEM) for allowing us to do this, and I want to acknowledge Tim Tobin, the Festival’s Operations Manager, for doing the necessary work to make this happen.”

Jazz artists appearing on the Quad Stage are Berklee Global Jazz Institute Sextet; JD Allen Trio, the Newport All-Stars with Howard Alden, Randy Brecker, Bob Brookmeyer, Randy Sandke and George Wein; Fly: Larry Grenadier-Jeff Ballard-Mark Turner; and Rez Abbasi Acoustic Quartet on Saturday. Experience Matt Wilson Quartet, Gretchen Parlato, David Binney Band, Jason Moran & the

Bandwagon and Marshall Allen-Matthew Shipp-Joe Morris on the Quad Stage on Sunday.

The lineup includes Herbie Hancock; Chick Corea Freedom Band with Kenny Garrett, Christian McBride & Roy Haynes; Ahmad Jamal, Wynton Marsalis Quintet with special guest Dave Brubeck, Chris Botti; Jamie Cullum; Maria Schneider Orchestra; Arturo O’Farrill and the Afro-Latin Jazz Orchestra and many more at the CareFusion Newport Jazz Festival.

All tickets are available in Newport at the festival office at Empire Tea & Coffee, 22 Broadway, Newport (Tuesdays and Fridays Noon - 4:00 pm,

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Ben Webster & Lester Young Centennial Concert

Live at Tribeca
Performing Arts Center
April 15, 2010

By *Dimitry Ekshtut*

Jack Kleinsinger's long-running Highlights in Jazz concert series, in its 37th and final year, provided an especially pleasing addition to its rich heritage with a sax-centric tribute to Lester Young and Ben Webster. The focus fell on three tenor men dominant in their own right – Joe Lovano, Harry Allen, and Jimmy Heath – accompanied by a standout rhythm section of pianist Jeb Patton (also of Jimmy Heath's group), bassist David Wong, and drummer Winard Harper, with special guest guitarist Joe Cohn. Playing through a well-paced program of compositions associated with Webster and Young, the group evoked the era and the sensibility of the musicians in question while smartly avoiding the kind of crude mimicry that periodically plagues similar tribute concerts. Rather, the ensemble paid due respect to its innovative predecessors with a spirited, joyful, and pleasingly individualistic performance.

Lovano, Allen, and Heath all took to the stage for first tune, "Lester Leaps In." Written by Young as a melody over the chord progression to "I Got Rhythm", its beautiful, neat simplicity provided an ideal starting point for the fierce improvisation that would be the real focus of the night. Allen took the first solo, displaying a sweetly delicate tone with a fair share of bite. With a naturally swinging, classic style, Allen was an ideal candidate for such a performance and proved to be a more than capable foil to his better-known tenor mates. Heath was next, delivering a solo sprinkled with some of the patternistic and quartal lines that regularly crop up in his playing. Lovano took a more modern approach to his turn on the bandstand, but nevertheless injected periodic references to the source material. Clearly inspired by the three battling tenors, the rhythm section pounced on the tune with renewed vigor. Cohn in particular made an impact with his warm tone and percussive articulation, while Harper's loose, flowing style at the drums added a pleasing contrast.

Changing gears rapidly, each saxophonist took his turn leading the band through a medley of ballads tied together by Patton's selfless piano introductions and segues. Allen's soulful rendition of "You Are Too Beautiful" was downright enchanting, all the more so thanks to Harper's supportive brushwork. The gravity of Heath's playing on "All Too Soon" demonstrated an uncanny ability to say so much in just a few notes. Seizing the opportunity to compliment Heath, Wong delivered consistently melodic and rhythmically striking bass lines. Lovano took more liberty with the melody than the others had on his feature, "Polka Dots and Moonbeams", yet the contrast was pleasing and rounded out the cross-section of playing styles employed by the three saxophonists.

Slimming down to just a guitar trio, Cohn led Wong and Harper through an up-tempo bossa nova rendition of "You Stepped Out of a Dream". The sparser orchestration allowed Cohn to take a pleasing chord-melody approach to sections of the tune, yet he did not seem completely at home with his performance. Allen and Patton reappeared for Ben Webster's "Did You Call Her Today", with Cohn injecting a savory solo up front. However, it was Cohn's radiant accompaniment, presented here so prominently, that really left a mark on the tune. With exacting control and a flair for style, Allen demonstrated a well-suited affinity for this particular composition. For the set's finale, Allen and Cohn recreated Pres' famous solo on "Oh, Lady Be Good" as a shout chorus after strong individual showings by both players.

Taking over from Allen for the start of the second set was the venerable Heath, still remarkably spry and witty at the age of 83. Duke Ellington's "Take the 'A' Train" elicited a supple solo full of youthful vigor from Heath, while Patton managed to excite the rhythm section during his solo with a few well-placed riffs. Heavily embellishing the melody, Heath turned in a beautiful, captivating rendition of the ballad "Lover Man" which seemed to resonate on a deep emotional and spiritual level. Patton was featured in trio format on "Everybody Knows I Love You", a tune he is obviously fond of as evidenced by his fine rendition.

The well-known bop vehicle "Star Eyes" was chosen for Lovano's turn at the helm. Lovano began with a solo introduction, while the rest of the band entered one by one with a growing chorus of group improvisation. Moving from a rumba feel in the melody to swing, Lovano took a long, somewhat meandering solo before giving way to some solid improvisation from Cohn and trading with Harper. A great duo exchange between Lovano's tenor and Wong's bass took place on "Big Ben", a Lovano original named for Ben Webster. "Perdido" served to end the evening with a festive jam session atmosphere.

Though Highlights in Jazz will not be returning next year, great performances such as this next-to-last concert in the series do serve as a fitting send-off. As a tribute not only to the inestimable genius of Ben Webster and Lester Young but also to the indefatigable passion of series founder and producer Jack Kleinsinger, it was a job well done.

A Great Night in Harlem

Apollo Theater
May 20, 2010

By *Gary Heimbauer*

Since 1989, The Jazz Foundation of America has made it possible for jazz and blues musicians to continue giving us their gift of music without having to worry about losing their homes, not having enough to eat, or not being able to pay for health care—three of the constant threats and common realities of living a life as an uncompromising creative artist in our country. However, in a free-enterprise society such as ours, many of its hard working citizens who have put their efforts toward financially profitable goals inevi-

tably wind up with more capital than they need, and those that also possess a deep appreciation of jazz and blues, and a philanthropic heart have found an outlet in the JFA—the organization has given these people a way to put their generosity and desire to help into action, and the foundation works hard to put the millions of dollars they are able to raise to use in the best ways possible.

For the past nine years, the JFA has presented an annual fundraiser concert entitled "A Great Night in Harlem" at the Apollo Theater. It might as well be entitled "A Miracle on 125th Street" because within a few hours, they are able to raise upwards of a million dollars for their cause. The night begins with a sponsored dinner and is followed by an array of performances by some of the biggest and most legendary musicians of the music—many of which have been assisted by the foundation. Over the years, many celebrity jazz enthusiasts have hosted the event, such as Danny Glover, Bill Cosby, Gil Noble, and Danny Aiello. This year the concert was hosted by Michael Imperioli of the Sopranos, funny-man Chevy Chase, actor Kevin Kline, singer and actor David Johansen, and the JFA's executive director Wendy Oxenhorn.

Performers included Mississippi blues man R.L. Boyce, Nigerian percussionist and singer Baba Ola Jagun, jazz and gospel singer/pianist Davell Crawford, Haitian singer, songwriter and political activist Manno Charlemagne, Vince Giordano & The Nighthawks who specialize in the early jazz style, 95 year old sax legend Fred Staton, Jimmy Heath, Frank Wess, Ron Carter, Barry Harris, Winard Harper, Terence Conley (who is recovering from an accident that left him in a coma, with the assistance of the JFA), Roberta Flack, Little Jimmy Scott, Jimmy Norman, and Sweet Georgia Brown.

Between the performances, various awards and honors were given. This year's recipients of the "Medicine for Music Award" were Jay Nadel and Dr. Frank Forte of Englewood Hospital & Medical Center. The recipient of the "Dr. Billy Taylor Humanitarian Award" was Michael Devins of Debevoise & Plimpton LLP.

The "Spirit of Greatness Award" went to the incredible Agnes Varis, founder of Agvar Chemicals and Aegis Pharmaceuticals. She is the only child of eight to have gone to college, earning a chemistry degree from Brooklyn College. She then went on the Stern School of Business at NYU. In 1970, she started Agvar Chemicals and co-founded Marsam Pharmaceuticals in 1985. She became the founder and President of Aegis Pharmaceuticals in 1992. She was appointed by President Obama to the PCAH committee, which is comprised of twenty-six leading citizens from the private sector who have an interest in and commitment to the humanities and the arts. Obama is quoted to have said of Varis, "She is one of the smartest women I've ever met." Agnes is affectionally known as "St. Varis" and for good reason. She has created the "Agnes Varis Jazz In The Schools Program" bringing both employment to musicians and education to the youth throughout the country, and she has helped thousands after the catastrophic events of Hurricane Katrina among many other things. She thanked everyone there for the award as well as her cat Zeus!

The second "Spirit of Greatness Award" went to Ambassador Andrew Young.

Young was a top aide to Dr. Martin Luther King, Jr. During the civil rights movement, and has served as Vice-President of the Southern Christian Leadership Conference. He presently serves on the Board of the Dr. Martin Luther King, Jr. Center for Non-Violent Social Change. He has led many peaceful protests from which he's endured beatings, jailings, and life-threatening dangers. He is a published author of two books and an ordained minister.

All of the performances were truly inspired, with my personal favorite being that of Little Jimmy Scott and his band. The spirit of this man is larger than life. He was wheeled onto the stage in an all white suit with white shoes, and a big smile. In his old age, he was not completely aware of the happenings around him and he decided to start the song "Sometimes I Feel Like A Motherless Child" by himself, without receiving a cue or key from the band. Bassist Hilliard Greene stopped him and said, "Wait for my cue," and Scott turned it around on him, mocking his role as music director, but all in good humor. Scott's performance was so emotionally raw, that even with his limitations due to the effects of age, the entire crowd stood up in an emotional ovation. The depth of the performance was aided by the efforts of the band, particularly the soprano sax accompaniment of T.K. Blue and the interpretive dancing of Hassan Blandford, choreographed by Vernard J Gilmore.

Sweet Georgia Brown was the perfect closer with her huge spirit, and her incredible stage presence. The Blues diva was eventually joined by many of the nights previous performers, including the executive director of JFA—the unique and pretty Wendy Oxenhorn, who although petite and unassuming with her seemingly lighthearted ways and free-flowing wavy blonde hair, was able to bring the house down with an inspired harmonica solo full of pain and passion. After all, someone with the degree of compassion and empathy for others required to do what she does, must carry around a lot of emotion, and it showed in her improvisation.

Following the concert was an after-party behind the theater with complimentary hors d'oeuvres and drinks consumed with joy while music was provided by Vince Giordano & The Nighthawks, followed by Sweet Georgia Brown and her smoking band. By the time Georgia came on, the inhibitions were gone, and that combined with her infectious spirit led to a packed and bumpin' dance floor—the perfect end to a "Great Night in Harlem." To find out more about this incredible organization, visit their website at www.jazzfoundation.org.

**Sherrie Maricle and
The Diva Jazz Orchestra
with Johnny Mandel**
Dizzy's Club Coca-Cola
May 24-26, 2010

By Joe Lang

Big band jazz is at its exciting best when the band is comprised of outstanding musicians playing

challenging and interesting charts that emphasize tight ensemble playing while leaving space for individual expression from imaginative soloists. DIVA's three-night stand at Dizzy's Club *Coca-Cola* had all of these elements plus the presence of the genius who created the arrangements and most of the melodies, Johnny Mandel, who conducted the band for this engagement.

Mandel has had a varied career, originally making his presence felt as a big band trumpeter and trombonist, but the demand for his composing and arranging talents led him to put his horns aside in favor of concentrating on writing, initially for big bands, and eventually as one of the most respected and admired film composers. Many of his film themes became standards, as did many of the stand alone tunes that he composed. His lyric collaborators included Dave Frishberg, Johnny Mercer, Paul Francis Webster, Peggy Lee and the Bergmans.

The first set on May 24 opened with a Mandel arrangement originally penned for the Count Basie Orchestra, "Lowlife." It got things off to a hard swinging start with some bright tenor sax turns by Janelle Reichman and Leigh Pilzer. Reichman turned to clarinet as the featured soloist on Mandel's gorgeous chart on "Close Enough for Love," originally written for the film *Agatha*. "Not Really the Blues" was a mainstay of the late 1940s Woody Herman Orchestra, and the ladies of DIVA roared right through it.

Among the most recorded of Mandel's film themes is "Emily" from *The Americanization of Emily*. Tomoko Ohno's lovely piano intro set the stage for DIVA's beautiful performance of Mandel's haunting arrangement. One of Mandel's early film scores was the jazz inflected one that he wrote for *I Want to Live*. He paired two of the themes from this score for DIVA, and their execution was exhilarating.

Vocalist Ann Hampton Callaway joined the party to perform a couple of tunes associated with Billie Holiday, "What a Little Moonlight Can Do" and "Tain't Nobody's Business If I Do." Callaway's forceful takes on these tunes did not embody much of an influence from Holiday, but she got closer to the Holiday spirit when she sat down at the piano to accompany herself on a moving reading of "Where Do You Start," a paean to the sadness of a broken romantic relationship by Mandel and the Bergmans.

"Theme from *M*A*S*H* (Suicide Is Painless)" is perhaps Mandel's most heard tune. His spirited arrangement was well captured by DIVA. The flugelhorn of Nadjé Noordhuis was a highlight of "The Shadow of Your Smile," from *The Sandpiper*. "Krazy Kat" is a chart that Mandel wrote for Artie Shaw's bebop band in 1949, and Diva captured the excitement of Mandel's musical ideas.

The soundtrack for *I Want to Live* featured the baritone sax of Gerry Mulligan. For the DIVA performance of the main theme, Lisa Parrott filled the Mulligan shoes with aplomb. "Cinnamon and Clove" is a catchy melody, and Mandel's chart is equally ear-catching. "T.N.T.," a Tiny Kahn composition later known as "Can't Take You Nowhere" when lyrics were added by Frishberg, proved to be

a smashing closer, with plenty of solo opportunities sprinkled throughout.

Merging the talents of Johnny Mandel and DIVA proved to be a fortuitous decision. Mandel's arrangements demand great musicianship to capture all of their fascinating details, and DIVA, under the unerring leadership of drummer Sherrie Maricle, has the kind of players who are capable of fulfilling that requirement. They had Dizzy's Club swinging, with the enthusiastic crowd and the hot band feeding off of each other. When you can feel this kind of synergy in the air, it makes for an unforgettable evening. It was particularly touching to observe the joy in the face of DIVA founder Stanley Kay who was in the audience despite some recent health problems. For those who did not make the scene, you can wait with keen anticipation for the eventual release of an Arbors album that will contain performances recorded during this three-day engagement.

Jon Faddis and Friends
Symphony Space, NY
June 22, 2010

By Joe Lang

Jazz has a long history of duo collaborations, but the combination of trumpet and guitar is not one that has been prominent. Trumpeter supreme Jon Faddis invited four superlative guitarists to join him for a concert that presented the players in a variety of settings. His partners for the evening were Howard Alden, Gene Bertoncini, Peter Leitch and Romero Lubambo, each of whom has a distinctly different style.

For openers, Faddis and his four partners indulged in an exciting exploration of "Woody 'N You," one of several Dizzy Gillespie tunes that surfaced during the concert. Faddis, often thought of as a master of the high note trumpet, played this tune, as well as most of the others during the performance, using mutes. Each of the guitarists soloed on the tune, and gave a taste of their individual approaches to playing jazz guitar. Bertoncini is an elegant player, understated and thoughtful. Leitch is basically a bop stylist. Lubambo has among the most impressive pure chops among jazz guitarists. Alden's approach is grounded in a swing sensibility.

All of the guitarists except Alden left the stage, and he and Faddis initiated the duo phase of the concert. They performed an easy swing take on "Moten Swing," and a very gentle "Memories of You." Alden is a fluid player who is an imaginative improviser within the mainstream tradition.

Bertoncini is a master of the acoustic guitar who often reveals a Latin influence in his playing. This was evident on both of the selections that he played with Faddis. Gillespie's "Con Alma" gave Faddis a chance to contrast his bebop chops with Bertoncini's reflections on the Latin side of the tune. This was also evident on "Beseme Mucho."

Leitch and Faddis returned to "Woody 'N You" for an excursion straight to the world of bop. They then gave a scintillating reading of Lee Morgan's "Ceora." This was the most natural partnership of the evening.

When Lubambo returned, he provided some of the most exciting moments of the concert. He and Faddis turned Gillespie's "Tanga" into a spirited affair, with Lubambo sounding at times like he was playing with four hands. Another Gillespie tune, "Winter Samba," proved to be more sedate.

The full entourage came back to play on Jimmy Knepper's "Bertha the Dragoness," a catchy selection that once again found each one playing to his strength. It seemed like a logical conclusion to the concert, but there was more to come.

Each of the guitarists took a solo turn. Bertoncini chose one of his staples, "Estate." Alden is a Django Reinhardt enthusiast, and opted for Reinhardt's "Tears." Lubambo played a Brazilian piece that was full of a variety of colors. Leitch closed this segment with a neatly conceived "Tenderly."

It was now time for Faddis to finally play his open horn. He and his compatriots went at Jerome Kern and Oscar Hammerstein II's classic "All the Things You Are," a popular blowing tune for jazzmen since it was written in 1939. All of the cats dug into this finale with zest, and the audience was with them as they did, obviously pleased to hear Faddis blast out some spectacular upper register sounds. This proved to be a satisfying closer for an interesting evening of music. The idea of the trumpet/guitar combination worked nicely. Faddis hosted the evening with grace and good humor.

**McCoy Tyner, Ravi Coltrane,
Esperanza Spalding
& Francesco Mela**
Central Park Summerstage,
Rumsey Playfield
June 23, 2010

By Shannon Effinger

It took me a while to relax on this hot Wednesday evening at Central Park Summerstage. My VIP press pass for tonight's CareFusion Jazz Festival concert entitled me to a plethora of perks prior to the show: the open buffet filled with goat cheese tartines and endless dessert options, an open bar that I had to show ID to prove my age for two cups of Chardonnay, a porta-potty that was nicer than most public bathrooms (a wooden door with a gold-plate handle and soap and napkin dispensers that were actually filled with soap and napkins) and perhaps the coolest one of all—an orange seat cushion (with the CareFusion Jazz Fest logo on it) to use for tonight's outdoor concert.

While hundreds of fans were slowly filling up the general seats and spreading out their sheets onto the open grass, I enjoyed my view from the bleachers which were set aside just for the press and the festival's sponsors. However, my conscience grew worse as the general public would walk past and sneer angrily at our roped off area asking why those seats weren't available for them. The guilt from having these perks almost made it hard for me to relax and enjoy the show. Well, almost!

As I remembered who I was there to see that night, the great jazz pianist, McCoy Tyner, my nerves slowly disappeared. WBGO's popular deejay Gary Walker introduced each of the fine players for tonight's opening set: Afro-Cuban percussionist Francesco Mela, bassist/singer Esperanza Spalding, saxophonist Ravi Coltrane, the son of the late, great jazz pianist Alice & legendary saxophone player John Coltrane, and of course Mr. Tyner who according to Walker, got his start playing the piano at his mother's hair salon while growing up in Philadelphia.

McCoy Tyner and Ravi Coltrane have a very unique relationship. Over forty years ago, Tyner came to prominence on the jazz scene when he became an original member of The John Coltrane Quartet. Although I've had the pleasure of seeing two of the four original members live (Tyner and late jazz drummer Elvin Jones, both at The Blue Note, but two separate shows) it was going to be a special night hearing Tyner and son Ravi share the same stage—and it most certainly was.

"Walk Spirit, Talk Spirit," one of Tyner's original compositions, is a perfect selection for his band. Although it is straight ahead jazz, the piece contains slight tinges of a Latin sound, which comes very naturally for both Mela and Spalding, who is greatly influenced by Brazilian music as heard on her previous efforts. Ravi Coltrane's fluidity and even pace meshes wonderfully with Tyner's rhythmic anchoring and effortless chord elevations.

Tyner and Ravi Coltrane pay homage to his father on "Moment's Notice" from the classic album, *Blue Train* (Blue Note, 1957). Mela and Spalding keep both

time and rhythm very nicely and while Tyner's piano is once again at the helm of this piece tackling John Coltrane's signature chord progressions with ease, Ravi Coltrane's saxophone does a fine job in handling the complex trills on this fast-paced track. He also injects a bit of himself into the improvisation while still keeping the essence of the original piece intact.

Any upcoming musician would feel pressure working with giants like McCoy Tyner and Ravi Coltrane, but both Esperanza Spalding and Francesco Mela are quite an impressive fit in tonight's quartet. And you have to remember that not too long ago, Tyner himself was also a young, hot player performing alongside a jazz legend.

**Ambrose Akinmusire
Quintet**
Jazz Standard
June 25, 2010

By Shannon Effinger

The Ambrose Akinmusire Quintet was anything but a quintet as they opened the Friday night set at The Jazz Standard, as part of the CareFusion Jazz Festival series. Akinmusire's presence as a trumpeter, and more importantly, as a bandleader, was never firmly established as the unnecessary militaristic style of Justin Brown's drums completely overshadowed not only Akinmusire's sound, but also the sound of the other bandmates.

Although it's evident that the 28-year-old Oakland native is still working out the kinks and discovering his sound, his resume shows that he does indeed have the promise to become a unique voice in jazz. In 2007, he won the Thelonious Monk International Jazz Competition, with an impressive panel of judges that included everyone from Quincy Jones, Terence Blanchard and Roy Hargrove. And he's already worked with everyone from Herbie Hancock to jazz artist on the rise, bassist/singer Esperanza Spalding.

As the sound of Brown's drums finally dissipates, glimpses of that promise can be heard in some of Akinmusire's compositions. One of his ballads, "Hanya," briefly showcases his skill as a fine player for certain notes linger on even after they have been played. Unfortunately, his lack of breath control and improvisation leaves too much work to be done by the rest of the band, and notably, both pianist Jason Moran and saxophonist Mark Turner fill in the gaps quite beautifully.

Shortly before performing "Tear-Stained Suicide Manifesto," another original composition, Akinmusire began to relax a bit more as he immediately explained to the crowd that he was a "happy dude" despite the morbid song title. Once again, this was a perfect opportunity for Akinmusire to experiment more with his trumpet (maybe play around with post-bop sounds like those from the late, great trumpeter Freddie Hubbard), but he instead gave Moran full leeway to relish in the chord elevations.

Akinmusire may lack a certain level of confidence and stage presence, but as he unravels the music more and chooses musicians who will work with him rather than against him, perhaps it will become clear that he is a bandleader and not a sideman—especially to him. ■

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Noteworthy Performances



Greg Osby

Village Vanguard: 8/3-8/8

Saxophonist Greg Osby has made an indelible mark on contemporary jazz as a leader of his own ensembles and as a guest artist with other acclaimed jazz groups for the past 20 years. Upon relocating to New York in early 1983, Osby quickly established himself as a notable and in demand sideman for artists such as Herbie Hancock and Dizzy Gillespie. After years with Blue Note records, he has established his own label on which he is releasing new music.

Cedar Walton 4

Dizzy's Club: 8/3-8/8, 8/10-8/15

For over 40 years, pianist Cedar Walton has enjoyed an active career, which never seems to slow down. Maintaining a non-stop itinerary, Walton recorded and performed with Art Blakey, Joe Henderson, Dexter Gordon, George Coleman, Freddie Hubbard, and innumerable other leading stylists for more than four decades. Walton is also a noted composer whose songs, "Bolivia", "Clockwork" and others are staples in the jazz repertoire.



Newport Jazz Festival

Newport, RI: 8/6-8/8

This is the 55th Annual edition of George Wein's Newport Jazz Festival – www.newportjazzfest.net – now sponsored by CareFusion. This year's soiree, presented on three stages at Ft. Adams State Park in Newport, Rhode Island includes a 90th Birthday Celebration performance by Dave Brubeck (who has appeared at the fest each and every year) with guest Wynton Marsalis. Herbie Hancock, Ahmad Jamal, Chris Botti, Maria Schneider, Darcy James Argue with Bob Brookmeyer, and many others. The expansive festival grounds also features crafts, food and a great view of the harbor in addition to heaping helpings of jazz for three summer days, August 6-8.



Buster Williams

Iridium: 8/6-8/8

Bassist Williams is noted for his one-of-a-kind sound, and buoyant lines and accompaniment. He started his professional career in Philadelphia with Jimmy Heath, then played and recorded with the Gene Ammons-Sonny Stitt quintet (1960-61). He has played for vocalists Betty Carter, Sarah Vaughan and Nancy Wilson through the 1960s. He has performed and or recorded with a who's who of jazz including Miles Davis with the second great quintet, Herbie Hancock, Kenny Barron, Dexter Gordon, Shirley Horn, Illinois Jacquet, McCoy Tyner, and others. His latest album is available on the High Note/Savant label.



Ralph Lalama

Small's: 8/14

Since being encouraged by Thad Jones to pursue a career NYC, Lalama has reached a dignified status as a widely respected master of the tenor through his achievements in the big bands of Woody Herman, Buddy Rich, Carla Bley and the Thad Jones/Mel Lewis Orchestra — now the Vanguard Jazz Orchestra — with whom he is a featured soloist on Monday nights at New York's Village Vanguard.

James Moody & Nnenna Freelon

Blue Note: 8/24-8/28

For over six decades, saxophone master James Moody has serenaded lovers with his signature song "Moody's Mood for Love" an improvisation on the chord progressions of "I'm in the Mood for Love". Moody first came to fame when he joined the seminal bebop big band of Dizzy Gillespie. His new recording, *4B on IPO Records* is a snapshot of an active, creative octogenarian, NEA Jazz Master.



T.K. Blue

Iridium: 8/25

Saxophonist, flautist, composer, arranger, clinician & teacher, T.K. Blue has found himself in the company of jazz masters Randy Weston, Dizzy Gillespie & Pharaoh Sanders, to name but a few. His dedication towards studying jazz under Jimmy Heath, Thad Jones, Yusef Lateef, & Joe Newman has given him a broad & in-depth understanding of the music. Today he is continuously active through both performances & education.



Tribute To Benny Powell

Lenox Lounge: 8/28

Benny Powell played with just about everyone. His discography is a virtual history of jazz over the last sixty years. The consummate sideman, Benny was a long time member of Lionel Hampton's band, Basie and a charter member of the Thad Jones-Mel Lewis Orchestra. Other credits include big band work with Duke Pearson, Bill Holman and Bill Berry, the Merv Griffin TV show ensemble. This Lenox Lounge tribute performance remembers a wonderfully versatile musician.

DEEPER PERSPECTIVES

CURIOSITY

- How do you think the quality of *curiosity* (or the lack of it) has an impact on one's development as a musician and/or as a person?
- Is *curiosity* something that can be developed, or do you think it is an inborn trait?
- Do you believe that there may be a downside to having lots of *curiosity*? What would it be?

Bob Mamet – www.bobmamet.com:

If there is a downside it might be the tendency to divert one's focus. When we're curious about too many things it can take us away from what we're trying to create right now. For example, on my latest album *Impromptu* I experimented with some musical styles that I found interesting and curious, but ultimately I had to abandon for the sake of cohesiveness. That doesn't mean you have to forgo that curiosity all together—just save it for the next one!



John Escreet – www.johnescreet.com:

Curiosity is essential to development, musical or otherwise. The desire to explore the unknown and to conquer uncharted territory is what drives all music and art forward. If there was no curiosity to do this, music would never progress or go forward at all. As a personal example that is directly applicable to me, I was curious to see what would happen to my life, musically and personally if I moved to New York, so I did it, even though it was a huge risk and I was giving up a nice comfortable life in London. But that curiosity enabled me to grow in ways I had never previously imagined. And I hope that such curiosity will always continue to drive me forward to do new things. I'm curious to collaborate with new and interesting musicians, as well as developing exiting relationships I already have. I don't really believe that curiosity is something that can be developed – it's either there or it isn't, but it can come and go. I definitely do not believe there is a downside to having lots of curiosity! That's what keeps music fresh and interesting!



David Budway – www.davidbudway.com:

I have always been curious as to how I could best integrate beautiful harmonies into my own improvising and writing. My own curiosity has led me toward the study and analysis of various composers and their use of harmonic structure and movement. It also interests me and I find it to be very curious that so many young players can be advanced way beyond their years at such an early age. It baffles me. I am all curious about the fact that all pianists are able to create different sounds on the same instrument. We all have 88 keys with which to use and choose, but no two pianists can re-create the same identical sounds. Can curiosity be developed? I think that it can be developed to a degree, but I myself find that I am only curious about that music which attracts me. There is so much bad music out there today, yet billions of people are attracted to it. I am trying to understand this, but cannot. Perhaps I am not curious enough myself. Is there a downside to curiosity? Well, perhaps Neil Young says it best, "If you follow every dream, you might get lost".

Matthew Shipp –
www.matthewshipp.com:

Unless someone's intuition is so on-meaning the person has no blocks to his/her deepest subconscious impulses—if that is the case then whatever choices they make will be perfect—if not then they need to question everything and curiosity enters in the equation. A lot of great thinkers questioned everything from the time they were little kids. The answering of questions is sometimes more important than actual technique in their chosen field. I do not know if it is 100 percent inborn or if it can be developed.



Bobby Avey –
www.bobbyavey.com:

There is a corollary relationship between the extent of curiosity about a given topic and the ability to focus on that topic while practicing. Humans enjoy doing what they like more than doing what they have to do. Therefore the extent of curiosity that a musician has about music will directly impact their development because their practice time will be more focused and thus potentially more effective. However, an organized routine is essential for progress so one has to balance impulse and sticking to a regimen. I used to feel guilty when I wanted to practice something different than what I thought I should be practicing. But one of my greatest teachers, Hal Galper, encouraged me to work on what I was curious about. Of course everyone has to do their homework, but each person's journey to find their own musical voice is unique and should never be ignored. I think that curiosity can be developed. Speaking from personal experience, when I become excited about a topic, the deeper I study it, the more my curiosity grows. Curiosity has always been a good thing for me, but it has to be balanced by the perspective of the given situation. In other words, our impulses are important but they must be balanced by careful decision-making.

Cheryl Hodge – www.jazzboulevard.com:

Wow; what a question. I have to go to musicians who have really inspired me, first; rather than myself. I think of Todd Rundgren, Donald Fagen, Joni Mitchell, Peter Gabriel, Frank Zappa ... these people were trail blazers and were brave; very, very brave. They were brave enough and curious enough to step out on a ledge and virtually jump into the unknown. They didn't worry about what others might think. This freed up their curiosity to follow the paths into uncharted territories. The same could be said of Coltrane, Miles and Parker. For me, lack of curiosity equals boring musician. As for me, I sometimes got in trouble in school for asking too many questions in class. Now that little troublesome quality has become my best friend. Curiosity is equal to bravery; or at least partner to it. It can be developed; yes. First though, you must recognize the fears that are getting in your way of trying innovations. Do you have a fear of rejection? If so, why? Once you recognize and eliminate those, you can begin to move forward. ALSO: Journal, daily! I cannot stress this point enough. If you don't know where to start in journaling, try writing down your dreams as soon as you wake. Read "The Artist's Way" by Julia Cameron. She'll help you find your "voice", as it were. Is there a downside to curiosity? Oh, yes—there's always a possible repercussion. If you're too brave and curious you could end up like Amelia Earhart! (kidding, again). As an artist you are risking losing your audience, if your curiosity takes you into these uncharted territories. Consider John Cage.... But remember that no matter what, you created that piece because you needed to; and someone out there needs to hear it! (Personally, I LOVE John Cage; he taught me to be more curious!)

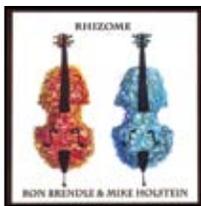


Jim Pearce – www.jimpearcemusic.com:

The quality of curiosity is what drives a person to develop and learn. It's a blessing to have it. It is the interior push to evolve, working itself out through the mind. I've had more or less of it at different times in my life. I think jazz musicians are the most curious. They keep digging to find new ways to play. The mind can catch fire for learning at times and at other times it can be stuck. People get curious about different things and at differing degrees of intensity. We're lucky in music that we can spend the rest of our lives digging deeper into this art form as long as we have the curiosity to know more.

I think curiosity is an inborn potentiality that can manifest or lay dormant. It seems that some people just don't seem to have much curiosity and are satisfied with eating and sleeping, routines, and what is known. Then others are like knowledge sponges that are always questing for understanding. I don't know if this is something that can be developed or not. I think it's probably more like a gift that comes when one is ready. As far as there being a downside, a very curious person may drive those around him crazy with questions and new projects. But other than that I can't see much downside to curiosity. Unfocused mental restlessness may look like curiosity and cause a person to bounce around superficially from thing to thing, but that is different from curiosity. I'm thinking of curiosity as deeper and more sustained than mental restlessness—more a thirst for understanding that motivates.





RON BRENDLE & MIKE HOLSTEIN

RHIZOME—www.ronbrindle.com, www.myspace.com/mikeholstein. *Smoke signals; Rhizome; When I was There; Loose Interpretation; Soapbox; Topobicvo; Sardegna; Lava Lamp; Whisper; Up Start; Mealy Mouth.*

PERSONNEL: Ron Brendle, Mike Holstein, double bass.

By Bob Gish

Two bass players, two double basses, in this case make for more than a two bass hit. This CD is a home run. Surely the title indicates just how fundamental, how rooted, the stand up bass, the acoustic bass, is in any ensemble.

The bass if fundamental to any rhythm section just as any rhythm section is fundamental to the rest

of the band or orchestra. In the theory of the humors, correspondences might be made with the fundament of earth, and so it is in music when a typology of roles is outlined.

So how about the bass as a solo instrument? That point is well established by now and with considerable talent and vividness. What's unique here is the dynamism, the

forcefulness and "rootedness" of bass duets. And once you hear one bass duet chances are you'll crave for more, especially in the artful hands of Mr. Brendle and Mr. Holstein.

Who knows which is which, who is who, on the tracks? And, in a sense, who cares?

These two partners play as one, whereby the listener envisions a kind of magical octopus, not just capable of choosing a World Cup winner, but wondrously able to hold up two bizarrely beautiful instruments with all eight arms - exploring all the intervals, be they thirds or fifths or octaves, what have you, as well as inventing new scales, new modes, new sounds of the enchantment for Neptune and his pards. Even mermaids would be charmed if not awe struck by the assembly of earth and sea shaking sounds and vibrations heard here.

In a less fanciful context, let's just say the sounds heard here will make you sit right up and say howdy and hot damn! Shuffle the tracks if you will. Play one

over and over. Play then in succession. Do what you want, do what you will. You'll be spellbound by what you hear. And what you'll hear will be at once quintessentially musical and trans-musical! You'll hear the breaths as well as the bowing, the plucking as well as the caressing of the newest of ancient strings and strokes. You'll hear heaven more near than far!

Bass players in particular will come away with waving hair and sparkling eyes and others will want to "weave a circle round them thrice," knowing full well, convinced, that like Coleridge's dreamer, these guys on honey dew hath fed and drunk the milk of paradise! And they've only listened to the CD. Just imagine what Brendle and Holstein look like after soaring through this experience. No just another day at the studio, to be sure. Ah, bass lessons, bass duets will begin to proliferate all over the world. You can bet on it. It's rooted and the shoots are spreading as we speak.



MICHAEL DEASE

GRACE—Jazz Legacy Productions JLP 1001009. www.jazzlegacyproductions.com. *Discussao; Blues on the Corner; In a Mist; I Talk to the Trees; Four; Tippin'; Setembro; 26-2; Toys; Love Dance; Grace; Salt Song.*

PERSONNEL: Michael Dease, trombone, valve trombone, soprano and tenor saxophone; Cyrus Chestnut, piano; Rufus Reid, bass; Gene Jackson, drums; Claudio Roditi, flugelhorn; Roy Hargrove, trumpet, flugelhorn; Sharel Cassity, alto saxophone, alto flute; Eric Alexander, tenor saxophone; Mark Whitfield, acoustic guitar; Yotam, acoustic and electric guitar; Rodger Squitro & Circle Rhythm, percussion, vocals; Greg Gisbert, trumpet; Jeremy Miller, trombone; Robert Edwards, bass trombone; John Lee, acoustic fretless bass guitar; Bashiri Johnson, percussion, vocals; Yotam, acoustic guitar; Tarik Zephram, acoustic guitar.

By Matt Marshall

Littered with an array of not-quite-standards that cut across jazz time, genre and construction, trombonist Michael Dease's fourth release as a leader, "Grace," is a highly satisfying, eminently listenable record that enters the nascent talent into the logs of those to be reckoned with.

Perhaps owing to the musical tutelage on saxophone during his teen years, Dease plays with a fluidity that seems not only to pour from a pliable, rubbery slide, but makes for smooth, flowing passage from Dease's trombone statements to those of his fellow horn players. Nowhere is this more evident than on Randy Brecker's "I Talk to the Trees," a cool streamer on which the trombonist has gathered not only Clau-

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dio Roditi (flugelhorn), Greg Gisbert (trumpet) and Sharel Cassity (alto flute), but 'bone compatriots Jeremy Miller and Robert Edwards to sit in with the rhythm section of Cyrus Chestnut, Rufus Reid and Gene Jackson, with an additional percussion and vocal barrage from Bashiri Johnson and Roger Squitiero & Circle Rhythm—the whole rendering an organic progression through the highs and lows, clicks, moans, cries and shouts of the teeming natural world.

Yet, not satisfied to merely bleed in and out of the voices of others, on "Four" Dease plays both trombone and, after a brief interlude from pianist Chestnut, tenor sax, before returning to trombone for a conversation with Roy Hargrove's flugelhorn. Hargrove moves to trumpet for the vibrant blare of "Tippin"

Ivan Lins' "Setembro," with its acoustic guitar, strokes of sprinkling metal percussion and lilting melody, tiptoes the line of smooth insignificance. But it's a credit to all involved, and perhaps owing to Dease's grounding bass force, that the musicians are able to skip through this tune without floating away. Then, in an act of pure daredevilism, Dease turns to another Lins piece, "Love Dance," three tracks later, the island percussion of Squitiero and team in tow. Here the group is even more successful, releasing an engaging dialog between Dease and guitarist Mark Whitfield. Both Lins tracks, though, are presaged by the infectious opener "Discussao," from that master of warm, consequential music, Antonio Carlos Jobim.

"Salt Song" closes the record with a somewhat dire, island breeze, as though a coming storm is beginning to announce itself to a sun-drenched beach through the increased spit of ocean bile sprayed on the wind. But *Grace* as a whole serves no such warning. The forecast looks nothing but bright for Dease.



JOHN FEDCHOCK NY SEXTET

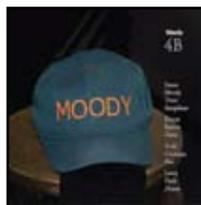
LIVE AT THE RED SEA JAZZ FESTIVAL— Capri Records #74102-2. www.caprirecords.com. *This Just In; That's All Right! Elvin's Empire; Moon Alley; Caravan; Not So New Blues.*

PERSONNEL: John Fedchock, trombone; Scott Wendholt, trumpet, flugelhorn; Walt Weiskopf, tenor saxophone; Allen Farnham, piano; David Finck, bass; Dave Ratajczak, drums.

By Matt Marshall

A hard-hitting sextet effort, this live recording offers a large sound that seems beyond the scope of six players. Led by the deep, full timbre of John Fedchock's trombone, the group keeps things bopping and churning without relinquishing a substantive base and core. Tom Harrell's "Moon Alley" and Duke's "Caravan" work well alongside the Fedchock

originals, the program allowing the group to exercise its big band chops and stretch liberally through charging solo rounds, where the band's off-center, post-bop statements shine. Fedchock writes of the 100+ temperatures that accompanied this set at Israel's Red Sea Jazz Festival, and the NY Sextet more than matches that sweltering heat.



JAMES MOODY

MOODY 4B—IPO Recordings IPOC1017. www.iporecordings.com. *Take the A Train; Hot House; Speak Low; Polka Dots & Moonbeams; I Love Your; O.P. Update; Nikara's Song; Along Came Betty; But Not for Me.*

PERSONNEL: James Moody, tenor saxophone; Kenny Barron, piano; Todd Coolman, bass; Lewis Nash, drums.

By Matt Marshall

Recorded in July 2008, a day after the well-received 2009 release, *Moody 4A*, and employing the



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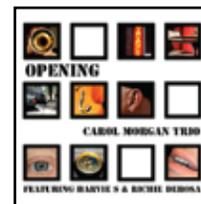
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same stellar rhythm section, *Moody 4B* picks up right where its predecessor left off, continuing to advance well-traveled standards, along with a couple originals, up the jazz field in a straight-ahead yet nuanced manner.

Pianist Kenny Barron kicks things off with a typically sharp, shuffling intro to "Take the A Train," to which the 85-year-old Moody supplies a chugging drive that, if anything, seems only to have gained force over the decades. The tune sails cleanly over the tracks, no delays. That same relaxed, confidently mighty manner also drives "Speak Low," "Along Came Betty" and "But Not for Me." And the saxophonist blows mighty pretty, with an experienced, after-hours rasp, on "Polka Dots & Moonbeams" and "I Love You."

Moody's longtime bassist, Todd Coolman (could a jazzer buy a better surname?) contributes "O.P. Update," a tribute to bass legend Oscar Pettiford. A rehashing (or update, as the tune's title would have it) of "Perdido," the track finds Moody again flowing through the labyrinth with the relaxed fluidity of one who has foreknowledge of the most creative turns and the character to make them his own—our leader's hardly *perdido*. The track also gives ample space not only for its composer to solo, but room too for Barron and drummer Nash to flash their wares. Barron contributes the next piece, "Nikara's Song," a minor-key loper that, while the grayest tune of the set, is wistfully so, looking back with bittersweet fondness on things past, in this case the childhood of Barron's granddaughter.

"Along Came Betty" then pulls the mood back to present pleasures. And even the closer, "But Not for Me," has a bit of laugh at its lyrical content (here, of course, AWOL, or chased away by the frivolity), preferring to go out on a joyful, to-hell-with-love note. After all, the true muse is Jazz, and for that courtship James Moody proves once again the songs were, indeed, written for him.



CAROL MORGAN

OPENING—Blue Bamboo Music, Inc. www.bluebamboomusic.com. *Opening Line; Nica's Dream; Celia; Dark Continent; Like Someone in Love; Prince Albert; Sizzle; Calypso Blue.*

PERSONNEL: Carol Morgan, trumpet; Harvie S., bass; Rich DeRosa, drums; Woody Witt, tenor and soprano sax.

By Bob Gish

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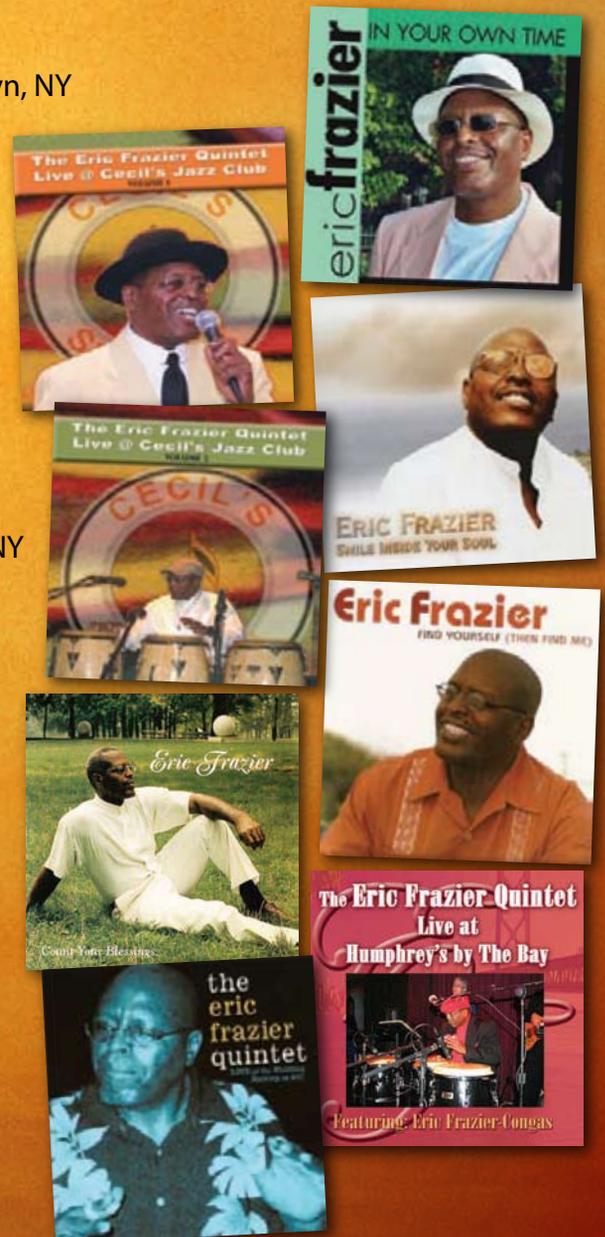
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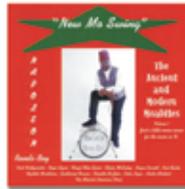
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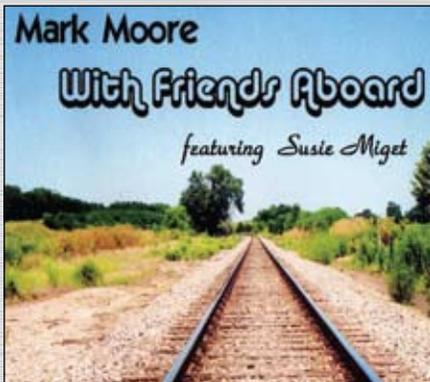
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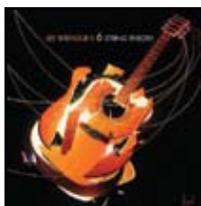
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here under the influence and abilities of Morgan, as he leads his trio through eight tunes by such greats as Kenny Dorham, Jimmie Vanheusen, Bud Powell, Horace Silver, not to mention Morgan and drummer Rich Derosa who join the select club of composers/performers.

Morgan and Derosa lead off in tandem on "Nica's Dream," soon joined by Harvie S. for an appropriately floating, exotic, quasi jungle rendering of this often-called tune.

Derosa's "Calypso Blue" affirms the compatibility of trumpet and drums in this rhythmic romp, enriched, again, by Harvie S. who takes his own impressive, extended solo on this piece, trading measures of similar sustained duration with his compatriots, all ending right on the button as if for contradictory effect.

Of all the tunes collected here, the trio's offering of "Like Someone in Love," is a homerun! All members of the group play simultaneously separate and together - so, so nice and such an effective arrangement, allowing each individual the space of solo, to call, and to respond. Such togetherness in individuality bespeaks the whole CD, an *Opening* to be opened and enjoyed for sure.



LEE RITENOUR

6 String Theory – Concord Records CRE-31911-02. www.concordmusicgroup.com. www.sixstringtheory.com. *Lay It Down; Am I Wrong; L.P. (For Les Paul); Give Me One Reason; "68"; In Your Dreams; My One and Only Love; Moon River; Why I Sing The Blues; Daddy Longicks; Shape of My Heart; Drifting; Freeway Jam; Fives; Caprices, Op. 20, No. 2 and 7.*

PERSONELL: Lee Ritenour, guitar (1,3,6,9,11-13); John Scofield, guitar (1); Keb' Mo, guitar, vocals (2,9); Taj Mahal, guitar, harmonica, vocals (2); Pat Martino, guitar (3); Joe Bonamassa, guitar, vocals (4); Robert Cray, guitar, vocals (4); Steve Lukather, guitar (5,6,11); Neal Schon, guitar (6); Slash, guitar (6); George Benson, guitar (7,8); B.B. King, guitar, vocals (9); Vince Gill, guitar, vocals (9); Jonny Lang, guitar, vocals (9); Joe Robinson, guitar (10); Andy McKee, guitar (11,12); Mike Stern, guitar (13); Tomoyasu Hotei, guitar (13); Guthrie Govan, guitar (14); Shon Boulblil, guitar (15); Joey DeFrancesco, organ (3,8); Larry Goldings, organ (1,5,6,14), Rhodes (2,9), Wurlitzer (4); John Beasley, keyboards (11,12), Rhodes (13); Melvin Lee Davis, bass (1,13); Nathan East, bass (2,9); Tal Wilkenfeld, bass (4-6); Jimmy Johnson, bass (11,12); Harvey Mason, drums (1,2,9); Will Kennedy, drums (3,8,11); Vinnie Colaiuta, drums (4-6,14); Simon Phillips, drums (13); Paulinho Da Costa, percussion (11,12).

By Dimitry Ekshtut

A collaborative effort of moderately epic proportions, Lee Ritenour's *6 String Theory* answers the popular question: What happens when you stick twenty or so top-notch guitarists of various genres and predilections in a recording studio and turn the microphones on? In this case, the resulting mix of blues, jazz, rock, fusion, and classical music performed by a versatile roster of today's most sought-after guitarists makes for an album with something (but probably not everything) for everyone. However, it would be a steep challenge to find a better primer on modern guitar playing.

Ritenour's primary role is as a catalyst for the others, whether through composition, arranging, finding amiable combinations of musicians, or serving as musical foil to his six-string coconspirators. While his name is on the album cover, Ritenour is not above stepping out of the spotlight in deference to his assembled guests. George Benson makes two such appearances: one, a solo feature on "My One and Only Love", and another in organ trio format on "Moon River". Albeit brief, Benson's solo rendition of "My One and Only Love" is worth considerable attention. Harkening back to his days of straight-ahead dominance – and perhaps due to its very sparseness, which stands in stark contrast to the rest of album – Benson's contribution deserves repeated listening.

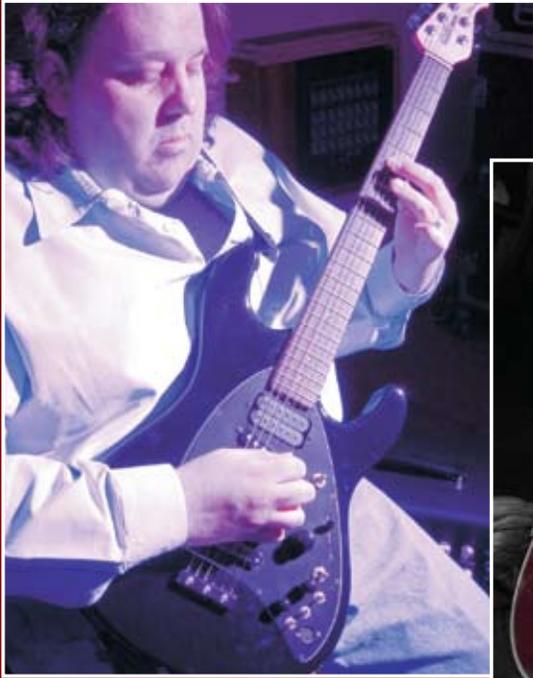
Of further interest to jazz fans will be Ritenour's pairings with John Scofield on the opening track, "Lay It Down", and with Pat Martino and Joey DeFrancesco on "L.P. (For Les Paul)". Both tunes feature a Ritenour-penned framework custom-designed with the individual respective guitarist in mind. Catering to each musician's proclivities, Scofield's outing is naturally slinky and funky, while Martino's is much more straight-ahead and grounded in the bebop tradition.

Jazz purists might find the distortion-laden rock riffs of "68" – Slash, of Guns n' Roses fame, makes an appearance – off-putting, but those with diverse and eclectic tastes, or simply fans of the guitar and its respective players, will be more than amenable. "Freeway Jam" is another tune bound to arouse similar feelings. Though it might be a bit much for some palates, the blues-rock solos by Ritenour, jazz/fusion hero Mike Stern, and Japanese rock icon Tomoyasu Hotei are crisp and enjoyable. Blues aficionados will find two worthy tracks, "Am I Wrong" with Keb' Mo and Taj Mahal, and "Why I Sing The Blues", featuring the inimitable vocals and guitar of B.B. King.

The Steve Lukather vehicles "In Your Dreams" and "Shape of My Heart" are the weaker points on the album, relying on a slow, at times monotonous rock feel and plaintive electric guitar solos that never seem to quite get off the ground. On the other hand, there are a few unexpected highlights. The blazing acoustic fingerstyle playing of Joe Robinson, a 19-year-old Australian wunderkind, on "Daddy Longicks", is worth consideration. An equally nimble-fingered, yet substantively different guitarist is British rocker Guthrie Govan, tastefully shredding away on "Fives", an aptly titled 5/4 time odd-meter tune.

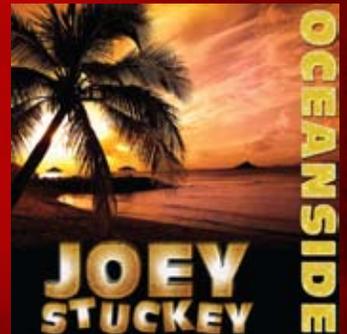
Despite an all-star roster of guitar talent, perhaps the post important contribution to the album's success (aside from that of Ritenour himself) comes

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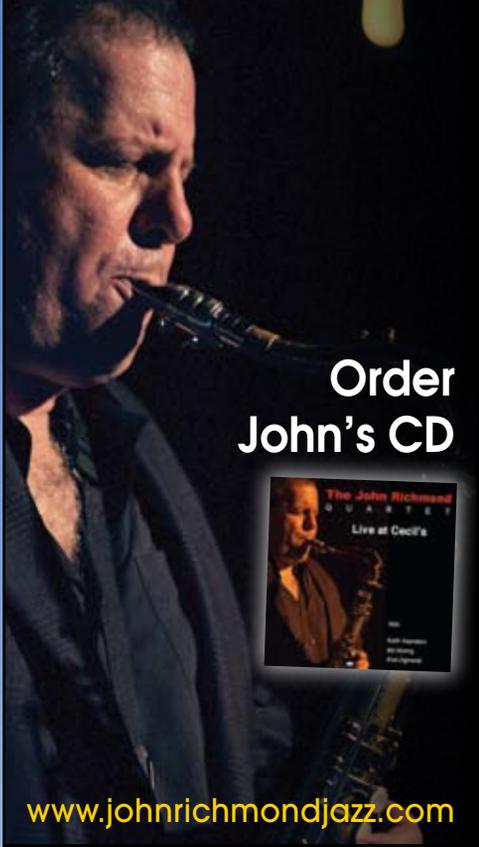
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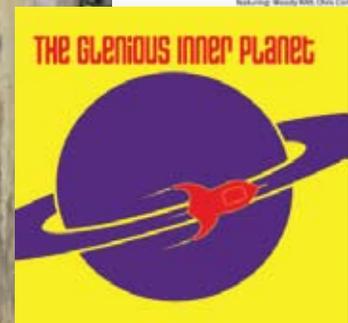
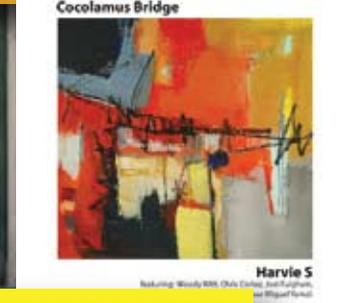
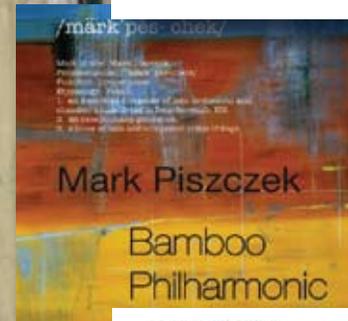
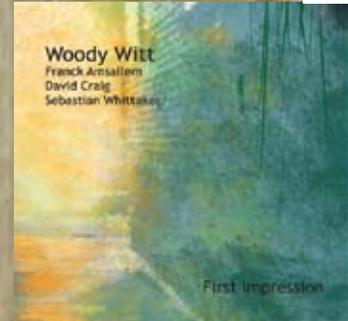
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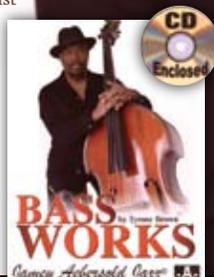
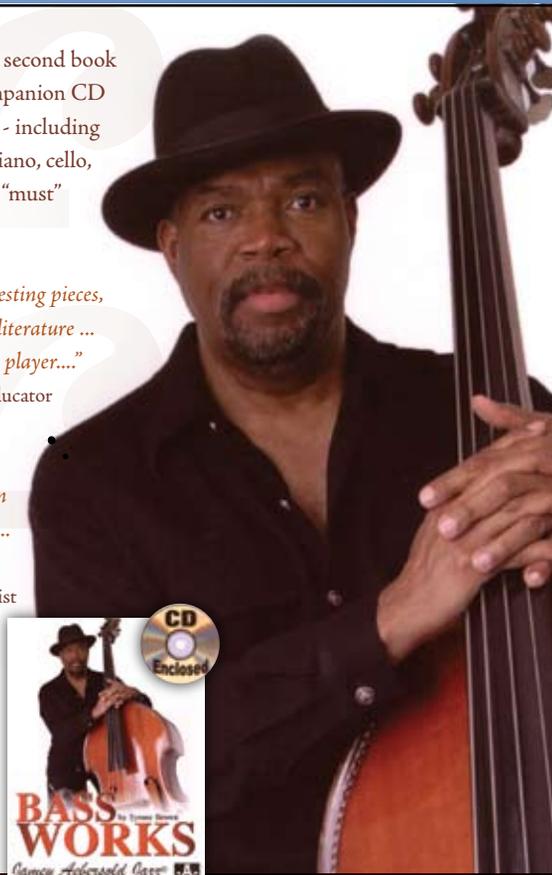
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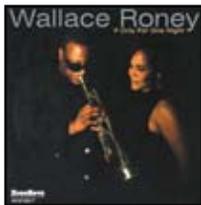


"Bass Works" can be purchased at www.jazzbooks.com

from the great organist Larry Goldings. The unsung hero of this date, Goldings' prowess extends to a good proportion of the tracks, irrespective of genre, lending a more unified and consistent sound to an album by its very nature already pulled taught in a slew of stylistic directions.

Awaiting listeners at the very end of the album is a lovely piece of classical guitar work performed by Shon Boulblil, overall winner of the Yamaha 6 String Theory Guitar Competition. Though "Caprices, Op. 20, No. 2 and 7" functions more as an epilogue, a bonus track of sorts, rather than a proper closing number – that distinction goes to "Fives", appearing next to last in the track sequence – it is a pleasing reward for having navigated the circuitous album through to its conclusion.

This musical offering is sure to be an exciting find for devotees of the particular guitarists who appear as Ritenour's guest artists, as well as for genre-blind fans of guitar music. Variety is the sought-after quality here. Like the YouTube videos of guitarists from around the world Ritenour mentions in his liner notes as having been an inspiration to take up this project, *6 String Theory* is a veritable smorgasbord of modern guitar playing. And like any buffet meal, the many choice dishes mingle freely among barely-touched exotica and the inevitable leftovers.



WALLACE RONEY

IF ONLY FOR ONE NIGHT – www.wallaceroney.com. *Quadrant; If Only For One Night; Only With You; I Have A Dream; Metropolis; Let's Wait Awhile; I Love What We Make Together; FMS*

By Shannon Effner

The title of Wallace Roney's latest effort, *If Only For One Night*, may suggest to someone unfamiliar with his musical career that they are in store for the usual "smooth jazz cover" approach to R&B classics like the title track, originally made famous by the late crooner Luther Vandross. Even the album's cover image (perhaps unintentionally) pokes fun at that sort of genre. It shows Roney intensely playing his trumpet while a beautiful woman stands beside him and stares at Roney sensuously while he plays and they're both dressed in head-to-toe black to blend in with the backdrop. Thankfully, there's nothing conventional about Roney and the music on this live album.

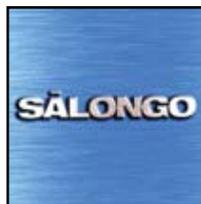
Recorded during a performance at The Iridium Jazz Club in New York City late last summer, the hollow, playfulness of Roney's horn has been wonderfully captured. His journey, however, to become one of today's most sought after jazz trumpeters was not an easy one.

The Philadelphia native studied at the prestigious Berklee College of Music in Boston, Mass. At 19 (and again at 20), Roney was named "Best Young Jazz Musician of The Year" by *DownBeat Magazine*. But despite his early promise, Roney had a difficult time finding steady gigs due to the disappearance of many New York jazz clubs, and for a while, he was homeless, sleeping at a different friend's place each chance he could. But with the help of his mentor and friend, the late, great musician Miles Davis, Roney was able to find his voice as a jazz musician and that ultimately led to more opportunities, including joining the renowned Art Blakey and the Jazz Messengers, succeeding another "young lion," Terence Blanchard, in 1986. Roney's life and career has been on an upswing ever since.

Having the distinction of being the only person to ever study under Miles Davis, this definitely has had a great impact on Roney's hard-bop sound. You can hear that influence all throughout this recording—from the experimental grooves of his original composition, "Quadrant," to his approach on the title track, where he quickly plays the familiar refrain and with the help of a mute and tight rhythm section, he goes deeper and fully explores the possibilities of the song. It's very redolent of Miles's approach on his cover of Michael Jackson's "Human Nature."

"Metropolis," another one of Roney's compositions, best highlights the range of each musician (notably Rashaan Carter's rhythmic bassline). But surprisingly, Roney's trumpet really comes alive on yet another cover of an R&B classic, Janet Jackson's "Let's Wait Awhile." After the quiet, quick relay of the melody line, the circular flourishes of his trumpet takes it apart completely and then it gradually develops into a fantastic piece of its own. Carter and 18-year-old drummer Kush Abadey are also standouts for they both keep the pace and rhythm of this piece quite beautifully.

Multi-reedist Antoine Roney, Wallace's brother, and pianist Aruán Ortiz are also nice additions to round out Roney's quintet. On *If Only For One Night*, it's nice to hear Wallace Roney surround himself with his own group of "Young Lions."



SÁLONGO

SÁLONGO—DBCD DBCD-001. www.eddieallen.net. *Brasilian Sunset; Being Here With You; Search for Truth; Nymphs of the Sudan; Touch; My Little Suede Shoes; New Rules; Midnight Rain; Just So You Know.*

PERSONNEL: Eddie Allen, trumpet, flugelhorn, electric trumpet, handclaps, vocals; Bruce Williams, alto saxophone, flute, handclaps; Teodross Avery, tenor saxophone; Hector Martignon, piano, Mario Rodriguez, electric bass; Diego Lopez, drums; Re-

nato Thoms, congas, percussion, Uli Geissendoerfer, keyboards, handclaps.

By Matt Marshall

The debut release from trumpeter Eddie Allen's Afro-Cuban/Brazilian group, *SÁlongo* courses with a vibrant summer heat that, doubtless, will remain sunny even in the dead of winter. Working with eight original compositions, plus Charlie Parker's "My Little Suede Shoes," Allen guides his band through the punching, rhythmic paces, pulling back on the reins only at the midpoint with "Touch" before turning for a vibrant sprint to the finish.

The tracks are highly Latin, played at the requisite clip to catapult the listener from the easy chair to shake his or her fanny. The rhythm section of Hector Martignon, piano, Mario Rodriguez, electric bass, Diego Lopez, drums, and Renato Thoms, congas and percussion, keeps matters popping in a brightly colored, warmly familiar manner that hits all the joyous spots of Latin music. Allen and his horn brethren dutifully supply the blare—the scorching heat.

"New Rules," however, appropriately twists this formula a bit, driven as it is by Rodriguez's uber-funky electric bass line, his notes swatted from the speakers to splatter like juicy flies on the wall. The aforementioned "Touch" drifts into the pop arena, Allen's processed horn floating over an easygoing, if still groovy, vibe, replete with the occasional raking of chimes and neo-soul vocal harmonies humming the tune to a close. Bruce Williams' flute is a nice addition to the piece, but would've been even nicer if given more space to roam. "Midnight Rain" is the most adventurous track on the record, opening with the type of steady, dancing pattern the listener's come to expect by track 8. But then the piece slides smoothly back into the poppish "Touch" terrain on the strains of Teodross Avery's tenor sax, before being spanked by more of Rodriguez's electric funk, which electrifies Allen's horn, sending the number into rollicking, spaced-out loops, ultimately reeled in by Martignon's bright yet earthy piano passages.

The record (and the group that brought it into being) makes no bones about its heritage. This is Latin jazz all the way. Yet Allen and his compatriots have also added new wrinkles to the traditional form, polishing here, scraping there till the music resonates with the modern flare of the cover art's brushed metal. This is hot yet refined urban music.

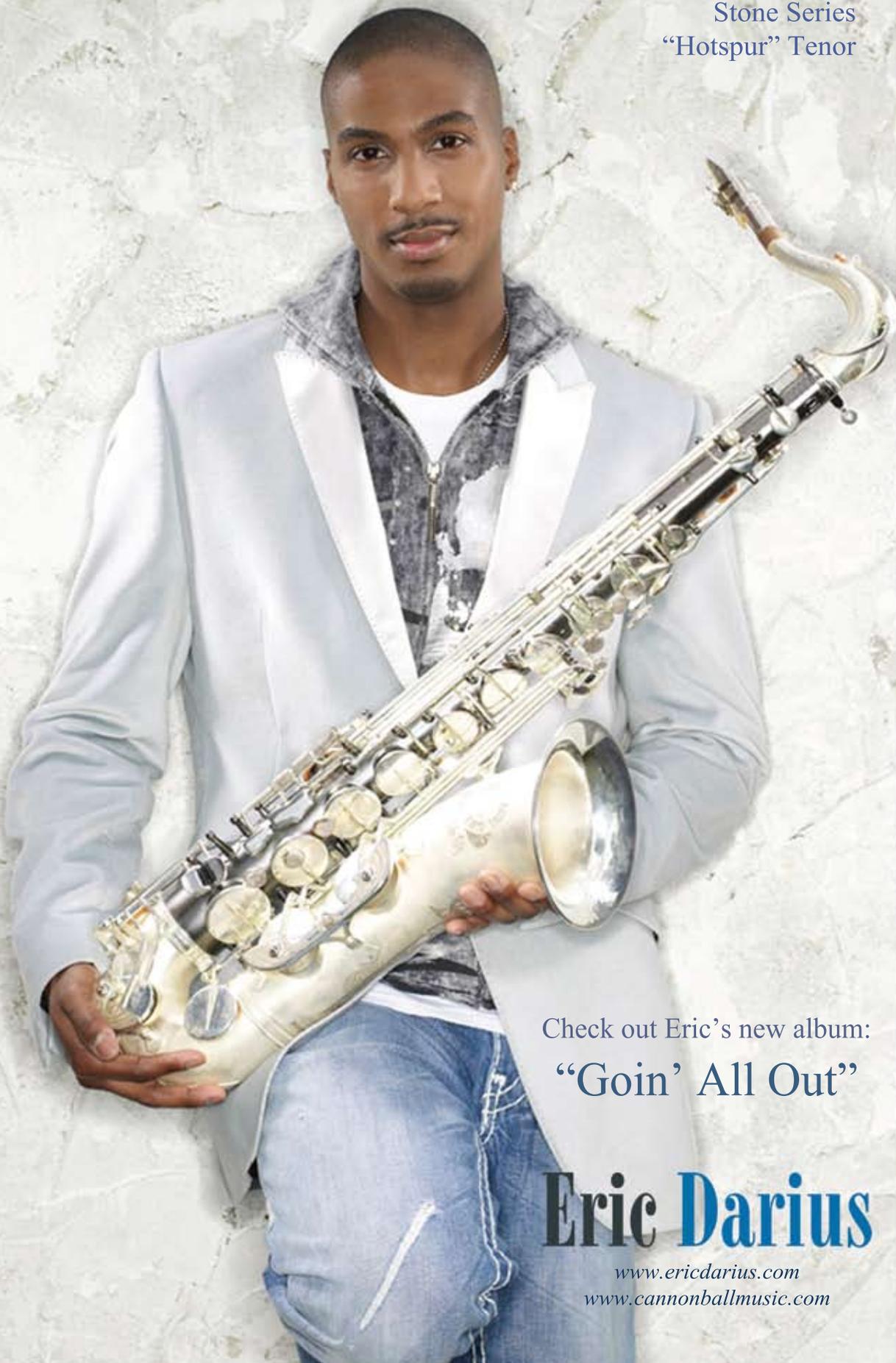


SANDY SASSO

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Seem; Artificial Flowers; Walkin' On Up (To Heaven's Door); Soon it's Gonna Rain; Little Man You've Had A Busy Day; Dindi; Up in a Swing; Joey, Joey, Joey; Rock Jam.

PERSONNEL: Sandy Sasso, vocals; Rio Clemente, piano and B3 Organ; Steve Nelson, vibes; Bill Easley, alto and tenor sax and flute; Mac Gollehon, trumpet; Calvin Jones, bass; Chembro Corniel, percussion; Steve Johns, drums.

By Bob Gish

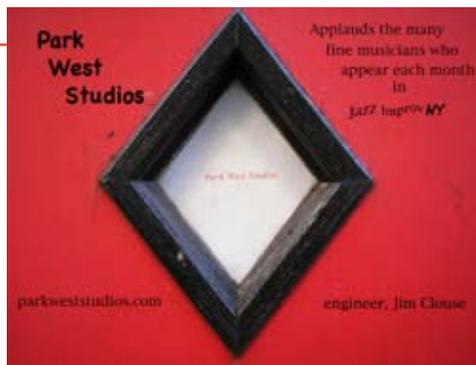
Nothing so-so about Sandy Sasso. Instead, there's plenty of sass and swing, wit and smart, in this excursion through "Sandyland." Her voice is so suitable for the material, so pleasingly melodic, that even rather unusually common tunes like "Norwegian Wood," ring so very true as a vehicle for Sasso's voice and scatting.

The selection of tunes is, indeed, one of the strengths of the project. Not everyone could sing Sasso's composition "It's a Lazy Afternoon" (not to be confused with "Lazy Afternoon") with such suitable ease as to place the listener in the scene, following the peripatetic mapping of the desultory activities outlined, hand in hand, arm in arm with the vocalist.

The opening track makes the forceful statement that this is a CD worth listening through. First guess: it's gonna be a box of standards sung by a sassy lady. "Dearly Beloved," is the tune, and it's message applies to Sasso, her band, the project, and, maybe most of all, the listener. Every vocalist fashions their own favorable audience, leaving some less favorable, even hostile listeners by the wayside.

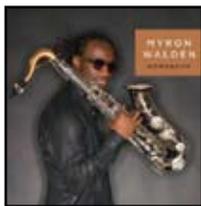
Not just the voice but the variety of the play list will win over even the most prejudiced, narrowly selective jazz fan. Soon you realize, "Hey, this is a box of assorted sweets bound to satisfy just about any musical palate."

Gilbert and Sullivan's "Things are Seldom What they Seem," is a fine match for Sasso's sassy playfulness. "Artificial Flowers," "Dindi," and "Joey, Joey, Joey," (triple favorites of this listener) add to the uniqueness and variety of the tunes chosen here, as if



in respectful (and respective) tribute to the likes of Darren, Jobim, and Davis.

Sasso's composition "Walkin On Up (to Heaven's Door)," augmented by Rio Clemente's B3 organ playing, and "Up in a Swing" again reaffirm Sasso's talents as a composer. "Rock Jam," underscores the sass, swing, and bodacious, creatively quirky quality of the project by featuring an eight year old compatriot by the name of Emma Leuin, illustrating how generous are the boundaries of "Sandyland."



MYRON WALDEN

MOMENTUM - www.myronwalden.com

By Shannon Effinger

Bronx-bred musician Myron Walden, a talented multi-reedist, gives us a glimpse of his musical influences on his latest effort *Momentum*. He clearly relishes the hard-bop/post-bop sounds and Walden has armed himself with a group of musicians—including jazz drummer Kendrick Scott (a regular sideman for the Terence Blanchard Quintet) and trumpeter Darren Barrett—who share his point of view.

There are several tracks that are quiet redolent of hard-bop pioneers like Miles Davis, Donald Byrd and Freddie Hubbard. "Memories" opens with a soft, lingering refrain from the rhythm section, followed by Yasushi Nakamura's solo on bass. But what will stand out most is the beautiful call and response between Walden's tenor saxophone and Barrett's trumpet. It feels like they're challenging one another to a "musical duel," until they both jump back into the rhythm section to close out the piece.

"Pulse," a waltz-like piece which begins nicely with Scott's rhythmic drums, highlights Walden's vulnerability and range on the tenor saxophone. But it's the wonderful arrangement of this track that allows each musician to shine, particularly Barrett's punctuated horn playing in the refrain and the delightful lingering sound of his solo.

The opening track, "Of Three Worlds," starts with a good pace from the rhythm section. Then it's really kicked off by Barrett's fluid trumpet solo, full of colorful flourishes, followed by Walden's playful trills on tenor saxophone (nicely backed by Nakamura's steady walking bassline) and then rounded off by David Bryant on the Rhodes piano.

"The Road Ahead," which starts off again with a tight rhythm section, has a theme of ambivalence throughout. There's a nice ebb and flow of the song's pace, which begins fast then yields slowly just shortly before Barrett's wonderful trumpet solo. He's backed quite nicely again by Bryant on the Rhodes piano. As a fan of the hard-bop movement, one cannot help but notice the tinges of Freddie Hubbard's classic album, *Red Clay*. At times, "The Road Ahead" may conjure up similar notes to Hubbard's "Suite Sioux."

Although Walden is a fine player on *Momentum*, his contemplative, well-paced compositions are clearly the star of this album for they not only allow his band to shine in their respective solos but also jump back in as a strong, unified rhythm section. Prominently known for his work as a sideman with jazz drummer Brian Blade & The Fellowship Band, Myron Walden shows great promise not only as bandleader and composer but as heard on *Momentum*, he is also a generous arranger who brings out the best in his group of fine musicians. ■

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Around Town Continued from Page 45

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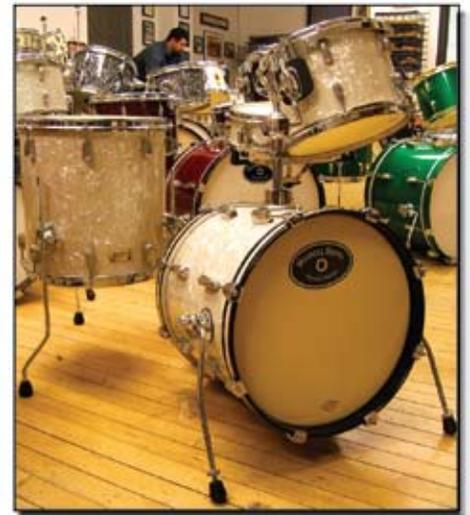
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