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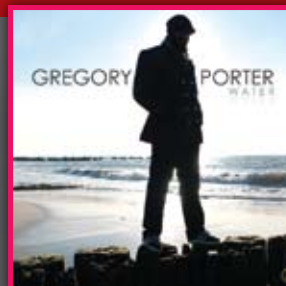
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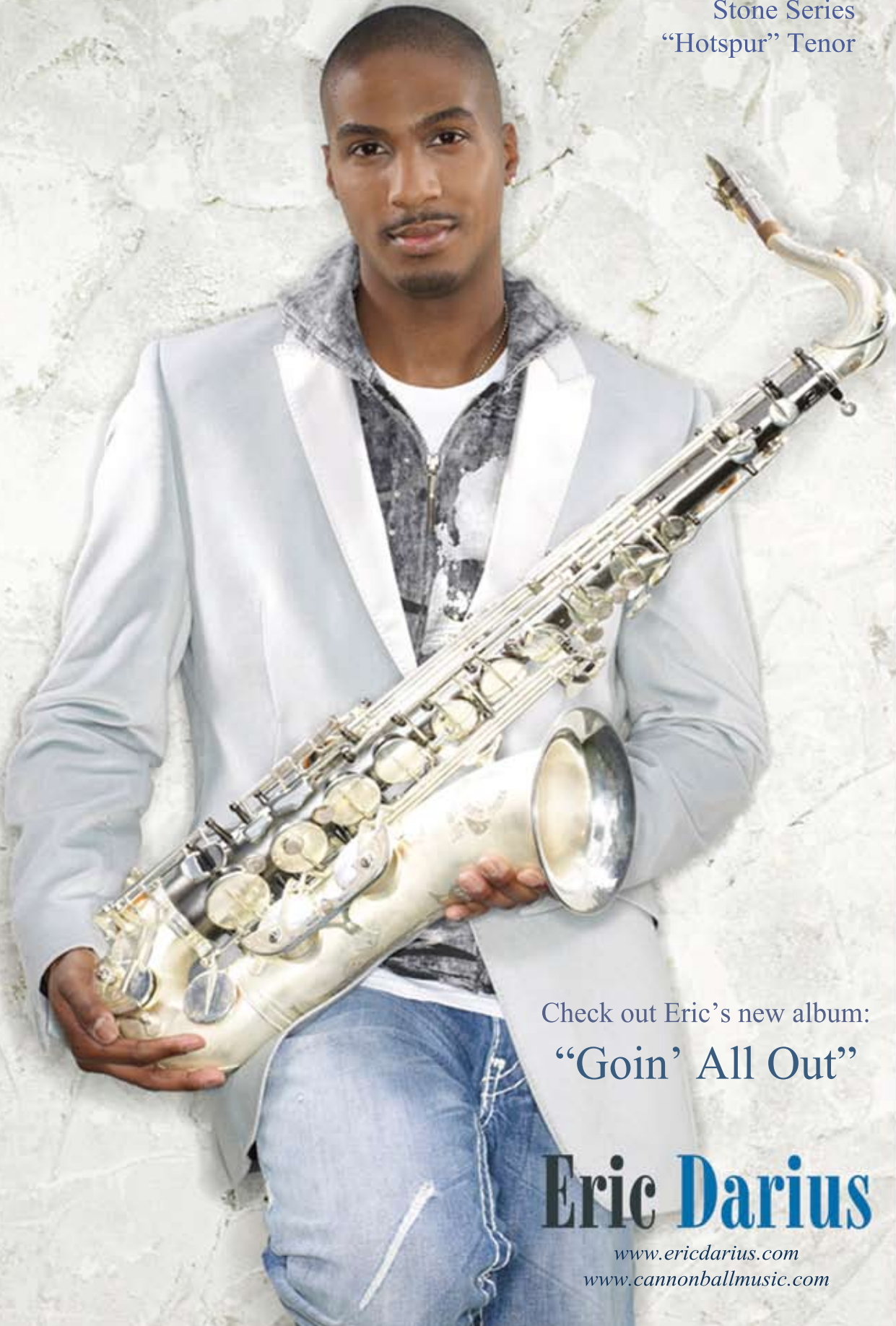
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CONTENTS

CLUBS, CONCERTS, EVENTS

- 18 Around Town
- 21 Calendar of Events
- 30 Announcements — Upcoming Events; Regular Engagements; Additional Club and Venue Schedules
- 34 Directory of Clubs, Venues, Music and Record Stores, Schools & Universities, and more
- 49 Noteworthy Performances

COLUMNS

- 4 Apple Chorus by Ira Gitler

INTERVIEWS & SKETCHES

- 6 Paquito D'Rivera
- 10 Erica VonKleist
- 12 Kurt Rosenwinkel
- 14 Hamiet Bluiett
- 16 Giuseppe Logan
- 48 Jazz for Peace
- 52 Bob Mamet

VENUE SPOTLIGHT

- 50 Sugar Bar

LIVE PERFORMANCE REVIEWS

- 20 Dmitri Kolesnik Quartet; Jack Wilkins

CD REVIEWS

- 54 18 Hot New CDs

BOOK REVIEWS

- 54 The Life and Music of Kenny Davern: Just Four Bars; Where The Dark And The Light Folks Meet: Race and the Mythology, Politics, and Business of Jazz

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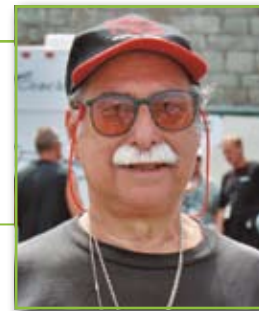


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David Amram Plus CD Suggestions

by Ira Gitler



Musical polymath David Amram is one of the true spirits on the planet. I met him after he had come to New York from Paris in the mid-'50s. It was at a party in Leonard and Jane Feather's Riverside Drive apartment celebrating the publication of *The Encyclopedia of Jazz*. (I had been Leonard's chief assistant on the project.) David's effervescent personality drew many new friends to him. He was living in Greenwich Village, eventually playing with Charles Mingus' group and Oscar Pettiford's big band (have you ever heard "Two French Fries" featuring Amram and Julius Watkins?) and it was in this period that we got to know each other in many hangs.

He had studied piano as a teenager at the Curtis Institute in his native Philadelphia. Along the way he added a variety of flutes and percussion instruments to his arsenal and also became a prominent composer of film scores and works for symphony orchestras. All his multi-talents (excepting French horn, seen only in a film clip) were in evidence at his 80th birthday celebration on November 11th (actual b-day is the 17th) held at the Symphony Space, presented by Mark Morganelli, head of Jazz Forum Arts, and serving as a benefit for Clearwater, founded by Pete Seeger, and The Woody Guthrie Foundation.

The Queens College Orchestra, 60 strong, and conducted by Maurice Peress, opened with *Symphonic Variations On A Song By Woody Guthrie*, dedicated to Odetta. From this piece on, Amram seemed to be everywhere at once: at the piano, subbing at the conductor's podium, playing a tin flute (sometimes two ala Rahsaan Roland Kirk), guitar, and rhythm-animating on a variety of percussion instruments; particularly on *In Memory of Chano Pozo* that featured Candido, working out on his signature three congas while Bobby Sanabria constantly stoked the coals of his timbales.

Part two concentrated on portions of the film scores, *Splendor in the Grass* and *The Manchurian Candidate*, backed by the Brooklyn Conservatory Jazz Ensemble, led by trombonist Earl McIntyre. With Renee Manning at the head of the Conservatory's chorus,

"Home On the Range" manifested itself on stage and into the air above the audience.

Amram's period with Jack Kerouac, Allen Ginsberg and "Pull My Daisy" was remembered with actor John Ventimiglia (the restaurateur of "The Sopranos,") reading from Kerouac to musical accompaniment.

To top everything off there was the Amram Family Band with his two daughters and son. Then again, the entire evening was akin to a larger "family" reunion testifying to David's rich and diverse career and, now, octogenarian youth.

Not to worry. If you weren't there, documentarian Lawrence Kramer was filming it for *David Amram: The First 80 Years*.

* * * * *

I know December is the time for "Ten Best" lists but since I am most always in arrears of listening to the ocean of CD releases that almost always arrive on a daily basis and end up strewn around my living room, unheard, I decided to do some cram listening and hunch you to some discs that I find of more than passing interest. The following are neither alphabetized nor ranked—and certainly not ranked.

Warne Marsh Trio: *New York City Live*—This is a find, a 1980 concert at Lincoln Center with tenor saxophonist Marsh, bassist Red Mitchell and drummer Pete Scattaretico. Marsh is brilliant in a program of ballad standards, his own "Background Music," and three Lester Young numbers—"Blue Lester," "Tickletoe" and "Lester Leaps In." None of Prez's pieces are "copycat" and "Leaps" is special. The sound is "you are there," capturing the talents of the great Red Mitchell. Scattaretico is up to the challenge of the *tempi* and totally in the milieu. You can access the CD at: riverworkrecording.com

Pete Malinverni Trio: *A Beautiful Thing*, with Malinverni, piano; Lee Hudson, bass; and Elliot Zigmund, drums. Different moods including reverential warmth. Songs from Gus Arnheim, Billy Joel, Harold

Arlen, Burt Bacharach, Marcel Louiguy ("La Vie En Rose"); four originals from Malinverni, one, "Evocative," inspired by Haydn.

Pete has been serving as pianist/conductor at the Westchester Reform Synagogue in Scarsdale, NY and his "Nefesh Soul" stems from this experience. He also is Minister of Music at the Devoe Street Baptist Church in Brooklyn. His arrangement of "Go Down Moses" is reflective of both experiences. This CD lives up to its title. (Saranac Records)

Joe Magnarelli: *My Old Flame*. The title track places Magnarelli's refulgent trumpet amongst 16 strings that due to Marty Sheller's arrangement and Mags' delivery avoids any trace of the the saccharine. There is a mixture of the string tracks with quintet numbers (Dick Oatts, alto sax and Rick Germanson, piano included) that balances textures. Peter Bernstein's guitar, always welcome, appears on two tracks. Magnarelli shows his brass mastery on all and contributes a couple of worthy originals—the waltz, "Eracism," and "Bilbao." (Give@Go Records)

There are two more I'd like to mention without going into great detail because neither will be released until 2011. However, they are promising enough to note them in advance. First is one by the quartet of Sean Smith, one of the most respected bassists on the New York scene for many years. All the originals come from his pen and they are modern without gibberish or frost.

The other is *Magic* by vocalist Nancy Marano backed by a stellar cast: Claudio Roditi, trumpet; Joel Frahm, tenor sax; John Mosca, trombone; Jack Wilkins, guitar; Mike Renzi, piano; Steve Laspina, bass; and Grady Tate, drums and vocal. More on these next time and some "top tens" followed by a few "sleepers."

That reminds of a comedian of yester year named Henry Morgan. At the time he had a 15-minute radio show, Monday to Friday. He often slipped in a quick weather report. One that comes to mind is: "Snow, followed by small boys with sleds."

Happy Holidays! ■



COME VISIT Louis Armstrong

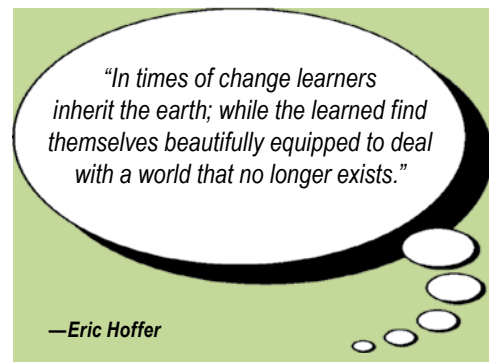
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Paquito D’Rivera

By Eric Nemeyer

JJ: Tell us about your new book which you were just in Florida promoting at the Miami Book Fair.

PR: The book is called *Portraits and Landscapes*. This is a traveling book. As you know I spend most of my time traveling and watching the landscapes through the windows of the train or bus, and meeting different types of people. I decided to put that in a volume and put it out. It was published in Spanish by Universal but now I’m looking for a publisher in English. I think it could be very interesting book – especially for musicians and people that don’t have a chance to travel. The book covers from Thailand to Buenos Aires to Mexico to Japan, Taiwan, China. There are tales about people whom I’ve had the chance to work with – people like Yo-Yo Ma, Lionel Hampton, Dizzy Gillespie, Cachao, Celia Cruz. I also describe different parts of the world while being with those artists. These are chronicles of my travels.

JJ: Are there pictures in the book?

PR: Yes. This is my third book and a very important part of my books are pictures – taken in different parts of the world and with a variety of people and animals that I met in those places. I love animals. So there are a number of pictures of elephants, and big parrots in the Amazon, and dogs.

JJ: Do you appear with the animals in those pictures as well?

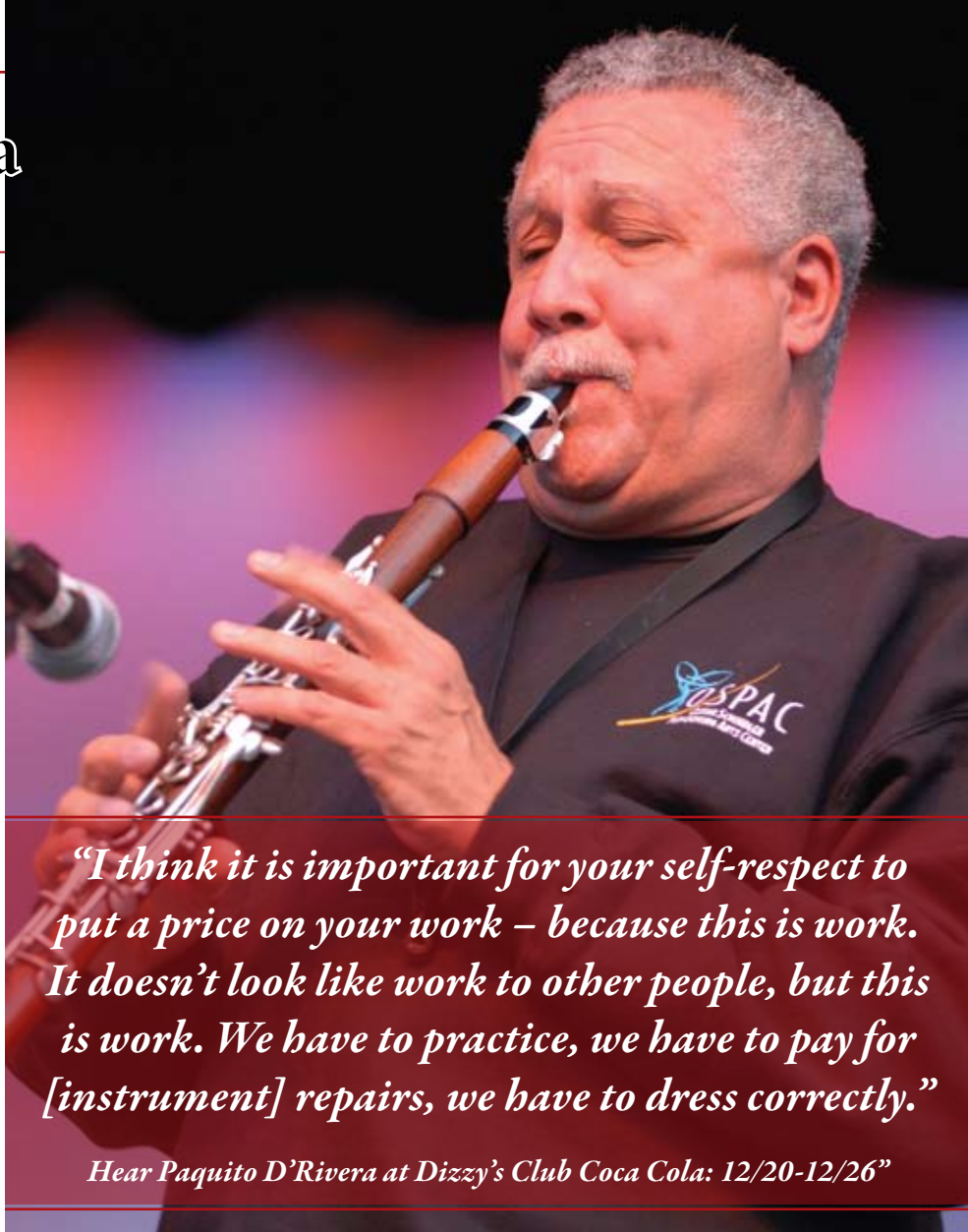
PR: Yeah, yeah yeah. [laughs]. The cover of the edition in Spanish was taken with a group of baby elephants in Thailand. Seconds after the photo was taken, one of them stole from me a bunch of bananas. [laughs]. I’ve had so much fun traveling around the world that I decided to put it in a book to read about our nomad life.

JJ: Could you talk about your association with Lionel Hampton?

PR: The first time I played with Lionel Hampton was at his festival in Moscow, Idaho. For me, it was a dream come true. Lionel Hampton was on the first recording I got, Benny Goodman, *Live At Carnegie Hall*. So, playing “Memories of You” with Lionel Hampton was a fantastic experience for me. I played many times with him after that – and I always had a lot of fun.

JJ: Do you remember any discussions you might have had with him?

PR: No. Just watching him play was plenty. He loved playing music so much. Somebody told me that one time he was sued for playing too much. He was playing in Las Vegas and they told him he had to play one



“I think it is important for your self-respect to put a price on your work – because this is work. It doesn’t look like work to other people, but this is work. We have to practice, we have to pay for [instrument] repairs, we have to dress correctly.”

Hear Paquito D’Rivera at Dizzy’s Club Coca Cola: 12/20-12/26”

Credit: Eric Nemeyer

hour. He would always play an hour and forty five minutes or two hours. Then people didn’t have the chance to gamble. The owners wanted people to be able to gamble. I think it was Frank Wess who told me that Lionel Hampton was then sued for playing too much. Another experience I had playing with Lionel Hampton was in the Jazz Nativity. I was one of the kings, along with Tito Puente and Lionel Hampton. Then we played the closing jam session. Then we all packed our instruments and went downstairs for the party. When we came back upstairs, Lionel Hampton and Tito Puente were playing a duet.

JJ: Talk about Cachao.

PR: Cachao was a friend of my father back in Havana. He was the reason that I wrote this piece “Conversation with Cachao.” It is written for contrabass, saxophone and symphony orchestra. It was commissioned for the Caramoor Music Festival. I wanted to write a contrabass concerto but they wanted me in

the picture. I remember those conversations my father had with Cachao in little cafes, in his office, in central Havana. So I said let’s put this together and dedicate it to Cachao and Tito. My father’s name was Tito. My relationship with Cachao was very warm.

JJ: Did you have much opportunity to play with Cachao in Cuba?

PR: He left Cuba when I was very young. He was part of the line of contrabasses for the TV station symphony orchestra. I played a couple of times with the symphony as a soloist. He was known mostly for the dance music that he recorded. But he was a very versatile musician. He played symphonic music, ballet – anything.

JJ: Did he provide any guidance or ideas about how he wanted you to play.

PR: No. He had such a great sense of humor. Cachao was a lesson by himself. He was a magnificent contrabassist. He had that grace to play music.

www.paquitodrivera.com

JJ: You had a long association with Dizzy Gillespie. Talk about how that began and developed.

PR: There is a chapter in my book called "General Holmes in Havana." That was the initiation of our friendship. I arrived in my house in Marianao, a suburb of Havana City. I found a paperback with something written on it in kind of a "Spanglish." It said, "Paquito, we have been looking for you. Don't disappoint us. - Dizzy Gillespie" I said, "What kind of joke is this?" Then I went to the grocery store around the corner. The guy there said, "Did you receive the note." I said, "What note? What type of joke is this?" He said, "It's not a joke. There was a guy who came in here - a chubby black guy with these chicks. He was speaking in a new language and wearing a herring bone cape that Sherlock Holmes used to wear in the movies. He had a double visor hat and he was smoking a pipe that looked like a saxophone. I said, "That was Dizzy Gillespie." The guy in the store said, "Dizzy who?" He had no idea who Dizzy was. That day a very large ship named The Daphne came into port. On the ship were people like Stan Getz, Joanne Brackeen, and Dizzy Gillespie. So, Arturo Sandoval was passing by the pier and he saw Dizzy Gillespie - which is like seeing, I don't know... a horse with three heads. We're in the middle of Havana, and here's Dizzy Gillespie. What the hell is this? Well, Dizzy was real easy to convince to go wherever you wanted. So Arturo said, "Do you want to go with me? I'm a trumpet player." Dizzy said, "Yeah, I'll go with you." So, Arturo took him to my house, and I was not there. A couple of hours later, I found out that I received a call to go to the former Hilton Hotel. I went there and there was a jam session with Dizzy Gillespie, Stan Getz and Earl "Fatha" Hines. So that was the beginning of a very nice friendship until the end of his life. That was in April of 1977.

JJ: Then you came to the United States and began playing with Dizzy.

PR: I was always a guest artist. I was never a member of his band. The first time I went on tour with him was when Toots Thielemans had a stroke in 1981. Toots was supposed to be his guest artist on the tour through Europe. Dizzy called me and asked, "Do you want to do this tour?" He wanted me as the guest artist. I said, "Dizzy, I am not as well known as Toots Thielemans." Dizzy said gruffly, "You want to do the tour or you don't." I said, "OK, I will go with you." He was so helpful for me because the following year I had my own tour in Europe. That was very generous of Dizzy.

JJ: Did Dizzy offer any ideas or suggestions to you?

PR: Dizzy Gillespie was a born teacher. He was always teaching something harmonically or rhythmically. Every day we had something new to learn from him. The way he addressed the audience.... Playing with him was like going to school. Sometimes, without saying a word, he would teach you how to play certain phrases and what not to play. That's an im-

portant thing - because sometimes the more important notes are not the ones that you play, but the ones that you leave out. Dizzy was an example of that ... of what not to play. He was a master of leaving space for others to shine.

JJ: You played in Dizzy's United Nations Orchestra.

PR: I was the Musical Director along with Slide Hampton. We organized the orchestra for him. I arranged a couple of things. It was like a pocket size big band. When Sam Rivers left the band, Marion Rivera took over. That added a little more of a Caribbean flavor to the band. I also suggested bring in Claudio Roditi to play the second trumpet. Dizzy loved his

Continued on Page 8



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Continued from Page 7

sound, and commented on it very often. Also, when Monty Alexander left, a very young Danilo Perez came on.

JJ: Do you remember any discussions with Dizzy that made a particular impact on you?

PR: We were playing at Lincoln Center. I made a sarcastic comment to him, and then tried to pinch him to see what he had to say. We were talking about sight reading music, I said something to provoke him. I said, "Dizzy, I heard that Charlie Parker played by ear, that he didn't read music." Dizzy became very serious and said, "That is a big lie." I said that some people play pretty good without reading. He said, "Not that way. For you to play like Charlie Parker, you want to know what the hell you're doing." I agree with him. I think that reading music is very important – as important as knowing how to play by ear. First of all, it saves a lot of time in the studio. When you are able to have a guide to show you where you are going... You can play in small groups without reading music. But when you play in a large ensemble, it is impossible to organize without reading music. Dizzy was very aware of that. There is no reason not to be able to read music. That is like asking me to read the New York Times for you. Read it yourself! Reading music is an asset. It's a blessing. Improvising is also a blessing. When you combine both you are in heaven. You save time. I don't like rehearsing too much. I don't want to play the same piece ten times. I want to play two times and that's it. Then go on to the next piece. And, the only way to do that is if you read music.

JJ: How did you develop your arranging skills?

PR: By studying scores and reading orchestration books. Don Sebesky's book. But, mainly listening and comparing with the score. Maurice Ravel, Kodaly, and the arrangers for Stan Kenton, like Pete Rugolo, Pete Russo, Johnny Richard Jones, Chico O'Farrill and of course, Thad Jones. I think Stan Kenton has been very underrated for the past 30 or 40 years. I think he is one of the Big Band titans. He knew how to surround himself with great arrangers. I never made a living as an arranger. I do it because I like it. But, I learned a lot from an Argentinian guy who lives in New York for many years, named Carlos Franzetti. He is a master of the colors. He was my pianist for awhile. He even wrote a concerto for me, and I worked with him a lot.

JJ: I know that he arranged the music for an album by Jon Faddis a few years ago.

PR: Yes. I played on that album. Faddis played the flugelhorn most of the time.

JJ: Could you talk about your recent album *Paquito D'Rivera Tango Jazz*?

PR: There was a Tango concert at Jazz At Lincoln Center. The musical director was Pablo Aslan, the

"...sometimes the more important notes are not the ones that you play, but the ones that you leave out."

great Argentinian bass player. They called me to be the guest artist. They imported the musicians from Argentina, Uruguay, a bandoneon player – the one jazz bandoneon player, Michael Zisman. He is such an impressive player because he gets the bebop language into the Tango thing. When I heard the reaction, we tried to record it live at Lincoln Center. Sometimes it is more important to listen than to play. So I learned from the way they played the Tango. I was impressed with the results. We got permission and put out the CD.

JJ: Could you talk about your other current album, *Pan Americana*.

PR: *Pan Americana* was commissioned by Jazz At Lincoln Center ten years ago. The piece featured Nicholas Payton and myself. I remembered the enormous contribution of Latin-American musicians to the jazz language. Then they put together this suite – and the lyrics were written by Annie Colina. She has been in exile for 50 years and she is here in New Jersey. The *Pan Americana Suite* is an homage to the entire continent – the entire Americas. It puts together instruments from the entire continent – the marimba from Central America, the steel pan from the Caribbean, the harp from the Andes, and the bandoneon from Argentina.

JJ: What kind of practice do you do on a daily basis to maintain your skills?

PR: The saxophone is a very noble instrument. When you stay in good shape with the clarinet, you practically don't have to play the saxophone too much. The clarinet demands much more attention. That's why there are so few of us around. I don't play the alto sax too much at home. I have the clarinet assembled all the time, and it's over there in the corner. Whenever I have a chance I practice scales. These days I don't have too much time to practice because I'm doing so many things. I'm traveling and writing. It's not that the saxophone is an easy instrument. There is no such thing. But staying in shape on the clarinet keeps you in shape on the sax. Frank Wess said the clarinet was invented by five men that never met. Usually I use a book of exercises that belonged to my father. The exercises keep me in good shape. I practice certain tonguing exercises in all keys and portamentos – long jumps. They are very good for the lips to keep you in good shape. I don't have a routine to practice anymore. I used to have one when I was a kid.

JJ: What is special about the Rossi Clarinet that you play?

PR: I have five of them – one in A, one in C and three in Bb. I love that instrument. It makes your life easier. I play a rosewood instrument. Luis Rossi is a soloist also. He made that instrument for the solo-

ist – so it is very well built instrument. He has also continued to improve the instrument. The wood is carved differently. The instrument is longer and the barrel is shorter. The sound of the instrument is very pure and mellow. I try to have a dark sound and this instrument gives it to me.

JJ: What have you observed about leadership from the influential players with whom you have worked.

PR: I try to learn constantly so I absorbed those things naturally. I am a better leader though since I had the chance to work with these leaders, like Lionel Hampton, Dizzy Gillespie. Even when Lionel was almost 100 years old, he didn't want to stop playing. That is a great example. It was the same thing with Tito Puente – the love for what we do, the dedication.

JJ: One of my favorite quotations about business was something that Dizzy said which went something like: "I love the music but at the end of the day I want to be paid." Could you talk about some of your business perspectives?

PR: I am not a very good businessman. But I have a good manager. There is no rule. Sometimes you have to do things for no money, and even have to pay to do something – for a good cause. I like what Dizzy said that you quoted. We make a living out of music and we don't do anything else. I think it is important for your self-respect to put a price on your work – because this is work. It doesn't look like work to other people, but this is work. We have to practice, we have to pay for [instrument] repairs, we have to dress correctly. That's another thing that has disappeared from the jazz music – and I hate it. Sometimes musicians dress for a performance as if they are just going to the grocery store at the corner or something. You have to be on some musicians, because they dress like sh*t – except the Wynton Marsalis Orchestra. Someone who has changed his dress habits for the best is Danilo Perez. The first time that he was going to play with me at Carnegie Hall, he was wearing a pair of huaraches – very rustic shoes that the Mexicans sell in the streets for two or three or four dollars. It is a yellow shoe with the sole made out of a tire. He was wearing something similar to a tuxedo with the huaraches. He was very young – maybe 20 years old. My wife, Brenda told him: "You are not going on stage at Carnegie Hall with those huaraches man." He told her he didn't have any other shoes. She said: "You know we are in New York, and on every corner there is a shoe store. So you better go and buy a couple of pairs because we are not going to let you go on stage this way. And, you have to comb your hair." Ever since then he has become a very well-dressed musician – very elegant. We are very proud that we kind of initiated that for him. When you are well dressed

Continued on Page 36



*" They're habit-forming...
I have three ! "*

Paquito D'Rivera
Grammy award-winning
Clarinetist and Composer

Erica VonKleist

By Eric Nemeyer

“But you don’t really want to sound like a quote, jazz musician. The question is how are you going to sound like yourself? Who are you? I mean, it’s not who you sound like. It’s who are you and what do you sound like? When I am at a loss for phrases, I just take a deep breath and think okay, how can I make this music, music? How can I make this more about communication than about notes?”

JJ: Talk about how your recent recording went from concept and inspiration to sound and reality.

Erica: Well, I guess it’s a very weighty question. I am influenced by pretty much every kind of musical genre from jazz to R & B to pop to classical and I feel like a lot of these influences all kind of melt together in my music. There are several songs in the album that will change from one feel to another feel. But I try to maintain consistency and create a cohesive sound in the group and in my composition – no matter which influences I am drawing upon.

JJ: How did you go about selecting the people that you wanted on your recording?

Erica: Well a couple of musicians on my record are people I have been playing with for almost my whole musical career – Zaccai Curtis and Luques Curtis. Growing up with them was a huge education in Latin music. I remember playing one of my first gigs with Luques when we were 13 years old in West Hartford, Connecticut. I have always felt a strong musical connection with them and I think we are all on the same wave length musically which was why I chose them as a backbone of the ensembles. And then I selected other members that I have worked with in other ensembles

JJ: What kind of milestone does your recording represent for you in your journey – in terms of your musical or other development, inspiration or understanding of human nature?

Erica: I put out my first record project E about five years ago now and that project kind of got a little lost. I was a side man in several ensembles at that point. I was doing a lot of teaching and a lot of traveling and trying to focus on my own project was just financially and logistically very difficult. Now with the beginning of this project I said to myself, “Okay Erica this is what you have wanted to do your whole life. You have to sit down and do it and go through all the motions and keep with it, no exceptions.” And the name stuck and that’s how my project got its name, *No Exceptions*.

JJ: How did your association with your manager Jennifer Kramer develop?

Erica: She was associated with Jazz at Lincoln center but we never really connected there. I was re-introduced to her by a mutual friend of ours to whom I mentioned that I needed someone to help me on the bigger aspects of my career. She is now heading up all of my marketing and getting me in touch with people.

JJ: How does working on a Broadway Show like *The Addams Family* impact your creativity, your mind set?

Erica: Well one of the benefits to playing the Reed One book in *The Addams Family* is the fact that it has so much piccolo and flute in it. I came into the musical knowing that it was going to be heavy on flute but I had no idea how challenging it was going to be. I have had the opportunity to grow into that book. As a matter of fact, on my record I play a song on piccolo called “Erica” and I wouldn’t have been able to pull that off had I not been through *The Addams Family*. Although, all the shows I have been doing on piccolo really helped me get my chops together. Creatively it is a challenge to maintain your momentum when it comes to doing a Broadway show, and keeping mentally focused on music you have obviously played hundreds of times. But I find it is important for me to keep perspective because I have that job now and I am very lucky. I feel very fortunate especially in the time we are in right now. And also it’s giving me the means to pursue my projects financially. So it’s been a real blessing for me overall.

JJ: Talk about some of the work you have done with Jazz at Lincoln Center.

Erica: I have been with them since I was competing with my high school at the Essentially Ellington Competition back in 1997 through 2000. When I came to New York I obviously kept in touch with Wynton and



Credit: Michael Regen

the guys in the band. I went to the Julliard program which at that point was run by Victor Goines and I was studying with Joe Temperley. So my ties with the people in the ensemble were strengthening every year. I was fortunate enough to be called to sub for Ted Nash, one of my mentors and one of the greatest doublers that I know of. It has been great working with that band, even if it is only occasionally. In 2008, I had the opportunity to go on the road with them for about three weeks in the Midwest and that was a ball. I had a great time. With the long bus rides and deep conversations we had, I got to know all those guys really well.

JJ: How did that dynamic work out being the one woman in the band?

Erica: I am not going to ignore that there is kind of an elephant in the room when obviously I am the only woman on the bandstand on many occasions. However, it is not something that really crosses my mind too often. I am not a sociologist and I don’t think of my professional gigs that way. I get to know people as people and musicians as musicians and that’s sort of what it is for me. We did live at Lincoln Center on PBS back about a year and a half ago and I was featured with the band. I had a lot of people saying: “Hey you are the only girl.” I said, “I am just fortunate to have the gig.”

JJ: Can you talk about some of the advice or words of wisdom you have learned from a mentor?

Erica: [Trombonist] Luis Bonilla has always given me great advice. I remember having conversations with him when we were on the road with the Afro Latin Jazz Orchestra. He said that it’s so important for you to know who you are and what you want to do musically and then do that. Who are you? You are the best at this possible thing, and you have got to figure out what that thing is. And that’s what is going to help you make a mark in this scene and in your career. For me that really struck a tone. That was a moment where I

Continued on Page 36

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Kurt Rosenwinkel

By Gary Heimbauer

“I kind of feel like music is a world where one can dissolve into it and there are certain things that I have learned to do in order to get me in to that space. I can’t tell you what they are because then they lose their power, but there are certain devices that I can use to get in there.”

Kurt Rosenwinkel is perhaps the most well known and influential jazz guitarist of his generation. He has managed to forge a very distinct voice on the guitar and possesses a supremely creative musical identity that is admired by musicians and music fans of all walks. Rosenwinkel often uses his voice like a “sixth finger,” holding out certain notes or creating unique counterpoint or harmonies during his solos, giving them an almost otherworldly quality, often in conjunction with his use of sustain pedals, reverb and delay. The combination of these factors is indicative of his appreciation for the possibilities of the piano, which he has also been playing since he was nine years old. Kurt is a prolific composer, as well as a masterful interpreter of standards that can be heard by listening to his latest trio record, “Reflections.” He continues to play all over the world year after year, while calling Berlin, Germany his home. I was fortunate enough to chat with him at the Jazz Standard before his first set on March 25th, 2010.

Jazz Inside: Who are you playing with tonight?

Kurt Rosenwinkel: I’m playing with Ted Poor (drums) and Matt Clohesy (bass).

JJ: And is this the start of your tour?

KR: It’s a small leg of a longer, wider tour. We’re doing these dates here and we’re playing Toronto, Buffalo and Augusta, Maine. Before this we were in Maastricht Holland, Tokyo; actually eight dates in Japan in different cities, Jakarta, Indonesia and then the tour is sort of ongoing – in April we have a lot of dates in Europe and then in May we’re going down to South America. In July we’re doing some more in Asia – South Korea and some other places.

JJ: That’s great.

KR: Yeah, so it’s real busy. It’s good – a lot of shows.

JJ: Do you do an extensive tour like this every year?

KR: Yeah, it’s kind of more or less like this every year, but this year it’s probably on the more side more than the less side (*laughs*), so it’s good – a lot of things go-

ing on. We did this big band record which we’re mastering tomorrow. It will be out in September. We’re gonna do some shows with that as well, here in town. Also, I’m launching this new band, sort of – we’re going to play in June at the Village Vanguard with Eric Revis (bass), Nasheet Waits (drums), Andrew D’Angelo (sax) and myself.

JJ: I love Andrew’s playing. He sounds so great on the new Matt Wilson album.

KR: Yeah, I haven’t heard that one, but I love Andrew. We played for a long time together and have been friends for a long time too. I hear this band in my head, but I have no idea what the music is gonna be yet. I have no idea – we’re just gonna go.

JJ: Will it be a mix of your stuff and standards, or..?

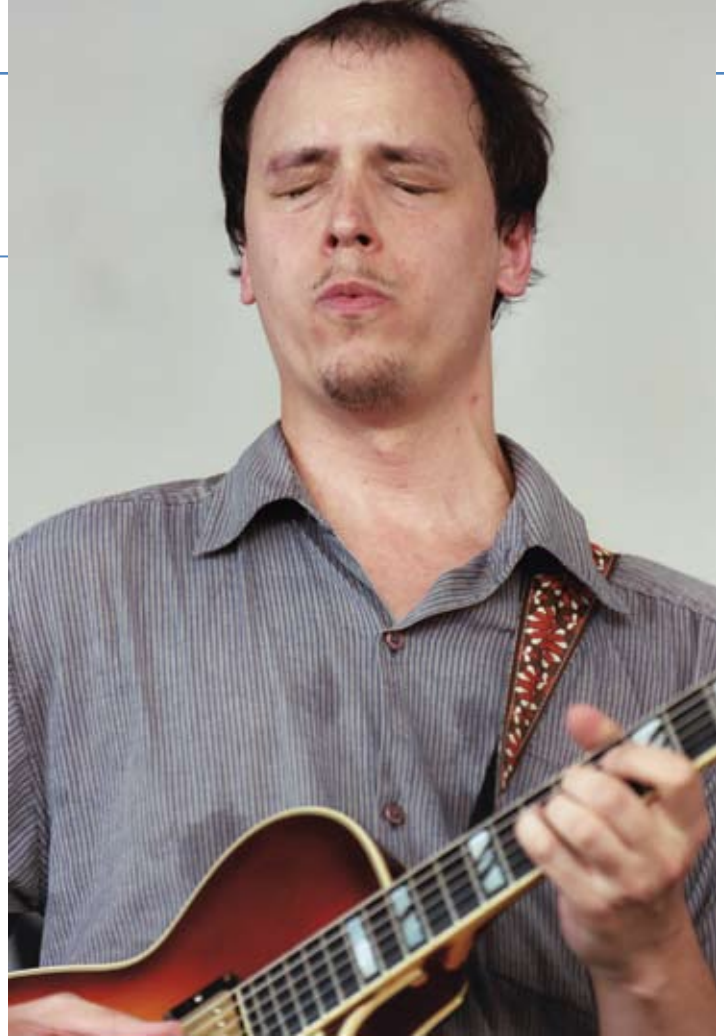
KR: No, not standards, I’m just thinking that it’s going to be free, and I think I might play some keyboards too. I just kind of conceive myself as being this sort of prompter or mood creator and just let them go wild.

JJ: Sounds like a lot of fun.

KR: Yeah, (*laughs*) but at the moment, we’re just touring this trio in support of the *Reflections* release.

JJ: What is the new Big Band record like? What kind of material, and who is on it?

KR: Well, it’s all my songs. There’s one new one that’s unreleased and then the rest are coming from the main body of my repertoire; my songs. So it’s like “Our Secret World,” “The Cloister,” “Zhivago,” “Use of Light,” “Path of the Heart,” “Dream of The Old,”



and this new one called “Turns.” The band is a Portuguese band and they had three arrangers working on the arrangements. I went and put the finishing touches on them and then we recorded it.

JJ: Does it have a Portuguese vibe to it?

KR: No, it’s just a modern big band playing my stuff.

(Interruption as a huge plate of wings arrives)

KR: Wow that’s a lot of wings!

JJ: Smells great.

KR: That’s supposed to be an appetizer.

JJ: Before I move on, I want to ask you about traveling. It must be an incredible experience to play your music all over the world. Have you been surprised a lot going to all these places and seeing so many different audiences, and ways of life? What have been some of the real mind blowers for you in your travels or places you’ve played and people you’ve met?

KR: There have been some funny moments. We played in Pamplona on the day of the running of the bulls. We played outside in the square and the scene there was just totally insane.

Continued on Page 37

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Hamiet Bluiett

Interview and Photos by Ken Weiss

“...and keep trying to reach people – but on another kind of level. I’m playing music that you can’t see, you can’t measure – but it comes through the molecular structure some way. So I figure that the better of the person is that is sending the signal, the better the message is. I’m trying to straighten me out, so when I send out the signal it’s a decent and good message.”

Jazz Inside: I have to ask you about your name, it’s very unusual. I’ve never met another Hamiet (pronounced Ham-it) and your last name (pronounced Blew-ette) is so perfect for a baritone player.

Hamiet Bluiett: It is a good musical name. Basically, Bluiett means little blue flower although; it is spelled differently in French (Bluet). So blue flower, it’s the right name. Hamiet came from my father; I am a junior.

JJ: You have dedicated your life towards advancing the reputation of the baritone saxophone and have fought the good battle to elevate its status to that of the alto and tenor alto saxophone. How difficult has this been and are you succeeding?

HB: I realize that it may never be different. As far as the ranking of saxophones, the tenor and the soprano saxophones are sort of like the platinum and strawberry blondes and the alto is like the redhead. The baritone is more like the brunette, and a bass is like a gray haired old lady or, something like that. Regardless of what you do, the blonde tenor will outdo you. It took me years to realize that, so I was playing more like a tenor than I was a baritone, because I was competing in tenor territory. Then I started thinking that I should just get rid of all these people and go by myself sometimes, because the competition was a little bit too much. So, I decided to slow down and walk more like a bigger animal.

JJ: People tend to think of the baritone as a limited horn, do you think that’s fair?

HB: Well, it’s been used that way, simply because of the way music has been laid out. Music as been laid out coming from an analogue situation in terms of how they record. The bass tones are always on the bottom and the higher sounds spread out on the top. Now, in the digital days with computer technology, you don’t have to do that. In the past, the baritone was like a workhorse; it has done the rough work. Plus, they put

the whole Big Band on top of it. You mostly see baritones in big organizations, very seldom is it by itself, with no other horn. I liked the horn [from the start] and decided to stick with it and just play all the other ranges inside one instrument. It makes more sense to me.

JJ: You have successfully exceeded the traditional limits of the horn to extend into the higher octaves. Jazz critic Chris Kelsey has written in regard to you that, “Probably no other baritonist has played so high, with so much control.” Do you care to reveal any of your secrets? How do you sound like a soprano on the bari?

HB: Secrets? It’s all inside the instrument. I didn’t come up with something that didn’t exist. It’s like when you get to Mount Everest, you’re still climbing up on what’s there. Saxophones are made out of brass. The only thing wooden about it is the reed. The fingering system is from the woodwind family. Everything else is something totally different, so the possibility of extended range is already built into the horn. It’s just that nobody was going for it because they put the baritone into the lower echelon and decided not to even deal with the top. I just looked at it different. I came out of blues groups where tenor players were way up screaming and I said, “Wait a minute, let me see if my horn can do that.” And it did, so I decided to chart it and see how I could do it chromatically. Later I had to come back down, and start dealing with it like a baritone again, after I spent decades just dealing with the top part.

JJ: You also play clarinet. What does that instrument add for you?



HB: I’m just coming back to it, I’ve been dealing with it for a year. I played it as a child. I saw a baritone at 10 years old and fell in love with it and wanted it. The horn was bigger than me, and I didn’t get one until I was about 18. I got totally away from the clarinet because of the way it was taught. I’m not into the classical esthetic. Years ago, I took an audition on clarinet to get a scholarship and the guy said, “Mr. Bluiett, that was quite a rambunctious rendition,” but the way he said it was like a put down. I looked at him very funny and thought, ‘I liked it’ but I saw that had overdone it. But I didn’t take it as a negative. I thought ‘Okay thank. I’m glad you told me that.’ I realized that I couldn’t just do what I wanted to do when playing in the classical arena, but I could use my emotions in my arena. I also got tired of guys writing for it the way they wrote, so I quit playing clarinet for about 20 years, but now I’m back. It’s slowly coming back, a little bit at a time. Each week something new comes to me. I like it, but the horn has been played in a way that I don’t care for. They try to play it mostly with a symphonic sound. The clarinet can be played in many different ways, just not like a saxophone. I’m even struggling with that, trying to get away from the way I was taught and just play it the way I want to play it.

JJ: You are currently on tour with percussionist Kahlil El’Zabar, doing a number of one night duo hits which requires you to drive from town to town. Is the jazz life as glamorous as it seemed when you were young?

Continued on Page 38

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Giuseppi Logan

By Ken Weiss

"I was so anxious to learn how to play music good that I just forgot everything else that was important. I was dying because I was trying to learn how to play music real good."

Logan, born in 1935, is an avant-garde multi-instrumentalist who made influential recordings in the mid-'60s on the ESP Disc label. He played with game-changing artists such as Archie Shepp, Pharoah Sanders, Milford Graves and Roswell Rudd before suddenly vanishing off the scene in the early '70s. His reappearance in 2008 was a shock to many who assumed he had died. Logan is back performing and has released a new recording on Tompkins Square Records.

This interview took place on April 1, 2010 at the Philadelphia Art Alliance in Philadelphia prior to his first performance outside New York since his comeback.

Jazz Inside Magazine: Your story rivals that of bassist Henry Grimes, who suddenly disappeared from the

jazz world for 30 years and reappeared in 2002 after being tracked down by a persistent fan. You were presumed to have died years ago.

Giuseppi Logan: Well, I wasn't dead but I was almost dead. I was confined in mental institutions for using abusive substances. My wife had me incarcerated four times but then she got a divorce and left me homeless. I had nowhere to



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live, I was outdoors and she avoided me. She took everything from me, I lost everything. She didn't understand me, she didn't understand the musician's life.

JJ: How has it been for you coming back to the stage after 45 years?

GL: It hasn't been easy but I'm starting to get a few jobs now, but it's really been hard.

JJ: How does it feel to be playing again?

GL: It feels wonderful. Yeah, it's wonderful.

JJ: Did you ever think that you would ever be back playing again?

GL: I never thought about it, I was just so disturbed mentally about my situation. I used to play people's pianos sometimes.

JJ: When you were in the institutions did they not know that you were a musician, a known musician?

GL: They knew I was a musician but they had me incarcerated for using abusive substances.

JJ: So you were actually in prison?

GL: No, not really. I wasn't locked up, I could have walked away but I didn't have any money, I didn't have anywhere to go.

JJ: So it was really mental health facilities that you were staying in?

GL: Yes.

JJ: Any comments on how the music has changed since you've been gone?

GL: No, I haven't been able to hear much music lately. I put out a record not too long ago and I made some changes in what I was doing.

JJ: Any comments on changes in the business of making music since you've been gone?

GL: It's still hard getting work. If I could get work I would appreciate being a musician more. [*Laughs*]

JJ: You made 2 important albums for ESP Records in the mid-'60s and then you vanished. We touched on this subject earlier but could you talk about the drug scene back then and what happened to you?

GL: Most of the people I know used drugs. I hope they don't get caught and I hope their wives don't turn them in. My wife turned me in.

JJ: Was that for mental illness or for using drugs?

GL: No, that was for using abusive substances.

GIUSEPPI LOGAN COMMENTS

Dave Burrell (piano) – Giuseppe is actually more interesting now that I hear him as an older veteran. There's a relaxed and surefootedness about his lines, even if they're faint or if they're very bold. You get the feeling that he's a pure artist and it's such a pleasure to play with a pure artist. I remember in the '60s, he would do a lot of 5/4 and stay in one mode and entrance us. We would take his cue and just stay there and it was good for me because there wasn't too much more I could do, I couldn't elaborate and I feel that I grew along with him. He keeps it interesting. When I first heard him play on his comeback, I thought, yeah, it's kind of like Ornette, that's great, but then I realized it's way more full of surprises. You've got the freebop but then you've got the twists and turns. You kind of know that everybody else would turn left over here but Giuseppe's going straight, and everybody else would speed up here but Giuseppe's gonna stop. I miss that kind of impromptu improv, I never get bored. What I learned from the new Tompkins Square recording is that he can take just an idea and keep it going, even if it's a standard. Most people don't want to hear a standard played in a traditional way, so it's good to have a concept that takes you away from the tradition but somehow makes the audience know that they are hearing the standard that they so enjoy.

(*In response to being asked about critics questioning Logan's ability to play in the '60s*) – I think everyone is valid. I think it depends on the heart and the passion. There are a lot of players who are very, very current with technical facility but their concept isn't mysterious. There's a mystique about Giuseppe's concept that is intriguing and makes for a mysterious kind of solo, no matter how short it is. He doesn't have to play much in order to give you that feel and I miss that a lot with players who are playing really longwinded but aren't giving you that much. Giuseppe's playing is getting stronger every week and he's going forward rather than backwards.

JJ: Were you in New York all this time?

GL: No, I was in Virginia. I bought a home in Virginia and I had my family down there although they are all grown now. My wife got my home even though it was in my name, I don't know how.

JJ: When did you move down there?

GL: I have people down there so I went there.

JJ: How much of the time were you homeless and living in the streets?

GL: About 7-8 years. I was living with my sister in Virginia some of the time.

JJ: Was it ever an option for you to return to working as a musician or was it that there was nobody to help you get back to that stage?

GL: They don't understand, they thought it [drugs] was the most horrible thing you could do. If I was hurting anything, I was hurting myself.

JJ: I'm just trying to clarify why you didn't try to come back sooner and play your music?

GL: I didn't have any instruments, I didn't have any funds. That's why I didn't come back.

JJ: So are you saying that you didn't touch any instruments for 45 years except for piano?

GL: That's all. I would play some piano if I could find someone who had one. I didn't have anything anymore, I lost everything.

JJ: So what instruments are you playing now?

GL: I'm trying to play the bass clarinet, but it's half broke and I have a flute, but it needs a cap so I can't play that. So I'm playing alto right now and some piano and I sing a little bit.

JJ: How were you "found" in 2008?

GL: People told me they saw my name in magazines so I thought maybe I would continue playing music.

JJ: Were you in Virginia then?

GL: Yes.

JJ: So you were in Virginia and then you came back to New York?

GL: Yes.

JJ: You came back on your own?

GL: Yes, by bus. I had gotten an alto to play but it's not good, the notes don't come out right.

JJ: So what happened after you got off the bus in New York? What did you do first?

GL: I went to a shelter because I didn't have a place to stay and they gave me something to eat and a place to

www.tompkinsquare.com

Continued on Page 42

The Big Soul Band" 50th Anniversary: A Tribute to Johnny Griffin at Jazz Standard, 12/14-12/15

In 1960, tenor saxophonist Johnny Griffin (1928–2008) rose to new heights of musical mastery with *The Big Soul Band* (Riverside), his first large-band recording as a leader. This session featured an 11-piece group (with Clark Terry, Pat Patrick, Frank Strozier, and Charlie Persip among the personnel) and a soul-stirring repertoire including the African-American spirituals "Deep River," "Wade In The Water," and "Nobody Knows the Trouble I've Seen." Jazz Standard hails the 50th anniversary of this classic album with an outstanding "Big Soul Band" of our own, performing the album repertoire and featuring contemporary tenor titans Houston Person and Eric Alexander plus Bobby Porcelli, Jason Marshall, Mike Ponella, Don Sickler, Ku-umba Frank Lacy, Barry Cooper, Norman Simmons, Bob Cranshaw and Lewis Nash.

series in New York, had retired. But just months after what appeared to be the final concert, Kleinsinger is starting it up again. His quality programming will be staged at Tribeca Performing Arts Center again. While his dedicated performance series subscribers pack the house each time, there are still tickets left to go around for the those looking to attend one of the events and check out what all the talk is about

The new series starts up in January with four great jazz happenings on the 2011 agenda.

- *Thursday, January 6, 2011 - 8 pm: The Return of Highlights in Jazz features Dynamic Duos with Bucky Pizzarelli & Howard Alden, Wycliffe Gordon & Jay Leonhart, Anat Cohen & Rosano Sportiello*
- *Thursday, March 10, 2011 - 8 pm: Salute to Derek Smith features Dick Hyman, Ken Peplowski, Statesmen of Jazz, Warren Vache, Houston Person, Aaron Weinstein, Nicki Parrott, Jackie Williams and Guest of Honor, Derek Smith.*
- *Thursday, April 7, 2011 - 8 pm: Jazz - The Next Generation features Edward Ellington III (Duke's Grandson) and The Ellington Legacy Band with Virginia Mayhew, Norman Simmons, Joe Temperley, Highlights in Jazz Next Generation Stars: Anderson Twins, Jake Hertzog, Ryland Kelly, Dylan Meek, Jonathan Russell, Jesse Simpson, Tim Veeder*
- *Thursday, May 5, 2011 - 8 pm: Remembering Hank Jones with Joe Lovano, Jon Faddis, Junior Mance, Steve Turre, George Mraz, Winard Harper and Special Guest Frank Wess*

All Shows are at Tribeca Performing Arts Center, Borough of Manhattan Community College, 199 Chambers Street, Tribeca Box Office at (212) 220-1460, www.TribecaPAC.org. Subscriptions are \$150 and include all four shows. Tickets for individual concerts may be ordered for \$40.00, students \$37.50. Make checks payable to & mail to: Highlights in Jazz, 7 Peter Cooper Road, New York, NY 10010

Enclose a self-addressed stamped envelope. Please send subscriptions for the Fall 2011 season of Highlights in Jazz

Jazz At Lincoln Center Launches JazzStories Podcast

First episodes feature Billy Higgins and Barry Harris, Randy Weston, Sam Rivers, Hank Jones and more to be announced

On November 29, Jazz at Lincoln Center (JALC) launches *Jazz Stories*, the new podcast of *Jazz at Lincoln Center Radio*. The *Jazz Stories* podcast - produced with JALC's long-time collaborator Murray Street Productions - features jazz luminaries, in their own words, sharing stories of their lives and music. Wendell Pierce, host of the weekly *Jazz*



Wendell Pierce

at *Lincoln Center Radio*, will also introduce the podcasts. The *Jazz Stories* podcast can be downloaded via jalc.org/jazzstories and via iTunes keyword: Jazz Stories. New *Jazz Stories* podcasts will be released every second Monday beginning on November 29.

The first episode features a conversation between legendary drummer Billy Higgins and pianist Barry Harris. Recorded in 1992 at a rehearsal for the *Jazz at Lincoln Center* production "The Majesty of the Tap," Higgins and Harris remember "watching tassets sway" and the bebop hooper who "would actually roll up to the microphone wearing a pair of skates... and tell the band 'anything by Charlie Parker!'" In another episode featuring Randy Weston, the pianist recalls the childhood piano teacher who told Weston's father, "Mr Weston, save your money."

The *JazzStories* podcast will come from new artist interviews as well as JALC's extensive archive of interviews recorded for its national radio program and education events.

Jazz Stories Podcast Schedule:

- Jazz Stories Featuring Billy Higgins & Barry Harris - Nov. 29
- Jazz Stories Featuring Randy Weston - Dec. 13
- Jazz Stories Featuring Sam Rivers - Dec. 27
- Jazz Stories Featuring Hank Jones - Jan. 10

Jazz at Lincoln Center Radio is broadcast weekly to over 314 radio affiliates nationwide through the Jazz Satellite Network/WFMT, in Canada on CJRT and on Radio New Zealand. The program, a collaboration between Jazz at Lincoln Center and Murray Street Productions debuted in 1994 with founding host Ed Bradley, whose voice was the signature of each show until 2006. Wynton Marsalis was

New York's Longest Running Jazz Concert Series 38th Year! "Highlights in Jazz" is Back!

It looked like Jack Kleinsinger, the founder of Highlights In Jazz, the longest running jazz concert



Jack Kleinsinger

host from 2006 to 2009 and last year actor Wendell Pierce became the radio host. Stephen Rathe is senior producer. *Jazz at Lincoln Center Radio* offers performances captured live at Frederick P. Rose Hall, home of Jazz at Lincoln Center, and this season's episodes feature an array of artists including: Dianne Reeves, Chucho Valdes, Ahmad Jamal, Kurt Elling, Richard Galliano, Luciana Souza and the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

The programs are also available for streaming at jalc.org/radio.

Russian Jazz With Misha Tsiganov and Guests at 92Y, Sunday Dec 19, 2010, 4:00 PM

Misha Tsiganov and his project Russian Real Book present compositions by jazz musicians originally from the former USSR and living all around the world. The quartet will feature Jed Levy (sax); Boris Kozlov (bass); and Gene Jackson (drums) plays music by Valery Ponomarev, Igor Butman, Nick Levinovsky, Andrei Kondakov, as well as a composition by Misha himself and others. Tsiganov has performed and recorded with such musicians as Clark Terry, Michael Brecker, Chico Freeman, Papo Pepin and many others. For more information: 92nd Street Y, 1395 Lexington Ave., New York, NY 10128, 212.413.8841, mwheeler@92Y.org



Billy Taylor and Geri Allen

Live NPR Broadcast from Dizzy's Club Coca-Cola New Year's Eve

NPR will broadcast 'live' nationwide on NPR's Toast of the Nation from Dizzy's Club Coca Cola at 60th and Broadway, 5th Floor on New Year's Eve, December 31. Featured performers will be the dueling pianists Cyrus Chestnut and Benny Green, accompanied by Dezron Douglas on bass, Willie Jones III on drums, one of the legendary Heath brothers, saxophonist Jimmy Heath, and renowned trumpeter Nicholas Payton. For more information visit jalc.org/dccc.

Jazzmobile celebrates Dr. Billy Taylor with Taylor Made Workshops in December

Jazzmobile celebrates Dr. Billy Taylor's rare combination of creativity, vision, and leadership - qualities that make him one of our most cherished national treasures. In honor of Dr. Taylor's upcoming 90th Birthday, Jazzmobile will illuminate a career that spans nearly six decades with a series of programs that will feature emerging, mid-career and established musicians performing select composition

from Dr. Taylor's over 350 works and a number of dialogues that reveal insights into Dr. Taylor's brilliance.

On December 9, Taylor Made: Saturday Jazz Workshop features reflections on Taylor's cornerstone jazz education programs. Featured artists include T.K. Blue, Cecil Bridgewater, Winard Harper, Danny Mixon, and Paul West. This event will be moderated by Sheila Anderson of WBGO and take place at Temple M, 555 West 141st Street (Hamilton

Place and Broadway) in Harlem.

Continuing the series, on Tuesday December 14, Jazzmobile hosts Taylor Made: Solo - A Panel and Performance of Solos with Jonathan Batiste, Gerald Clayton and Christian Sands. The event will be moderated by Geri Allen. It is presented in partnership with and at The Riverside Theatre, 90 Claremont Avenue at 120th Street in Harlem at 7:00 PM. Admission is \$10. For more information, visit Jazzmobile online at www.Jazzmobile.org ■

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Dmitri Kolesnik Quartet Dizzy's Coca Cola Club August 24th, 2010

Dmitri Kolesnik, bass; Joe Magnarelli, trumpet;
Anthony Wonsey, piano; Jimmy Madison, drums.

By Dan Adler

One of my favorite venues for late-night jazz on the upper west side is Dizzy's Coca Cola club, which is part of the Jazz At Lincoln Center complex at Columbus Circle. The 11pm set usually features top rated performers with a very reasonable cover price, a full bar and a beautiful view of central park.

On this particular late-August night, I caught bassist and composer Dmitri Kolesnik's band playing a great set of originals. Many of the songs performed by this band were recently released on Kolesnik's "Russian Caravan" album featuring guitarist John Hart and veteran drummer Jimmy Madison, who was also part of the current gig lineup.

The set opened with "Regrets", a Kolesnik original swinger with a catchy melody line that led right into a solo trumpet break. Trumpeter Joe Magnarelli needs no introduction to NYC audiences - he is one of the best and brightest straight-ahead players who fits perfectly into any musical situation - and indeed, he was having a field day with Kolesnik's compositions. Drawing on his vast experience, his tone was full-bodied and strong and his improvisations were fresh and exciting and the audience was clearly enjoying what they heard.

Kolesnik's "Russian Caravan" slowed things down a bit, providing a hauntingly beautiful melody played in 7/4 time. Magnarelli's solo was inspired as ever, and pianist Anthony Wonsey followed with a great statement of his own. Wonsey's playing has a huge range of influences, sometimes evoking Wynton Kelly's post-bop style and sometimes quoting McCoy Tyner, but then expanding the rhythms and harmonies in new directions. His deep swing makes you feel like you could listen to him all night.

Another Kolesnik original "Five Corners" was from an album he released in 2007 with Eric Alexander, Alex Sipiagin, Andrei Kondakov and Lenny White. The group played another original from that album: Kondakov's "Song For Kenny" which he dedicated to the late Kenny Kirkland. Kolesnik's "Aniuta" was one of the many highlights of the set - a memorable and swinging melody in 5/4 which took on a slightly different character than on the album.

Drummer Jimmy Madison, whose illustrious history ranges from playing with Chet Baker to Roland Kirk, Joe Farrell and many other legends, was in great form for this set. His energetic swing always pushes the improvisers forward, and feeding them new rhythmic motifs. His solos were imaginative and impressive and left the audience cheering for more.

Besides his great skills as a composer and band leader, Kolesnik's bass solos are always a delight. With superb technique and inventiveness, each of

his solos on this set was a complete musical statement and drew extensive applause from the audience. His sound is always full with an acoustic quality to it. Like his mentor Ron Carter (to whom he dedicated "Blues for R.C."), Kolesnik's walking bass lines are always grounded rhythmically and harmonically advanced. Although the group played only one long set, everyone left feeling like they want to hear more of Kolesnik's fine compositions and this wonderful group.

Jack Wilkins Bella Luna Restaurant, NY September 7th, 2010

Jack Wilkins, guitar; Bucky Pizzarelli, guitar

By Dan Adler

Most people are surprised to find out that one of the very best regular weekly jazz guitar gigs in New York City takes place at an Italian restaurant on Columbus Ave. between 88th and 89th called "Bella Luna". Every Tuesday night, for the past few years, guitar legend Jack Wilkins takes the stage and invites one or two of his esteemed musical friends to join him for an evening of exciting interplay. On any given Tuesday evening you might catch Wilkins trading fours with Howard Alden, Gene Bertoncini, Carl Barry, Joe Giglio, Jim Silberstein, Freddie Bryant, Dave Stryker, Steve LaSpina, John Stowell, Richard Boukas, Paul Bollenback, Sheryl Bailey, Paul Meyers, Scott DuBois and many other great players.

It's hard to imagine any jazz guitar fan in NYC who is not familiar with Jack Wilkins' name. With a career that spans several decades (and still going strong), Wilkins has played with everyone from Sarah Vaughan to Mel Tormé to Phil Woods to Bob Brookmeyer to Charles Mingus to the Brecker Brothers and the list goes on and on. Jack's own al-



bums, some of which were out of print until recently, are now mostly available and can be found on his website (jackwilkins.com). His latest release *Until It's Time* has received rave reviews and continues to top radio airplay ratings.

On this post-labor-day Tuesday evening, Jack hosted another legendary guitarist: Bucky Pizzarelli, who, at the age of 84, is as energetic and creative as ever. Pizzarelli's own guitar duo with George Barnes in the early 70's, and especially their portion of the 1971 Town Hall concert album, is still on the "desert island" list of most jazz guitar fans. His chord solo on "Honeysuckle Rose" on that album is an acknowledged historical masterpiece.

On this night, almost 40 years after that legendary Town Hall concert (which also featured Jack's friend and mentor Chuck Wayne), the audience who was there at Bella Luna knew they were witnessing something just as great. Jack Wilkins is a strong and modern musical voice in his own right, but out of respect for the historic and stylistic greatness of Pizzarelli, he chose to remain faithful to the swing style this evening. Wilkins and Pizzarelli proceeded to unfold one great arrangement after another on standards such as "Pick Yourself Up", "Little White Lies", "Stomping At The Savoy", and others. Wilkins' fingers were flying at 100 miles an hour all over the guitar, surprising and delighting the audience with his unmatched technique and musicality. Bucky's chord solos were so powerful that many people got up from their dinner tables and walked up closer to make sure this was really happening live. On ballads like "Body and Soul", Bucky took the audience right back to the height of swing era, and Jack would sometimes playfully evoke the spirit of George Barnes and Django Reinhardt.

Most Tuesdays, Jack invites some of the guitarists in the audience to sit in, and on this particular night, a double surprise was in store. Bucky's son, John Pizzarelli, sat in along with the great Howard Alden. Bucky, John and Howard were all playing 7-string guitars. It's rare enough to see one 7-string guitar, but to see three of them together plus, of course, Jack Wilkins on his 6-string, you might imagine that chaos and overplaying would ensue. Not at all. These four grand masters were very respectful of each other, finding ways to blend in, to showcase their similarities and differences and to make wonderful music together. "Jitterbug Waltz" was a great vehicle for all of them to shine, as were many old standards like "Deed I Do", "Three Little Words", "How About You", etc. Each player expressed himself in his own musical way and each received roaring applause - a rare occurrence at any restaurant gig.

With no cover charge, the bar and dining area are always crammed with musicians and guitar players hoping to catch some of the musical magic unfolding just a few feet away. The tasty and reasonably-priced food also makes it a favorite stop for musicians coming from their own gigs or rehearsals, as well as many jazz fans and casual upper west side diners who prefer to have dinner at a place where world-class live music is played rather than the usual restaurant Muzak. ■

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

- Wed 12/1: **Matt Wilson with Columbia University Jazz Ensembles** directed by **Ben Waltzer, Don Sickler & Ole Mathisen** at **Miller Theatre**. 8:00. Free. 2960 Broadway @ 116th St. 212-854-7799. www.millertheatre.com
- Wed 12/1: **Zinc Bar. Eric Wyatt Quartet @ 7:30pm. Dario Boente & Proyecto Sur @ 9:30pm, 11:00pm & 1:00am.** 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 12/1, 12/8, 12/15, 12/22, 12/29: **Jonathan Kreisberg Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jonathankreisberg.com
- Wed 12/1: **Noriko Tomikawa Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 12/1: **Arnhold Hall, The New School. Futuristic Concepts Ensemble** directed by **Reggie Workman** at 7:00pm. **Indian Ensemble** directed by **Samir Chatterjee** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschool.edu
- Wed 12/1: **Jeff Shurdut & Marcus Cummins** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.

- Wed 12/1: **Fat Cat. Rafi D'Lugoff Trio** at 7:00pm. **Cecilia Coleman Band** at 9:00pm. **Ned Goold** at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Wed 12/1-Sat 12/4: **Michael Feinstein & His Winter Wonderland Big Band** at **Feinstein's at Loews Regency**. 8:30pm. Also 10:30pm on Fri & Sat. "Swing in the Holidays." 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>.
- Wed 12/1: **Miles' Café. Musical Tribute to Maynard Ferguson** at 7:30pm. **Diego Barber** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 12/1: **Anthony Coleman & Shelley Hirsch** at **University of the Streets**. 9:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Wed 12/1, 12/8: **Boo Frazier** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. Swing University: "Dizzy Gillespie." Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 12/2: **Arnhold Hall, The New School. Music of Ornette Coleman** directed by **Jane Ira Bloom** at 7:00pm. **Gospel Chorus** directed by **Charlotte Small** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschool.edu

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DEC 7-12

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DEC 11

THE RHYTHM ROAD: AMERICAN MUSIC ABROAD NASAR ABADAY & SUPERNOVA (12:30 PM) JOHNNY RODGERS BAND (2:30 PM)

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DEC 13

CYRUS CHESTNUT / STACY DILLARD / DEZRON DOUGLAS / WILLIE JONES III QUARTET

DEC 14-19

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with Maucha Adnet, Claudio Roditi, Romero Lubambo & George Mraz
 After Hours: Neal Smith Quartet

DEC 20-26 (CD RELEASE PARTY: LIVE TANGO)

PAQUITO D'RIVERA & TANGO JAZZ CELEBRATION

with Pablo Aslan & Company
 After Hours: Alex Brown Band
 (Dec 25: Closed for Christmas)

DEC 27-JAN 2

CYRUS CHESTNUT / BENNY GREEN / DEZRON DOUGLAS / WILLIE JONES III

After Hours: Antonio Madruga & Generations

DEC 31

NEW YEAR'S EVE

with Jimmy Heath, Nicholas Payton, Cyrus Chestnut,
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 7:30 PM / 9:30 PM, Fri - Sat 11:30 PM

AFTER HOURS SET
 Tues-Sat after last artist set

- Thurs-Fri 12/2-3: **Joanne Brackeen & Cecil McBee** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Thurs 12/2: **Vlada** at **The Bitter End**. 10:00pm. \$10 cover. 147 Bleecker St. myspace.com/vladamusic.
- Thurs 12/2: **Jo-Yu Chen Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Thurs 12/2: **Rodriguez Brothers** at **Zinc Bar**. 8:00pm, 9:30pm & 11:00pm. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Thurs 12/2: **Miles' Café**. **Marc McDonald** at 7:30pm. **Pablo Masis Quintet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 12/2: **Fat Cat**. **Tribute to Bob Brookmeyer & Gerry Mulligan** at 7:00pm. **Saul Rubin** at 10:00pm. **Stacy Dillard** at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Thurs 12/2: **Alexis Cuadrado** with **Donny McCaslin & Jason Lindner** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Thurs 12/2: **Muhai Richard Abrams 80th Birthday Celebration** at **Roulette**. 8:00pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Thurs 12/2: **Caffè Vivaldi**. **Mr. Ho's Orchestrotica** at 7:00pm. **Mika Hary Quintet** at 9:30pm. 32 Jones St. 212-691-7538. www.caffevivaldi.com. myspace.com/mikahary
- Thurs 12/2: **Akiko Yano** with **Marc Ribot, Jennifer Condos & Jay Bellerose** at **(le) poisson rouge**. 6:30pm.

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- Thurs 12/2: **Pedro Martinez Group** at **Zinc Bar**. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Fri 12/3: **Miles' Café**. **Marsha Heydt Quintet** at 7:30pm. **Carlos Cuevas Trio** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Fri 12/3: **Don Braden Trio** with **Joe Cohn** at **Palio Bar**. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com
- Fri 12/3: **Sean Smith Trio** 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
- Fri 12/3: **Paul Bollenback, Steve LaSpina & Rogerio Boccato** at **The Bar Next Door**. 7:30pm, 9:30pm &

- 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Fri 12/3: **Arnhold Hall, The New School**. **Music of Wayne Shorter** directed by **Doug Weiss** at 7:00pm. **Dennis Brandner** senior recital at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschool.edu
- Fri 12/3: **5C Cultural Center & Café**. **Kyoko Kitamura & Mark Lamb** at 8:00pm. **Fay Victor** at 9:00pm. 5th St. & Ave. C. 212-477-5993.
- Fri 12/3: **Fat Cat**. **A Capella Soul** at 7:00pm. **Cliff Driver & Gospel Queens** at 9:00pm. **Jared Gold/Dave Gibson Group** at 10:30pm. **Jordan Young** jam session at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Fri 12/3: **Derrick Hodge** at **Drom**. 8:00pm. \$12; \$15 at door. 85 Ave. A (Bet. 5th & 6th St.) 212-777-1156. www.dromnyc.com
- Fri 12/3: **Andy Laster** with **Curtis Hasselbring, Erik Friedlander & Kermit Driscoll** at **Roulette**. 8:00pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Fri 12/3, 12/10, 12/17, 12/24, 12/31: **Lou Volpe Trio** at **Charley O's**. 8:30pm & 10:30pm. \$15 cover. 1611 Broadway @ 49th St. 212-246-1960. <http://loulouvolpejazz.com>
- Sat 12/4: **Antibalas** at **(le) poisson rouge**. 11:00pm. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sat 12/4: **Miles' Café**. **Claude Diallo Trio** at 5:00pm. **Roscopaje** at 7:30pm. **Minerva** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sat 12/4, 12/18: **Greg Lewis Trio** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sat 12/4: **University of the Streets**. **Weasel Walter & John Blum** at 8:00pm. **ANICHA** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sat 12/4: **Jim Staley, Kyoko Kitamura, Ikue Mori & Nate Wooley** at **Roulette**. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. www.roulette.org
- Sat 12/4: **Adriano Santos Samba Trio** at **Palio Bar**. 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com
- Sat 12/4: **Fat Cat**. **Dmitry Baevsky** at 7:00pm. **Lawrence Clark** at 10:00pm. **Simona Premazzi** jam session at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sat 12/4: **Kenny Wessel, Matt Pavolka & Russ Meisner** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.kenwessel.com
- Sat 12/4: **Mayu Saeki Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sat 12/4: **Cécile McLorin Salvant** at **Tribeca Performing Arts Center, Theatre 2**. 7:00pm. \$25, \$15 students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Sat 12/4: **Jeanie Carlin** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Sat 12/4: **Eddie Palmieri Octet** at **Kaufmann Concert Hall**. 8:00pm. \$70; \$50; \$25 age 35 & younger. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Sun 12/5: **Peter Mazza, Hendrik Meurkens & Thomson Kneeland** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. myspace.com/petermazza
- Sun 12/5, 12/12, 12/19, 12/26: **Cidinho Teixeira & Friends** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sun 12/5: **Miles' Café**. **Tom Tallitsch Quartet** at 3:30pm. **Willem Delisfort Project** at 5:30pm. **Martin Loyato**

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- Sun 12/5: **Wooley/Radding/Eisenstadt vs. Caine/Kulik/Ilggenritz at University of the Streets.** 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sun 12/5: **5C Cultural Center & Café. Jeanette Berry Duo** at 5:30pm. **Tennessee Grimes** at 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Sun 12/5: **Fat Cat. Ehud Asherie** at 6:00pm. **Fat Cat Big Band** at 8:30pm. **Brandon Lewis & Renee Cruz** jam session at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 12/5: **"A Jazz Holiday for Kids" at The Dicapo Opera Theatre.** 11:00am. \$25; \$10 students. With **Ted Rosenthal, Martin Wind, Quincy Davis & Holli Ross.** Plus **Ettinger & Bent of Flying Karamazov Brothers** 184 E. 76th St. @ Lexington Ave. 212-288-9438. www.dicapo.com.
- Sun 12/5: All-Star tribute to **Bob Dylan & The Band at (le) poisson rouge.** 7:30pm. With **Steven Bernstein, John Medeski, Rob Burger, Tony Scherr & Kenny Wollesen.** \$35; \$40 at door. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sun 12/5, 12/12, 12/19, 12/26: **Junior Mance & Hide Tanaka at Café Loup.** 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Mon 12/6: **Chris McNulty, Paul Bollenback & Andrei Kondokov at The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.joelfrahm.com
- Tues 12/7: **Arnhold Hall, The New School. Afro-Cuban Jazz Orchestra** directed by **Bobby Sanabria** at 7:00pm. **Advanced Rhythm Ensemble** directed by **Rory Stuart** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschooledu
- Tues 12/7-Sat 12/11: **Michael Feinstein & His Winter Wonderland Big Band** at **Feinstein's at Loews Regency.** 8:30pm. Also 10:30pm on Fri & Sat. "Swing in the Holidays." 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>
- Tues 12/7: **Miles' Café. Adam Kolker Trio** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 12/7: **First Tuesdays Seminar** at **St. Peter's Church.** 3:00pm. Free. "History Is Your Own Heartbeat: An Overview for Archiving Your Work," led by **Reuben Jackson.** Part of a professional development series for musicians and presenters in association with Chamber Music America. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Wed 12/8: **Tyler Blanton Trio** at **Flute Bar.** 8:00pm. No cover. 205 W. 54th St. 212-265-5169. www.flutebar.com
- Wed 12/8: **Arnhold Hall, The New School. Vocal Jazz Ensemble** directed by **Amy London** at 7:00pm. **M-Base Ensemble** directed by **Andy Milne** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschooledu
- Wed 12/8: **Koran Hasanagic Trio** at **Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 12/8: **Miles' Café. Eric DiVito Trio** at 7:30pm. **Jamie Baum Septet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 12/8: **Jason Cady** at **University of the Streets.** 9:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sun 12/8: **Fat Cat. Rafi D'Lugoff Trio** at 7:00pm. **Tony Lujan Band** at 9:00pm. **Ned Goold** jam session at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Wed 12/8: **Jonathan Kreisberg Trio** at **The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jonathankreisberg.com
- Thurs 12/9: **Taylor Made: Saturday Jazz Workshop** at **Temple M.** 7:00pm. With **T.K. Blue, Cecil Bridgewater, Winard Harper, Danny Mixon & Paul West.** Moderated by **Sheila Anderson.** Free. 555 W. 141st St. (Hamilton Pl. & Broadway) 212-866-4900, ext. 307. www.jazzmobile.org

- Thurs 12/9: **Fat Cat. Melissa Aldana** at 7:00pm. **Greg Glassman/Stacy Dillard Quintet** at 10:00pm. **Stacy Dillard** jam session at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Thurs-Sat 12/9-11: **Red Hot Holiday Stomp** with **Wycliffe Gordon, Victor Goines, Sherman Irby, Joe Temperley, Marcus Printup, Niki Harris, Don Vappie, Reginald Veal, Aaron Diehl & Herlin Riley** at **Rose Theater, Frederick P. Rose Hall, Lincoln Center.** 8:00pm. (2:00pm for 12/11 matinee only.) \$20-\$120. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 12/9: **Miles' Café. Yoko Miwa Trio** at 7:30pm. **Will Vinson Quintet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 12/9: **Arnhold Hall, The New School. Music of Sonny Rollins** directed by **Armen Donelian** at 7:00pm. **R&B Ensemble** directed by **Michael Wolff** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschooledu
- Thurs 12/9: **Jean-Michel Pilc, Noah Garabedian & Shareef Taher** at **The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.jmpilc.com
- Fri 12/10: **Matt Stevens, Ben Williams & Eric Doob** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. <http://mattstevensguitar.com>
- Fri-Sat 12/10-11: **New York Youth Symphony** with **Steve Wilson** at **Leonard Nimoy Thalia.** 7:30pm. "Jazz Band Classic: The Joy of the Blues." \$15. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 12/10: **Joe Cohn Trio** with **Benjamin Drazan** at **Palio Bar.** 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com
- Fri 12/10: **Miles' Café. Dave Frank** at 7:30pm. **Steven Husted Quartet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Fri 12/10: **Fat Cat. Jimmy Alexander Group** at 7:00pm. **Cliff Driver & the Gospel Queens** at 9:00pm. **Greg Glassman/Stacy Dillard Quintet** at 10:30pm. **Jared Goold** jam session at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Fri 12/10: **Arnhold Hall, The New School. Brazilian Music Ensemble** directed by **Richard Boukasat** 7:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschooledu
- Fri 12/10: **Tiempo Libre** at **Peter Jay Sharp Theatre.** 8:00pm. \$38; \$43 at door; \$32 member; \$15 under 30. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Fri 12/10: **"A Jazz Holiday" at The Dicapo Opera Theatre.** 8:00pm. \$25; \$10 students. With **Ted Rosenthal, Martin Wind, Quincy Davis, Houston Person & Joel Frahm.** 184 E. 76th St. @ Lexington Ave. 212-288-9438. www.dicapo.com.
- Fri 12/10: **Giovanni Almonte** at **Drom.** 8:00pm. \$10; \$15 at door. 85 Ave. A (Bet. 5th & 6th St.) 212-777-1156. www.dromnyc.com
- Fri-Say 12/10-11: **Bucky Pizzarelli, Russ Kassofoff & Jay Anderson** at **Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri-Sat 12/10-11: **Diane Shuur** at **The Allen Room, Lincoln Center.** 7:30pm & 9:30pm. \$55, \$65. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 12/11: **Rick Stone, Marco Panascia & Tom Pollard** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per

set. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.rickstone.com

- Sat 12/11: **Charene Wade at Tribeca Performing Arts Center, Theatre 2.** 7:00pm. \$25, \$15 students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Sat 12/11: **Danny Walsh Trio with Joe Cohn at Palio Bar.** 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com
- Sat 12/11: **Miles' Café. Daniel Glaude Quintet** at 5:30pm. **Hiroimi** at 7:30pm. **Jason Yeager Trio** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com.
- Sat 12/11: **University of the Streets. Para-Quintet** at 8:00pm. **Evil Eye** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sat 12/11: **Fat Cat. Uri Gurvich** at 7:00pm. **Greg Glassman/Stacy Dillard Quintet** at 10:00pm. **Logan Richardson** jam session at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sat 12/11: **Daniel Bennett Group** at **Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sat 12/11: **David Benoit Quartet** at **B.B. King's Blues Club & Grill.** 7:30pm & 10:00pm. "A Charlie Brown Christmas." \$35; \$40 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Sat 12/11: **Off the Wall: A Tribute to Michael Jackson** at **Harlem Stage Gatehouse.** 7:30pm. \$25. With **Corey Glover, Renee Neufville, Claudia Acuna, Gretchen Parlato, Saunders Searmons, Raymond Angry, David Gilmore, Mark Kelley, Johnathan Blake & DJ Cosi.**

150 Convent Ave. @ W. 135th St. 212-281-9240. www.harlemstage.org. http://jazzgallery.org

- Sun 12/12: **Meredith Monk & Vocal Ensemble with Theo Bleckmann, Katie Geissinger & Allison Sniffin** at **(le) poisson rouge.** 6:30pm. \$25. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Sun 12/12: **Peter Mazza, Jacam Manricks & Yasushi Nakamura** at **The Bar Next Door.** 8:00pm & 10:00pm. \$12 all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. myspace.com/petermazza
- Sun 12/12: **Courtney Bryan** at **University of the Streets.** 9:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sun 12/12: **Fat Cat. Ehud Asherie** at 6:00pm. **Terry Waldo Band** at 9:00pm. **Brandon Lewis & Renee Cruz** jam session at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sun 12/12: **Miles' Café. Nick Finzer Quintet** at 5:30pm. **Deborah Latz Quartet** at 7:30pm. **Yuka Tadano Quintet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescfe.com.
- Sun 12/12: **Blind Boys of Alabama** at **B.B. King's Blues Club & Grill.** 8:00pm. \$35; \$40 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com
- Mon 12/13: **Seung-Hee SoRieN Project** at **Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Mon 12/13: **University of the Streets. Evil Eye** at 8:00pm. **Matt Nelson** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Mon 12/13: **Deanna Witkowski, Dave Ambrosio & Scott**

Katzky at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalaternacaffe.com. www.deannawitkowski.com

- Mon 12/13: **Fat Cat. Choi Fairbanks String Quartet** at 7:00pm. **Greg Ruggiero** at 9:00pm. **Billy Kaye** jam session at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Mon 12/13: **Arnhold Hall, The New School. Music of John Coltrane** directed by **Reggie Workman** at 7:00pm. **Electric Miles Ensemble** directed by **Adam Holzman** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschooledu
- Tues 12/14-Sat 12/8: **Michael Feinstein & His Winter Wonderland Big Band** at **Michael Feinstein's at Loews Regency.** 8:30pm. Also 10:30pm on Fri & Sat. "Swing in the Holidays." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Tues 12/14: **University of the Streets. Nick Lyons** at 8:00pm. **Charlie Rauh & Sam Kulik** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Tues 12/14: **Taylor Made: Solo—Jazzmobile Celebrates Dr. Billy Taylor** at **The Riverside Theatre.** 7:00pm. With **Jonathan Batiste, Gerald Clayton & Christian Sands.** Moderated by **Geri Allen.** \$10. 90 Claremont Ave. @ 120th St. 212-870-6784. www.riversidetheatre.org. www.jazzmobile.org
- Tues 12/14: **Fat Cat. Saul Rubin** at 7:00pm. **Peter Brainin & Latin Jazz Workshop** at 9:00pm. **Greg Glassman** jam session at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org

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- Tues 12/14: **Miles' Café. aRAUz Quartet** at 7:30pm. **Aaron Irwin Group** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 12/14: **Arnhold Hall, The New School. Linear Composition Ensemble** directed by **Jane Ira Bloom** at 7:00pm. **Jazz Voices** directed by **Joan Stiles** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschool.edu
- Wed 12/15: **Zinc Bar. Glenn White Quartet @ 7:30pm. Misha Piatigorsky Septet @ 9:30pm, 11:00pm & 1:00am.** 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Wed 12/15: **Now You at University of the Streets.** 9:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Wed 12/15: **Arnhold Hall, The New School. Jazz Orchestra** directed by **Charles Tolliver** at 7:00pm. **Drum 'n' Bass Ensemble** directed by **Amir Ziv** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschool.edu
- Wed 12/15: **Miles' Café. Soren Moller Group** at 7:30pm. **B.J. Jansen & Conjura** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 12/15: **Fat Cat. Rafi D'Lugoff Trio** at 7:00pm. **Joseph Lepore** at 9:00pm. **Ned Goold** jam session at 12:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Thurs 12/16: **Ben Wendel, Joe Sanders & Kendrick Scott** at **The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.benwendel.com
- Thurs 12/16: **Arnhold Hall, The New School. Music of Art Blakey** directed by **Charles Tolliver** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschool.edu
- Thurs 12/16: **Fahir Atakolu** with **Anthony Jackson & Horacio "El Negro" Hernandez** at **Drom.** 9:00pm. \$25; \$30 at door. 85 Ave. A (Bet. 5th & 6th St.) 212-777-1156. www.fahiratakoglu.com.
- Thurs 12/16: **Richie Flores** at **Zinc Bar.** 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Thurs 12/16: **Miles' Café. The NZ Group** at 7:30pm. **Michael Bates' Outside Sources** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 12/16: **Fat Cat. Greg Murphy** at 7:00pm. **Point of Departure** at 10:00pm. **Stacy Dillard** jam session at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Fri 12/17: **Matt Slocum, Dayna Stephens & Massimo Biolcati** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.mattslocumjazz.com
- Fri 12/17: **Arnhold Hall, The New School. Vocal Blues Ensemble** directed by **Junior Mance** at 7:00pm. **Instrumental Blues Ensemble** directed by **Junior Mance** at 9:00pm. Free. 55 W. 13th St., 5th Floor. 212-229-5488. www.newschool.edu
- Fri 12/17: **Warren Chiasson Trio** with **Joe Cohn** at **Palio Bar.** 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com
- Fri 12/17: **Miles' Café. Zach Brock Trio** at 7:30pm. **Mala Waldron Group** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Fri 12/17: **Fat Cat. A Capella Soul** at 7:00pm. **Cliff Driver & the Gospel Queens** at 9:00pm. **Michael O'Brien** at 10:30pm. **Carlos Abadie** jam session at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Fri 12/17-Sat 12/18: **John Escreet, David Binney, Wayne Krantz & Marcus Gilmore** at **55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Sat 12/18: **George Colligan, Josh Ginsburg & E.J. Strickland** at **The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.georgecolligan.com
- Sat 12/18: **Kenji Yoshitake Trio** at **Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Sat 12/18: **Sarah Hayes Quartet** at **Palio Bar.** 151 W. 51st St. (Bet. 6th & 7th Ave.) 212-399-9400. www.pianodue.com
- Sat 12/18: **Miles' Café. Yumi K Trio** at 5:30pm. **Kenny Wessel Trio** at 7:30pm. **Bruce Arnold Trio** at 9:30pm. **Jung Min Lee Trio** at 11:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sat 12/18: **Fat Cat. Tom Dempsey/Tim Ferguson/Donny McCaslin** at 7:00pm. **Brandon Lewis Group** at 10:00pm. **Ned Goold** jam session at 1:30am. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Sat 12/18: **Cyrille Aimee** at **Tribeca Performing Arts Center, Theatre 2.** 7:00pm. \$25, \$15 students & seniors. 199 Chambers St. 212-220-1460. www.tribecapac.org
- Sun 12/19: **Miles' Café. Eleonora Bianchini Quartet** at 5:30pm. **Dan White Quartet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Sun 12/19: **Mostly Other People Do the Killing** at **University of the Streets.** 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Sun 12/19: **Nadav Lachish & Elad Gellert** at **5C Cultural Center & Café.** 5:30pm. 5th St. & Ave. C. 212-477-5993.
- Sun 12/19: **John Proulx** with **Jay Leonhart & Bucky Pizzarelli** at **Feinstein's at Loews Regency.** 8:30. "Remembering Nat King Cole." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Sun 12/19: **Peter Mazza, Tim Hayward & Thomson Kneeland** at **The Bar Next Door.** 8:00pm & 10:00pm. \$12 all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. myspace.com/petermazza
- Mon 12/20: **Andrea Wolper** with **Michael Howell & Ken Filiano** at **Bar Next Door.** 8:30pm & 10:30pm. \$12 cover for both sets. 129 MacDougal St. (Bet. W. 3rd & W 4th St.) 212-529-5945. www.andreawolper.com
- Mon 12/20: **Sheryl Bailey, Ron Oswonski & Ian Froman** at **55 Bar.** 7:00pm. No cover. 55 Christopher St. 212-929-9883. www.55bar.com.
- Mon 12/20: **Miles' Café. Geoff Vidal** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Mon 12/20: **University of the Streets. Charlie Evans & Neil Shah** at 8:00pm. **Jon Irabagon Trio** with **Barry Altschul** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Mon 12/20: **Rockjazz pianist ELEW** at **Feinstein's at Loews Regency.** 8:00. 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Tues 12/21-Sat 12/25: **Michael Feinstein & His Winter Wonderland Big Band** at **Feinstein's at Loews Regency.** 8:30 on Tues-Wed. 8:00pm & 10:30pm on Thurs. 8:00pm on Christmas Eve and Christmas. "Swing in the Holidays." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Tues 12/21: **Miles' Café. Brad Linde Quartet** at 7:30pm. **Dan White Quartet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 12/21: **Sean Smith** with **John Hart & Russell Meissner** at **55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.

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- Tues 12/21: **Scot Alberton & Dr. Joe Utterback** at **Tomi Jazz.** 9:30pm. \$10 cover; no min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com. www.scotalbertson
- Wed 12/21: **Kevin Shea** at **University of the Streets.** 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Wed 12/22: **Miles' Café. Alexander Clough Trio** at 7:30pm. **Hironobu Saito Group** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Wed 12/22: **Organ Monk Trio** at **55 Bar.** 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Wed 12/22: **Sam Kulik Christmas** at **University of the Streets.** 9:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Thurs 12/23: **Ben Moder, Ben Street & Adam Cruz** at **The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover all night.

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December 2010 Jazz Schedule

Sundays – La Fayette Harris Jazz Open-Mic
7:00pm-11pm \$10 Cover/\$16 Drink Min

Mondays – December 6th & 13th, Patience Higgins
and the Sugar Hill Quartet
December 20th & 27th, Eric Wyatt Jam Session
9:30pm-2:30am \$10 Cover/\$16 Drink Min

Tuesdays – Joey Morant 8pm-12am \$10 Cover, \$16 Drink Min

Wednesdays – Nate Lucas Organ Trio 8pm-12am
\$3 Table Cover per person/\$16 Drink Min
December 22nd, Comedian Paul Mooney Live In Harlem
8pm \$30 advance/\$40 at door \$16 Drink Min

Thursdays December 2nd & 9th, Good Home Cookin' 8pm-12am
\$3 Table Cover per person/\$16 Drink Min
December 16th & 23rd, Sam Wayman 8pm-12am
\$3 Table Cover per person/\$16 Drink Mi

Zebra Room: weekends – 2 Shows 8:30pm, 10:00pm
\$20 cover per set plus \$16 Drink Min per set - per person

December 3th **Rochelle Thompson, Vocalist**
December 4th **Mel Davis, Organist**
December 10th **Johnny O'Neil, Trio**
December 11th **Ghanniya Green, Vocalist**
December 11th **Sagittariya Birthday Party**
December 17th & 18th **Danny Mixon, Quartet**
December 24th **Alex Lane, Quartet**

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- 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.benmonder.com
- Thurs 12/23: **Miles' Café. Tobias Gebb & Trio West** at 7:30pm. **Roseanna Vitro & NJCU Jazz Singers & Trio** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Thurs 12/23: "Bending towards the Light: A Jazz Nativity" at **B.B. King's Blues Club & Grill**. 7:30pm. \$35; \$40 day of show 237 W. 42nd St. 212-307-7171. www.bbkingblues.com. www.jazznativity.com
 - Fri 12/24: **Yotam Silberstein, Massimo Biolcati & Ulysses Owens at The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.yotamsilberstein.com
 - Sun 12/26: **Miles' Café. Bertha Hope & LaRe** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Sun 12/26: **Johnny Butler at University of the Streets**. 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
 - Mon 12/27: **Joe Giglio, Rob Thomas & Ratso Harris at The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.joegiglio.com
 - Mon 12/27: **Miles' Café. Mamiko Watanabe Quartet** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
 - Mon 12/27: **University of the Streets. Bajram "Lamy" Istrefi Trio** at 8:00pm. **Long Island City Jazz Alliance** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org



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- Mon 12/27-Thurs 12/30: **Michael Feinstein & His Winter Wonderland Big Band** at **Feinstein's at Loews Regency**. 8:30pm. 8:00pm & 10:30pm on Thurs. Also 10:30pm on Fri & Sat. "Swing in the Holidays." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Tues 12/28: **Miles' Café. Vicki Burns Trio** at 7:30pm. **Greg Skaff Trio** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Tues 12/28: **University of the Streets. Clarino** at 8:00pm. **Kulik/Cymerman/Jones/Young/Pavone/Chase** at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Wed 12/29-Thurs 12/30: **ReBirth Brass Band** at (le) **poisson-rouge**. 7:00pm. \$25; \$30 at door. 158 Bleeker St. 212-505-FISH. www.lepoissonrouge.com.
- Wed 12/29: **Andrea Parkins at University of the Streets**. 9:00pm. \$10. 130 E. 7th St. (just west of Ave. A). www.universityofthestreets.org
- Wed 12/29: **Miles' Café. Will Sellenraad Trio** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Thurs 12/30: **Joe Deninson, Steve Benson & Jon Price at The Bar Next Door**. 8:30pm & 10:30pm. \$12 cover all night. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. www.joedeninson.com
- Thurs 12/30: **Victor Jones Culturversy** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Thurs 12/30: **Miles' Café. Matt Garrison** at 7:30pm. **Deborah Davis & a Few Good Men** at 9:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. www.milescafe.com.
- Fri 12/31: **Feinstein's at Loews Regency. Michael Feinstein & Barbara Cook** at 6:00pm & 9:00pm. **Vince Giordano & the Nighthawks** at 9:00pm. 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Fri 12/31: **Ed Cherry, Jared Gold & Chris Beck at The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 per set. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com. myspace.com/edcherrygroup

BROOKLYN

- Wed 12/1, 12/8, 12/15, 12/22, 12/29: **Walter Fischbacher Trio** at **Water Street Restaurant**. 8:00pm. No cover. 66 Water St. www.waterstreetrestaurant.com. www.phishbacher.com
- Wed 12/1: **Puppets Jazz Bar. Arturo O'Farrill** @ 7:00pm. **Kenny Pexton Quartet** @ 8:15pm. **Ray Parker Group** @ 11:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.

- Thurs 12/2: **John Beaty, Joe Beaty, Aki Ishiguro, Kevin Smith & Tomo Kanno at Solo Kitchen Bar**. 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 12/2: **Puppets Jazz Bar. Scott Brown Trio @ 6:00pm. Evil Giraffes on Mars @ 9:00pm**. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 12/2: **Devin Gray with Kris Davis & Chris Speed at Tea Lounge**. 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Thurs 12/2: **The Spokes at Barbés**. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri 12/3, 12/10, 12/17: **Greg Lewis Trio at Night of the Cookers**. 10:00pm. 767 Fulton St. (Bet. Greene Ave. & S. Oxford St.) www.nightofthecookers.com
- Fri 12/3: **Ken Thompson with Russ Johnson, Nir Felder, Adam Armstrong & Fred Kennedy at First Presbyterian Church of Brooklyn**. 7:30pm. \$10. 124 Henry St. 718-624-3770. http://musicalfirstsite.com. www.ktonline.net
- Fri-Sat 12/3-4: **Trombone Shorty, Dr. John, Irma Thomas & Kermit Ruffins at BAM Howard Gilman Opera House**. 8:00pm. Presenting world premiere of **Red Hot + New Orleans**. \$25, \$45, \$55, \$65. 30 Lafayette Ave. 718-636-4100. http://bam.org
- Fri 12/3: **Puppets Jazz Bar. Michael Palma & Melissa Aldana @ 5:00pm. Arturo O'Farrill Quartet @ 9:00pm. Puppets Jam Session @ midnight**. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Fri 12/3: **José James at Littlefield**. 8:00pm. \$10. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Fri 12/3: **Davell Crawford at BAMCafé**. 10:00pm. Free. 30 Lafayette Ave. 718-636-4100. http://bam.org
- Fri 12/3: **Avi Wisnia with Toru Takiguchi, Gil Smuskowitz & Kim Garey at Tea Lounge**. 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com. www.aviwisnia.com
- Sat 12/4: **Ahmed Abdullah, Billy Bang, Andrew Cyrille, Bob Stewart & D.D. Jackson at Sistas' Place**. 9:00pm & 10:30pm. A tribute to Marion Brown. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 12/4: **Puppets Jazz Bar. Sarah Talbot Quartet @ 6:00pm. Randy Johnston Trio @ 9:00pm. Jam Session @ midnight**. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 12/4: **Soulshine at Tea Lounge**. 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Sat 12/4: **Big Sam's Funky Nation at BAMCafé**. 10:00pm. Free. 30 Lafayette Ave. 718-636-4100. http://bam.org
- Sun 12/5, 12/12, 12/19, 12/26: **Jazz Brunch at Water Street Restaurant**. 10:00am-4:00pm. 66 Water St. www.waterstreetrestaurant.com.
- Sun 12/5, 12/12, 12/19, 12/26: **Zack O'Farrill at Puppets Jazz Bar**. Noon. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sun 12/5, 12/12, 12/19, 12/26: **Stephane Wrembel at Barbés**. 9:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Mon 12/6, 12/13, 12/20, 12/27: **John McNeil/Mike Fahie Jam Session at Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 12/6: **Joshua Schneider EasyBake Orchestra at Tea Lounge**. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.

- Tues 12/7 & 11/21: **Eric Frazier with Danny Mixon & Gene Torres at Rustik Restaurant.** 471 Dekalb Ave. 347-406-9700. www.ericfraziermusic.com
- Tues 12/7: **Hungjin Choi Quartet at Puppets Jazz Bar.** 8:30pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Wed 12/8: **Nate Wooley Quintet at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Wed 12/8: **Danny Weller Group at Puppets Jazz Bar.** 8:15pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 12/9: **Aki Ishiguro, Pascal Niggenkemper & Nick Anderson at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 12/9: **Nico Soffiato with Nick Videen, Giacomo Meregá & Zach Mangan at Tea Lounge.** 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Thurs 12/9: **Puppets Jazz Bar. PJ Rasmussen Quartet @ 6:00pm. John McNeil Quartet @ 9:00pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 12/10: **Barbés. House of Stride at 8:00pm. Red Baraat at 10:00pm.** \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri 12/10: **Puppets Jazz Bar. Jonas Ganzemuller Quintet @ 6:00pm. Yacoov Mayman Quartet @ 9:00pm. Jam Session @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 12/11: **Dwight West at Sistas' Place.** 9:00pm & 10:30pm. A tribute to Marion Brown. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org
- Sat 12/11: **Take 6 at Brooklyn College, Walt Whitman Theatre.** 8:00pm. "We Wish You a Merry Christmas." \$42/\$32; \$45/\$35 at door. 2900 Bedford Ave. 718-951-5847. www.brooklyn.cuny.edu
- Sat 12/11: **Andy Statman at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Sat 12/11: **Puppets Jazz Bar. Sean Wayland Quintet @ 6:00pm. Alex Blake Quartet @ 9:00pm. Jam Session @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Mon 12/13: **JC Sanford Orchestra at Tea Lounge.** No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Tues 12/14: **Puppets Jazz Bar. Diana Wayburn Ensemble @ 8:30pm. Toby Kasavan Group @ 10:30pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Wed 12/15: **Littlefield. "Musical Dialogues with Joseph Jarman @ 8:00pm. WORKS with Joseph Jarman, Ron Horton & Tim Horner @ 9:30pm. "Andrew Hill Project" @ 11:00pm.** \$14. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Wed 12/15: **Jean Carla Rodea AZARES at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Wed 12/15: **Puppets Jazz Bar. Meryl Zimmerman Quartet @ 8:15pm. Michael Angelo & Scott Brown @ 10:30pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 12/16: **Aki Ishiguro, Linda Oh & Ronen Itzik at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 12/16: **Holger Scheidt with Rich Perry, Michel Reis & Anthony Pinciotti at Tea Lounge.** 9:00pm. No cover; \$5

- donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Thurs 12/16: **Aares with David Torn, Tim Berne & Ches Smith at Littlefield.** 8:00pm. \$10. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. www.littlefieldnyc.com
- Thurs 12/16: **Puppets Jazz Bar. Charles Sibirsky @ 7:00pm. Roberto Poveda @ 11:30pm.** \$10 suggested donation. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Fri 12/17: **Brian Carpenter's Ghost Train Orchestra at Barbés.** 10:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.

- Fri 12/17: **Puppets Jazz Bar. Blue Fish @ 6:00pm. Ayako Shirasaki Trio @ 9:00pm. Jam Session @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 12/18: **Scott DuBois with Jon Irabagon, Pascal Niggenkemper & Jeff Davis at Tea Lounge.** 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealoungeny.com.
- Sat 12/18: **Eddie Allen's Jazzy Brass for the Holidays at Sistas' Place.** 9:00pm & 10:30pm. A tribute to Marion Brown. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. www.sistasplace.org

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<p style="text-align: center;"><i>Les Paul</i> MONDAY NIGHTS WITH THE LES PAUL TRIO FEATURING:</p> <p style="text-align: center;">TODD RUNDGREN</p>	<p>DEC 6TH 8:00PM & 10PM TODD RUNDGREN</p> <p>DEC 13TH 8:00PM & 10PM JANE MONHEIT AND SPECIAL GUEST GUITARIST FRANK VIGNOLA</p>	<p>DEC 20TH 8:00PM & 10PM BRET JANSCH</p> <p>DEC 27TH 8:00PM & 10PM TBA</p>

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1650 Broadway (51st) New York, NY 10019 Reservations: (212) 582.2121 • www.iridiumjazzclub.com

- Mon 12/20: **Alan Ferber Big Band at Tea Lounge.** No cover, \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
- Tues 12/21, 12/28: **Jenny Scheinman at Barbés.** 7:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Thurs 12/22: **Douglas Bradford, Pascal Niggenkemper & Ronen Itzik at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. myspace.com/solokitchenbar
- Thurs 12/22: **Matt Wilson Trio at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Thurs 12/22: **Puppets Jazz Bar. Arturo O'Farrill @ 7:00pm, \$10 suggested donation. Ryan Meagher Trio @ 8:30pm.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Fri 12/23: **John McNeil Quartet at Puppets Jazz Bar.** 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Sat 12/24: **Puppets Jazz Bar. Bill Ware @ 9:00pm. Jam Session @ midnight.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Wed 12/29: **Loren Stillman & Ryan Ferreira at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Wed 12/29: **Arturo O'Farrill at Puppets Jazz Bar.** 7:00pm. \$10 suggested donation. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 12/30: **Aki Ishiguro, Chris Lightcap & Nick Anderson at Solo Kitchen Bar.** 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. myspace.com/solokitchenbar

com/solokitchenbar

- Thurs 12/30: **Puppets Jazz Bar. Charles Sibirsky @ 7:00pm. Roberto Poveda @ 11:30pm, \$10 suggested donation.** 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.
- Thurs 12/30: **Akiko Pavolka House of Illusion at Barbés.** 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri 12/31: **Spanglish Fly at Barbés.** 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Fri 12/31: **Puppets Jazz Bar. New Year's Even Extravaganza with Arturo O'Farrill, Jim Seeley, Alex Blake, Bill Ware, Jaime Aff & more.** Starting at 5:00pm. \$25. 481 5th Ave., Park Slope. 718-499-2622. www.puppetsjazz.com.

BRONX

- Sat 12/4: **José Feliciano at Lehman Center.** 2:00pm & 8:00pm. \$25; \$10 12 & under. 250 Bedford Park Blvd. West. 718-960-8833. www.lehmancenter.org

QUEENS

- Sat 12/4: **Antoinette Montague at St. Albans Congregational Church.** 6:00pm. Jazz Vespers. 172-17 Linden Blvd. 718-657-8282. www.stalbanscc.org
- Fri 12/10: **The Latin Jazz Coalition at Flushing Town Hall.** 8:00pm. \$15; \$10 members, seniors & students. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org
- Sun 12/12: **Jazzy Brass at York College Performing Arts Center.** 1:00pm. Free. 94-45 Guy R. Brewer Blvd.,

Jamaica. 718-262-3750. www.york.cuny.edu

LONG ISLAND

- Sat 12/4: **Tierney Sutton with Jonathan Schwartz at Tilles Center, Hillwood Recital hall.** 7:30pm & 9:30pm. \$32-\$42. 720 Northern Blvd, Greenvale. 516-299-2752. <http://tillescenter.org>.
- Tues 12/14: **FTC Jazz Orchestra & Vocal Jazz Ensembles at Dix Hills Performing Arts Center, Five Towns College.** 7:30pm. \$10. 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org
- Thurs 12/16: **Guitar Extravaganza with Joe Carbone at Dix Hills Performing Arts Center, Five Towns College.** 7:30pm. \$10. 305 N. Service Rd., Dix Hills. 631-656-2148. www.DHPAC.org

WESTCHESTER COUNTY

- Sat 12/4: **Westchester Jazz Orchestra at Irvington Town Hall Theater.** 8:00pm. "Miles, Pops & Dizzy." \$35; \$30 seniors; \$5 students. 85 Main St., Irvington. 914-591-6602. www.westjazzorch.org
- Sun 12/12: **Lynette Washington at First Presbyterian Church.** 5:15pm. \$18; \$15 students; \$10 PJS members. Free wine & tea available. E. Lincoln & N. Columbus Ave., Mt. Vernon. 914-667-0823. www.pjsjazz.org

NEW JERSEY

- Wed 12/1, 12/8, 12/15, 12/22, 12/29: **Radam Schwartz Jam Session at Chico's House of Jazz.** In Shoppes at the



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Remembering **LENNIE TRISTANO** featuring **Dave Frank** & FTC Piano Greats
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Remembering LATIN JAZZ GREAT MONGO SANTAMARIA
featuring **The Steve Kroon Sextet & Friends**
Sat, Oct 30, 7:30 pm, \$25

THE ART OF FUSION GUITAR
Featuring **Chieli Minucci, Special EFX & Steve Briody**
Fri 10/22, 7:30 pm, \$15

GENE BERTONCINI
Featuring Muriel Anderson, Gerry Saulter, Michelle LaPorte & The MacArthur HS Guitar Ensemble
Brian LaClair, Director
Sat 10/23, 7:30 pm, \$20

A Celebration of ANDRES SEGOVIA
Featuring classical guitar master: **Anton Del Forno**
Opening Ensemble: **Gerry Saulter**
Sun 10/24, 2:00 pm, \$10

An Evening of Jazz
FTC Jazz Orchestra & Vocal Jazz Ensembles
Tues 12/14, 7:30 pm, \$10

Guitar Extravaganza
The Studio Sessions:
East Coast + West Coast = **A Swingin' Affair** with **Joe Carbone**
Thurs 12/16, 7:30 pm, \$10

For tickets or information visit www.dhpac.org or call **631-656-2148**

For information about Five Towns College's Bachelor, Masters or Doctoral Programs in Jazz/Commercial Music call **631-656-2110**

- Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Wed 12/1: **Michael Moore at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Wed 12/1: **Will Calhoun at Chico's House of Jazz.** 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>. <http://willcalhoun.com>
 - Thurs 12/2: **Harry Allen Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Fri 12/3: **Ralph Douglas Quartet with Tomoko Ohno at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Sat 12/4: **Bob Baldwin Birthday Bash at Trumpets.** 8:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Sat 12/4: **Sandy Sasso at Chico's House of Jazz.** 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>. www.sandysasso.com
 - Sat 12/4: **Jazz Vocal Collective Showcase of the Stars at Skippers Plane Street Pub.** 8:00pm. \$10 cover; \$5 min each. With **Amina Baraka, Bob Richards, Carol Erickson, Elizabeth Kelleher, Hadren Simmons, Jean Avery, Kyle Coles, Lluna Jones, Nadra, Phyllis Blanford, Rosalind Grant & Shiril Alston.** Hosted by **Carrie Jackson & Bob DeBenedette Trio.** 304 University Ave., Newark. 973-733-9300. www.skippersplanetstreetpub.com
 - Sun 12/5: **The Little Big Band at Trumpets.** 7:30pm 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Sun 12/5: **Marty Eigen Quintet at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Wed 12/8: **Duke Ellington Legacy Band at Trumpets.** 7:30pm 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Wed 12/8: **Jazz Research Roundtable at Rutgers University, Dana Library, Dana Room.** 7:00pm. Free. With **Vincent Gardner.** 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
 - Wed 12/8: **Nikki Parrott with Rossano Sportiello at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Thurs 12/9: **Ted Curson Jam Session at Trumpets.** 7:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Thurs 12/9: **Eddie Montiero Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Fri 12/10: **Mark Sherman at Trumpets.** 8:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Sat 12/11: **Claudio Roditi at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Sat 12/11: **Bossa Brasil at Rahway ArtHive Art Gallery.** 7:00pm. \$15. 1495 Main St., Rahway. 908-301-9496. www.teatrosi.com. www.mauriciodesouzajazz.com
 - Sat 12/11: **Gene Bertoncini & Rich DeRose Trio at Trumpets.** 8:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Wed 12/15: **Bucky Pizzarelli at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Thurs 11/16: **Manhattan Brass at Bergen Community College.** 7:30pm. Anna Maria Ciccone Theatre, 400 Paramus Rd., Paramus. 201-477-7428. www.bergen.edu
 - Thurs 12/16: **The Real Deal Big Band Christmas Holiday Party at Trumpets.** 7:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Fri 12/17: **Rob Paparozzi Group at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Fri 12/17: **John Dukich Band at Trumpets.** 8:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Sat 12/18: **Dave Stryker Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Sat 12/18: **Houston Person Quartet at Trumpets.** 8:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Sun 12/19: **Lauren Hooker at Madre's Cuban Cuisine.** 7:00pm. 477-B Cedar Lane, Teaneck. 201-530-5100. www.madresnj.com. www.laurenhooker.com
 - Sun 12/19: **Anna Maria Mannarino Quartet at Trumpets.** Brunch. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Mon 12/13: **Fun Bunch Big Band featuring Lew Tabackin at Bickford Theatre.** 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. www.njjs.org
 - Wed 12/15: **Mona's Hot Four with Dennis Lichtman, Nick Russo, Gordon Webster & Cassidy Holden at Ocean County Library.** 8:00pm. \$13 advance; \$15 at door. 101 Washington St., Toms River. 732-255-0500. www.ocean.edu
 - Sat 12/18: **Benny Sharoni Quartet at Chico's House of Jazz.** 9:00pm. \$10. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>. www.bennysharoni.com
 - Wed 12/22: **Warren Vache at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Wed 12/22: **Ellington Legacy Band at Trumpets.** 7:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Thurs 12/23: **Bette Liste hosts Singers' Holiday Jam Session at Trumpets.** 7:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Fri 12/24: **Champion Fulton at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Sun 12/26: **Dave Stryker Trio at Trumpets.** 7:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Thurs 12/30: **Dalton Gang at Trumpets.** 7:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
 - Fri 12/31: **Tony DeSare Trio at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. www.shanghaijazz.com.
 - Fri 12/31: **Enrico Granafei Quintet at Trumpets.** 8:30pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com.
- ...AND BEYOND
- Thurs 12/2: **Purchase Jazz Orchestra at The Performing Arts Center, Purchase College.** 7:00pm. \$15-\$20. 735 Anderson Hill Rd., Purchase, NY. 914-251-96200. www.artscenter.org
 - Thurs 12/2: **Marvin Bugalu Smith with Ben Newsome, John Esposito & Malcolm Cecil at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
 - Fri 12/3: **Tim Berne Los Totopos with Ches Smith, Matt Mitchell & Oscar Noreiga at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
 - Fri 12/3: **Dave Brubeck at Tarrytown Music Hall.** 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytownmusicall.org
 - Sat 12/4: **Jean-Michel Pilc, Joel Frahm, Francois Moutin & Ari Hoenig at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
 - Sun 12/5: **Bucky Pizzarelli with Ed Laub at Turning Point Café.** 7:30pm. No min. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.
 - Mon 12/6, 12/13, 12/20, 12/27: **John Richmond with Bob Meyer at Turning Point Café.** 8:00pm. \$5. Open Jam Session. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com.
 - Thurs 12/9: **Purchase Latin Jazz Orchestra at The Performing Arts Center, Purchase College.** 7:00pm. \$15-\$20. 735 Anderson Hill Rd., Purchase, NY. 914-251-96200. www.artscenter.org
 - Thurs 12/9: **Niels Lan Doky & Larry Grenadier at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
 - Fri 12/10: **Mario Pavone Orange Double Tenor with Andrew Bishop, Dave Ballou, Gerald Cleaver, Marty Ehrlich & Peter Madsen at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
 - Fri 12/10: **Ed Palermo Band plays Zappa at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
 - Thurs 12/16: **Eric Reed at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
 - Fri 12/17: **Al Foster at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
 - Fri 12/17: **Joel Harrison Septet with Christian Howes, Clarence Penn, Dana Leong, Donny McCaslin, Gary Versace & Stephan Crump at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com> ■

CORRECTIONS

The following information corrects omissions and errors from the November issue of Jazz Inside

- In the review of the Patty Cronheim CD, *Days Like These*, for the song "Summertime", the reviewer incorrectly identified Greg Wall as the sax soloist. The soloist is actually Audrey Welber.
- In the interview with Butch Miles, he stated that "Frank told me to always let the band know where '1' is". The Frank he was referring to was not Frank Foster, (who led the Count Basie Orchestra for a period in the 1980s), whose name Jazz Inside mistakenly added. Instead, Butch was referring to Frank Thompson, Butch's teacher and mentor.
- The name of contributor Shannon Effinger was inadvertently omitted from the following reviews in the November issue: (1) Mary Stallings CD review on page 48; (2) Cyrus Chestnut CD review on page 52, following CD reviews.
- The photos of Jim Black and Pat Martino on page 47 of the October issue was taken by Ken Weiss.

Calendar of Events

	Birdland 315 West 44th Street	Blue Note 131 W Third St. (east of 6th Ave) 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 cleopatrasneedle.ny.com	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com
DEC					
1 - Wed	David Ostwald Band; Frank Wess 5	John Scofield & Robben Ford	Mid-Week Mellow Out	Les Kurtz 3	Brad Shepik 4
2 - Thu	Microscopic 6; Frank Wess 5	John Scofield & Robben Ford	Blues Jam Session	Lonnie Gasperini 3	Scott Lee 4
3 - Fri	Birdland Big Band; Frank Wess 5	John Scofield & Robben Ford; Electric Safari	Dave Stryker	Evan Schwam 4	Gerald Cleaver 5
4 - Sat	Frank Wess 5	John Scofield, Robben Ford; Burnt Sugar	Dave Stryker	Dale Kleps 4	Joel Harrison 7
5 - Sun	Hilary Kole; Chico O'Farrill Band	Tony Moreno-NYU Ens; John Scofield & Robben Ford		Noah Haidu Jam	Joel Harrison 7
6 - Mon	Patrick DeGennaro; Jim Caruso	Mava Azucena	Cecil's Big Band	Roger Lent Jam	David Amram 4
7 - Tue	Roy Haynes 4	Manhattan Transfer	Bruce Williams Jam Session	Robert Rucker Jam	Theo Blackmann & Ben Monder
8 - Wed	David Ostwald Band; Roy Haynes 4	Manhattan Transfer	Mid-Week Mellow Out	Les Kurtz 3	BB Gun; The Fundies
9 - Thu	Sergio Salvatore; Roy Haynes 4	Manhattan Transfer	Blues Jam Session	Michika Fukumari 3	Michael Attias 6
10 - Fri	Birdland Big Band; Roy Haynes 4	Manhattan Transfer; Sharief in Burgundy	Victor Jones	Richard Benetar 4	Malaby/Motian/Sanchez/Monder
11 - Sat	Roy Haynes 4	Manhattan Transfer; The JT Project	Victor Jones	Joosam Lee 4	Mario Pavone 6
12 - Sun	James Barbour; Chico O'Farrill Band	Manhattan Transfer		Noah Haidu Jam	James Shipp 5
13 - Mon	James Barbour; Jim Caruso	Chris Botti	Cecil's Big Band	Roger Lent Jam	New School for Jazz & Contemporary Music
14 - Tue	John Pizzarelli 4	Chris Botti	Bruce Williams Jam Session	Robert Rucker Jam	Michael Lydon 7
15 - Wed	David Ostwald Band; John Pizzarelli 4	Chris Botti	Mid-Week Mellow Out	Les Kurtz 3	Ideal Bread
16 - Thu	John Pizzarelli 4	Chris Botti	Blues Jam Session	Keith Ingham 3	Gene Albertelli & Andree Lockwood, host Jenny Allen...
17 - Fri	Birdland Big Band; John Pizzarelli 4	Chris Botti; Stephanie Rooker	Anthony E. Nelson	Masami Ishikawa 4	Rez Abbasi 5
18 - Sat	John Pizzarelli 4	Chris Botti	Anthony E. Nelson	Irini	Rez Abbasi 5
19 - Sun	Hilary Kole	Aaron Diehl 3; Chris Botti		Noah Haidu Jam	Joni & Johannes
20 - Mon	Jim Caruso	Chris Botti	Cecil's Big Band	Roger Lent Jam	NY Quartet—Ted Jonathan, host
21 - Tue	Freddy Cole	Chris Botti	Bruce Williams Jam Session	Robert Rucker Jam	Cameron Brown and Dannie's Calypso
22 - Wed	David Ostwald Band; Freddy Cole	Chris Botti	Mid-Week Mellow Out	Les Kurtz 3	Mike & Ruthy Folk City
23 - Thu	Freddy Cole	Chris Botti	Blues Jam Session	Ray Parker 3	Matt Wilson 3
24 - Fri	Freddy Cole	Chris Botti		Keiko Kurito 4	
25 - Sat	Freddy Cole	Chris Botti		Katsuko Tanaka 3	
26 - Sun	Hilary Kole; Chico O'Farrill Band	Chris Botti		Noah Haidu Jam	Eri Yamamoto Trio
27 - Mon	Jim Caruso	Chris Botti	Cecil's Big Band	Roger Lent Jam	Hydrogen Jukebox
28 - Tue	Birdland Big Band & Hilary Kole	Chris Botti	Bruce Williams Jam Session	Robert Rucker Jam	Melody Fader, piano (classical)
29 - Wed	David Ostwald; Birdland Big Band, Hilary Kole	Chris Botti	Mid-Week Mellow Out	Les Kurtz 3	Pete McCann 4
30 - Thu	Birdland Big Band & Hilary Kole	Chris Botti	Blues Jam Session	Burt Eckoff 3	Tom Rainey 3
31 - Fri	Birdland Big Band & Hilary Kole	Chris Botti	Cecil Brooks III & Band	Bruce Harris 4	Nina Moffitt; Ribs & Brisket Revue

JAZZ AT LINCOLN CENTER



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DEC	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola B'dwy & 60th, 5th 212-258-9595 www.jazzatlincolncenter.com/ldccc	Dizzy's Club After Hours Broadway & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Wed		Mulgrew Miller & Wingspan	Dezron Douglas 3	Mark Devine 3	Foghat
2 - Thu		Mulgrew Miller & Wingspan	Dezron Douglas 3	Ryan Anselmi 4; Alex Stein/Max Brown	Bill Warfield & NY Jazz Repertory Orchestra
3 - Fri	Trivia	Mulgrew Miller & Wingspan	Dezron Douglas 3	Nick Moran 3; Kevin Dorn Band	Peter Asher
4 - Sat	Bill Goodwin Jazz Jam	Mulgrew Miller & Wingspan	Dezron Douglas 3	Larry Newcomb; E. Lebedev; Virginia Mayhew	Danny Aiello; Adam Kromelow 3
5 - Sun	Eric Mintel 4	Mulgrew Miller & Wingspan		John Colianni 5; David Coss 3; Mauricio DeSouza 3	Danny Aiello
6 - Mon	Bucky Pizzarelli, Walt Bibinger & Ed Laub	NYU Big Band with Joe Lovano		Howard Williams Band; Ben Ciiness 3	Todd Rundgren
7 - Tue	Gaptime Ensemble	Arturo O'Farrill 4	Willie Martinez La Familia	Valery Ponomarev Band; Justin Lees 3	Doug Acosta Band; Marieann Merinolo
8 - Wed		Arturo O'Farrill 4	Willie Martinez La Familia	Enoch Smith Jr. 3; Anderson Brothers	
9 - Thu		Arturo O'Farrill 4	Willie Martinez La Familia	Champion Fulton 3; David White 5	David Fiuczynski
10 - Fri	Delaware Water Gap Train Restor. Fund Raiser Dinner	Arturo O'Farrill 4	Willie Martinez La Familia	Evan Schwam 4; Dre Barnes	David Fiuczynski
11 - Sat	Bill Goodwin	Arturo O'Farrill 4	Willie Martinez La Familia	Gypsy Jazz Caravan; B. Hartell 3; Akiko Tsuruga 3	David Fiuczynski; Paul Safy Jr.
12 - Sun	Nancy & Spencer Reed	Arturo O'Farrill 4		Lou Caputo 4; David Coss 3; Dylan Meek 3	David Fiuczynski
13 - Mon	Phill Woods 4	Nasar Abadey; Johnny Rodgers Band; Cyrus Chestnut 4		Howard Williams Band; Michael O'Brien 3	Jane Monheit & Frank Vignola
14 - Tue	Absolute Trio	Duduka Da Fonseca & Helio Alves 6	Neal Smith 4	Lou Caputo Band; Paul Francis 3	Karen Mason
15 - Wed		Duduka Da Fonseca & Helio Alves 6	Neal Smith 4	Bernal/Eckroth/Ennis; Austin Walker 3	Poncho Sanchez
16 - Thu		Duduka Da Fonseca & Helio Alves 6	Neal Smith 4	Rick Stone 3; Mauricio DeSouza 3	Poncho Sanchez
17 - Fri	Trivia	Duduka Da Fonseca & Helio Alves 6	Neal Smith 4	Champion Fulton 3; Kevin Dorn Band	Poncho Sanchez; Eric DiVito Band
18 - Sat	Bill Goodwin Jazz Jam	Duduka Da Fonseca & Helio Alves 6	Neal Smith 4	Iris Omig 4; Mark Marino 3; Virginia Mayhew 4	Poncho Sanchez
19 - Sun	Michele Bautier	Duduka Da Fonseca & Helio Alves 6		John Colianni 5; David Coss 3; Ryan Anselmi 4	Poncho Sanchez
20 - Mon	Houston Person & Dave Leonhardt 3	Paquito D'Rivera w/ Pablo Aslan Band		Howard Williams Band; Kenny Shanker 4	Bert Jansch
21 - Tue	Bill Charlap & Steve Gilmore	Paquito D'Rivera w/ Pablo Aslan Band	Alex Brown Band	David White Band; Fukushi Tainaka 3	Phoebe Legere
22 - Wed		Paquito D'Rivera w/ Pablo Aslan Band	Alex Brown Band	Jean Craze 3; Michika Fukumori 3	4 Generations of Miles
23 - Thu		Paquito D'Rivera w/ Pablo Aslan Band	Alex Brown Band	Ted Kooshian 3; Dave Kain Band	4 Generations of Miles
24 - Fri	Trivia	Paquito D'Rivera w/ Pablo Aslan Band	Alex Brown Band		4 Generations of Miles
25 - Sat		Paquito D'Rivera w/ Pablo Aslan Band		Eve Silber 3; Evan Schwam 4	4 Generations of Miles
26 - Sun	Vicki Doney 4	Paquito D'Rivera w/ Pablo Aslan Band		David Coss 3; Ai Murakami	4 Generations of Miles
27 - Mon	Dave Liebman	Cyrus Chestnut 4		Howard Williams Band; Kurt Bacher 4	
28 - Tue	Skip & Dan Wilkins	Cyrus Chestnut 4	Antonio Madruga Band	Cecilia Coleman Band	Terese Genecco Band
29 - Wed		Cyrus Chestnut 4	Antonio Madruga Band	Andrew Hadro 4; Kioko Oyobe 3	Mike Stern Band
30 - Thu		Cyrus Chestnut 4	Antonio Madruga Band	Nick Moran 3; Andrew Atkinson 3	Mike Stern Band
31 - Fri		Cyrus Chestnut 4	Antonio Madruga Band	David White 5	Mike Stern Band



CORNELIA DOWNSTAIRS STREET

- 1 Wed BRAD SHEPIK QUARTET
- 2 Thur SCOTT LEE GROUP
- 3 Fri GERALD CLEAVER GROUP
- 4 Sat JOEL HARRISON SEPTET: SINGULARITY
- 5 Sun JOEL HARRISON SEPTET: SINGULARITY
- 6 Mon AMRAM & CO
- 7 Tues THEO BLECKMANN & BEN MONDER DUO
- 8 Wed POST FOLK: BB GUN; POST FOLK:THE FUNDIES
- 9 Thur THE MICHAEL ATTIAS SEXTET
- 10 Fri MALABY/MOTIAN/SANCHEZ/MONDER
- 11 Sat ORANGE DOUBLE TENOR, CD RELEASE AND 70TH BIRTHDAY CELEBRATION
- 12 Sun JAMES SHIPP'S NÓS NOVO
- 13 Mon INSIDE/OUT; "WORDS AND MUSIC" THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC
- 14 Tues JAZZ AND LOVE SONGS, MICHAEL LYDON AND FRIENDS
- 15 Wed IDEAL BREAD
- 16 Thur SAM TRAPCHAK'S PUT TOGETHER FUNNY
- 17 Fri REZ ABBASI'S INVOCATION
- 18 Sat REZ ABBASI'S INVOCATION
- 19 Sun JONI & JOHANNES
- 20 Mon NEW YORK QUARTERLY
- 21 Tues CAMERON BROWN AND DANNIE'S CALYPSO
- 22 Wed MIKE & RUTHY FOLK CITY: THE PEARLY SNAPS
- 23 Thur MATT WILSON'S CHRISTMAS TREE-O
- 26 Sun ERI YAMAMOTO TRIO "THANK YOU, 2010"
- 27 Mon MELODY FADER PLAYS PIANO MUSIC OF CHOPIN AND MENDELSSOHN
- 28 Tues BLUE TUESDAYS:TAMMY SCHEFFER; BLUE TUESDAYS:LOLA DANZA
- 29 Wed PETE MCCANN
- 30 Thur TOM RAINEY TRIO
- 31 Fri NINA MOFFITT & BAND; RIBS AND BRISKET REVUE

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1 - Wed	Miguel Zenon 4	Peter Bernstein 4	Shells Hanukkah Holiday Mixer	Nancy Marano 4	Nate Lucas 3
2 - Thu	Tim Berne 4	Pablo Ziegler 4	Tonex; Bitch; Stuyvesants & Sarah White	Tony Jefferson 4	Good Home Cookin'
3 - Fri	Ambrose Akinmusire	Pablo Ziegler 4	Ute Lemper; Chocolate Genius	Ted Rosenthal 3	Rochelle Thompson; Gerald Hayes 4
4 - Sat		Pablo Ziegler 4	Ute Lemper; Chocolate Genius	Ted Rosenthal 3	Mel Davis; Gerald Hayes 4
5 - Sun	Marcus Strickland 4	Pablo Ziegler 4	Ute Lemper; Justin Bond	Tony Middleton	LaFayette Harris
6 - Mon	Jazz Gallery Holiday Party	Mingus Big Band	Jackie Five-Oh; Artists for Elephants Benefit		Patience Higgins 4
7 - Tue		Niels Lan Doky 3	Joe Hurley; Bridget Everett		Joey Morant
8 - Wed		Maurice Brown 5	Happy Ending Music & Reading Series; Keren Ann	Lainie Cooke 5	Nate Lucas 3
9 - Thu	Jason Palmer 5	Patricia Barber 4	Losers Lounge; Karen Ann; Burlesque Streisand Tribute	Matt Wilson 3	Good Home Cookin'
10 - Fri	Eric Revis	Patricia Barber 4	Losers Lounge	Junior Mance 4	Johnny O'Neil; Gerald Hayes 4
11 - Sat		Patricia Barber 4	Losers Lounge; Crazy for Gershwin	Junior Mance 4	Ghanniya Green; Gerald Hayes 4
12 - Sun		Patricia Barber 4	Living Newspaper; Coterie	Tony Middleton	LaFayette Harris
13 - Mon		Mingus Orchestra	Jackie Five-Oh; Very Mary Holiday		Patience Higgins 4
14 - Tue		Tribute to Johnny Griffin	Spike Jones' 99th Birthday Celebration		Joey Morant
15 - Wed	Nate Smith 4	Tribute to Johnny Griffin	Our Hit Parade	Mercedes Hall 4	Nate Lucas 3
16 - Thu	Alan Ferber 9	Rebecca Martin 3	Mike Errico; Tony Trischka; No BS Brass	LaRe 4	Sam Wayman
17 - Fri	Mark Guiliana 3	Edward Simon 3	Everett Bradley; Lady Rizo; Very Balthrop Christmas	Dena DeRose 3	Danny Mixon; Gerald Hayes 4
18 - Sat	Dafnis Prieto 3	Edward Simon 3	Everett Bradley; Mike Doughy; Mor Dior Bamba	Dena DeRose 3	Danny Mixon; Gerald Hayes 4
19 - Sun	Dan Weiss & Ari Hoenig	Edward Simon 3	Everett Bradley; Lampshades	Tony Middleton	LaFayette Harris
20 - Mon		Mingus Big Band	Benefit Concert for ASTEP; Everett Bradley		EricWyatt
21 - Tue		Helen Sung 4	Heeb Storytelling; Morley		Joey Morant
22 - Wed		Francisco Mela 3	Brooklyn Rundfunk Orchestra; Rebecca Hart	Abigail Riccards 5	Paul Mooney
23 - Thu	Massio Biolcati 3	Francisco Mela 3	Amber Martin; A Very Nico Christmas	William Tatge 3	Sam Wayman
24 - Fri			Jackie Five-Oh	Polly Whyte 3	Alex Lane
25 - Sat					
26 - Sun		Edmar Castañeda 3		Tony Middleton	LaFayette Harris
27 - Mon		Mingus Orchestra	Liz Queler & Seth Farber		Eric Wyatt
28 - Tue		Dr. Lonnie Smith 3	Our Lady J: The Gospel of Dolly		Joey Morant
29 - Wed		Dr. Lonnie Smith 3	Sandra Bernhard	Dee Cassella 5	Nate Lucas 3
30 - Thu		Dr. Lonnie Smith Band	Sandra Bernhard	Scot Albertson 5	
31 - Fri		Dr. Lonnie Smith Band	Jackie Five-Oh; Sandra Bernhard	Nilson Matta 5; Gene Bertocini, Bucky Pizzarelli & Ed Laub	Gerald Hayes 4



DECEMBER 2010—JAZZ VESPERS

Sundays at 5:00 — Free — All are welcome!

- 5 **Saint Peter's Quartet + Voices,**
featuring Rob Mosher
- 12 **Melissa Stylianou Quartet**
- 19 **Marc Copland / Ike Sturm**
- 24 **Christmas Eve Lessons & Carols at 5:00**
Saint Peter's Choir & Ike Sturm Ensemble
- 26 **Rob Silverman Trio**

MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common
Wednesdays at 1:00 — Suggested Donation: \$7

- 1 **Sherrie Maricle**, drums
- Jennifer Leitham**, bass
- John Colianni**, piano
- 8 **Vinnie Zummo**, guitar
- Cameron Brown**, bass
- 15 **Janice Friedman**, singer / pianist
- Gary Wang**, bass
- 22 **YULETIDE CELEBRATION**
Daryl Sherman / Joyce Breach / Jann Parker
Alex Leonard / Ronny Whyte
Boots Maleson / David Silliman
- 29 **Linda Ciofalo**, singer
- Helen Sung**, piano

SPECIAL EVENTS

- 12 **Carol Morgan Quintet Concert at 7:00**
featuring **Helen Sung** and **Mike Moreno**

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1 - Wed	Tribute to Maynard Ferguson featuring Ryan Resky	Jon Davis; Andrew Beals Band; Jeremy Manasia 3	Marina Rosenfeld; Raz Mesinai	Fred Hersch Solo Piano
2 - Thu	Marc McDonald Quartet; Pablo Masis	Larry Ham; Kendrick Scott 5; Carlos Abadie 5	Ikue Mori; itsnotyouitsme	Fred Hersch Solo Piano
3 - Fri	Marsha Heydt; Carlos Cuevas	Shauli Einav 4; Tim Ries 5; Lawrence Leathers	Hahn Rowe; Mario Diaz De Leon	Fred Hersch Solo Piano
4 - Sat	NY Jazz Academy Wkshop; Claude Diallo; Roscopaje	Poetry; Hayes Greenfield 4; Tim Ries 5; Stacy Dillard 3	Peter Evans; Mark Dresser & Raz Mesinai	Fred Hersch Solo Piano
5 - Sun	Tom Tallitsch; Willerm Delisfort; Martin Loyato; George Petit	Tap Dance; Ruth Brisband & Jon Roche; Spike Wilner	Stephanie Griffin; Keith & Mindi Obadike	Fred Hersch Solo Piano
6 - Mon	Alicia Cruzado; Emilio Solla; Arlee Leonard; Adam Kolker	Avi Rothbard; Ari Hoenig 4; Spencer Murphy	Marc Mommaas & Tony Moreno	Vanguard Jazz Orch.
7 - Tue	Eric DiVito; Jamie Baum	Yaala Ballin & Pasquale Grasso; Adam Birnbaum 3; Ken Fowsear & Behn Gillece	Doug Wieselmann; Trio S	Robert Gasper Trio
8 - Wed		Conal Fowkes; Jon Cowherd 3; Craig Wuepper 3	Rockaway Family Band; Maya Beiser & Raz Mesinai	Robert Gasper Trio
9 - Thu	Yoko Miwa Trio; Will Vinson	Ehud Asherie; Michael Dease 4; Dwayne Clemons	Anti-Depressant; Val-Inc	Robert Gasper Trio
10 - Fri	Dave Frank Masterclass; Steven Husted Quartet	Carol Morgan 5; Eric McPherson/Abe Burton 4; Eric Wyatt Band	Bow Out; Sergei Tcherepnin	Robert Gasper Trio
11 - Sat	NY Jazz Academy Workshop; Daniel Glaude Quintet; Hironi; Jason Yeager Trio	Ned Goold 3; Eric McPherson/Abe Burton 4; Ian Hendrickson-Smith	Indigo Street; Honey Child	Robert Gasper Trio
12 - Sun	Nick Finzer Quintet; Deborah Latz Quartet; Yuka Tadano 5	Marion Cowings & Jon Roche 3; Dave Schnitter 5	Guillermo Brown; Abraham Gomez-Delgado & Taylor Ho-Bynum	Robert Gasper Trio
13 - Mon	Alicia Cruzado Tango Practica; Emilio Solla	Pasquale Grasso; Ari Hoenig 4; Spencer Murphy	Scott Robinson	Vanguard Jazz Orch.
14 - Tue	Alicia Rau; Aaron Irwin Group	Marianne Sullivan; Grant Stewart 4; Alex Stein 4	Ches Smith; Pete Fitzpatrick	Cedar Walton Trio
15 - Wed	Soren Moller Group; B.J. Jansen & Conjura	Peter Bernstein; Joe Sanders 4; Simona Premazzi 3	David Behrman; Brian Eubanks	Cedar Walton Trio
16 - Thu	Nicole Zuraitis Group; Michael Bates' Outside Sources	Spike Wilner; Ned Goold; Joli McCarron; Carlos Abadie	Miya Masaoka; Stef Eye	Cedar Walton Trio
17 - Fri	Zach Brock & The Magic Number; Mala Waldron Group	Kerry Politzer 4; Tim Armacost 4; Lawrence Leathers	Matana Roberts & Raz Mesinai; Causing a Tiger	Cedar Walton Trio
18 - Sat	NY Jazz Acad. Wkshop; Yumi K; Kenny Wessel; Bruce Arnold	Poetry; Chris Flory 3; Tim Armacost 4; Stacy Dillard 3	Kato Kideki & James Fei; Sleepwalker	Cedar Walton Trio
19 - Sun	Eleonora Bianchini; Steve Hudson; Dan White	Michela Lerman; Ruth Brisband & Jon Roche; Dezron Douglas 5	Erik Sanko; The Just Ornette Quartet	Cedar Walton Trio
20 - Mon	Alicia Cruzado Tango Practica; Geoff Vidal	Bucky Pizzarelli/Jay Leonhart 3; Ari Hoenig 3	Marty Ehrlich	Vanguard Jazz Orch.
21 - Tue	Brad Linde; Dan White; Alexander Clough; Hironobu Saito	Cyrille Aimee, S. Wilner; Brian Charette; K. Fowser, Behn Gillece	Joan La Barbara; Shahzad Ismaily	Cedar Walton Quartet
22 - Wed	Tobias Gebb and Trio West;	Whitney Ashe; Alan Ferber 9; Todd Herbert 3	James Fei; Joan Shahzad & Marina	Cedar Walton Quartet
23 - Thu	Roseanna Vitro & NJCU Jazz Singers; Randy Newman Project w/Vitro & Kenny Werner	Spike Wilner; Ned Goold; Rick Germanson 4; Alex Hoffman	Samita Sinha; Raz Mesinai	Cedar Walton Quartet
24 - Fri		Sacha Perry 3; John Marshall 5; Shimrit Shoshan 3		Cedar Walton Quartet
25 - Sat	Yoshiko Iwata	Dwayne Clemons 5; John Marshall 5; Anthony Wonsay	Raz Mesinai; Black Cracker	Cedar Walton Quartet
26 - Sun	LaRe & Bertha Hope	Marion Cowings & Jon Roche 3; Joe Magnarelli 4	Raz Mesinai; BADAWI	Cedar Walton Quartet
27 - Mon	Alicia Cruzado Tango Practica	Jimmy Bruno; Ari Hoenig 3; Spencer Murphy	James Fei	Vanguard Jazz Orch.
28 - Tue	Vicki Burns Trio; Greg Skaff 3;	Yuko Kimura; John Farnsworth 4; Alex Stein 4	Raz Mesinai, Ikue Mori, Sylvie Courvoisier & Ned Rothenberg	The Bad Plus
29 - Wed	Will Sellenraad;	Peter Bernstein; Sean Smith 4; Josh Davis 3	Raz Mesinai, Ikue Mori, Sylvie Courvoisier & Ned Rothenberg	The Bad Plus
30 - Thu	Matt Garrison (sax); Deborah Davis	Ehud Asherie; Mike LeDonne Band; Carlos Abadie	Raz Mesinai, Ikue Mori, Sylvie Courvoisier & Ned Rothenberg	The Bad Plus
31 - Fri		Johnny O'Neal		The Bad Plus

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Parlor Jazz, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com

Perk's, 535 Manhattan Ave, New York NY 10027, 212-666-8500

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

Priory Restaurant & Jazz Club: 223 W Market St., Newark, NJ 07103, 973-639-7885

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 Ceccere's Restaurant and Supperclub, 2 Erie Street Montclair, NJ 07042, 973.746.7811, www.RICHIECECCERE.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.rothwestsidesteakhouse.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.nypul.org/research/sc/sc.html

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

Showman's, 375 W. 125th St., 212-864-8941

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.com

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 Gate Restaurant & Bar, 154 Central Park South, 212-484-5120, www.154southgate.com

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.thestoneny.com

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

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.theaterrow.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

RECORD STORES

Barnes & Noble, 1960 Broadway, at 67th St, 212-595-6859

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

Steve Maxwell Vintage Drums, 723 7th Ave, 3rd Floor, New York, NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

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

Brooklyn-Queens Conservatory of Music, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450

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.thecoll.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, jazz@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

Rubin Museum, 150 W. 17th St, New York, NY, 212-620-5000 ex 344, www.rmanyc.org. ■

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D’Rivera Continued from Page 8

you look better on stage and the music comes out better. You don’t have to wear tuxedos all the time, but clothing has to be part of your profession.

JJ: What are some of the things you have discovered about human nature.

PR: Some people have the opinion that you can be on bad terms with the drummer or the pianist and the quality of the music will have nothing to do with that. I don’t agree with that. Maybe you can behave that way in a big band or in a symphony orchestra. The guy playing the third bass chair may have nothing to do with the tympanist. But when you are playing this type of music, the better the relationships we have in the band, the better the music is going to sound. It reflects in the music when the musicians don’t like each other. Many years ago, I got rid of any negative elements in my band. I don’t like negative people. I’m so happy that I achieved that – with the band that I have for the last 20 years. They get along with each other. If there is a problem – any type of problem, we can solve it among ourselves, like in a family Even better than in a family. If we have a problem we talk about it and try to solve it. We really like and admire each other.

VonKleist Continued from Page 10

realized I have to figure out how I am the best. What is it that I am the best at? What do I do that is the best? What is my strength basically? I think that is one piece of advice that really helped me get to this point so far. There are many other pieces of advice that I have been fortunate to find along the way as well.

JJ: Saxophonist Gary Campbell told me in an interview one time that after being involved in the loft scene in New York for years, he went to teach at the University of Miami. When he arrived he discovered that the kinds of things that were being explored by him and his peers in the 1960s and 1970s loft scene – all of the information and methods for musical and technical development were now, as he said, “laid out like scriptures.” With the prolific numbers of jazz education programs, the technical side of development can occur more methodically and perhaps more quickly – and many emerging players have technique that overshadows the music sometimes – raising the question about whether improvising jazz is an athletic sport or an artistic endeavor. How do you balance technique and musicality?

Erica: I guess it goes back to the advice I heard from mentors of mine. I remember being told or asked, “what does a jazz musician sound like?” It made me think that you are trying to draw upon influences and all the knowledge that you have. But you don’t really want to sound like a quote, jazz musician. The question is how are you going to sound like yourself? Who are you? I mean, it’s not who you sound like. It’s who are you and what do you sound like? I think it is important to maintain that kind of objectivity especially when you are on the band stand. I find when I am in those situations where I am at a loss for

JJ: A few months ago we ran interviews with a number of educators. Michael Mossman made a comment about students that really applies for us all: *“what determines a student’s [or a person’s] success is whether they decide to see the world as a place of abundance, where the success of others is to be applauded and emulated, or a place of scarcity, where the success of others is to be feared.”*

PR: That takes a nice man like Michael Mossman to think that way. Most negative people don’t know how to do that. It takes a great man, not just a great musician, to try to make other people feel good.

JJ: In Quantum physics, it is understood that particles change when observed. Wayne Dyer phrased it that when you change the way you look at things, the things you look at change. If we view someone in a positive, friendly way, that’s often what we get in return. Similarly, if we view someone as being negative and unfriendly, we often get confrontation and hostility in return.

PR: James Moody had a great line. He said, “If you’re telephone doesn’t ring, it’s me.” [laughs]

phrases, I just take a deep breath and think okay, how can I make this music, music? How can I make this more about communication than about notes?

JJ: When you were studying and in school, what kinds of challenges or limitations as well as benefits and door openings did the academic route have for you?

Erica: I found a lot of personal challenges when I was at school. I spent one year in Manhattan school and three at Julliard and those places were extremely different – with very different approaches to music that I really benefited from.

But at the same time I came from an environment in high school where it was pretty much given that the sky was the limit. Then coming to New York and being in an improv class where you are working on your technical skills but not finding your voice I found that challenging but beneficial in some ways – it forced me to focus on the technical aspects of things. I feel like my first record was sort of a goal out of the gate. This new record is more about drawing upon all those influences rather than pushing some of them away. I made professional contacts at school that I’ll have for life. Dick Oatts was my teacher in Manhattan school and I have been in touch with him recently – he is just a wonderful person and a great guy to know ... and Joe Temperley. He is just such an incredible musician and just a wonderful soul.

JJ: It sounds like you have a really balanced perspective about the world of the music, your art, in concert with everything else. What impact have critics or supporters made on your perspective?

Erica: Well I mean it’s always wonderful to hear

JJ: With everyone in a business like music or entertainment wanting attention, how do you avoid letting your ego get out of control?

PR: Ego is something that is very import. It keeps you running, with the desire and to aspire to do things. The problem with the ego is like with salt in food. Salt tastes good. But if you put in too much salt, it tastes terrible. Just like hot sauce. A little bit of hot sauce on your food is good. If you put in the whole bottle you won’t be able to eat the food. Shinichi Suzuki, the creator of the Suzuki method said: “The most important thing is to keep your ego controlled. The excess of vanity deprives you of the appreciation the greatness around you.” In other words, he is saying you are missing too much of the greatness surrounding you when are too much into yourself. As a pianist friend of mine Esko Linnavalli, in Finland said: “When you think you are a finished musician, you are finished.”

JJ: What do you do to decompress?

PR: I go around in my baby blue 1957 Belair. It’s a conversation piece. I like old cars. ■

great things. I always welcome constructive criticism, and a couple of critiques that are not so cordial are fine with me. I’m sure that when the new album comes out there might be some people who will say oh it’s too commercial. It’s too this. It’s too that. And then some people might say it’s going in the right direction. It’s sort of walking the line between commercial music and musician friendly music. So who knows? I just have to keep going forward, and taking constructive criticism with a grain of salt and being influenced by everything.

JJ: What was it that grabbed you about this music because obviously nobody forced you into it?

Erica: There was a huge jazz community up in Hartford when I was growing up. Ranging from when Jackie McLean was doing the artist collective to the High School program which I was attending. There were lot of opportunities there and all these influences. I always gravitated toward music because my father is a musician and I come from a really creative family. So it was just sort of in my genes that I was going to do something in the arts. Playing flute first and then switching to saxophone the stars aligned and I got a Charlie Parker record for my birthday one year.

JJ: What do you do to recharge your batteries?

Erica: I cook. I am a good multi tasker. Right now I’m baking bread and I have that rising on the counter. I love cooking. I cook for my friends. I make big stews and soups and roast chickens and sea food and pastas. Actually one of my upcoming projects has to do with food – so I will keep you in suspense for the moment. ■

Rosenwinkel Continued from Page 12

JJ: I'm sure! Were the bulls running in your view while you played?

KR: No, but we started playing right after it was finished and they just partied and we had to wear these red bands because everyone was wearing them, so we all had on red bandanas. We were totally part of that vibe. We just recently went to Jakarta and that was surprising – to find that there're so many people that are really amped about jazz, you know? That was interesting to discover. But, I do love travelling and meeting new people and seeing new places.

JJ: Where's your home base?

KR: Berlin. I've been there for about three years. I'm head of the guitar department at a university, so I do my domestic thing there but it's flexible enough for me to do my touring and stuff. It all works out.

JJ: How do you feel your playing has changed between the time of *East Coast Love Affair* and *Reflections*?

KR: It's gone through many changes. It's always going through changes. I don't really know. That was a long time ago. My playing has developed and grown and I have all that life experience so it's different. I wouldn't really want to get into the specifics of that.

JJ: Do you feel like your goals are different?

KR: Basically, my goals and my attitude are the same, it's just musically it has developed so it's not that I have different goals or attitudes, I just have developed toward the goal that I had then, and am closer to the vision I have in my head about how I want to play. It's changed but it's always developing on the same path. So it's like following the North Star. You travel along and your path changes, but you're always following the North Star – so it's something like that. I'm just further on the path.

JJ: When I watch you improvise, you always seem like you're totally in this other place. You're completely absorbed in this moment that is really intense for you. It's really intriguing to watch you play. First, where do you go, and has it always been easy for you to get there, or did you have to develop the ability to get there, and if so how did you go about doing that?

KR: Wow, that's a heavy question. I kind of feel like music is a world where one can dissolve into it and there are certain things that I have learned to do in order to get me in to that space. I can't tell you what they are because then they lose their power, but there are certain devices that I can use to get in there.

(more food comes)

KR: More? I barely got started on the wings. Do you want some?

JJ: Sure, I'll try one. Thanks.

KR: There's plenty...Music has always been an escape for me and a world that I've kind of always been able to access in that similar way since I was a kid, so it's kind of always been this world that I could go to. It probably gets harder as you get older, to get into that state of mind.

JJ: Oh, really?

KR: Yeah, because the more you grow older the more things become factual and for me, it's not a world of facts, it's a world of intuition. As you get older, your life has to conform to certain societal norms and factual norms and it gets harder to keep yourself out of that, off the grid and out of the technological groove or the concrete mindset. So, I always have to sort of find ways to get myself out of it, you know what I mean?

JJ: Right, with devices that you've developed. From a fan's perspective, when I see you play with different musicians, I can see and feel the chemistry and I know what I like about each musician, but from your perspective, what would be the unique difference from playing with Brad Mehldau versus Aaron Goldberg, or Larry Grenadier versus Ben Street, Brian Blade and Ali Jackson, etc. How do these different players affect you when you are creating music with them?

KR: Everybody has their certain vibration and chemistry so that even just the presence of someone, without them even playing, is going to change the way I feel and the way I play – just by their mere presence, just a chemistry thing. They might bring out different sides of my personality and consequently the playing, and then they all have slightly different takes or emphasis on elements in the music, so maybe one is a little more interactive, another is more supportive – subtle differences like this.

JJ: What do you think are the necessary ingredients or character traits that are needed for someone to get to where you've gotten? What does it take?

KR: Obsession, I guess.

JJ: In a nutshell.

KR: Yeah, basically.

JJ: Why do you think that some people are able to achieve their own voice which a lot of musicians tend to be trying to do? Do you think that it has to be a priority or is it a bi-product of being honest or creative?

KR: Yeah, I definitely agree with the latter. You know, it's like Picasso said, you don't need to try to find your own voice, just try to draw a perfect circle, and then the inevitable imperfections that occur, define your voice. So, I'm never thinking about music in terms of my own voice, I'm thinking about music in terms of the way I would like to hear it in an ideal state and I have to try to make that music al-

most despite my own voice. I'm kind of limited by my own voice – like I'm trying to describe the beauty of the universe and all I have is...my voice. That is not enough, but that's all I have.

JJ: That's a really cool way of thinking about it. So do you think that countless other people aren't trying to describe the universe, or they are trying to describe a fragment of it? Is it that you're trying to describe something bigger?

KR: Maybe so...maybe so...I think that maybe if someone is trying to figure out a way to discover their own voice then maybe they're missing the larger point...maybe...or maybe not, but it seems to me that that's not the goal.

JJ: Right, it's a defining characteristic, not a goal.

KR: Like you said, it's a bi-product of a greater aim.

JJ: Right. Have you ever had to deal with self-consciousness or ego-related limitations that kept you from getting to that space? Is that something that you've had to battle against and do you have advice for that?

KR: Yeah, for sure. I've had some moments of crisis where self-doubt and self-judgment gets out of hand and you find you can't do anything without beating your self up so I left the country and moved to Spain. That was my response to it. I just got out and moved away and lived in Spain and just kind of got reconnected to my soul connection. Spanish and Spanish people really helped me because Spanish audiences want to feel you connecting with your soul. That is what they care about. They don't care about anything else really. That's really what they need. So, to be among that environment kind of healed my self-critical mind because it enabled me to get back to my soul connection. I just had to do something to address that kind of crisis and that has happened a couple of times in my life, when I've had to really deal with something like that. My advice would be to deal with it head on – and nervousness and performance issues, you know, I had to find ways to solve these issues for myself. I think everyone has to have a working relationship with their own psychology and their own limitations...ego limitations...dealing with certain forces acting upon you and pressures and expectations and all this kind of stuff – it's not easy.

JJ: No! It's a major accomplishment. It's a very rare ability actually but I think like you said, you treated it as a serious problem and dealt with it head on, where other's might not be willing to deal with those things to the extent that allows them to really go all the way.

KR: Maybe, yeah...I mean, all these kinds of issues have gotten better for me as I've gotten older and gained more experience – taking things more lightly. I don't know, I've just gone through so much shit...so

Continued on Page 38

Rosenwinkel Continued from Page 37

many environments of pressure and expectation and all that so I feel like I already went through all that stuff, now nothing really can phase me that much... after going through all this shit – it's like, I'm cool, I'm OK. So experience is also a thing that helps that whole thing.

(A friend comes into the dressing room with a gift for Kurt – a bottle of wine)

JJ: I sometimes like to have a couple of drinks when I'm playing. I feel like it loosens me up sometimes. How do you feel about drinking and playing?

KR: I'll have maybe a glass at most – like in between sets I'll have a glass of wine or something but never before a first set. You got to have all your wits about you when you get up there, and then feel what the vibe is and if you feel its right, then okay...but you got to feel it out first.

JJ: What about smoking pot? Do you find that makes you more creative?

KR: No! Nah...Nah. It makes you THINK you're more creative.

JJ: Yeah, then you listen back when you are sober and realize it wasn't as good as you thought.

KR: Yeah, it's not good. Weed's not good for that. Weed is good for listening but not good for playing. You forget what you did two seconds ago. You think you're..

(Matt Closey and Ted Poor come in to the dressing room)

JJ: I was going to ask you, in your childhood when you were young, when did this love affair with music and jazz really take hold for you?

KR: When I was nine I started playing the piano and me and my best friend Gordon Townsend, we were

just totally into it from the get-go. We had a band immediately. He played drums, I played piano. We practiced every day for two hours, every day, and my whole childhood from nine until – really right from then, I started to be really serious about music. It just started immediately, totally, intensely, because we had our own music. I was writing songs right from the beginning – it was the first thing I did – and then being a band and rehearsing, we'd put concerts on in the neighborhood and stuff, little living room concerts, and we were totally serious. Then when I was twelve I got a guitar and we continued and formed the next incarnation of our band. It was called "Predator" and it was rock, sort of heavy rock kind of influence. I was singing and Gordon was singing and we used to rent a four track tape recorder, bring it home and do recording sessions of our stuff. We were totally serious right from the beginning and even before I played the piano, I was always pretending to be a guitarist with tennis rackets or...

JJ: Perfect!

KR: Yeah, so it was sort of destiny. I'd always known, always...

JJ: Never like, I'm gonna go with this, it was just what you did and you never questioned it. When you are playing a tune, are you playing about something other than what the intervals or harmonies make you feel in and of themselves, or is there another muse, like an outside feeling or a story or a memory?

KR: Yeah, there is usually some sort of narrative, something going on in my head, whether it's just meditating on an image and playing to that image or getting in touch with a feeling, meditating on a feeling and letting the music come from there, but then, you know there's always...my frame of reference is always kind of shifting...then I'll go to literal musical stuff, musical thought, how things fit together and then I'll go back to an image or something, so its always kind of shifting, the frame of reference....

JJ: And when you compose music, do you wait until

I'm in it. That's alright, as much as I've done all these years it doesn't really mean anything. When I got first I said, 'Okay, thanks.' You know, James is one of my students so basically he came out of me and Gary and Ronnie can really play, these are formidable people. Now if they had somebody up there that I never heard of or [someone who] had never done anything, then I would say, 'Wait a minute, what's wrong? You've got a problem.' I don't really care about that.

JJ: The other musicians who played above you are all played on satellite radio, I've heard learned them there but I don't hear your music played. Are you frustrated by the lack of playing time your music receives?

HB: I don't know if you call it frustrated? It should be different, but it's not. So, I've just learned to live

you hear something or do you plan it out? Like can you just say I'm going to do some composing today at 3 o'clock? Can you enter into it at will, or do you wait for inspiration to come to you? How does the process work for you?

KR: I usually will just sit down at the piano for example and just start playing and it always kind of comes from some sort of discovery. I'll just be playing and improvising around and I might stumble upon something new and then I'll think this is interesting. I'll try to check it out and look at it in different ways and just work with it and often times a song will come out or one idea or one little discovery and then sometimes a song will just sort of be there...I'll pick up the guitar and just start doing something different and that will be the song and it will be just there. In that way, sometimes songs just come almost fully formed and I don't even feel like I write them. They just are there, and then others require a lot of development and trial and error and sometimes they don't even end up songs, they just remain these fragments. I have a lot of these half songs that have just kind of stayed with me for years and years and years like those floaters in your eye...you can never catch them.

JJ: Yeah, as soon as you try to look at it, you lost it (*laughs*).

KR: Yeah, these fragments I have of songs, I try to finish them every now and then, and they just stay and float away... (*laughs*)

JJ: Which of your songs are you most...I wouldn't say proud of...but that make you feel like you really found something special? Do you feel that way about all of them, or is there a couple you are closest too?

KR: No, I love all my songs. They all have their own personalities you know? They all have their own lives. There are some that really still fascinate me. There's one song called "A Shifting Design" on *The Next Step* record. I find that song really fascinating and it's still sort of a mystery to me. But yeah, they all have their own lives. ■

with what is, and just leave the 'nots' alone. I was doing things before a lot of other people, and now popularity is about something other than what I am trying to do. It doesn't really bother me. I have health issues, and a lot of other things that I am concerned with. Not popularity, which is kind of trivial. I would love to be heard more, of course. But I do not sit and roll over in my bed, and be angry, and holler at the moon, and stuff like that. Oh NO!

JJ: Your approach to the music at times had been that more is better. You had a group that featured four baritone saxophonists called Bluiett Baritone Nation and you also formed The Clarinet Family in the '80s, a group of 8 clarinetists.

HB: I was just trying to show what the instruments
Bluiett Continued on Page 39

Bluiett Continued from Page 38

could do in another setting other than in the way they had traditionally been used. I think the clarinet really needs to make a resurgence, but in another way—not in the way that it has already been done. A lot of things need to come forth, but in another kind of way. Quit trying to be like other instruments, and just be the instrument that they are. Quit playing everything like it a piano, and just play the instrument like it is. You know the pianistic theoretic way of playing is wonderful and it's great, but instruments have other things inside them besides that. With the baritone, no one had done a baritone group and I don't know if anyone's done a clarinet group. Once I did it, I was through with it. I wasn't trying to do it forever; it's just something that I wanted to accomplish.

JJ: You were a founding member of the Black Artists Group (BAG) in St. Louis in '67. For the readers not familiar with this group, it was a collective that combined African American experimentalists working in jazz, theater, visual arts, dance and poetry. What led to the formation of BAG and is it still in active entity today?

HB: There are some people trying to reactivate it, but I don't want to be a part of it now because I've done it. BAG was what they now call an interdisciplinary [movement]. We had poets, dancers, and painters. We had painter Emilio Cruz, dancer Georgia Collins, and filmmaker Thurman Falk all wrapped up under one heading. It wasn't just about musicians. The AACM [in Chicago] was an inspiration, but we weren't trying to do what they did. We had all these other things put together. We did it because we were really frustrated, we wanted to play and we wanted to play every day. That was our objective. We wanted to play every day, and whether or not we got paid—was another thing. I've always done things that don't necessarily bring money in, but they've given me some other sort of satisfaction. BAG was one of those things, because it opened up all sorts of arenas. We had guys that could write; do plays, all kinds of stuff. That's basically what BAG was about. It was called BAG because of all us were black people, and we were artists.

JJ: Why did you leave St. Louis for New York right after forming the group?

HB: Because, I needed to go somewhere that didn't have a low ceiling. I wanted to play the horn other kind of way, and I wanted to go where other guys were really playing. New York offered me that opportunity. I wanted to see how far I could fly. I was 29 when I got there, and I just said, 'Look, I can be broke wherever I am, but I need to play.' I planned to get a place to stay, get a job, and maybe in a couple years, I'd be playing. Within two weeks I was playing at Olatunji and Sam Rivers. A couple months later I was with Tito Puente. There was a shortage of people that really could play the baritone. A lot of guys would say they had a baritone, but they were alto or tenor players. I had one, and I knew how to get a sound out of it, and I could sight read really well. I was frustrated

in St. Louis, waiting on time, hollering at the moon, and mad all the time. That didn't make sense, get up and go somewhere where you can do it, wherever it is in the world. The cats scattered to all different directions. [Anthony] Braxton, Oliver Lake, Lester Bowie, and Art Ensemble Chicago went to Paris. I wanted to go to New York because I knew eventually that they would all have to come back, and I would meet them in New York. That's basically what happened. When they came back, I was sitting in New York dealing with Charles Mingus and whoever.

JJ: It would seem to be a difficult task to move from the Midwest to the big bad city. It must have been initially a scary venture for you.

HB: It was terrifying and overwhelming. It's a totally different culture between in the Rockies and the Appalachians. It's totally different in Middle America. It took me forever to get used to it. I had asked Oliver Nelson what to do, and he said, "If you want to make money, learn how to play clarinet, flue, bass clarinet, oboe, bassoon, all the saxophones, and go to California. If you want to play, go to New York," I said, 'I want to play.' I might have made more money by going to California, but that wasn't my way. I saw all the guys that went that way turn around and come back including J.J. Johnson, and everybody else. I wanted to go with the music that was always my attitude.

JJ: You joined the Mingus' band in 1972 for two turbulent years. What was your relationship with Mingus?

HB: Mingus was like a blessing and a curse. He afforded me the opportunity to play at a level that I've never been able to play at since then, until we got to loft generation, and then we went to another era that we haven't got back to in a way. So now I'm doing what I should be doing for who I am now. Now there was another part of that question that I will answer. Mingus was difficult to work with because of what he wanted. He always wanted more. He saw that I could do more than what he was thinking, so he raised the bar. When I got to that bar he raised it again, and kept raising it. I said, 'Damn man, give me a break. Wasn't that good enough?' "No keep going." The way that people treated him was rough. I don't know if that was a backlash to his personality of what, I haven't a clue. During that time period for me, it was very turbulent.

JJ: Benjamin Looker's book "Point from Which Creation Begins," documents the BAG. In he book he touches your tenure with Mingus. You went through a period of intense turmoil and growth once you became aware of the consequences of playing adventuresome music you had chosen to play. Looker writes that you "developed 'serious emotional problems' stemming from the tension between breaking musical conventions and satisfying audiences. Left 'tormented' by negative reactions from listeners, for Bluiett the pressure grew so intense that he began skipping rehearsals and concerts."

HB: Well, that's not really true. He doesn't know what he is talking about. He should have asked me. Also, there was a lot of personal stuff going on that I was trying to deal with. Some of what he says is really true, but the listeners were not negative. That's a good observation in a way, but it's not complete, so I won't try to knock it. You understand? That's the best that I can say.

JJ: He also wrote that you had this concept of "Samurai Baritone," where you achieved confidence through taking on another persona...

HB: That's not really true. I did an article for *Down Beat* and I was trying to tell them that whenever I would go play – some people go and play, and they play to make sure everything is cool. But I would just go out and say that you can take it or leave it. I told them that I was just like a Samurai warrior – I will take you out and I would if I have to. That was just the attitude I had at the time. I really wanted to do what I wanted to do, and it worked a lot. People would either say good, or they didn't want to be bothered. It was honest and that's the way that I was playing, I was giving it all I had every night. Every night was like it was the last night. So if it was going to be the last night then that was going to be the last night. I was having difficulties; I was having physical problems for which I am now a vegetarian. I was having all kinds of stuff to deal with that I had no knowledge about. Gum disease and a lot of different problems then. It was crazy. But when you are younger, you are crazy. That's a part of being young. I did what I had to do. I fought the battle, got my butt kicked, took some R & R (rest and relaxation), and started coming back.

JJ: Meanwhile, at around the same time, *Down Beat* named you "The most important baritone player to come along since Harry Carney."

HB: OK, I'll go for that one too. Guys played but [they played a certain way.] Pepper Adams was a hard-bop type baritonist but that's more like tenor. It's tenor on a big horn. Gerry Mulligan was more like Lester Young, the way he expanded the harmonic possibilities, but in terms of what the instrument can do? No. No, I heard Harry Carney in person and Harry Carney's sound was enormous. I got tired of trying to lay the horn like it was a small fish and it was this big elephant in the room. It wasn't the biggest think in the room because the bass is bigger. The idea that the horn could get more, just in sonic terms, I was looking at it that way. I was looking at ways to manipulate notes in order to maneuver through certain delays, or graphics of music. I'd go straight through it – Bam! – and go on about my business. That was very impressive, and it got a lot of people's attention. "Wow! I didn't know the horn could do that." I wasn't the only person trying to do more, there were others. I'm sure. You'll never be totally by yourself.

JJ: You've made your biggest mark with the World Saxophone Quartet (WSQ), a band that originally
Bluiett Continued on Page 40

Bluiett Continued from Page 39

included fellow BAG members Oliver Lake and Julius Hemphill plus David Murray. Did the group have a leader and whose idea was it to drop the rhythm section out when you formed in 1976?

HB: We first played one weekend with London Branch on bass and Alvin Fielder on drums and decided to drop them right away. We were already playing without a rhythm section in the Lofts. We were doing it like it was in BAG. We played every day and most of the time what we had was the bass drums. The bass and drums worked with everybody else, so we had the attitude like we didn't need them, so later. So we changed the music, and when they came in to play with us, they couldn't because we had already gone somewhere else. We were rehearsing and playing all the time without them and weren't going to fit them in if they weren't going to be there. That didn't make sense to me, plus I had already heard other groups. When I was in the Navy, and was in charge of the band I was in, we rehearsed a lot without the rhythm section because I felt that the band should swing regardless of what the drummer does. The drummer doesn't always just have to keep time. We developed a lot of things in the music that I never really talk about, because other people say what they've got to say and I keep going. I'm not trying to fight with them.

JJ: Was there much competitive strife in the quartet? It would seem difficult to keep egos on an even keel since all four members were playing similar instruments.

HB: Not really, they are similar, but they're not. Julius and Oliver played the alto and soprano, David played tenor, and I played baritone. So sonically, we were in four different spectrums of music. It's the same when you look at sports. In basketball, you have five guys but they aren't doing the same thing, they're doing different jobs. My job on the baritone, which I did on my own, was to take the job of the bass, the drums, and the piano - and do it myself. I had been doing that anyway when I was coming up in the blues groups. I was playing bass lines with the bass before the Fender bass. I did that, and then I would change the tempo, and all that other stuff - no one would bother me. They let me do it [in the World Saxophone Quartet]. We just did a lot of different things that fit people's personality. We weren't trying to fit music, we fit ourselves. There are egos in everything you do, but our biggest ego was that we wanted to play and that the music was more important than us. The main thing we wanted to do was work; we wanted to play. The cats could write. Julius was frustrated because he wanted to write; he was prolific. He'd write us up ten tunes, and we would just play them. We kept going, and going, and going. I got tired of doing things in that group that were totally musical, so my job in that group was to start writing tunes for the people. Count Basie had a theme song, and I thought we should have a theme song, so I wrote one. I said let's give the people something they can tap their feet

to, and then let's do a ballad. Then people started saying that we went from being outside, which you might call *avant*. *Avant* means ahead. It doesn't mean you stay in one spot; there's nothing *avant* about you getting there, and staying there. What is that? Then you just have a destination. It's not a destination, it's a journey. The final destination is when you lay down in the ground. We tried to keep the music from dying. Of course there were [some problems], that's just life. But that was a good part about the group: people could see themselves in it. The people were excited, people were screaming, and sometime then we started breathing together. We weren't trying to play together on some kind of theoretical level, we were trying to keep it together. People would ask how we kept together, and we said that we had a heartbeat.

JJ: After the WSQ's success in the 80's, numerous saxophone quartets popped up in America and especially in Europe. Did your group see this as a healthy outgrowth promoting jazz and saxophone playing or was it seen as copycat competition feeding on your success?

HB: It really wasn't about jazz. Everybody keeps using the word jazz but we had people jumping out from all over the place. Our innovation was that we took it on the road, that was the innovation. We took it and made a group that could work opposite of anybody, and we did. We worked opposite Big Bands, Toshiko [Ashiyoko], Sonny Rolling, Miles Davis Symphony Orchestra, rock groups, you name it and we did it. It was something else, and still is. We haven't stopped yet, and now we are getting ready to do something with M'Boom. We'll do that for a while and then do something else creative. We musicians get bored easily too.

JJ: You've worked with popular names such as Stevie Wonder, Marvin Gaye, and Aretha Franklin. What can you tell us about your experiences with them?

HB: When I first came to New York City, I was trying to pump myself up. Back in St. Louis I was working shows with George Hudson that backed up Stevie Wonder and Marvin Gaye. So technically it's true, but not really. That needs to be corrected so I can live my life without them jumping on me saying, "Hey man, you weren't with me." I did work with Aretha. A tenor saxophonist named Harold Vick got sick and I got the call. When I got there I told the baritone player, "Man look, I play baritone." The guy said, "Yeah, well I play tenor." So we switched up and the musical director said "Good." It worked out and that was a wonderful experience because I got a chance to see the power of what Aretha could do. I was in a room full of piano, bass, drum, organ, guitar, congas, horns, and her. She started singing and we were on the third tune before I realized I wasn't playing. I made the introduction, but when she started singing I just watched. When I realized this, I apologized to the conductor profusely and he said, "Cool it man, I do that too. I'm still working with it. I still forget where I am because she has that effect." I said

'Oh, OK, so it wasn't just me.' The effect was something that happened quite a bit. It was wonderful to be around someone who was truly wonderful. I was working with her and Mingus at the same time. So, I was bringing my Mingus energy over here, and taking my Aretha energy back. So that was some week, one of my best ever. It wasn't my best week but one of my best ever.

JJ: You worked with Hugh Masekela on your '87 *Nali Kola* recording, which found you exploring pan-African rhythms. What was your experience with Masekela?

HB: Well, Masekela really worked with me, it was the other way around, I never worked with him. It was wonderful. That cat can really play, I mean really play. It was good to have that experience plus I was starting to go further into the African dimension.

JJ: What's an average day like for you these days?

HB: I don't really have an average day but normally what I'll do is go to bed early and wake up early. I wake up anytime between 4-7 in the morning and got bed between 7-9 at night. I'm very seldom up at night. If I'm sitting at home, the TV is watching me. When I wake up, I cut it off and go to sleep, not to go to sleep, but to go to bed because I am already asleep. So, my energy works like that. That's about the only thing that's average.

JJ: Are you teaching these days?

HB: I used to. I am not doing that now. I spend time with family. I'm living in the village of Brooklyn (Lovejoy), Illinois, which is right across the Mississippi River from St. Louis. There is only about 800-1000 people that live there. I'm back home; I grew up there. I got sick in 2002, and I went home to heal, because the big cities are nowhere to be if you're really sick unless you grew up in the big city. But I didn't, so I went back to where I had foundation and recharge.

JJ: How much are you performing these days?

HB: Actually, quite a bit, I'm touring with Kahlil El'Zabar now. We've been doing special shows called "Veggie Deli" with Dr. Sebi who is the healer. The three of us are a core that's going to grow into a whole different kind of movement altogether. I am in a state of constant charge. I'll be touring with the WSQ. I don't work much in St. Louis because I just haven't wanted to.

JJ: Any interesting tales from the road or from your life in music that you could share?

HB: I would say a concert in 1974 with Mingus in Beirut, Lebanon. The band has Mingus, Dannie Richmond, Don Pullen, George Adams, and me. Everyone is dead. I am the only one left out of that group. That particular day was a highlight. I played stronger and

Bluiett Continued on Page 41

Bluiett Continued from Page 40

more forceful than I've ever played in my entire life. It was just one of those days. Something came over me. That part of the world is very powerful. That's how I took it. I also knew that they were getting ready to go to war. I felt all that and you could feel it in the air. It was sort of quiet, peaceful and dangerous. It was a weird feeling, it's hard to put into words. Right after that, things broke out into war.

JJ: Did you ever think of going back to that area and record an album since you had such a strong response?

HB: Yeah, I did think about that. I wish I could have, but it just didn't work out. It was too volatile of an area to even try to be in to do anything.

JJ: What re your future plan? You've already done a number of unique recordings with clarinet, baritone, and saxophone groups, what haven't you done yet?

HB: That's right, but this is the group [with El' Zabar and Dr. Sebi] that I'm working on now. I do teach, but I don't teach on a permanent base at any university. I have students all over the place. As far as the future, my mind doesn't go years ahead, it goes days and months ahead. I'm trying to deal with today. I don't really deal with the future because I am living past the time I was supposed to have. You understand? I've really gone past some things. I really should have been gone, but I was fortunate enough to be saved. I think I was saved to do what I am doing. You know, keep playing the horn, and keep trying to reach people-but on another kind of level. I'm playing music that you can't see, you can't measure-but it comes through the molecular structure some way. So I figure that the better of the person is that is sending the signal, the better the message is. I'm trying to straighten me out, so when I send out the signal it's a decent and good message. I'm trying to do that through music. I am not looking at that through religion, politics, none of that. The have too many parameters, and I don't feel that way. If you treat me OK, you're cool with me. If you don't treat me okay, you're not. I don't care what you are. My life has taught me that. I don't have time to wallow in craziness, not right now. I don't like the way a lot of music is going, but I'm not going to jump on it. What difference would it make? I just got to do what I've got to do, and to me that's stronger. I like music when it goes somewhere else, to another level. I like music on a higher level or maybe a lower level, wherever it is, just a more emotional level rather than something that's more laidback, controlled, and so called refined. That doesn't do anything for me. It's kind of boring actually.

JJ: Is there anything you can say to the young musicians reading this that will interest them to take up the baritone?

HB: Yeah, the first thing they have to realize is that what we play is a wind instrument. It is not a finger instrument, so the first thing you do is master the wind. You have to get your mouthpiece and reed set

up to where you can breathe into it, and the horn in fine. You have to be able to scream and talk into it. You can't have a set-up that forces you to play harder all the time because sometimes you need to be real loud so you need set-ups to do that. That's more important than what your fingers can do. See I'm old enough now to know that sometimes my fingers do one thing and sometimes they do something else. It's cool don't worry about that. I'm not trying to play like I'm twenty. I wish a lot of older musicians would bring that experience and knowledge that they have to the bandstand as opposed to pumping iron and trying to be great and fast and all that. Right now they have the music in the hands of a lot of young people. There's nothing wrong with that but... A couple weeks ago we played a benefit for the Jazz Foundation, and before was a band with Dakota Staton's brother Fred who's 96 years old. He had a tenor player with him who was 99. These men played, they rocked the place. It was unbelievable the way they played; it was a whole other language. We've lost a lot. Today's jazz musicians need to get to that level. We're running around playing clubs, and breaking ourselves down while we do it. I'm not against clubs, it's just if you do it too much, it's no good. Sonny Rollins won't play the same day he travels. That's good but a lot of people need to do that because we are running ourselves to death to pay rent instead of being celebrated the way I think we should be celebrated, Guys have a lot to offer. Don't just use them, and use them, and used them until they are used up, and throw them away. We still have sports mentality dealing with music-like whose number 1, 2, and 3. It's according to whom you talk to. According to my family, I'm number one. And whosoever is on the stage with me, according to their family, they should be number one. It should be that way; everybody has a different message.

JJ: Any final comments or advice?

HB: Yeah, listen to more live music. Records and CDs and all that's cool, but go out and listen to some



live music. Support that music that is good music by really who are really conscientious musicians and not just people that are making money because they are getting supported anyway. The other important thing is to try and be healthy because the sickness that I see is a real problem, an enormous problem. We're not going to get out of here alive, but it's about trying to make this journey sensible while we're in it. I used to have all the big ideas but now I'm at the age that if I wake up in the morning, I'm cool. I do what I've got to do and I go about my business. When it comes to playing, if I play good, I don't let it go to my head. If I play bad, I don't let it go to my heart. So my head doesn't get big and my heart doesn't get worn out. It makes more sense that way. I've been at the start of a lot of stuff-the loft generation, the baritone. Every time you look around, I'm doing something and people ask, "How you do that?" I may think about, but I don't stop it, I let it come through. That's not as easy as you think, because some things that come through are painful. They can be frightful/terrifying, because you know you shouldn't do it, but once you find out it works, then you say to yourself, 'Wow, what was I afraid of?' We've been taught to not believe in you, but to believe in everything else. ■

Logan Continued from Page 17

stay. When I left the shelter, I got a place to stay over on 4th Street in the Village, a little one-room apartment.

JJ: How could you afford that?

GL: I've gotten 500-600 dollars from Social Security so I can pay my rent now.

JJ: I know you were playing on the streets around Tompkins Square Park.

GL: Yeah, I play there when the weather's good, I get tips from people. That gets me in shape for playing again.

JJ: Did someone recognize you there and help you?

GL: I was just out there and they recognized me. It was some people who loved music.

JJ: I first met you at the 2008 NYC Vision Festival. You were sitting on a couch near the bar very peacefully by yourself with a broken alto sax next to you. It looked like you were waiting for someone but you were just sitting there. I asked you for your name and when you said it was Giuseppe Logan I was floored.

You met up with old friends Dave Burrell and [ESP Records producer] Bernard Stollman that night which helped your comeback. It seems that this was your first attempt to reconnect with the jazz community, how did you end up at the Vision Festival that night?

GL: I heard about the festival so I went to listen to the musicians. I went to hear them because I couldn't play, I didn't have a good instrument.

JJ: You were just going to listen or to reconnect with people?

GL: Just going to listen.

JJ: How would you describe your chops at this time?

GL: Well, it's getting better, it's almost where it used to be. I'm not playing up to my capacity but I could. I could play a lot of music back in the day but since I've gotten back to New York, I'm getting stronger.

JJ: The way that you played in the '60s relied on raw emotion and feeling. Your recordings were not based on technical playing.

GL: It's highly technical because I use everything, I use chords, I use modes, I use everything. I have a good understanding of music because I went to the New England Conservatory.

JJ: How did you form your current band?

GL: They got me! [Laughs] I didn't have anything to do with it, they heard about me so they got me.

JJ: So you are getting some bookings now?

GL: Yes, I'm getting some bookings. It's starting to get there.

JJ: Are there any European gigs yet?

GL: Not yet.

JJ: You are playing in Philadelphia tonight, have you had many performances outside of New York?

GL: No, this is the first. I used to live in Philly way back but I don't know my people's addresses so I can't find them. Most of them are dead anyway so I don't know how to get in touch with them.

JJ: Who is helping you with performance bookings?

GL: I don't know, people just give me jobs. They hear me in the park and they give me jobs. I don't have a specific person who is handling that.

JJ: You have a new recording out, your first one in 45 years. What were your goals in putting this together? Were there any special concepts that you wanted to stress?

GL: I was trying to do something different, something different from everybody else. I was just doing my thing

JJ: Is this recording similar to the ESP recordings from the '60s?

GL: No, no, it's different.

JJ: How is it different?

GL: It's different but I can't generalize it. I haven't listened to my new recording and my old recordings yet on a good sound system. I'm playing a lot of standards now.

JJ: The new recording contains 5 new original tunes. Are these spontaneous compositions or are they written out?

GL: I wrote them out.

JJ: I read a report that apparently your name has been misspelled all these years. Giuseppe should actually have an e on the end in place of the i. Is that correct?

GL: I don't know, they spell it both ways.

JJ: Your 2 albums from the '60s were in line with the free jazz revolt of that time. Your technique was never technically dazzling but you connected well on an emotional level.

I want to read you a few lines out of the *Penguin Guide to Jazz Recordings* – "Logan either played with radical technique or no technique...It's never been entirely clear whether Logan was a radical genius, some kind of *idiot savant* or simply a fraud. At first glance, his playing seems artless and crude, but he manages to structure relatively complex solos." How do you respond to this?

GL: [Laughs] I have no idea. Well, I'm really educated in music, maybe I have to play better. [Laughs]

JJ: The music you play is not easily appreciated by the general public. How would you explain your playing to someone who doesn't understand your music?

GL: They have to understand modes and basic theory. I haven't thought of how to explain it to anyone. I can play more standard compositions which would help them, I guess.

JJ: You used to play with Byard Lancaster. I spoke with him and the first thing he said was that you had a very unique way of playing the saxophone, you kept your head all the way back. Why did you play like that?

GL: No, I can't say why.

JJ: He thought you did it in order to open up your throat and allow you to blow harder.

Logan Continued on Page 42

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Logan Continued from Page 42

GL: Maybe, that's what it was.

JI: The jazz history books report you were born and raised in Philadelphia. Is that true?

GL: I was raised in Virginia and Philly.

JI: Where were you born?

GL: Some say I was born in Virginia and some say I was born in Philadelphia, I don't really know. It was one of the two places.

JI: It may have been a really long delivery!

GL: [Laughs]

JI: What were your early years like?

GL: I had a horn but I didn't know anything. I used to go play it between my house and the neighbor's house and I drove them crazy playing that horn.

JI: So you were self-taught?

GL: No, I played in the school band. I went to the New England Conservatory for 2 ½ years and I went to Coombs College in Philadelphia for about 3 months before that. I used to play with Rashied Ali in Philly.

JI: What was your experience at the New England Conservatory of Music?

GL: I learned music, I learned a lot about music. That's what I wanted to do.

JI: How did they respond there to your playing style?

GL: They never heard me play.

JI: You just had classes for 2 ½ years?

GL: Yeah, I had classes and I learned theory real good. They may have heard me play but it was on piano, not the horn there. I've always loved playing the piano.

JI: Is piano what you enjoy playing the most?

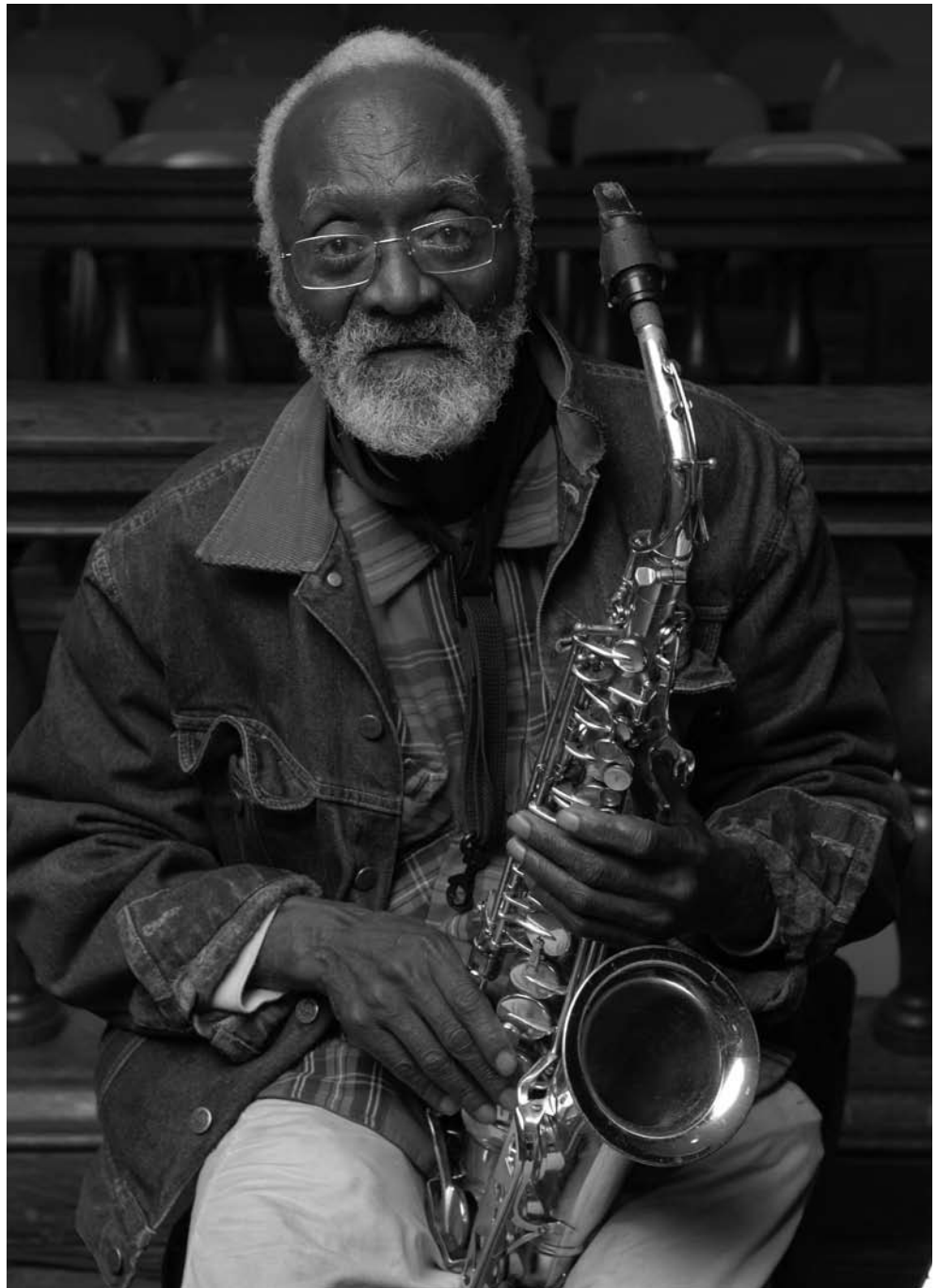
GL: No, I love music.

JI: You played with Earl Bostic as a teenager, what was that experience like?

GL: That was beautiful. I learned how to read good but I didn't solo or anything, I just read.

JI: And how did you get connected with him?

GL: He came through Norfolk and I stood in and that's how we got connected. I toured with him for



about 6 months after that.

JI: How would you describe your life to this point?

GL: I would say that I was so anxious to learn how to play music good that I just forgot everything else that was important. I was dying because I was trying to learn how to play music real good.

JI: What can you say about your life so far? Has it been hard, has it been satisfying?

GL: I can't say it's been hard, but it hasn't been easy. It hasn't been hard because people gave me shelter.

JI: What future goals do you have?

GL: To record more music before I die and to teach music. I really want to play standards now.

JI: Are you actively writing?

GL: I did write some things for this last recording but I haven't written anything since. I have some things I want to write down but I've been so anxious trying to play again that my mind is on playing and playing anything.

JI: Any final comments?

GL: I hope I succeeded in learning how to play, [Laughs] to play well, that is. I want to learn how to play just as good as anybody who ever played. ■

Sugar Bar Continued from Page 50

waiter about eight years ago and I was walking by from the kitchen with a plate in my hand and it just all happened in unison where as I am walking by she almost kicks the plate out of my hand. She missed. But obviously the crowd saw what was happening and there was a huge gasp as she almost kicked me and the plate. One other time I was walking by with a plate and I literally almost dropped a plate of food on Al Sharpton. Thank God I didn't because he looked at me and I looked at him and he gave me that look like "I am so glad." And for me who knows where I would be today if I would have dropped that.

Mamet Continued from Page 52

JJ: What is it about this music that continues to inspire you and drive you forward day after day and year after year?

BM: I would say that for me the musicians I've had the good fortune of playing with are a big part of the equation. A great player will always bring something special to the table. On my new album, for example, Joe La Barbera brings with him a living history of Jazz. He's played drums with so many greats, including my personal idol Bill Evans. Joe helped shape the sound of those final years of the Bill Evans Trio. In the recording sessions for my album he was really amazing. He'd approach each tune with such an effortless and nuanced groove. It was an exhilarating thing to experience—Darek Oles as well. He was a protégé of the great Charlie Haden so you expect a certain level going in, but what he brought to this album was this rich, round tone from his bass that allowed me to actually play less and create a feel for each tune. A lot of it is pretty intangible until you get in there, but when it all

JJ: You would be on the front page of the *New York Post*. Could you share some of the other interesting or dramatic events that you might have observed come through there over the years?

SA: As I was saying earlier this place is like an extension of Ashford and Simpson's family and for a lot of their patrons that have been coming here for years for open mike night on Thursdays. If we know they are having their birthday we will order a cake. And we will bring them on stage and Ashford and Simpson will actually sing happy birthday to you. Now they hardly ever get on stage and perform their own mu-

comes together it's an exciting thing.

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? Have you done other things in your life outside of music to make you better able to fully express your creative self?

BM: I've found lately skipping a day of practice often helps with creativity. Getting out and taking a walk in the middle of a session can usually get me out of a creative rut. Also, I found reading an interesting book or seeing a new movie or play can have a surprising effect on the way you approach things. I recently saw an incredible stage performance by my friend Ricky Jay. Ricky's known as the foremost sleight of hand artist in the world and I came away from the show with a tremendous amount of creative energy. You never know where you'll find new sources of inspiration.

JJ: Does it get easier or harder as you get older? Why so?

involved to embrace our greatest qualities collectively such as creativity, artistry, humanity, spirituality, intelligence etc., as the poem says, for the purpose of raising our total conscience and leading us towards the true meaning of peace – enlightenment. We endeavor to help organizations who wish to be freed from the shackles and potential perils of their current financial dependency. And it is this combination that has the very real potential to lead those who receive it on a path towards being fed for life – not just for a day.

JJ: How do you envision expansion of Jazz For Peace – in terms of fundraising and expanding a roster of artists and performances over time?

JFP: While this might sound a bit idealistic in today's society – it is our hope that by providing a service that is overwhelmingly obvious in both importance and value to mankind, that we will eventually attract people who would like to help us raise funds not only for others, but for our own services as well.

JJ: What are the long range plans of Jazz For Peace?

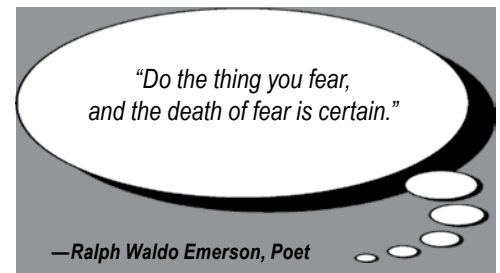
JFP: We hope that by staying humble, staying fo-

cus. They usually are just hanging out and having a good time.

JJ: Is there anything that we haven't spoken about that I haven't prompted you for that you would like to add?

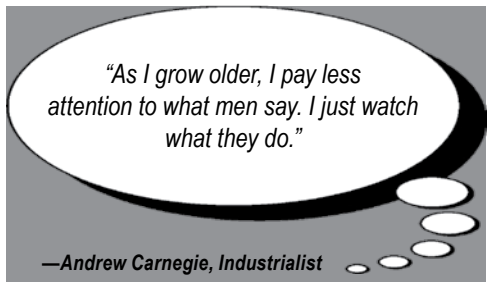
SA: I think that the Sugar Bar is a place that a lot of people know internationally that say a lot of local people don't know about. Our neighbors may not know we are here but people will travel from California to come see us or they will travel from France to come see us. ■

BM: I remember seeing Dave Brubeck at the Bluenote in New York City almost 20 years ago. I gave him my first CD "Signs of Life" and he smiled and said "I look forward to hearing it, but you young kids our getting to be too much competition for me!" A few days ago I saw an advertisement for Brubeck's upcoming performance headlining the Ottawa Jazz festival. So much for the competition- I think he's about to turn 90 if I'm not mistaken. I don't know if he'd say it gets easier but I would bet he'd say that Jazz keeps him young. ■



Jazz For Peace Continued from Page 48

depend on. Jazz for Peace seeks to provide an intervention – a chance for the public to simultaneously embrace culture over pure entertainment, along with a worthy cause over trivial and sometimes even tabloid-esque media. Jazz For Peace provides a chance for an organization to grow in more organic and sustainable ways by not only being better funded, but also more publicized, more sponsored, more supported, more befriended, more prestigious, and thru the sharing of the information from our combined previous events – more knowledgeable as well. Jazz For Peace provides an opportunity for everyone in-



cused, and continually trying to improve that we will not only continue what we do, but be able to do it bigger and better for the organizations, institutions and children that we serve.

JJ: What are the biggest challenges that face the organization?

JFP: In one of the strangest of all catch-22's many organizations that are in need of our funding services simply don't know that we exist. Naturally we don't know who they are either and hence many of our applicants and recipients often say that they wish they had heard about us sooner. Some people that have heard of us erroneously think that because we have the word "Jazz" in our name that we *only* fund the arts or other Jazz organizations and assume they wouldn't qualify.

JJ: Give us an idea of how a single concert or performance might be booked?

JFP: The first thing for us is to receive the application which organizations can fill out from our web-site. From there is the approval process. And from there **Jazz For Peace Continued on Page 45**

Jazz For Peace Continued from Page 44

we build the Empowerment Tree which is completely unique for each recipient.

JJ: How does a single performance activity traditionally translate into fundraising?

JFP: Fund-raising, publicity-raising, awareness-raising, creating new long term partnerships and sponsors for our recipients, etc. all comes from the empowerment tree that we “Grow” for our recipients. The empowerment tree can be found at www.jazzforpeace.org/tree. Grants are specially designed to help a wide variety of causes.

JFP: While most grants are spectacularly narrow in focus with extraordinary guidelines that can easily disqualify, the Empowerment Grant has helped organizations as diverse as Insight Breast Cancer, Boston Arts After School, and Family Services of

Greater New Orleans just to name a few.

JJ: What processes brought about the support of Jazz For Peace by President Barack Obama, Secretary of State Hillary Clinton, Congressman Dennis Kucinich, Senator John McCain, Philosopher Noam Chomsky, actor Ed Begley Jr., New York City Mayor Michael Bloomberg consumer activist Ralph Nader and others?

JFP: While ultimately it’s the music that makes that makes people lifetime fans of Jazz for Peace, an elected official is also technically a public servant. And I would guess that any elected official who is truly dedicated views himself as such. Many other prestigious people are also public service minded and it makes perfect sense for these people to quickly and easily relate to the public service mindedness of the mission and work of Jazz for Peace. However I should also confess that many of them are also big fans of the

music of Rick DellaRatta and have become friends of his as well. An example that comes to mind is when Ed Begley Jr. attended a concert in Los Angeles. He made it a point to come backstage and say how much he loved the music, then he decided to stay for the second show and when the place refilled itself with people he actually went onstage completely unannounced to tell the people how much he loved the music they were about to hear and what an incredible show they were in store for. So it’s definitely a combination of the mission and the music!

JJ: Could you discuss the “Empowerment Tree” and how or why this method of fundraising is innovative?

JFP: By “Empowering” the recipient via all of the branches and components that make up our Empowerment Tree *in addition* to raising funds, we are now doing something much more along the lines of feeding a person for life than for a day. ■

CD Reviews Continued from Page 62

with his road to the barrio journey invites us along. He’s a fine guitarist with just the right sense of the pulse and the clave and the sensibility of the Latin heart. All in all Riveros is a musician, a guitarist, and a composer, who, happens to express most of his jazz talent to the Latin beat.

Most of the tunes, with the exception of Van Huesen’s “Darn That Dream” and Cole Porter’s “It’s All Right With Me” are one hundred percent cha-cha, salsa, and bossa, served up with flair and heat.

Riveros can claim all the accolades for the inspiration and the Spanish in his compositions. An extra touch, not usually associated with such Latin conceptions is Hector Margignon’s Fender Rhodes which gives a kind of retro Sixties feel to the tunes, especially Blue Cha-Cha. Christos Rafalides’s vibes on three of the tracks add yet another layer of complexity and texture, if not sophistication.

“Darn That Dream” and “It’s All Right With Me” as heard here are so new rhythmically as to be totally reconceived and reconstructed. The latter comes closest of all the tracks to a conventional swing feel, yet here too, is the echo of a barrio street band. So even with the standards and the conventional the listener is indeed on the road to all the passion and panache of the barrio beat. Adelante! Que viva el Barrio y los hermanos.



MICHAEL-LOUIS SMITH

PORTRAIT OF MLS – MLS Music. www.mls-music.com. *Up in the Air; Waterfall; Whoa Jack!; Dream; Ghosts; What it Is; Adisa.*

PERSONNEL: Michael-Louis Smith, guitar; Stacy Dillard, saxophones; Theo Hill, piano; Gregg August, bass; Rudy Royston, drums.

By Eric Harabadian

Young guitarist Smith is an accomplished leader as well as composer, with an artistic approach that speaks volumes on the concept of less is more. His solos are powerful statements based on economy and the ability to say a lot musically in a few bars and also effectively share the spotlight with ones fellow band mates.

The lead tune “Up in the Air” sets the standard establishing a straight-ahead pop/funk kind of groove and marrying that with a moderately swinging mid-section. Smith’s lithe and feathery solos matched with a strong pocket pave the way for inspired Coltrane-like lines by saxophonist Dillard. “Waterfall” follows in a graceful and reflective manner. Pianist Hill steps out nicely on this one, with Royston adding tasteful colors on drum kit. “Whoa Jack!” is a modern bop burner and features exciting energy on tenor by Dillard. Here Smith seems to embody a seamless balance of Kenny Burrell, Grant Green and Lenny Breau all rolled up in one. “Dream” sounds like what you would expect – smooth and lyrical. This waltz-time piece creates an uplifting vibe and seems to bring out the best in all the soloists. “Ghosts” is an open and modal sounding track that spotlights Dillard’s appropriately haunting Wayne Shorter-esque type playing. An effective use of dynamics by the ensemble combined with Smith’s empathic and sensitive interplay make this one a standout. “What it Is” picks things up with a brisk bopper that fuels bassist August’s bold soloing. “Adisa” concludes the album on a somewhat traditional and cool, bluesy note. The piece’s mid-tempo swing is driven home well by Royston and August providing Smith to cut loose with some of his most unfettered and meat-and-potatoes soloing on display.



LEW SOLOFF

MILES DAVIS / GIL EVANS SKETCHES OF SPAIN – www.Sheffieldlab.com. *Concierto de Aranjuez; Will O’ the Wisp; The Pan Piper; Saeta; Solea.*
PERSONNEL: Lew Soloff, trumpet; Steve Richman, conductor, Harmonie Ensemble New York.

By Bob Gish

It’s quite the challenge to offer up another rendering of the historic Miles Davis/Gil Evans *Sketches of Spain*. It’s not that Davis’s trumpet is so iconic or that Gil Evans compositions, all of them excellent, are so out of the league of Joaquin Rodrigo’s monumental “*Concierto de Aranjuez*” or Manuel de Falla’s “*El Amor Brujo*.”

All history is in a sense a tribute to itself, or to historicity. That’s not the point. But an attempt, however noble and challenging it may be, might not come close to hitting the original achievement. And so it is here – a good record, a good and praiseworthy attempt but still much in the long shadow cast by Davis and Evans.

Some of the limitations of this recording – in the shadow of the original – has to do with the quality of the recording as well as the more mundane spiritual infusion felt in this performance. Neither does it equal or surpass the template it follows and pays tribute to, leaving the listener to conclude that when life is so short, why not go to the fountainhead itself. No doubt the achievement and the success is to be found in the musicians themselves, more than the listener, and in Lew Soloff’s beautiful trumpet, much beyond invidious comparisons.

CD Reviews Continued from Page 46



ROLF STURM

BALANCE – Water Street Music, P.O. Box 224, Fairview, NJ 07022. www.waterstreetmusic.org. *Stella by Starlight; Le Burpo Shack; Out of Nowhere; Alone Together; Straight Belly Salt; A Foul Lute Vibe; To Get Her Alone; Black Orpheus; Beautiful Love; New Outer Hoof.*

PERSONNEL: Rolf Sturm, solo acoustic guitar

By Bob Gish

The nylon-string acoustic guitar, pure or amplified, is an instrument capable of capturing the essence of the guitar. And although there are many smooth jazz artists who utilize the soft and pliant sounds of the instrument, not since the likes of Charlie Byrd, Laurindo Almeda, Bola Sete, Eddie Duran, and Gene Bertoncini has the classic guitar made such a successful cross over into jazz.

Django, of course, had his own special gypsy sound; however, it was not classical in its phrasing and textures. Whether classical works or jazz tunes are played with classical technique is perhaps not the issue. What is at issue is a feel, a sensibility for jazz and its phrasings, rhythms, manifested in its most elemental sound and sense.

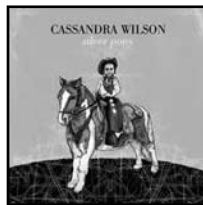
Enter Rolf Sturm and his wonderful ability to “balance” classical technique with jazz sensibilities. Thus this CD, so aptly named *BALANCE*, is a *locus classicus* in the evolving adaptations of pure, classical guitaristics for jazz purposes – and for the reciprocal enrichments of jazz infusions into classical guitar technique.

The songs Sturm strums are a mix of standards, bossa-nova, and playful, lighter fare – again a fine balance. The standards, i.e., “Beautiful Love”, “Alone Together”, “Stella by Starlight”, and “Out of Nowhere” show a supreme sense of keenly felt, inner-interpretation of the songs, realizing all of their lovely and loving potential as melody. Sturm’s voicings bring new life into these old, and in their way classic tunes. “Alone Together” takes on even more symbolic meaning whereby Sturm is alone with his guitar in both the real and ideal sense.

“Black Orpheus” is heard in more than the usual movement and although continuing in a five-minute running time is all too brief, given the ever deep and thick invitations of the song. This is another aspect of Sturm’s sense of balance in that most of the cuts are more than four minutes long, some, as in the case of “A Foul Lute Vibe” (a wonderfully plangent, subdued yet at times frisky flamenco rendering), extend to seven minutes, while “Straight Belly Salt” stop at the threshold of four minutes. Taken together, the songs, arrangements, and interpretations give testimony to defining balance as freedom under girded with discipline.

The lute and the guitar have a long relationship with the *duende* (the soulful muse as sought after in

particular by Spanish guitarists). *BALANCE* is hard and fast evidence that the *duende* lives in the very soul of the guitar and in its blessed legacy of modern soul mates such as Rolf Sturm.



CASSANDRA WILSON

SILVER PONY – www.cassandrawilson.com *Lover Come Back to Me; Went Down to St. James Infirmary; A Night in Seville; Beneath a Silver Moon; Saddle Up My Pony; If It’s Magic; Forty Days and Forty Nights; Silver Pony; A Day in the Life of a Fool; Blackbird; Watch the Sunrise.*

PERSONNEL: Cassandra Wilson, vocals; Marvin Sewell, Luke Laird, Brandon Rose, guitar; Reginald Veal, bass; Herlin riley, drums; Jonathan Batiste, piano, Fender Rhodes; Lekan Babalola, percussion; Ravi Coltrane, saxophone; Helen Gillet, cello; John Legend, vocals.

By Bob Gish

Quality does indeed exist and you can hear it in this recording of wonderful gathering of studio and live performances by Cassandra Wilson. Long recognized as a premiere jazz vocalist, Wilson here extends and expands her legacy – here enhanced by her performance with another legend, as it were, vocalist John Legend.

The CD takes its title from an incident when Wilson was a little girl and had the temerity to mount a pony for a touching picture of a youthful, brave, questing spirit. That picture speaks volumes, as do the songs found here.

The songs are varied, familiar standards and folk songs all bearing that special mark of Wilson’s phrasing and soulfulness, with many of them evidencing here bent for arranging.

Louis Bonfa’s familiar masterpiece, “A Day in the Life of a Fool,” takes on a special freshness and novelty, in many ways unsurpassed in any of the recordings by artists less sensitive to the true meaning of the lyrics and indelible melody.

St. James Infirmary never had a more powerful and gritty interpretation and should remain unequalled in the annals of the thousands of versions of the old dirge. “Lover Come Back to Me,” although part of just about every jazz enthusiast’s psyche calls out here again as if heard for the first, passionate time. Stevie Wonder’s “If it’s Magic” and its slow, simile-laden lyric should leave the man himself in wonderment at the seemingly fated meeting of lyric with vocalist. And Lennon and McCartney’s “Blackbird” adds to the legendary conception and achievement of this project.

Among the lesser known tunes Wilson’s compositions, “A Night in Seville,” “Come Drink With Me,” and the title track, “Silver Pony,” shine forth with radiance. One of the strengths, and there are many, of these originals is the dynamic Wilson and her musicians use in building suspense for her eagerly awaited entrance after many measures of vamping. And when

she does make her appearance, at the apex of anticipation, quality announces itself with loveliness and not just competence but total control over the song.

All of her invocations and evocations, be they bluesy or exotic, bring the listener completely into the world of her song. Not many words, per se, (sometimes none at all) are involved in the arrangements; however, each word when heard is worth its weight in silver and gold.

In some sense and to some degree quality proves elusive, often sought in the ideal, in perfection, yet seldom achieved. Here, thanks to Cassandra Wilson’s talents quality is palpable.



MATT WILSON

MATT WILSON’S CHRISTMAS TREE-O – www.MattWilson.com. *Winter Wonderland; The Chipmunk Song; Angels/Angels We Have Heard On High; Christmas Time Is Here; You’re A Mean One Mr. Grinch; Happy Xmas; O Come O Come Emmanuel; Mele Kalikimaki; Hark! The Herald Angels Sing; I’ll Be Home For Christmas; Hallelujah Chorus; Snowfall; Little Drummer Boy; We Wish You A Merry Christmas.*

PERSONNEL: Matt Wilson, drums, tympani, jingle bells; Jeff Lederer, soprano & tenor saxophones, clarinet, bass clarinet, toy piano; Paul Sikivie, bass

By Mark Keresman

Before establishing himself as a leader, drummer Matt Wilson played with Dewey Redman and Fred Hersch. Since, Wilson has been a genre-juggling monster, a composer, bandleader, and drummer whose work has been fabulously hard-to-pin-down and dizzyly, enormously satisfying. One of his quartets is a bristling intermingling of free jazz and Frank Zappaish fusion, another is a genial, hard-swinging mix of post bop and soul-jazz – *Matt Wilson’s Christmas Tree-O* is the recording debut of his “Holiday” band.

For you semi-Scrooges out there that dread the Holidays not for the usual/obvious reasons (we shan’t go there) but because so much Christmas music is overbearingly saccharine, relief is here! *Tree-O* is brimming over with bite-sized, swinging, twisty, thorny, borderline-zany, and jolly-irreverent takes on Holiday standards. “Hark! The Herald Angels Sing” is given a swaggering, slightly gruff cool-cat bop treatment with a galloping gait. John Lennon’s “Happy Xmas” is given an austere, mournful cast (perhaps in honor of Lennon?), Lederer’s lameting tenor looking to exorcise some bad juju while jingling bells in the background offer a bit of hope for the future. G.F. Handel’s “Hallelujah Chorus” gets transformed into an Albert Ayler-like dirge with Lederer free-howling like it’s the last Xmas ever. No, this is most definitely NOT your grandmother’s Christmas music...unless of course your grandmother hung out with Steve Lacy and Ornette Coleman. ■

Book Reviews Continued from Page 64

it was immediately evident that he was a man of great intelligence. Meyer discusses the wide range of interests that occupied Davern. His formal education was not a true indication of the breadth of his knowledge. His insatiable curiosity led him to become a voracious reader, and he became conversant with a diverse range of topics and issues.

His personal relationship with Davern resulted in this very private artist designating Ed Meyer as his choice to write a biography if one was to be written. Meyer has done a thorough job of documenting the life and career of Kenny Davern. The author's informed commentary on many of his recorded performances enhances the reader's appreciation of Davern's musical side. Meyer had access to Davern's private papers, his collection of privately recorded performances, his family, and many of Davern's friends, professional acquaintances, and peers. He also researched the written archives of critical commentary about Davern. The result is a comprehensive portrait of a very complex and talented individual, a definitive biography of a jazz giant.



WHERE THE DARK AND THE LIGHT FOLKS MEET: RACE AND THE MYTHOLOGY, POLITICS, AND BUSINESS OF JAZZ

By Randall Sandke

Scarecrow Press, Lanham – Toronto – Plymouth, U.K. 275 Pages, 2010, \$40.00

By Joe Lang

Playing jazz, at its highest levels, requires a combination of intelligence and creativity on the part of its practitioners, and the results elicit intense emotional responses from truly involved listeners. As a jazz musician, Randy Sandke has these attributes, and his playing has touched me whenever I have had opportunities to dig his performances. In *Where the Dark and the Light Folks Meet: Race and the Mythology, Politics, and Business of Jazz*, Sandke has used his intelligence and creativity to produce a volume that is well researched, thoughtful, insightful, wonderfully expressed, and bound to cause tons of controversy.

Sandke's basic narrative centers around his belief that the history of jazz has been mythologized in

“Sandke explodes what he considers the most egregious perception about jazz, namely that it was an ethnic music that was played by black musicians for black audiences, and that white musicians, presenters and audiences co-opted the music, depriving black artists their financial and historical dues.”

many respects to enhance a particular perspective of the influence of race in the development of jazz, and in the sociological environment in which it the music evolved.

He starts by reviewing the different theories about the development of jazz, and how much influence racial and sociological agendas have had on how that development has been reported. The next chapter explores Sandke's belief that the writings of many jazz journalists and historians are agenda driven. Many of these writers, who have been inspired by what they consider the best of intentions, often did not do the proper research before writing, or just ignored many of the facts. Sandke examines many of the details that he feels are important to fully understanding jazz history.

Sandke is particularly concerned about how jazz eventually became, at least in the eyes of many involved in the world of jazz, less about jazz as music, and more about the music as a social statement. He relates his interpretation of how this evolved. One of the chapters that is bound to attract much attention is the one in which he speaks in detail about the arrival of Wynton Marsalis on the scene, and the influence that Marsalis, Stanley Crouch and Albert Murray had on the marketing of jazz. He follows with a chapter titled “The Biggest Myth of All.” In this chapter, Sandke explodes what he considers the most egregious perception about jazz, namely that it was an ethnic music that was played by black musicians for black audiences, and that white musicians, presenters and audiences co-opted the music, depriving black artists their financial and historical dues. A natural follow-up is Sandke's discussion of the business side of jazz – recordings, studio work, agents and managers. This leads to his examination of the world of copyrights and song publishing, and a subsequent examination of the earnings of jazz musicians.

Sandke then takes a brief but incisive look at how people are viewed from a racial perspective by different sides of the racial spectrum. He concludes by speculating about the future of jazz given the current sociological state of affairs in our nation.

It is impossible, within the confines of a review of this book, to present what Sandke posits in enough detail to answer all of the questions and controversies that it is bound to engender.

Underlying this project is Sandke's enormous love for jazz. It is an integral part of his being, and his involvement in the music has led him to care deeply about all aspects of the world of jazz. He is particularly sensitive to the music's history, and feels offended by the way that this story has been presented in much of the writings about the subject. He is equally sensi-

tive to the difficulties that have been present in the relationship between whites and blacks throughout our history, and how much of the writings about jazz, and the feelings of many musicians have been affected by the racial realities in the country. Sandke repeatedly makes clear that he understands and abhors the injustices, perceived and real, that have been endured by black citizens in our nation. Sandke believes that the redressing of jazz history to in some way compensate for societal shortcomings has led to a lot of misinformation being presented as fact, and that this has had a harmful effect on the perception and acceptance of the music.

This is a thoughtful and passionate book. It deserves the attention and consideration of readers who are jazz aficionados, and are interested in learning about aspects of the music and its history that have been overlooked or ignored by many other jazz writers and spokespeople. ■

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Promoting Jazz & Philanthropy: John De Angelis

By Joe Patitucci

JJ: Could you discuss how the organization Jazz For Peace developed from initial concept into an active organization?

JFP: Jazz for Peace started out as a poem written by our founder, jazz singer, pianist, composer Rick DellaRatta, on the roof of his east village apartment building overlooking the events on the morning of 9/11. The poem was recited by Rick at a concert at the Savannah Jazz Festival only two weeks later where he was performing with his trio including Eddie Gomez and Lenny White, and then put to music and performed by his Quartet [Gomez, White, Paquito D'Rivera] the following week in Troy, NY. From these powerful and resonating words and music which can be found at the Jazz For Peace website: (www.jazzforpeace.org/article/troylive&lively.htm , <http://www.jazzforpeace.com/troyarticle.htm>) came an invite some months later from the United Nations to lead a multi cultural Jazz band which consisted of American, Israeli and Palestinian musicians as well as musicians from other continents as well. This then led to regular performances in New York City, which then led to a benefit concert series to help outstanding causes and strengthen our communities. This benefit concert series was later augmented by an education series and an instrument donation program to help underprivileged children and was eventually expanded across the United States and is now being expanded across the world with recent events in Europe, Canada, Mexico, Brazil, Africa and more. Over the past few weeks alone we have received inquiries from Pakistan, India, and China.

Visit Jazz For Peace on the internet at
www.JazzForPeace.org



JJ: How is the organization Jazz For Peace unique from other organizations in jazz and in the realm of philanthropy?

JFP: For starters its origins stem from a unique moment in American history. Its reaction to both that moment as well as the general direction of our world created the opportunity to use world class culture in the form of America's greatest gift – Jazz, to “Help those who are helping others” in a way that simply was never done before. It is because there *wasn't* a Jazz for Peace as it exists today, that one had to be created. And it is that need for something that previously did not exist due to the changing direction of our world that set the stage for something new and unique – so much so it was recently granted patent pending status by the United States Patent and Trademark Office for its model.

JJ: How are you teaching people to fish rather than giving them the fish?

JFP: The basic mindset of charitable and philanthropic giving, up until now, has primarily been based around specific financial awards often described as “grants” or “donations”. However this concept is flawed in what many now believe to be the majority of cases. That is because this concept has created a vicious cycle of dependency. You don't have to look very far to find once outstanding missions that have not only degenerated into becoming merely “dog and pony shows” for their funders, but are also ready to cut whatever little services they still provide at a moments notice should anything at all happen to the specific funding source they now so desperately

Continued on Page 44

RICK DELLARATTA AND JAZZ FOR PEACE

Promoting Jazz & Philanthropy: More Than 800 Performances, Fundraising For Over 700 Organizations in Eight Years



Celebrating its eighth anniversary in 2010, Jazz For Peace pursues a mission of “Uniting people through the art form of Jazz” as it states on their website. A milestone in the development of Jazz For Peace occurred on September 25, 2002 in New York City, when Rick DellaRatta and Jazz for Peace performed at the United Nations. Leading a band composed of Israeli, Palestinian and American musicians, they performed a concert for an international audience. This event opened the doors to the benefit concert series that has continued to raise funds, publicity and awareness for over 700 non-profit organizations. Attended and enjoyed by ambassadors, celebrities, humanitarians and music fans all over the world, the efforts of Jazz For Peace have garnered the attention, support and praise from such leaders as President Barack Obama, Hillary Clinton, Congressman Dennis Kucinich, Senator John McCain, activist Noam Chomsky, Ed Begley Jr., New York Mayor Michael Bloomberg and others. The mission of Jazz for Peace is to continue the benefit concert series; to expand its performances to other cities, states and countries; to bring jazz back into the schools and expose Americans to one of its greatest, yet often overlooked art forms; and to donate musical instruments to underprivileged children and schools. In March 2007 jazz pianist, vocalist and composer Rick DellaRatta was included by The Foundation Center in their list of the top musician philanthropists of our time, side-by-side with Bono (U2), Elton John, Peter Gabriel and Sting.

Noteworthy Performances



Willie Martinez & La Familia www.JALC.com/dccc

Dizzy's After Hours: 12/7-12/11

Drummer, vocalist, arranger and composer Willie Martinez has been a familiar face in New York City's eclectic music scene for well over twenty years. Willie has performed with everyone from Hilton Ruiz to Faith Hill and is one of the most in demand drummers in New York City's Latin jazz scene today. His latest CD with La Familia is entitled *After Winter, Spring*.

Chris Botti

www.BlueNote.net

Blue Note: 12/13-12/31

Grammy Winning Chris Botti's 2001 recording "Night Sessions", established his reputation as a versatile musician in both jazz and pop music. After leaving Indiana University, he toured with Sinatra and Buddy Rich, then moved to NY to work in the studios. His long-term association with Paul Simon during the 1990s opened the door for his work with Aretha Franklin, Natalie Cole, Bette Midler, Joni Mitchell, Sting, the Brecker Bros. and others.



Credit: Eric Nemeayer

Cameron Brown

www.CorneliaStreetCafe.com

Blue Note: 12/13-12/31

Jazz bassist, composer and educator Cameron Brown began his career in the mid-sixties, recording in Europe with George Russell and Don Cherry. He has performed with Sheila Jordan, Roswell Rudd, Archie Shepp, Chet Baker, Betty Carter, Lee Konitz, Booker Ervin, Joe Lovano, Art Blakey, Philly Joe Jones Don Pullen/George Adams and others. He is on the faculty of the New School University. He has appeared on more than 80 recordings. Here and How! is his debut as a leader.



Credit: Eric Nemeayer

Cedar Walton

www.VillageVanguard.com

Village Vanguard: 12/14-12/26

For over 25 years, pianist Cedar Walton has enjoyed an up tempo career, which never seems to slow down. Maintaining a non stop itinerary, Walton has accompanied a litany of jazz greats while also fronting his own successful groups. His identifiable sound and style has graced the performances and recordings of John Coltrane, Joe Henderson, Art Blakey, Stanley Turrentine, Donald Byrd, Lee Morgan and others. Cedar Walton is one of the more influential pianists in jazz over more than 40 years.



Tim Armacost

www.SmallsJazzClub.com

Small's: 12/17

Saxophonist Tim Armacost spent his childhood growing up in the USA and Japan. He arrived in New York in 1993 and established himself as a leader with two albums on Concord. His working band has included the team of Bruce Barth, Ray Drummond, and Billy Hart. He also co-leads the Brooklyn Big Band. Tim's performance and recording credits include experience with Al Foster, Jimmy Cobb, Kenny Barron, Tom Harrell, Roy Hargrove, Paquito D'Rivera, and many more.

Paquito D'Rivera

www.JALC.com/dccc

Dizzy's Club Coca Cola: 12/20-12/26

Hailing from Cuba, he began playing at age 5 and was a child prodigy on both saxophone and clarinet, encouraged by his father Tito Rivera, himself a well-known conductor and sax player. In 1981, D'Rivera sought Asylum in the USA, where his career exploded with recording and performance opportunities and critical acclaim. A Grammy Winner in Classical and Latin Jazz categories, he has performed with Dizzy Gillespie, Stan Getz and many others.



Credit: Eric Nemeayer

Marty Ehrlich

www.TheStone.com

The Stone: 12/20

Ehrlich is a multi-instrumentalist - saxophones, clarinets, flutes - and is considered one of the leading figures in experimental or avant-garde jazz. While a student at New England Conservatory, he developed a close relationship with pianist Jaki Byard. His mentors include Julius Hemphill and Oliver Lake. While associated with "Radical Jewish Culture" and John Zorn, Ehrlich has resisted classification. His music-making continues to develop with a wide ranging group of artists including trumpeter Randy Sandke, pianist Myra Melford, Mark Dresser and Andrew Cyrille.



Credit: Jimmy Keiz



Credit: Steven Sussman

Dr. Lonnie Smith

www.JazzStandard.com

Iridium: 12/22-12/26

Lonnie is one of the living masters of the B3 organ. In the 1960s he and George Benson developed their long standing relationship, working innumerable gigs together. Lonnie's latest album is available on Palmetto Records. Over the years he has performed and record with a who's who of jazz artists including Randy Brecker, Lee Morgan, David 'Fat Head' Newman, Blue Mitchell, Joe Lovano, Frank Foster, Ron Carter, Grover Washington, Jr., Dizzy Gillespie and others.



Credit: Eric Nemeayer

4 Generations of Miles

www.Iridium.com

Iridium: 12/22-12/26

This tribute band is always on fire – regardless of which Davis' sidemen are involved. This group includes guitarist Mike Stern, Sonny Fortune on alto sax; Buster Williams, bass; and Jimmy Cobb. Stern performed with Miles in the 1980s, surrounded by electronics. Cobb was the drummer during the periods where Davis' band featured Coltrane, Cannonball Adderley and then later with Wynton Kelly and Hank Mobley. Of course he was the drummer on the classic *Kind of Blue* recording of 1959. Buster Williams played briefly with Davis while Ron Carter temporarily left the band in the late 1960s, and Williams was on vacation from Nancy Wilson's band. Fortune appeared with Davis in the early 1970s

Sugar Bar

Steve Abreu, Manager – Interview by Eric Nemeyer

JJ: Could you give us a thumbnail overview of the Sugar Bar, how it came into being and the philosophy.

SA: Sure, well the Sugar Bar actually has been established since 1997. At first the cuisine was Mediterranean style and we didn't have live music. Now we serve Latin soul food and present entertainment five days a week, Tuesday to Saturday. So the Sugar Bar has actually gone through many changes. One of our biggest nights is our world renowned open mike night that happens every Thursday. I mentioned this specifically because Ashford and Simpson, legendary recording artists, added the live entertainment to the venue because it's one of their ways of giving back to the public. They like to see young talented artists come in here and hone their skills and the Sugar Bar gives them the opportunity to do that on Thursdays. On every other night, it's a great place to come out and be able to enjoy some live entertainment. The Sugar Bar is not a huge place. The owners want you to feel that homey-like feeling while you are enjoying the entertainment and food. Ashford and Simpson previously had a place called 20/20 back in the early 80's that was a lot bigger venue, and when they closed that place they took some time off and then opened the Sugar Bar as a smaller intimate venue.

JJ: Talk a little bit more about the jam session, the open mike night that you have on Thursday night and the kinds of acts that you have come in and the time they get.

SA: Sure, well we do it every Thursday. It starts between 9:30 and 10 p.m. The host of the Open Mic is Andre Smith & the Sugar Bar All Star Band. He used to do back up singing for Roberta Flack. This past Thursday Quincy Jones was here enjoying the open mike. Last Tuesday we also had a blues open mike and both Denzel Washington and Quincy Jones were in the house. We've had open mike for eight years. I have seen people like Cindy Lauper on that stage for open mike and also Patty Labelle. Michael Douglas is a good friend of Ashford and Simpson so movie people also stop by. The best thing about Sugar Bar is you never know who is going to step into the house. I think the level of talent that you see here on Thursday nights is of high caliber and many of these singers could possibly have record deals.

JJ: On Thursday nights it's typically sold out, packed house?

SA: We will see anywhere from 150 to 200 people in the course of the night. But yeah, it's quite a show and

quite a night. I have worked in a lot of places in New York City and I have gone to a lot of live music venues but what happens here is memorable and something that you will want to come back to. We actually have had people who have gotten married here. The Sugar Bar is one of those types of venues where amazing things happen. Jazz is another element that we present. Shaynee Rainbolt, for example, has been part of the line up here for five or six months now. Shaynee and I kicked it off right from the beginning. She is very professional person. What she does on that stage she does very well and we have kicked around a lot of ideas of just how to grow. Overall, between the R & B music, soul music and Jazz that's pretty much our focus.

JJ: Shaynee said you have added a Tuesday night open mike for Nothing But The Blues? Is that what it's called?

SA: Yes, that's Ashford's brain child. The format is similar to the open mike format except that we feature one artist every month. So the featured artist would have a set of five or six songs, we then have a break, and then the mike is opened to the general public. And if you like the blues and sing the blues you can sign up with Ashford. The Back Alley Players actually perform all the backup music for the open mike performers. Wednesday, Friday and Saturday night feature jazz.

JJ: So you have more than one band playing on some nights.

SA: Some nights, like not every night but some nights. Last night we did that. We tend to do that more during the weekend. Mozayik that is a Haitian Jazz Band so they may fuse both world music as well as jazz, its great music to come out to watch if you are ever interested in it.

JJ: Talk a little bit about the food. What is the cuisine like and the chef and the behind the scenes things all the good things that make it all delicious over there?

SA: Sure, the chef's name is Reuben Dominguez. He has been the head chef for just about a year. Before that he was a sous chef for about a year. So he has been here all together for about two years. The cuisine as I mentioned earlier is of Latin soul food. The best thing about him is that he is so well versed in so many cuisines. He makes his own desserts which to me is impressive because we never had a chef here that can do that. We have a homemade bread pudding which is great. He also makes a red velvet cake,

a chocolate lava cake. We have kicked around the idea of doing a crème brulee. He does a crab stuffed shrimp in an almost like a Hollandaise sauce that he pours on top of it with a little side salad. Then we have more traditional stuff that isn't really Latin soul food - Calamari and so forth. We are on 72nd street so we try to have a little bit for everyone. He makes a fabulous rib eye steak with his own homemade steak sauce. Catfish Meunier which is one of the highest selling entrees here, it's a fillet of catfish - with butter and white wine sauce.

JJ: What would you like to add or change if you could?

SA: You know I wish, really for me I wish the place was a little bit bigger. I would open up the second level so that you could look down and see what is happening on the main stage. The front would be a lot brighter, although Nick Ashford probably wouldn't want that.

JJ: What's your schedule?

SA: We are open Tuesday through Saturday. Usually our shows, we are only open for dinner, so the bar opens at 5 p.m. the kitchen opens at 5:30 for dinner. We present shows most of the time starting at 8:30 p.m. Usually on the weekend it is a little later. On Thursdays it is 9:30 to 10 p.m. start. So that's pretty much our schedule. We are open until about 1 AM and on Thursday which is our longest night we are there until two.

JJ: Talk a little bit about Ashford and Simpson and their ideas for the place and what has evolved over the years.

SA: I think this is more Nick Ashford's idea and originally it was supposed to when you stepped foot into the place you would see a lot of thatching. The bar setting looked more like a hut and so did the bathrooms. It was supposed to remind you of the African Continent. I think that for Ashford and Simpson they kind of relish the opportunity to see a lot of new talent and I think it fires them up. I think it helps them kind of keep going and because they are still gigging. They are out there in the Caribbean right now performing. So I think for them this kind of place is somewhere that they enjoy coming out just to see the new talent that is happening - and to see what is still hip and what is new.

JJ: Can you talk about some of the humorous you have had over the there?

SA: There is one singer who at the end of her act kicks her legs like a cheerleader. I started here as a

Sugar Bar, 254 W. 72nd St. (betw. Bdwy & West End), New York, NY 10023, 212-579-0222
Visit the Sugar Bar online at www.sugarbarnyc.com

Continued on Page 44

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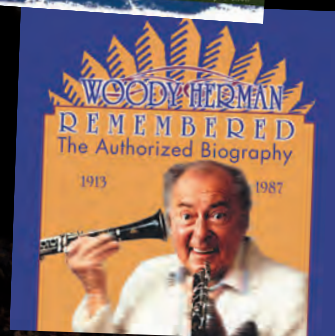
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Bob Mamet

By Gary Heimbauer

Bob Mamet is an internationally acclaimed Jazz pianist and composer. After attending the prestigious Peabody Conservatory, Bob moved to Los Angeles, working extensively as a composer and studio musician. He signed with Atlantic Records and released three highly successful albums, mixing Jazz, Latin, and contemporary styles. Bob's latest CD "Impromptu" marks his first as the Bob Mamet Trio. Featuring virtuoso bassist Darek Oles and legendary drummer Joe La Barbera, it's garnering rave reviews from critics and shooting up the Jazz charts. With its graceful lyricism and infectious swinging pulse, the album quickly has become a hit on Jazz radio, popular with Jazz aficionados as well as attracting fans new to the genre.

of thing. The process for composing for film is regimented and cerebral whereas writing a Jazz composition usually comes from improvisation. When writing to picture, you're thinking very specifically of the emotional response you're trying to coax out of the viewer. When I'm composing a new Jazz tune I try not to think about



I've found lately skipping a day of practice often helps with creativity. Getting out and taking a walk in the middle of a session can usually get me out of a creative rut. Also, I found reading an interesting book or seeing a new movie or play can have a surprising effect on the way you approach things. I recently saw an incredible stage performance by my friend Ricky Jay. Ricky's known as the foremost sleight of hand artist in the world and I came away from the show with a tremendous amount of creative energy. You never know where you'll find new sources of inspiration.

JJ: Hi Bob, Why don't you first tell us about some of the things you're excited to be doing these days? Also, please tell us about your new CD *Impromptu*, which is surely a change of pace for you, as it is an all trio record, if I'm not mistaken. How do you think it differs from things you've done previously?

BM: That's true; this is my first trio record and a bit of a departure for me. I always try to get inspiration from the players I'm working with, and on *Impromptu* that happened right out of the gate. I brought the compositions to Darek and Joe [bassist Darek Oles and drummer Joe La Barbera] and they immediately helped to shape the direction of where these tunes were going. The approach to several of the tracks was like that of a Jazz standard but with a modern twist thrown in here and there. Now that the album's released, I've been putting a live show together, and it's been exciting to work with the new tunes in that context and expand them a bit for live performance.

JJ: Can you talk about what it is like to be a TV/Film/Advertisement composer? Do you find it enjoyable or stressful, or both? What is the process like, and how do you recommend a composer/musician break into and ultimately be successful in this industry?

BM: For me it's almost a left-brain right-brain kind

anything at all. It always seems the best tunes are the ones that write themselves.

JJ: What are some of your artistic/career goals that you are working toward or planning for?

BM: Well right now I'm looking forward to performing the tunes from the new album in a live context. I've also been working with some lyricists and vocalists to create vocal versions of compositions I've written over the years. And just recently I've been putting down some ideas for the next album, but right now that's definitely in the embryonic stages.

JJ: What does "success" mean for you?

BM: I think as musicians, most of us, first and foremost push ourselves to be successful artistically. In other words, is this my best tune or was that my best take. From there, your work might or might not be successful commercially, but at least we've done our best to put it out there. I've found that in the course of a musical career, you have surprising triumphs and unexpected disappointments, but if you stay creative then you'll be a success more times than not.

JJ: What is the best compliment you have ever received as a musician?

BM: Well I remember one of my favorite compli-

ments was for a tune I didn't play particularly well. When I was first starting out I performed at a club in Long Beach, and one evening I played what I remember to be a somewhat shaky performance of "All of Me." After the performance this elderly woman comes up to me. She had just lost her husband and said "he used to play that tune on the piano." She added that I played it exactly like her husband did and it just brought back fond memories. I asked her if her husband had played professionally, and she said "oh no, he was actually quite terrible!"

JJ: Was there a certain epiphany like moment for you when you made a choice to do music full time, or did it always go without saying?

BM: I enrolled at Johns Hopkins University with the thought of maybe majoring in medicine while studying music on the side. I used to take the bus through Baltimore down to the Peabody Conservatory and attend music classes. In the hallways you had students playing their instruments with the kind of conviction that told me this wasn't just a part time thing for them. I wanted to play with that kind of conviction so I enrolled full time. At night I'd go downtown and sit in with the Jazz musicians. They'd been a part of the Baltimore scene for years, and from them I probably got as much of an education as I did from the Conservatory.

Continued on Page 44

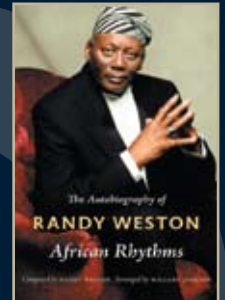
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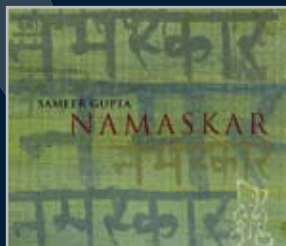
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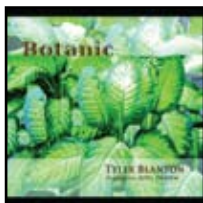
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PERSONNEL: Bill Allred, trombone, vocals (6); John Allred, trombone (1,4,8,12), tuba (6); Warren Vaché, cornet (5,13); Jeff Phillips, piano, Hammond B3 organ (7,9); Howard Alden, guitar, banjo (11); Nikki Parrott, bass, vocals (6); Ed Metz, drums.

By Mark Keresman

Trombonist Bill Allred has a significant resume in big band swing and Dixieland contexts but *New York Sessions* finds him comfortably stretching into some different styles. “Red Top,” associated mostly with Lionel Hampton (who wrote it) and Gene Ammons, is essayed with a simmering soul-jazz treatment, Jeff Phillips’ sleek organ lines buoying Allred’s muted, suavely swingin’ ‘bone. “This Can’t Be Love” turns up the burners a bit – it’s BBQ sauce-rich with enough high-calorie B3 content to please ardent fans of Charles Earland and Jimmy McGriff. “Day By Day” gets a Latin-spiced Jay & Kai-style hard bop version, Allred’s horn in tandem with son John’s. Father & son trombonist give the ancient “Ida” a jolly, freewheeling bop-ish version. In fact, except for the exhilarating slow blues character of “Davenport Blues,” most of *Sessions* is in bop mode but the solos have the untroubled, agreeably swaggering Dixieland/Swing Era feel. Another high point is Nikki Parrott’s luscious honey-voiced co-vocal on the wry, let-the-leader-have-the-headaches “I Want To Be A Sideman.” (Sideperson? Whatever.) All in all, a delectably relaxed (but never dozy) set.



TYLER BLANTON

BOTANIC – www.tylerblanton.net. *Already Here*; *Botanic*; *Good Ol’ Joel*; *Foreshadowing*; *Mellow Afternoon*; *Little Two*; *Hemming and Hawing*; *Vestibule*.

PERSONNEL: Tyler Blanton, vibraphone; Joel Frahm, tenor saxophone, soprano saxophone; Aidan

Carroll, bass; Dan Loomis, bass; Richie Barshay, drums; Jared Schonig, drums.

By Mark Keresman

Tyler Blanton is a California-bred, NYC-based vibraphonist, *Botanic* is his debut as a leader, and all mallet-wielders beware – as said in old Western movies, there’s a new sheriff in town. Rooted in the bebop and post-bop of Milt Jackson and Gary Burton, Blanton has an assertively bright, crystalline tone and values gregarious swing and melodiousness highly. “Good Ol’ Joel” is a Monk-tinged gem, full of judiciously-placed and -spaced vibe-tones, and the subject of its title, the lithe and acerbic soprano sax of Joel Frahm. “Foreshadowing” is a witty, buoyant original – all tunes are Blanton’s, in fact – whose wry pungency slightly evokes the cheerily oblique ‘60s compositions of Andrew Hill. In a better world, the pastoral ballad “Mellow Afternoon,” lent savor by Frahm’s bittersweet soprano, would become a standard.

The eight tracks on *Botanic* range from over four to just over nine minutes – plenty of room for the players to stretch-out sans (for the most part) noodle-y excess. Both bassists and drummers give this set plenty of restrained crackle and oomph. *Botanic* is something of a semi-rarity these days – engaging, unpredictable, easy on the ear, relaxing music of considerable substance.



KJ DENHART

ALBUM NO. 9 – Motema.com. *The Shadow of Your Smile*; *Alfie*; *Pennies from Heaven*; *Let it Go*; *Smoke on the Water*; *Choose Your Weapon*; *Help*; *Chanson Baz Bar*.

PERSONNEL: KJ Denhart, vocals, guitar; Etienne Stadwyjk, Manu Koch, piano & keys; Francois Moutin, Mamadou Ba, bass; Aarton Heick, saxophones; Ray Levier, drums; Koko Jones, percussion; Ralph Farriss, viola; Dorothy Lawson, cello.

By Bob Gish

KJ Denhart has a captivating, charismatic voice and presence. And this album number 9 is, indeed, the nines, as they say. It’s a ninth release, with nine songs and nine musicians, recorded over nine months, with the session date reserved 9/9/09. On a scale of 9 it’s a nine – well, really a ten!

All of the tunes, yes, all nine of them, are winners. Leading the pack are “The Shadow of your Smile,” and “Alfie,” done with tender feeling and aplomb. These two tunes are worth the price of the CD, leaving the listener a futile choice between two versions, the original and a bonus track of “Shadow.”

A swingin’ “Pennies from Heaven,” with soft bass, guitar, and piano accompaniment, comes in a close third, with “Let it Go” and “Choose Your Weapon” following suit. Not to afford too much to ranking, “Help,” “Chanson Baz Bar” and “Smoke on the Water” are fast on the heels of the other selections.

“Choose Your Weapon” is not only a great message song but done in keeping with its Reggae roots. The message is a good one, the composer, Johnny B, inspired by the notion that speaking one’s heart is the best weapon.

The message of “Help” too is a good one, made all the more meaningful to Denhart by natural and man-made catastrophes. In addition to the message and the arrangement is the augmentation, the assistance, the help of the vocalist’s guitar – ever and always a bonus for all the tracks. “Chanson Baz Bar” punctuates the point that all Denhart really needs is a fine song and her guitar.

Of course, all of the musicians are grand in this wonderfully understated but so fully felt recording. So when violins and horns (even a tuba) are added, nothing distracts from Denhart’s front and center, right from the heart delivery. If a GPA (grade point average) had to be assigned it would be A+, but then that would shoot it all up to a twelve point scale, and nine for nine is quite enough, quite superb. Excellent!



PAQUITO D’RIVERA

PAN AMERICANA SUITE — www.PaquitoDRivera.com. *Waltz for Moe*; *Con Alma*; *Preludio No. 3*; *Tojo*; *Panamericana Suite*; *Fiddle Dreams*; *Serenade*; *Song for Peace*.

PERSONNEL: Paquito D’Rivera, clarinet, saxophone; Brenda Feliciano, soprano; Andy Narell, steel pans; Dave Samuels, vibraphone, marimba; Diego Urcola, trumpet, flugelhorn; Dana Leong, cello, trombone; Edmar Castaneda, harp; Hector del Curto, bandoneon, Pedro Martinez, batatas, timbales, vocals; Pernell Saturnino, percussion; Alon Yavnai, piano; Oscar Stagnaro, bass; Mark Walker, drums.

By Eric Harabadian

Cuban born Paquito D’Rivera has been involved in every aspect of music performance, orchestration and leadership. He was one of the primary players instrumental in bringing the music of his native Cuba to audiences around the world with the Grammy award-winning group Irakere. It was a world music type ensemble that originated in the late ‘70s, pre-dating the expanse of that term in the decades that followed. Large bands with epic ambitions are nothing new to D’Rivera. And his latest project

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Both CDs are available on CDBaby at www.cdbaby.com/artist/chipwhite

Read Chip's interview in the July 2010 issue of *JazzInside Magazine New York*, p. 37, with part 2 to appear in an upcoming quarterly issue.

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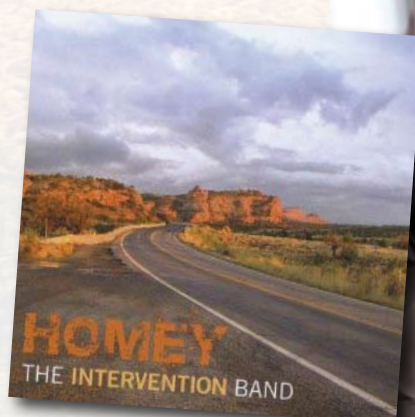
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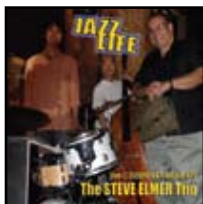


"Panamericana Suite" reveals some of his best collaborative work to date.

This album features music and musicians from all parts of the globe and subsequently there are many musical flavors, colors and experiences represented. Some highlights include the leader's dedication to Canadian woodwind veteran Moe Koffman called "Waltz for Moe." This is a nice way to kick off the album with a definitive samba, featuring some stellar string harp work by Edmar Castaneda. Dizzy Gillespie's Afro-Cuban classic "Con Alma" seems a natural for this ensemble, with its lush and relaxed mood fitting their world music sound like a well worn glove. Dave Samuels, in particular, is absolutely transcendent on the vibes. "Preludio No. 3" is a well orchestrated and interesting mix of classical sensibility with Spanish gypsy flair. Standout solos from Diego Urcola on flugelhorn, D'Rivera on clarinet and Hector del Curto on bandoneon really illustrate a strong traditional Tango feel as well. "Fiddle Dreams" is another D'Rivera composition that is interesting to note in that it was originally commissioned to be performed as a violin feature but, in this setting, the clarinet takes center stage, with a combination of classical, swing and samba styles intertwined. "Song for Peace" concludes the suite and is most apropos for its poignancy and the wonderful vocal reading it is given by Puerto Rican lyric soprano Brenda Feliciano.

This is a work of epic proportions and carries an essence of sophistication and cultural diversity that

shines a spotlight on social awareness and global harmony without being overtly dogmatic or political.



STEVE ELMER

JAZZ LIFE – www.steveelmerjazz.com. Here's Jackie; Little Bird; Mr. Kenny D.; Five and Dime

Blues; Revival; Wounded Heart; BeBop Baby.

Personnel: Steve Elmer, piano; Hide Tanaka, bass; Shingo Okudaira, drums.

By Eric Harabadian

Recorded live at Cleopatra's Needle in New York City this past June, composer and pianist/leader Elmer presents a classic group dedicated to pure unadulterated acoustic modern jazz.

"Hey Jackie" is the lead track and, quite possibly, is a dedication to the great saxophonist Jackie McLean. It is definitely a bright and swinging piece that immediately focuses on Elmer's sophisticated soloing chops and an earnest and empathic rhythm section. "Little Bird" follows in a very lyrical and melodic way. There is a samba-esque groove embellished quite thoughtfully by Okudaira's snare and cymbal accents. Another dedication tune "Mr. Kenny D." was written by Elmer for Kenny Dorham. It's a straight-ahead mid-tempo bopper that tests the work ethic of the ensemble and really builds in intensity as the track progresses. "Five and Dime Blues" changes the mood in a simple blues vein, with this Ramsey Lewis-like slow cooker. Obviously Horace Silver was one of Elmer's influences. The tune "Revival" soars and glides along in an asymmetrical bliss. "Wounded Heart" is another samba-inflected composition upon which Elmer digs emotionally and melodically deep fueled by Tanaka's fine solo. "BeBop Baby" takes the

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PERSONNEL: Andy Farber, flute; Andy Farber, Chuck Wilson, alto sax; Jay Brandford, Marc Phanen, Kurt Bacher, saxophones; Don Block, sax, clarinet; Kenny Rampton, Alex Norris, Irv Grossman, Brian Pareschi, trumpets; Wayne Goodman, Max Seigel, Harvey Tibbs, Art Baron, trombones; Bob Grillo, guitar; Jennifer Vincent, bass; Kenny Ascher, piano.

By Bob Gish

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Big band. Big Sound. It's all here. The playing and the arrangements are spirited and Andy Farber's orchestra is here, there, and everywhere to play – all of the musicians at the top of their form.

The trombone has its prominence throughout as does the four to the bar guitar rhythms of Freddie Green's ghost reincarnated in Bob Grillo. Farber's orchestra is a match for any nationally prominent big band and should be an inspiration to the numerous college and local jazz bands that thrive on arrangements such as this.

With a project like this it's all made or lost in the arrangements – and all of them are right on the money resulting in a smooth, pulsing, vibrant big band sound.

Notwithstanding the impressive performance by all the horns and reeds, special commendation should be given the rhythm section which, after all is said and done, keeps everything going and together. So accolades and kudos – Farber and his fabulous fabulators carry the standard these days for bigness.



STEVE GADD AND FRIENDS

LIVE AT VOCE – BFM Jazz 302 062 403-2. www.bfmjazz.com. *Watching the River Flow; Way Back Home; Undecided; Bye Bye Blackbird; Them Changes; Georgia On My Mind; Back at the Chicken Shack; Sister Sadie, Bonus Tracks: Here I Am Now; Down.*

PERSONNEL: Steve Gadd, drums; Joey DeFrancesco, Hammond B3 organ, trumpet; Ronnie Cuber, baritone saxophone; Paul Bollenbeck, guitar; Special guest on Bonus Tracks: Edie Brickell, vocals.

By Eric Harabadian

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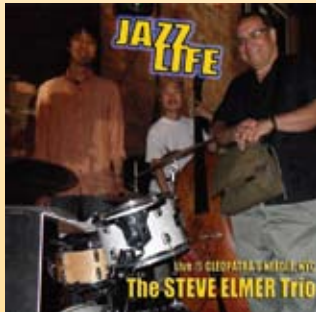
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Steve Elmer Trio



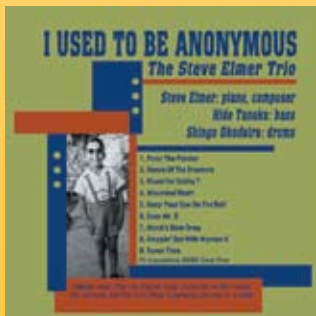
2010

Steve Elmer, Piano/Composer
Hide Tanaka, Bass
Shingo Okudaira, Drums



2008

This trio swings at all tempos.
Their joy is palpable.
Jazz Improv Magazine



2006



www.SteveElmerJazz.com

Steve Gadd is truly a pioneering musician that broke new ground utilizing inventive soloing and complimentary rhythm techniques with some of rock and pop's greatest artists like Paul Simon and Steely Dan as well as countless others. He's the one that unveiled the instantly recognizable snare pattern on Simon's "Fifty Ways to Leave Your Lover" and played that insanely abandoned rubato drum part that fueled the title track to Steely Dan's '70s smash "Aja." From television and film soundtracks to recordings of all genres, the man has done it all. But when he gets together with his "friends" it seems he chooses to go back to where it all began for so many – the blues! This album feels like a familiar old coat or a comfortable pair of shoes – it elicits instant smiles. And from the get go this live disc, recorded at Voce Restaurant in Tempe, Arizona in November 2009, puts you in the front row of the venue and is a delight!

Bob Dylan's "Watching the River Flow" opens the festivities in a swinging and funky manner. Veteran sax man Cuber digs down deep in the visceral registers of his baritone for some truly inspired and gospel-tinged playing. Crusader Wilton Felder's "Way Back Home" continues the jazzy blues revival, shining the spotlight on playful and soul stirring leads by organist DeFrancesco. The classic bopper "Undecided" swings with a ton of lyrical drive thanks in great part to DeFrancesco's mighty B3 solos and Gadd's light and complimentary touch. "Bye Bye Blackbird" puts DeFrancesco front and center, doing double duty on organ and muted trumpet. Gadd's brush work on drum kit combined with Bollenbeck's subtle picking and Cuber's balance of hot and cold melodic detail is superb! A big surprise comes in the form of the Buddy Miles gem "Them Changes." Although this song has been long associated with Jimi Hendrix, Gadd's taut and Spartan jazz combo breaks it down to its funky essence. With all due respect to Hendrix and those of his ilk, Bollenbeck takes the song into a completely different and refreshing direction – setting the pace with some chordal elements and then shifting it into overdrive in an exuberant swing vein. Another bluesy classic "Georgia on My Mind" gets a wonderful treatment in the hands of these masters. Again, Gadd's brush work here is excellent and DeFrancesco delivers the keys in a reserved yet unbridled blend of intensity and reflection. Jimmy Smith's "Back at the Chicken Shack" is another inspired choice for this date and brings out the best in the entire ensemble. Frankly, the blues never sounded so good! Horace Silver's "Sister Sadie" burns with a smoldering and smooth texture. It is a nice and fitting conclusion to the live portion of this disc.

The two bonus tracks feature vocalist Edie Brickell and are original sample songs from Gadd's other recording project The Gaddabouts. "Here I Am Now" features only Gadd's drums and Brickell's voice. The former New Bohemians singer is in fine form and delivers a rootsy yet melodically sophisticated piece. The other Brickell penned Cut "Down" is kind of a folksy number highlighting Gadd's famous snare work and the singer's classic cherubic soulful style. Bravo!!!



JOE DIORIO & JOE GIGLIO

RAINBOW SHARDS – www.joegiglio.com. *Wine & Roses; Body & Soul; You or No 1; Black Orpheus; O O N*

PERSONNEL: Joe Diorio, Guitar; Joe Giglio, Guitar

By Dan Adler

For most jazz guitar fans, the mere mention of Joe Diorio's name evokes awe and respect. As one of the pioneers of post-bop guitar playing, Diorio's recordings from the 70's and 80's have been enjoyed and studied intensely. His books on intervallic designs in jazz guitar are still some of the best material in print for guitarists seeking to expand their vocabulary beyond the language of bebop.

During the period when this album was recorded, Joe Giglio, a highly regarded guitarist and educator on the New York scene, held a steady weekly duo gig at a restaurant on the upper west side of Manhattan. Giglio's weekly duo performances became a magnet for guitar fans from all over the world. Every great jazz guitarist in New York cherished the opportunity to be invited as Giglio's guest, and the bar and restaurant area near where the duo played was always swarming with musicians and fans.

At the end of May 2004, Giglio got a call from Joe Diorio that he will be visiting NYC, and asking whether they could play the duo gig together. Giglio, of course, agreed immediately, and thus came about the live performance that is captured in this recording. Since I was there at the actual performance and remember the excitement in the room on this historic event, I am thrilled to hear so much of the magic that happened that night shine through on this recording.

The duo opens with "Wine & Roses", with Diorio taking the first solo. His tone is full and round and his unmistakable personal style is evident from the first notes. As Diorio develops his ideas, he throws in some of his "impossible" intervallic trademark licks, and in double-time to boot. Never merely out to impress, every musical idea that comes to Diorio's mind is developed to the fullest before he moves on. You can clearly hear his great mind at work on this opening track. Giglio's solo which follows is just as inventive in his own unique way. His long linear lines are also interspersed with his own robust intervallic ideas and propelled by Diorio's imaginative comping.

"Body & Soul" gets a bossa treatment with Diorio taking the lead for an expressive rendering of the melody with many variations and fills thrown in. His mostly double-time solo which follows is mesmeris-

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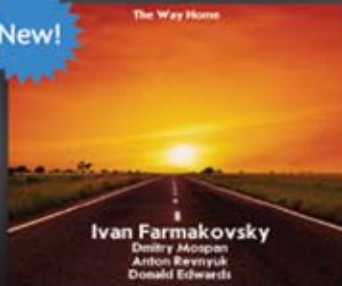
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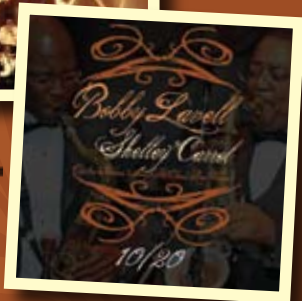
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ing, culminating in a solo spot where Giglio lays out and Diorio continues on his own. Giglio then takes over the solo spotlight, opening his solo with his own brand of spontaneous inventions before settling back into the groove with more exciting lines and interplay.

An ultra-fast “You or No I” has Giglio rendering the melody before pulling all the stops and charging ahead with a swinging and melodic solo full of technical wizardry and musical creativity. Diorio takes his time developing his solo motifs until Giglio goes into a furious walking bass comping pattern that seems to get Diorio excited as well, and his ideas proceed to pour out at full speed.

“Black Orpheus” opens with a superb Diorio solo spot and then Giglio’s comping changes moods several times behind Diorio’s solo, it starts as a samba, goes into swing briefly and then gets back to a bossa nova, which Giglio then uses as a starting point for his own solo spot that turns out to be one of the highlights of the album. The rapport and interplay between these two masters is evident throughout the whole album, but takes on an extra dimension on this track. “O O N”, an improvised take on “Out Of Nowhere” is another study in dynamic interplay and understated swing. The duo sound like they have been playing together for years even though this is just the first set of their first encounter. Again, they each take marvelous solo spots before engaging in some memorable interplay.

Sadly, not long after this recording Diorio suffered a stroke from which he is still recovering (all sales proceeds go to help pay his medical bills), and we all hope to hear such sweet sounds from his guitar again in the near future. For Giglio, whose stellar playing on this album represents some of his best recorded work to date, this will remain a testament to those wonderful years of weekly duo encounters.



MAC GOLLEHON

MAC STRAIGHT AHEAD – American Showplace Music. *Fish Market; Round Midnight; Lush Life; Mac Straight Ahead; Carol’s Song; Strange Behavior; You’re My Thrill; After You’ve Gone; The Good Life; Goodbye Pork Pie Hat.*

PERSONNEL: Mac Gollehon, trumpet and trombone; Sam Burtis, bass trombone; Victor Lewis, drums; Warren Smith, drums; Jun Saito, drums, Ron Cuber, baritone saxophone; Greg Kogan, organ.

By Eric Harabadian

This is an exciting and inventive album that is as strong in its orchestrations and arrangements as its improvisational aspects. Mac Gollehon is a master musician adept at various brasses, with a keen ear for finding that balance between recapturing big band

charts of the past and keeping things progressive and fresh as well.

The Roy Eldridge composition that kicks the album off “Fish Market” has that blend of the old and new. This is a big brassy track that screams with muscular and visceral intensity. Arranger Jack Jeffers take on Monk’s “Round Midnight” sounds like vintage Duke Ellington meets The Art Ensemble of Chicago. Gollehon captures the essence of the original’s playfulness and infuses it with a carefully crafted thematic abandon. Billy Strayhorn’s lovely ballad “Lush Life” finds Gollehon reaching the stratosphere culminating in a sound somewhere between Maynard Ferguson and Chuck Mangione. The title track “Mac Straight Ahead” matches an exciting horn chart with terrific solos by the leader on both various trumpets and trombone. “Strange Behavior” is a haunting and beautiful Gollehon original that features his wonderful mastery of tone.

A couple other highlights include Greg Kogan’s ebullient organ comps on “After You’ve Gone” and the Quincy Jones-like arrangement of Charles Mingus’ nugget “Goodbye Pork Pie Hat.”

Gollehon is a renaissance man for all seasons as this very fulfilling and ambitious work will attest.



SIMONA PREMAZZI AND THE INTRUDERS

INSIDEIN – Self Released PRE002. www.simonapremazzi.com. *Jardin Le Sonn; Moving is the Thing; Blue Moon; The Words Not Said; Brazil [Ary Barroso]; Looking For An Exit; Exit Strategy; Humph; D.D.I.B; Your Smell*

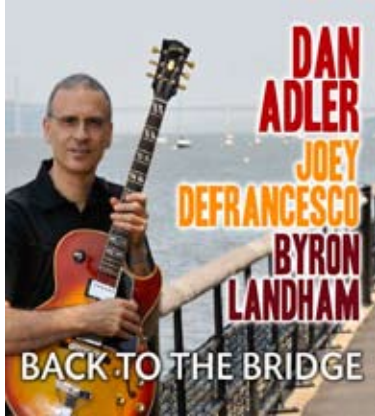
PERSONNEL: Simona Premazzi, piano, Nord electro, spoken words and vocals (track 10); Stacy Dillard, tenor saxophone; Ryan Berg, acoustic and electric bass; Rudy Royston, drums; Baba Israel, MC (tracks 6, 10)

By Gary Heimbauer

Simona Premazzi grew up in a small village in Northern Italy before moving to Milan to study African-American music at the Jazz School Academy. She went on to play with the “Mingus Fingers” septet and spent four years performing throughout Italy with some of Europe’s best musicians, such as Markus Stockhausen, David Raksin, Franco Cerri, James Newton, Tiziana Ghiglioni, Paolo Fresu, and even Dave Liebman and Eddie Daniels. In 2004, she moved to New York to get closer to the heart of this music and continue learning. Since moving here she’s studied with Fred Hersch, Jason Moran, Jean Michel Pilc and Harry Whitaker.

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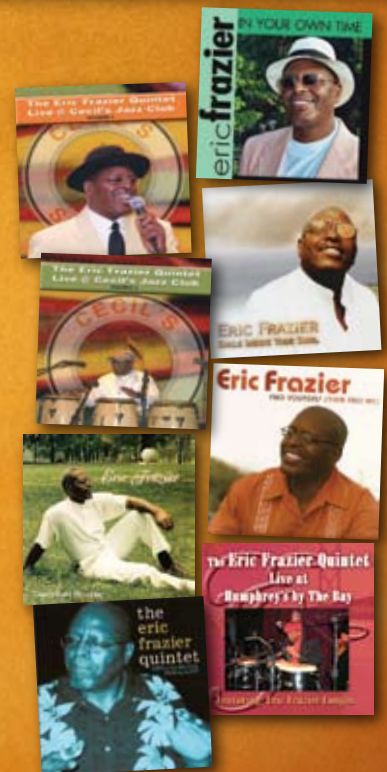
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Ari Hoenig on drums and Joe Sanders on bass. Her latest disc, *Insideln*, features Stacy Dillard on tenor saxophone, Ryan Berg on bass, Rudy Royston on drums and NY based hip-hop MC, Baba Israel.

Insideln reveals the work of a talented composer with a knack for creating pieces with tricky yet pretty themes, often with odd or unpredictable rhythmic figures and time signatures, that still retain a string of beauty that always runs through ("Jardin Le Sonn," "Looking For an Exit," "Exit Strategy" and "D.D.I.B" are examples). But this is not all she does – there are also a couple of simple (relatively speaking) yet gorgeous ballads, including "Humph" and "The Words Not Said." Throughout the disc, her playing is relaxed, playful and flows freely from her. Often, she does not make much use of space in her improvisations, running from one phrase to the next without pause, but manages to remain compelling since she doesn't repeat herself, and makes use of thematic variations to give cohesion to her solos.

The work of Stacy Dillard is an integral part of this record. His beautiful yet aching tone creates a primal earthiness that colors each song that his talent graces. The CD ends with a bang with "Your Smell." For this track Premazzi sings, and recites a poem of sorts with her thick Italian accent, and Baba Israel uses the theme of the poem to create a very poetic rap section for the song. With *Insideln*, Simona Premazzi and the Intruders show that they are one of the more exciting and poignant groups on the current New York scene.



ROB LANTER

A LOT OF THE TIME--Rob Lanter, 300 West 55th Street, #6L, New York, NY 10019. My Foolish Heart; Waltz for Debbie; My Romance; Very Early; Triste; Where Do You Start; Alice in Wonderland; Bluesette; All the Things You Are.

PERSONNEL: Rob Lanter, guitar; Judy Butterfield, vocals; Paul Avrutin, bass.

By Bob Gish

Amplified jazz guitar is at once a common and a unique sound. It's at once universal and particular, with each guitar and each guitarist, with each amplifier and effects pedal making for an identifiable, but curiously not always recognizable combination of sound and style, of acoustics and technique.

The best jazz guitarists are easily named in the hearing, as are the influences that inform their playing. Add Rob Lanter to that if not one in a million, at least one in ten unique and special guitarists with a sound all their own.

Solo jazz guitar provides no hiding places. You hear what's played, even if, even when, fixed in the mix.

So ultimately it's a courageous act to present an offering like Lanter's *A Lot of the Time* because a lot of the time mistakes, fret noise and alterations in tempo shine through to ruin the intent of flawlessness.

With Lanter's solo tracks, such as "My Foolish Heart," "Waltz for Debbie," "Very Early," and "Triste" it's all clear as a bell and wonderfully melodic, whether in lines or chord melodies.

Lanter delivers too as an accompanist to Judy Butterfield whose vocals on "My Romance" and "Where Do You Start" are a perfect match for Lanter's "I've got you covered, I'm here" chording and solos. Much the same goes for Paul Avrutin's bass accompaniment for Lanter on "All the Things You Are," "Bluesette," and "Alice in Wonderland."

Yes, a lot of the time jazz guitarists yield to the mundane and the mediocre. Not so with Lanter who not just a lot of the time but all of the time on this recording not only hits his mark but transcends it.



LESLIE PINTCHIK

WE'RE HERE TO LISTEN -- Pintchhard, www.PintchHard.com. *Blowin' in the Wind*; *I Can't Make*

You Love Me; *There You Go*; *Completely*; *In the Wrong Place at the Right Time*; *Wabi-Sabi*; *For All We Know*; *Ripe*; *Discreet*; *Ancient*.

PERSONNEL: Leslie Pintchik, piano; Scott Hardy, bass, guitar; Mark Dodge, drums; Satoshi Takeishi, percussion.

By Bob Gish

Most of the tunes here are composed by Pintchik, and lovely, abstract, and haunting ones they are: "Discreet," "Ripe," "Wabi-Sabi," "In the Wrong Place at the Right Time," "Completely, There You Go" – leaving Dylan, Hardy, Coots and Lewis, Shamblin and Reid to fill out the suite of composers.

Good composers make for good arrangements and "Blowin' in the Wind," "I Can't Make You Love Me," and "For All We Know" are beautifully arranged with bass, guitar, and drums textured in just the right places. Listening to all the tunes and all the arrangements makes for a seamless and startlingly beautiful musical experience.

Each listener will have his or her favorite track. For this listener, it's "I Can't Make You Love Me," with piano and percussion contributing to a wispy, melancholy feeling that defies description. Putting this kind of music into words of explanation and evaluation force only one admonition: Listen!

But try we will in the instance of "For All We Know," where again, Scott Hardy's bass, Mark Dodge's drums, and Satoshi Takeishi's percussion make for a supremely coherent and unified rendering of this standard. So subdued, so graceful, so tasteful – proving ever and again that less can indeed be more.

Pintchik's compositions begin in abstraction and soon settle into melodic awareness, again blending with the organic wholeness of the entire project. Much the same can be said of Hardy's composition, *Discreet*, so aptly titled and so appropriate as a descriptor of *We're Here to Listen*. And that we are... yes, that we are!



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PERSONNEL: Nelson Riveros, guitar, vocals; Hector Maitigon, piano, Fender Rhodes; Amando Gola, bass; Ernesto Simpson, drums; Samuel Torres, percussion; Christos Rofolidis, vibes; Andres Garcia, tiple.

By Bob Gish

Andale pues! It's Latin time and Nelson Riveros
Continued on Page 45

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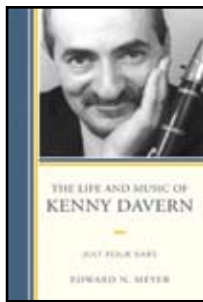

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THE LIFE AND MUSIC OF KENNY DAVERN: JUST FOUR BARS

By Edward N. Meyer

Scarecrow Press, Lanham – Toronto – Plymouth,
U.K. 440 Pages, 2010, \$75.00

By Joe Lang

Reading *The Life and Music of Kenny Davern: Just Four Bars*, Edward N. Meyer's biography of Kenny Davern was, for me, an interesting experience. Over many years, I frequently had occasion to book Kenny Davern for events that I ran for the New Jersey Jazz Society. I also saw and visited with him on countless other occasions at clubs and concerts. As a result of these many interactions with Davern, I thought that I had gotten to know him fairly well. Musically, that was a fact, but on a personal basis, I had not actually done more than barely scratch the surface.

Ed Meyer has done his home work well, and the result is a book that yields a lot of information about Davern that was heretofore known only to a select few in his circle of family and close friends. While much of this information is surprising, some of it stunning, Meyer has done nothing in his book to make some of the more eye-opening aspects of Davern's life sensationalized in any way. He simply presents the story of Davern's life and art in a straight forward, informed and informative manner, and does so in a highly readable volume that is the essence of what a good jazz biography should be.

The facts of his unusual and difficult formative years will surprise, and perhaps shock most readers. I will not detail them here, but suffice to say that they go a long way toward explaining the often difficult persona that Davern presented to the world. Davern was indeed a man of many contradictions.

He was a superb clarinetist, one who was recognized as a singular and important voice on his instrument of choice. He was most often associated with the genre broadly known as traditional jazz. Like one of his inspirations, Pee Wee Russell, Davern was, in fact, beyond category. While his repertoire consisted mainly of songs written prior to the World War II era, his listening habits extended deeply into classical music, and he had an affinity for many of the sounds

of free jazz, recording, though infrequently, with the likes of Steve Lacy, Roswell Rudd and Paul Motian.

Davern strove to become a performer who would be recognizable to anyone who heard him play just a few notes, and it is generally considered that he achieved that goal. To those who became his devoted fans, it would probably surprise most of them to realize that he toiled in relative obscurity until he was in his 40s. Up until then, he played mostly in the New York City/New Jersey area, and had little exposure as a leader on record dates.

It was an invitation to perform at the 1972 Labor Day jazz party in Colorado hosted by Dick and Maddie Gibson that literally changed Davern's professional fortunes. He found himself in the company of players like Clark Terry, Urbie Green, Frank Rosolino, James Moody, Flip Phillips, Hank Jones, Dick Hyman, Teddy Wilson, Milt Hinton, Bobby Rosengarden, and, most importantly, Bob Wilber. At the end of the weekend, Davern and Wilber were called up to the stage to form a duo soprano sax front line supported by Dick Hyman on piano, Bucky Pizzarelli on guitar, Milt Hinton on bass and Bobby Rosengarden on drums. They played Duke Ellington's "The Mooche," and brought down the house. They did not realize it immediately, but this was to be the genesis of one of the most original and popular small groups to emerge on the mainstream jazz scene, Soprano Summit.

It was around the same period when Davern married for the second time, and this wedding to his beloved Elsa became a loving foundation for the balance of his life. Elsa had two young children from a prior marriage, and Davern found himself thrust into the role of being a parent for the first time, and it was a strange and trying experience, one that demanded a lot of adjustment for all parties involved.

The Gibson party exposure opened up a lot of new performance opportunities for Davern, including a trip to South Africa for a month-long engagement. He continued to play most of his gigs in and around the New York/New Jersey area, but was starting to get invited to out-of-town festivals, and to participate in more recording sessions, including ones with Earl Hines and Dick Hyman.

In December, 1973, a little over a year after their initial success at the Gibson event, Davern and Wilber were brought together in a recording studio with Hyman, Pizzarelli, Hinton and Rosengarden to record their first album as Soprano Summit. The album was titled *Soprano Summit*, and, due to scheduling complications, had George Duvivier holding down the bass chair for many of the selections. The album met with mixed critical reactions, but the leaders realized that they had something good going on, and that the potential for the group was definitely on the up side. Ultimately, they settled on a pianoless quintet format, with Marty Grosz on guitar, and a variety of bassists and drummers. They formed a legal entity, and had much success with numerous live gigs, and over a dozen albums. The format had Davern and Wilber playing both soprano sax and clarinet. By the

end of 1978, the personalities of both men began to conflict more and more, their musical viewpoints became increasingly divergent, and they agreed to legally terminate their partnership.

Throughout this period, Davern's professional life outside of Soprano Summit continued to grow, and he was playing with a variety of the top mainstream jazz musicians, and travelling extensively. Due to the technical demands placed on its practitioners, there are relatively few jazz performers who play clarinet as their primary instrument. As he received more and more exposure, Davern became recognized by a wider spectrum of fans, critics and peers as an exceptional artist, and his presence on stage and in recording studios kept increasing. The result is a musical legacy that is impressive and important. The recorded evidence will continue to keep a positive spotlight on one of the true giants of jazz clarinet.

Over the later part of his career, he was spotlighted in many contexts. Following the termination of the Soprano Summit group, Davern chose to concentrate on the clarinet, and ceased to play the soprano sax. Eventually, he and Wilber reunited for occasional joint appearances and recordings, but Davern demurred on playing soprano, and the later performances were billed as Summit Reunion. Davern's recordings usually met with universal acclaim. He ultimately settled on a preferred format of clarinet, guitar, bass and drums. His collaborators of choice became James Chirillo on guitar, Greg Cohen on bass and Tony DeNicola on drums.

On September 1, 2006, Tony DeNicola succumbed to cancer, a health issue that he had kept secret from even his closest friends. Davern and DeNicola were close personal and professional associates for almost two decades, and DeNicola's unexpected death had a devastating effect on Davern. I remember attending Tony's funeral, and observing the obvious grief that was etched in Davern's face. Davern never recovered from the shock of DeNicola's death. He had been having his own health difficulties, but was reluctant to face them head on. On December 12, 2006, barely three months after he lost one of his closest friends, Kenny Davern had a fatal heart attack.

To those who experienced Kenny Davern in person, it was no secret that he had a rather unique personality. His often acerbic sense of humor sometimes interfered with a full appreciation of his talent by those who were offended by his occasional lack of sensitivity to the feelings of others. There were times when you laughed and winced simultaneously. As alluded to earlier, the personal story of Davern, especially during his youth, was not always a pretty one. He had a lot of psychological baggage, and it often manifested itself in ways that affected how he was viewed and accepted by audiences. There were never any questions about his artistic genius, but for some people, it is difficult to separate a performer's talent and persona. This book helps greatly in putting the complete Kenny Davern into a proper perspective.

If you ever spent any time off stage with Davern,

Continued on Page 47

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