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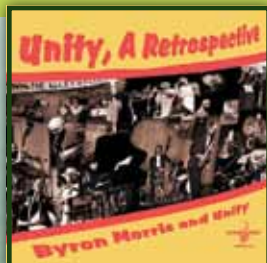
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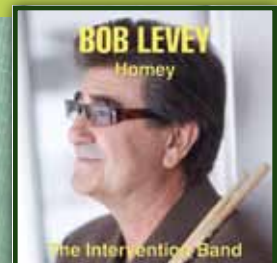
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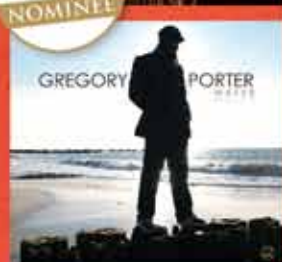
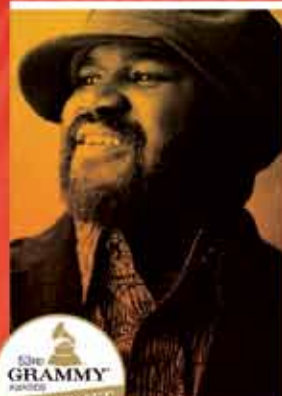
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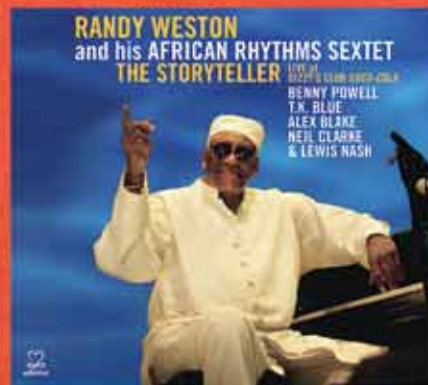
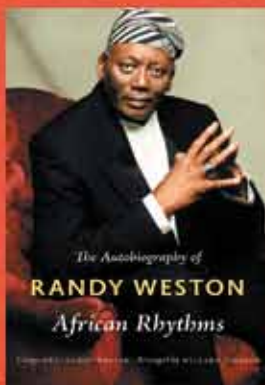
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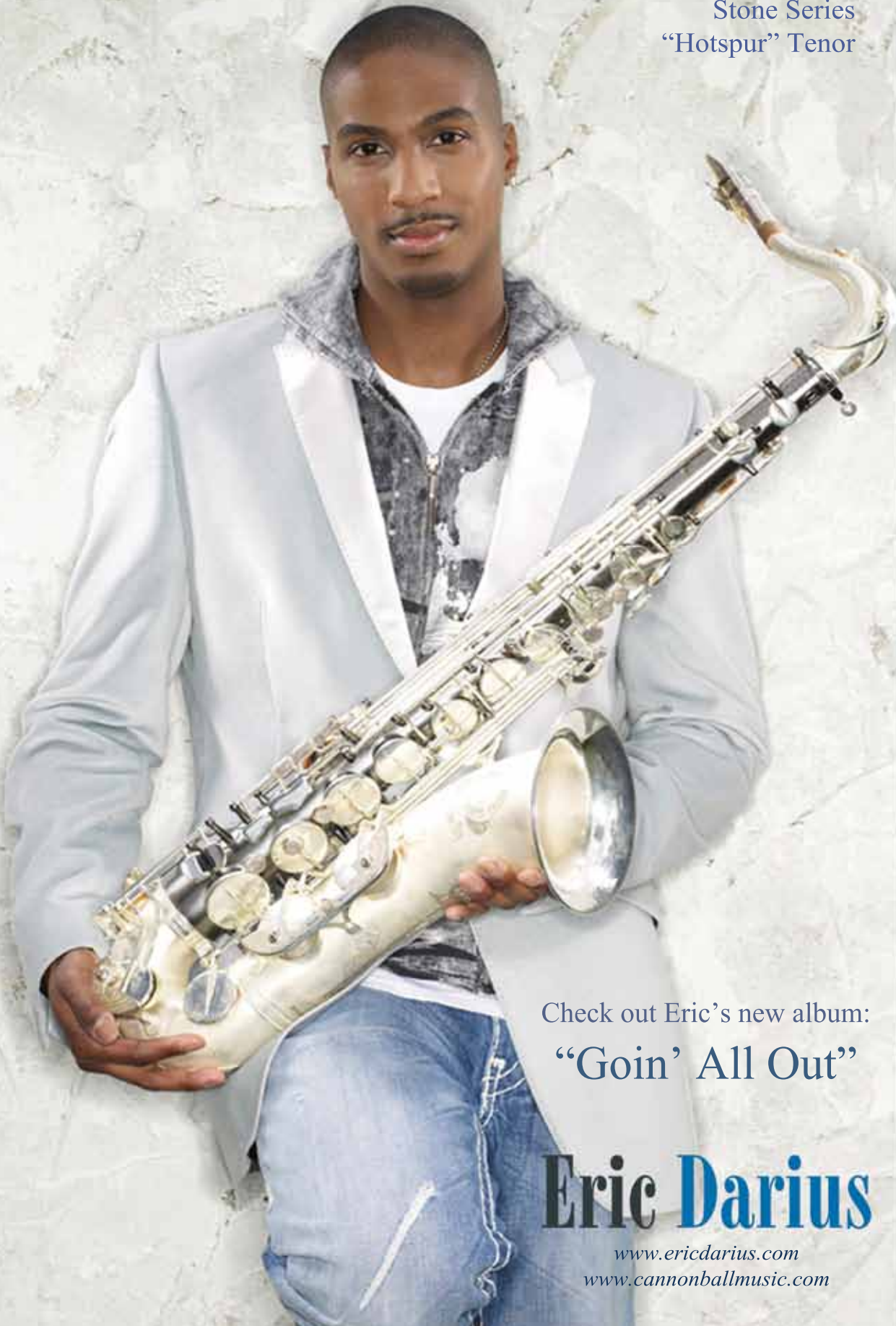
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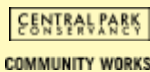
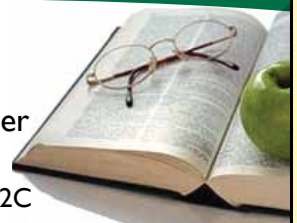
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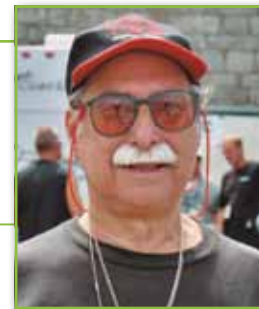
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Louis Armstrong Museum Expansion

by Ira Gitler



In mid-December I attended a press party at the Louis Armstrong House Museum in Corona, Queens. Before we got to the announcement of great significance for the organization we enjoyed a soul food dinner and a tour of the Armstrong House that has been preserved and cared for since Lucille Armstrong passed away in 1983. The story of the house is that when Louis was on the road in 1943, she bought the compact, three-story edifice and redecorated it.

It was a fascinating tour, conducted with a most informative narrative by Michael Cogswell, Director of the Museum. The highlight was Louis' private study. I'm not saying I was feeling his very presence in the room but just knowing this was where he spent many creative and recreational hours did it for me.

The big news was revealed when we returned to the Visitors Center. A grant has made it possible to begin breaking ground in the Spring of 2011 for a substantial building across from the present location on 107th Street to be completed in 2013. It will be the repository of the archives of the Louis Armstrong Collection currently residing in the Benjamin S. Rosenthal Library at Queens College. It will also

contain the Louis Armstrong Library and an 80-seat theater space for musical performances and educational programs.

Meanwhile, it was also brought to light that the cataloging for its three largest collections, those of Lucille Armstrong, Phoebe Jacobs and Jack Bradley, is now available on its website at www.louisarmstronghouse.org.

The man who made this happen is Ricky Riccardi, the project archivist who came aboard in October 2009. To end the evening Mr. Riccardi played several audio samples from the collection of private tapes made by Armstrong, ranging from a duet with a recording by Nat Cole of "The Christmas Song" to a gathering with some musician friends on a Christmas long ago where he managed to include the voice of his bulldog, General.

Riccardi knows his Satchmology from the most important contributions to the minutiae. His book, *What A Wonderful World: The Magic of Louis Armstrong's Later Years* is due soon.

Those of you who have read my column before may know that trumpeter John Marshall, who plays regularly with the WDR big band in Cologne, visits his country of birth twice yearly—August and December—and plays at Smalls with his quintet. This year he brought with him Swedish alto saxophonist Johan Horlen, a WDR bandmate. Regulars, pianist Tardo Hammer and drummer Jimmy Wormworth were on tap, with the bass slot filled by the estimable David Wong. I was planning to catch their Christmas night sets but extenuating circumstances kept me homebound. However I was able to access Smalls' videocast.

They opened with Monk's "Thelonious," and continued with Marshall's "Tailgate"; another side of Thelonious, "Monk's Mood" with a marvelous statement of the melody by John; then confronted the winter with "It Might As Well Be Spring" as a samba; and resurrected "Strange Feelin'," a number by one Sam Finch that Gigi Gryce recorded in 1960. Its bluesy, 16-bar pattern inspired Marshall to cut loose with a sizzling fluidity but everyone in the group had

the same feelin'.

Horlen is also a bebopper with his own throaty sound in the upper register and a deep resonant one (for an alto) in the lower, along with the necessary passion. Hammer was particularly effective on the Monk numbers. Without copying him in his solo stints he did his own creating while maintaining Monk's ethos. On "Monk's Mood" he formed shapes like a glass blower.

On the final number (at least for me) the tempo rose in taking the name of the tune (Denzil Best's "Move") literally. John had smoke coming out of the bell; Johan maintained the intensity with quicksilver runs and couple of screams; and Tardo was at his Powellian (Bud, that is) best.

It was sparking along, underwritten by the firm of Wong and Wormworth, when the images on the screen went into stop-time, frozen like your TV screen can do at the vital moment of a sporting event. I tried all kinds of clicking to no avail but consoled myself with "It had to be the last number of the set."

Heads-Up Department: In February the top-flight alto & soprano saxophonist Steve Wilson will celebrate his 50th birthday (Feb. 9) by leading five different ensembles through six nights of music at the Jazz Standard from the 8th through the 13th; more details in my Feb. column.

Everybody does their 10 Best lists at this time of the year. To do it makes my head swim but here goes. If I don't get to, or go over, ten I apologize. Take what you can get. They're not in any particular order.

Joy Spring, Bill Carrothers (Pirouet); *Dedicated to....Me*, Joanna Rimmer (Egea); *A Beautiful Thing*, Pete Malinverni (Saranac); *The Italian Job*, Mike Turk (Tin Sandwich); *Waltz For Worms*, John Marshall (Organic Music); *Bob Wilber is Here?*, Bob Wilber (Arbors); *Moody B*, James Moody (IPO); *Sinatra New York*. 4 CDs and a DVD (Reprise).

(Also see recommendations from January to December Apple Choruses.)

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Kevin Eubanks

By Ken Weiss

JJ: Kevin, at this time you are arguably the most popular, most likeable, most well-known living jazz musician in the country for your work on *The Tonight Show* with Jay Leno. By nature, you're a reserved and humble person. Has your great acclaim been comfortable for you?

KE: Yeah, I think that I don't notice it in my day to day life. My day to day life is probably just average to most people really except when I'm working. I get up and do yoga, try to exercise, cook, go online and answer my emails and talk to friends. Pretty much the same thing except when I go to work, then it might be different – but obviously similar to lots of other musicians. It's funny, I don't see all the other stuff so much, and I just kind of have a normal day mostly.

JJ: Is it difficult to have a normal day in Hollywood with being on TV every night and people recognizing you? There must be a lot of people looking for you to do things.

KE: Well yeah, and that becomes normal, and to me all of that's work. After a while going to an industry event, a red carpet event or doing TV shows, becomes normal. All that stuff is just part of the job. I show up at events and do TV shows – different TV shows obviously. I'm not doing the show with Jay anymore. I do daytime TV shows and Hollywood kind of gossip talk shows. When I go around the country and do gigs, we do daytime TV to promote the gigs. But that's just part of my job now, that's part of staying in a TV community. I'm learning about daytime TV and I hope television isn't done with me just yet because I'm not on late-night anymore. I like television and I'm just as comfortable in a TV studio as I am on a stage playing a show.

JJ: You did the *Muppets Show* too right?

KE: Yeah.

JJ: *Sesame Street* hasn't called yet?

KE: No, I'm waiting; I've been waiting for the *Sesame Street* call.

JJ: Many people who don't listen to jazz say they don't understand it – it's too hip, it's too cerebral. On TV, you were able to break through to the general public with your smile and of course your great playing. What else did you do or could be done to reach the general public?

KE: I just think by nature I'm more an inclusive person than an exclusive person and then that hopefully comes out in my music and my attitude towards people – when I meet people that, by and large, know me from television and they have no idea that



“The reputation that jazz has of being this exclusive hip, too hip for the room, kind of relishing in our own idealistic, cerebral music and all that, I think is hurting the music and the musicians. We’re romanticizing things from another decade when those things helped to populate the music and now it helps to depopulate the music.”

Credit: Ken Weiss

I have CDs or that I've had a career in music. They just think you're the person on television. So I don't take an attitude where I'm too hip or I'm too cerebral or anything like that. I just try and take an attitude where including is more progressive than excluding. I think in general jazz as a community has a great deal of work to do with having that same attitude. The reputation that jazz has of being this exclusive hip, too hip for the room, kind of relishing in our own idealistic, cerebral music and all that, I think is hurting the music and the musicians. We're romanticizing things from another decade when those things helped to populate the music and now it helps to depopulate the music. And I think by and large that attitude is making jazz into a music of survival instead of a music of prosperous longevity.

JJ: What are your feelings about the way that jazz is presented to the public?

KE: I think it mostly preaches to the choir. You have

a finite audience, a finite response to the music, you have the people that react to it over the years, from the critics to the fans – and it doesn't grow. You can't show me any corporation or any business that can exist with that kind of reputation. So jazz to me is – certainly because of the greatness of the music, and the musicians and the fans and the people that, like yourself, love the music – shows how resilient it is. But that's just not enough. We have a disconnect between what we do and how people perceive what we do. We don't have that thing in between that every successful business has to have, and that successful music has to have. We don't have any kind of marketing. We don't have anything that makes the music attractive to people, inviting to people. We think that because we play the way we do that that alone should do it. You have to kind of let people appreciate the things that they're used to appreciating. They want to see people looking their best, looking prosperous, having something to say, being exciting, having controversy about it. Nowadays they want to see some kind of reality going on, they want to be included. That's why reality TV is such a big thing. They feel like they're a part of that. They feel like they

Visit Kevin online at www.KevinEubanks.com

can identify with all of it, and it becomes good TV. The problem is we feel that that's a demeaning thing to our music – to try and present it that way. All it does is make people walk by you without noticing you. The fact that you don't receive your Grammy on television, you receive it as a blurb running across the bottom of the screen – and it's moving fast too – and this is this high award to everybody else who gets their Grammy on national television. It's not just a night on TV either. It's the month leading up to it when the Grammy nominations are announced. You get all that publicity going into the Grammy's and you finally get your award on TV. Even if you're in the audience, they put the camera on you in the audience. You go up and you get this national moment for everybody to recognize that this person has this acclaim and everybody in the country is watching that night. It's going to be in print tomorrow, that's a boost to your career and genre of music, that's a boost to pop music. For Taylor Swift it's a boost to country/pop music and whatever. And where are we? Where's jazz music to receive theirs? How are you going to help your music, help your industry, help your lifestyle, help your kids, and pay college tuition? How are you going to grow, have your community grow, if you don't take part in celebrations like this? And then you can go back and say, "Well we're too hip," or, "We're too this," or "We're too that," and it's a different time. That may have been great. I actually think the musicians from the past eras look better

than the musicians today. They wore suits, they wore this, that and the other. I don't agree that you have to wear a suit and that somehow has something to do with the music you're playing, the concept is what I'm talking about – the concept that you take pride in looking your best at what you do. If you go to work you dress a certain way. When you go to church, you dress a certain way. You don't just have an executive of some company take a picture for their company in a T-shirt. This is a picture that's going to be presented to all the other CEOs and at all the other conferences and they want to have a look that represents what they're doing. That's responsibility. And jazz musicians in general – I'm not speaking about individuals- this is a generality – that as an attitude we don't share that love of, "What can we do to market? What can we do to bring attention to ourselves? Then once we get their attention, we can do what we want to do." I think by embracing all of that, that the music itself will start to have a different attitude as well. So I think basically we hurt ourselves with just our attitude towards the rest of the world. If you want to sell something to someone – and if any jazz musician says they're not interested in selling, then you have no complaints about the state of living that music is in or your home or everything you have to do to sustain your life on a day to day basis. You know, a doctor needs clients, a car salesman needs clients, and a jazz musician needs clients. Why do we pretend like we're not selling anything or that we're not

entertaining people? If you're music is not entertaining on some level, it doesn't mean its void of quality and substance. But if people are not entertained by it, that means if they don't enjoy watching and listening to it, and take something home with them ... if it's not entertaining, it has to be a necessity. And nobody wants to go to where it's just necessity. They're only going because they have to go. We kind of push people to that point. It's not good for the music or the musicians.

JJ: You had touched on the fact that there are many musicians – especially in the avant-garde or experimental music – that feel that if they pose for a photo or if they do an interview that it's selling out, or that they're promoting themselves, and it goes against the music and it really does hold them back from getting their message out there. I've had musicians decline to do an interview because they didn't want the publicity."

KE: Fine. Good. Then I don't want to hear anyone complaining about the state of jazz. I would love to do an interview sitting across from one of these musicians, and I'd love to interview them and see where they're coming from and say, "Well if you say that, I contend that you're hurting jazz, you're hurting yourself, you're hurting your family, you're hurting everything involved with this thing you're growing.

Continued on Page 8



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Continued from Page 7

I don't think that taking a picture, wearing makeup, showing up dressed in a certain way for the image you're trying to project, does anything to the music except invite people more to take part in it – to at least notice it. I don't see how that stops me from practicing – because I have powder on. But it takes a better photograph. You don't want to see somebody like the news anchor coming on in a sweat suit. It just doesn't connect with the job that they're doing.

JJ: Well, I think they may feel that maybe they have to be the starving artist.

KE: There was a time in school, and I went to these schools, that if you were carrying books and you were trying to get A's, they called you names. How can you even think that you will excel if by definition you will be ridiculed for getting an A. I just take that across the board to the music and say, "How can you hope for this music to flourish if that's the attitude you have." I don't understand that. I would like some musicians to explain it to me because I've played with Sam Rivers and all it was free music. It was avant garde and I played with him for years. I also played with Slide Hampton and Roy Haynes and Art Blakey and McCoy Tyner, Ronnie Matthews, James Williams, Kirk Lightsey. I'd like for them to explain to me what that has to do with the music and the

"I don't agree that you have to wear a suit and that somehow has something to do with the music you're playing, the concept is what I'm talking about – the concept that you take pride in looking your best at what you do."

whole thing. I don't get that. One thing is attracting the public. The other thing is nourishing the public. You nourish the people with what you do, with your art, with your music. But this is the public. The public gets sold things every day from the moment they wake up to when they go to sleep. They get sold the lawyer on television. They get sold the doctor on television. They get sold the high speed blender on television. There's a reason why commercials are on TV. There's a reason why when you go to the movies, there's 20 minutes of them selling you movies that aren't coming out for six months. The car dealership – they're selling this. What makes you think that all you have to do is play your instrument and you're supposed to have this life that's given to you? You're supposed to have a lifestyle, you're supposed to be able to pay all your bills and exist in the world. What makes you so special that you think that's all you have to do? You got to do your work just like everybody else has to. A doctor has to study, a musician has to study. If you don't want to do anything other than that and say, "I'm a doctor, I studied. I did my thing. I paid to go to school and I'm sitting in a room. I discovered the cure to cancer but I'm staying in this room and I'm not doing any interviews because I'm just too hip for that." What good is it going to do? What good is it doing the public? What could it be doing your career, your family, the whole thing? What good is it doing? I mean you can't just sit and stick your head in the ground and say, "I discovered this energy source that we can power everything with, but I'm not telling anybody." And then you look at the society and you say, "The society needs enrichment, the society needs a better outlook," this that and the other. But you're not helping. I would say musicians that feel that way are not only hurting the jazz community, they're hurting the community at large.

JJ: You had mentioned the Grammys. What was your reaction when Herbie Hancock won it all a few years ago?

KE: I think it was wonderful. It doesn't matter what Herbie won for and I don't care if Herbie won because he did the soundtrack to the *Muppets* and they did a record together, or if Quincy Jones wrote for *Sesame Street* and it got a Grammy. It doesn't matter at that point. At that point, the job is recognition. It's not judging the product that gets recognized. We're there to celebrate the recognition of one of our own and hopefully by people going, "Oh, Herbie gets it for this," and Herbie should get every award that's possible on the planet for all of the music that he's contributed. Quincy Jones, Benny Golson, people like that. But we always seem to be the harshest judges and at the most

inappropriate time. You go into the Grammys to win for whatever you can. The whole thing is just a recognition game and it's wonderful to bring back everything you can to the community – and we should celebrate that person. We shouldn't ridicule that person. We shouldn't judge that person. We should just go, "I don't care who gets it, just get it but take us along with you." Just say, "Oh, I won this and I got a lot of friends that do the same thing and they can do this too. Let me hook you up with them and let's start something else." Then you go to back to your friends and they go, "I'm not doing that. That's a sellout man, I'm not doing it", and you say, "Yeah, but they want to do a whole series of jazz musicians and Muppets. They want to do every instrument and it will be in all the kids things. It'll be educational. Disney wants to do a movie with jazz musicians and Muppets because it started here and we got a marketing team together and we kept pushing it and kept pushing it and all of a sudden Disney wants to do it and you get to do the sound track, you get to create a character, and Wayne Shorter is the voice of whatever and blah, blah, blah." Then you come back to the jazz community, and they say, "Oh, well that's selling out." You get what you deserve at that point because there's a difference between the music and the marketing of the music and the way people see a product and all that. It's a total different thing. I just think the jazz community by and large has itself to blame for the state that it's in. And it's not something that you can just brush aside and say, "Well that's your opinion."

I just think it's deeper than opinion. I think its basic 101. If you want to sell rubber bands than you have to put on the package, "This is a rubber band", and you have to make a big sign that says, "I sell rubber bands," and then people will go, "I'm looking for a rubber band," and then you see the big sign and say, "There's a sign, I'll go in there and buy a rubber band." If you're a musician going, "Man I'm too hip, I'm playing my music," then great – do that. Don't complain when they go to somebody else to buy a record instead of coming to you, because they don't even know you exist ... because your attitude just is not on the scene today. Your attitude is not modern – your attitude is not progressive. Everything you claim that your music is – your attitude towards that is just the opposite. Your attitude is retro. Your whole attitude is more exclusivity and that isn't working on any level worldwide – whether it's politics or whatever it is. Everything's global now and you're music should be global. Look at the Internet. You put something on the Internet and it's worldwide instantly, but you think you can sit in a room by yourself and be hip and that you're going to survive that way. It's so antiquated; I don't even understand why we even

Continued on Page 28

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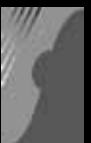
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- Bassist, Diane Krall
- Bassist, Tonight Show with Jay Leno, 1992-1999
- Lead Bassist, Oceans 11, 12 & 13 Soundtracks
- NEA Presidential Scholar Awardee



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Jack Kleinsinger

By Eric Nemeyer

“I know there’s going to be a next generation of musicians, I’m just wondering if there’s going to be a next generation of listeners.”

JJ: You have an interesting history between your love of jazz and your involvement in the legal profession.

JK: I was Assistant Attorney General for the State of New York. I’m a former candidate for public office, back in the 60’s.

JJ: Under Mayor Wagner?

JK: When Wagner was Mayor. I lost by 2,000 votes out of 16,000 cast to an incumbent who was later in-

dicted. My father always used to say, “Another 2,000 votes could have been you.” I was for a time Deputy Director of Industrial Development under Mayor Lindsay and Assistant Corporation Council for the City of New York, and then eventually Assistant Attorney General for the State of New York.

JJ: What was it like as Corporation Council for the city?

JK: Well, I was the first, last, and only. The job was set up to create space for industries that would offer employment. We would basically give them the land – relatively free of all taxes and things, provided they would provide X number of jobs per square foot. It was a very good program, and it worked. But after awhile there was nothing for us to do anymore, and I then went back to becoming Assistant Corporation Council for the City and moved on to the State and was with the State from 1970 to 1991. I was in the Labor Bureau, and we did a lot of unemployment insurance cases. People collecting while they were actually working – famous people, I might add. One of them was an actor who was starring on Broadway at the time. One of them was a musician who had actually played for me and was leading a band at the Rainbow Room of the Rockefeller Center. These people started collecting unemployment and just kept doing it, you know? And it was ridiculous because there was no way they were going to get away with it.

JJ: And when you caught people doing the wrong thing, was it your experience that they would say, “I’m sorry.” I’ve often observed that when people say, “I’m sorry,” they often mean, “I’m sorry you caught me.” as opposed to having any remorse and saying, “I’m sorry for what I did.”

JK: That’s probably a good way of putting it. I’ll be honest with you, I didn’t embarrass anyone. I won the cases I tried. I was colorful in the courtroom, but my heart was elsewhere. It was 9 to 5, and then I’d go out and play – and play to me meant hanging out in jazz clubs, and there were a lot more of them back in the 60’s and 70’s ... Sweet Basil, Fat Tuesday’s Eddie Condon’s, Jimmy Ryan’s. There was no music charge. I used to go a place on the East Side where Bucky Pizzarelli played. It was called Soer Baja. Bucky and Zoot Sims, who used to frequent that place, got a hold of me one day and they said, “Hey, you know, you love the music



and you’re comfortable with musicians, you got a head on your shoulder. Why don’t you take over a club or rent the hall and put on concerts, or something, and get it out of your system?” That was 38 years ago. And I originally rented an off-Broadway theater. It was called The Theater de Lys. It’s now The Lucille Lortel Theatre on Christopher Street. They would have shows Tuesday through Sunday, but Monday night they were dark. So, I rented it for two concerts and figured, “Oh, this will be fun. I’ll hire the musicians I know. The first show had Zoot Sims and Al Cohn, Joe Newman, Bucky Pizzarelli, Bobby Rosengarden, and Dr. Lyn Christie, who was the bass player. I had met all of these people and knew them and so it was comfortable. The second show had Milt Hinton and Pee-wee Erwin, Dick Hyman, Phil Bodner – guys that had become friends. I thought, “Oh, this is going to be great. This’ll be fun.” Much to our amazement, the shows sold out. The *New York Times* printed a *Sunday Times* piece, *New Jazz Series Lifts Fans Hopes*, and we had something. And it was fulfilling a need. There really wasn’t a lot of jazz concert activity back in 1973. There was no Lincoln Center. There was no 92nd Street Y. We were doing something, and there were jam sessions, which was also a little bit different than the usual presentation. It wasn’t so-and-so and his trio, and so-and-so and his quartet. I was playing Norman Granz, putting together all-star bands of guys that I wanted to hear – and the guys loved doing it. It was so easy in those days. You could pick up a phone, call Clark Terry, or call Roy Haynes. Eric, I was paying \$50 a man and the first year had Lionel Hampton. When I tell people this, they can’t believe it. Dizzy Gillespie, who I became very friendly with, wouldn’t come. But the reason he wouldn’t come, he didn’t want to commit himself a month ahead for one night. “What if my band gets a week’s work?” But he would come as a surprise guest unannounced. I knew he was coming. He would sit in and a lot of guys did that. Stan Getz showed up as a surprise guest. Gerry Mulligan did once. I didn’t even know he was there. He started playing a curved, soprano saxophone from the back

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Roscoe Mitchell

By Ken Weiss

“I think that most serious musicians are just interested in the study of music. It’s hard sometimes for listeners of certain musicians if they step out of a certain style that they’ve been playing.”

A charismatic multi-instrumentalist, composer, improviser and leader, Mitchell was a founding member of Chicago’s influential Association for the Advancement of Creative Musicians and an original member of the legendary Art Ensemble of Chicago. Born in 1940, he merged the lines between free and structured music, jazz, classical and pop. His monumental 1966 recording Sound (Delmark) introduced a new way of free improvisation by examining the interaction between sound and silence - utilizing unorthodox devices such as spontaneous collective improvisation, toy instruments and non-musical noise. He currently holds the Darius Milhaud chair of composition at Mills College in Oakland, California. This interview took place in Philadelphia on March 6, 2010.

Jazz Inside: You are one of the few musicians who move successfully between jazz, classical and contemporary idioms. How easy of a process is that for you?

Roscoe Mitchell: I don’t think that anything in music is easy. What I do is I study all kinds of musics, I consider myself a student of music.

JJ: You’ve been a key figure in the formation of modern music. You’ve been influential as a musician, composer, leader and educator yet your name doesn’t come up often in the glossy jazz magazines. Do you feel that you’ve gotten the credit you deserve for what you’ve accomplished throughout your career?

RM: That’s not up to me. I’m doing what I do because I like to do it.

JJ: Many musicians object to being labeled as a jazz musician. How do you define yourself and the music that you play?

RM: To me it’s music. I think people need labels to identify certain areas of the music they want to talk about.

JJ: When I’ve spoken with you in the past, I’ve come away impressed with the passionate and serious approach you have towards your music. It’s similar to that of Anthony Braxton and Bill Dixon. Would you comment on that?

RM: It’s an honor to be in the company of Anthony Braxton and Bill Dixon. I’m in music because I love music and I’ve always been interested in the exploration of music. So for me, it’s just a natural thing.

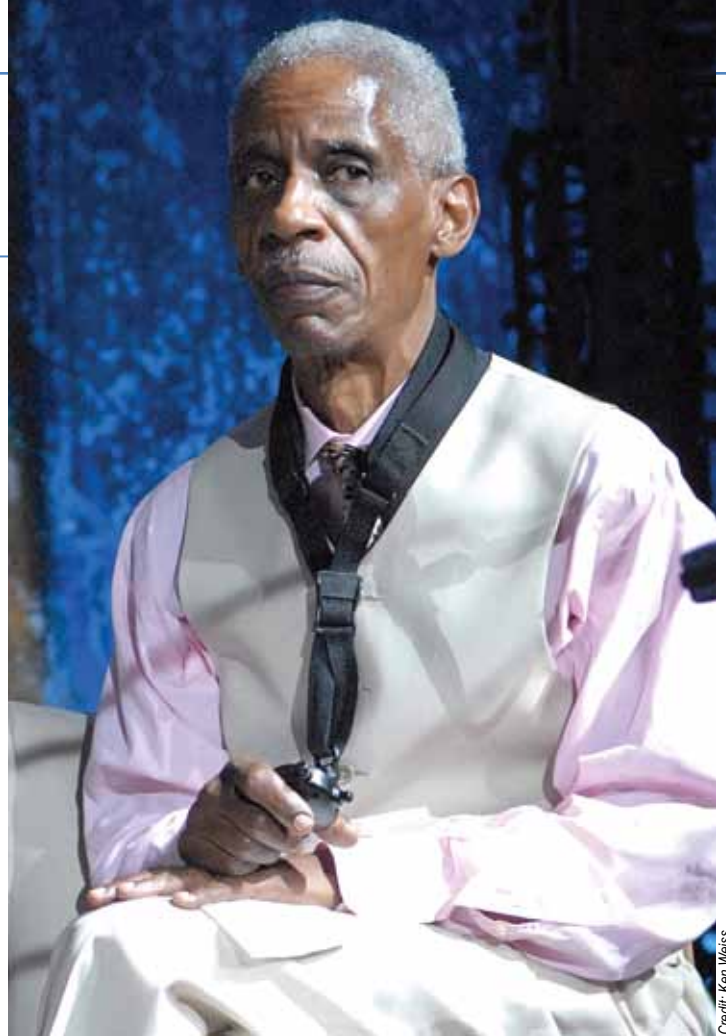
JJ: In Benjamin Looker’s book *Point From Which Creation Begins*, there’s a note that you were fired from a Chicago cocktail lounge because people were listening too hard and not buying enough drinks. You’re quoted saying, “The music is not a sideline for other people’s folly.” Did this episode influence your work at all and how difficult has it been for you to introduce new concepts to a public that has not always been receptive?

RM: I don’t know that book and I don’t recall that event but it sounds like something I would say. We kind of felt like that when we formed the AACM. We wanted to take the music out of clubs and into the concert hall and present each other in concerts of our own original compositions. What year does the book say this happened?

JJ: It doesn’t say what year that happened but I was basically asking about your experience playing a music that was and is not immediately popular with the general public. How hard was it during your early career to make a living playing not only jazz but a challenging form of jazz?

RM: I think it’s been OK because if I ever go to Chicago to play, I see people that were there since the early days of the AACM. I think what I do is to try to stay true to my music and I think audiences expect that of me. What I like about my career is that when people ask me to do something, they’re not telling me what to do, they want to see what it is that I’m doing.

JJ: How about when you were young and just starting to make your way as an avant-garde musician? How difficult was it then?



Credit: Ken Weiss

Matt Shipp (piano) – Roscoe’s music is a unique synthesis that utilizes so many strands, including his personal take on the Afro-American alto tradition and his own use of the free jazz tradition, his understanding of modern classical music in its many forms and his personal adaptation of certain post-Coltrane concepts. All this adds up to an erudite but original voice, one of the most important composers of the last 50 years. There is only one Roscoe Mitchell.

Famoudou Don Moye (percussion) – After 41-years of collaboration, he’s still has his foot on the gas pedal all the way to the floor.

Hugh Ragin (trumpet) – I’ve been playing with Roscoe since 1979. He is one of my major mentors and I consider him to be a master teacher. I like the way he embraces spontaneous composition as well written compositions. He inspired me to do my own writing and taught me the use of space and silence and to think like a composer.

Samir Chatterjee (tablas) – It was a humbling experience to be on stage together with Mr. Roscoe Mitchell. I admire his musicianship which elevates all technicalities. It was so easy to connect with him during the performance even without a rehearsal (you cannot rehearse music that is meant to be made on the spot).

www.artensembleofchicago.com/roscoe.html

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Pamela Luss with Houston Person

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Christopher Loudon of *Jazz Times* described Pamela and Houston as "An exalted partnership, meshing like the jeweled movement of a Patek Philippe," and Pamela's voice as "intoxicating."

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Live Performance Reviews

Pamela Luss

The Metropolitan Room
New York City
November 4th, 6th, and 11th

By Michael Anthony

The world of female jazz/cabaret singers is a large one, particularly in New York City. So, to stand out is not an easy task. The wonderful thing about recent newcomer Pamela Luss is that she makes standing out look easy and she accomplishes this by simply being her genuine self. Please make no mistake about it, genuine is the key word to describe Ms. Luss. She is down to earth, sincere and takes her craft very seriously. Her live performances, like her studio albums, are thoughtfully planned out and she truly wants her audience to relax and have a good time.

The first thing one may notice about Luss is her striking looks. She is tall with long black hair and her wardrobe, like her song selections, is always classy. So, Luss certainly has her own look, but does she have her own voice? The answer to that question is a resounding yes! This is what makes her truly genuine. She does not attempt to sound like anyone else, nor is she a stylist, which is to say she doesn't play around with the phrasing of the lyrics. She sings straight ahead and from the heart. Her recent appearances at the Metropolitan Room prove just that point. Luss is backed up by a quartet that features Jon Weber on piano, Jon Burr on bass, Alvin Atkinson, Jr. on drums and the highly respected and soulful tenor sax man, Houston Person. The musicians suit her just fine. In fact, it seems that Mr. Person is quickly becoming inseparable these days from Luss who has invited him to perform on her past three studio albums and most of her live performances in the past several years. Person seems to enjoy working with vocalists, as he spent many notable years working with the late Etta Jones. He is a very lyrical player and he makes for a great duet partner. This fact is not lost on Luss who seems to enjoy the team work she not only gets from Person, but from the whole band.

Her performance began not with a hard swinging number, but with a Broadway ballad from *The Yearling* entitled "Why Did I Choose You?" It was obviously done to build a little drama, the Metropolitan Room is not considered to be a jazz haunt, but a showcase room for mostly musical theatre type performers. None the less, the tune did manage to be jazz inspired. How could it not with a soulful sax solo by Person? The tempo of the song suited Luss' voice perfectly and it was hard not to notice by the end of the song how she is rapidly becoming a seasoned performer. After Luss swung the old standby "Let's Fall in Love," she went into a song that she has now made her own and may very well become her signature tune, the television theme to the long running show *Bewitched*. Yes, the song does have a lyric and even though Peggy Lee and Steve Lawrence made recordings of it during the mid-1960s, it was long forgotten until Luss noticed its most enjoyable

possibilities. Apparently the patrons who packed the house agreed because her performance led to dramatic applause, whistles and yells. Throughout her sixteen song presentation Luss not only sang the standards and some blues numbers, but tackled some rock era ballads which included a torch version of the Beach Boys' "God Only Knows," a trilogy of Bill Withers songs which mostly worked well, particularly "Ain't No Sunshine," which she has actually been singing for the past couple of years and the arrangement she worked out with Person seems to fit her voice quite well. The surprising standout of these more contemporary songs and arguably of the whole evening was her performance of the Beatles classic, "The Long and Winding Road." The original, which has often been accused of being overproduced - even by Paul McCartney himself, has been stripped down to its core by Luss who turns it into a heartfelt theatre piece. This song received the most rousing approval of the night, as I don't believe anyone quite heard the song sung quite this way before. What may be even more interesting is Luss is proving herself to be capable of singing blues oriented material. This is no doubt inspired by having Person in her presence, but she holds her own coming off sincere and sultry on songs like "That's Alright Honey" and "Teardrops from My Eyes." As her performance was nearing the end she continued to surprise everyone by doing an up tempo and swingin' version of the classic ballad, "What A Difference A Day Made" and a great medley of "One Hand, One Heart" combined with the rarely heard "Baby Mine," which is an old Tin Pan Alley number. Luss' stage banter throughout the evening was mostly made up of interesting but rehearsed musical quotes, like "Music is an outburst of the soul," which is credited to the 19th Century British composer, Frederick Delius. However, she is at her most charming when she speaks off the cuff, as she did when she returned to the stage to do her encore of "Nice n' Easy." "Its ridiculous to leave the stage," said Luss. "All of you knew I was coming back anyway." ■



Pamela Luss

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

- Sat 1/1: **Fat Cat. Vandelei Pereira** at 7:00pm. **Fabio Morgera** at 10:00pm. **Bruce Harris** jam session at 1:30pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sun 1/2, 1/9, 1/16, 1/23, 1/30: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. juniormance.com
- Sun 1/2: **Fat Cat. Ehud Asherie** at 6:00pm. **Fat Cat Big Band** at 8:30pm. **Brandon Lewis & Renee Cruz** jam session at 12:30pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sun 1/2, 1/9, 1/16, 1/23, 1/30: **Cidinho Teixeira & Friends** at **Zinc Bar**. 9:30pm, 11:00pm & 1:00am. 82 W. 3rd St. 212-477-8337. zincbar.com
- Sun 1/2: **Amir Rubinshtein** with **Ian Rapien, Eddy Khaimovich & Ronen Itzik** at **Miles' Café**. 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sun 1/2: **Old Time Musketry** at **Caffé Vivaldi**. 7:00pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Sun 1/2, 1/9, 1/16, 1/23, 1/30: Jazz Jam Session at **Shrine**. 4:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Sun 1/2: **Lage Lund** with **Pete Rende, Orlando LeFleming & Rodney Green** at **55 Bar**. 9:30pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sun 1/2: **Roz Corral** with **Gilad Hekselman & Edward Perez** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
- Mon 1/3: **Miles' Café. Alicia Cruzado** @ 5:00pm. **PJ Rasmussen** with **Ben Kovacs, Ethan O'Reilly & John Czolacz** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Mon 1/3: **Steven Mooney** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Mon 1/3: **Fat Cat. Choi Fairbanks** at 7:00pm. **George Braith** at 9:00pm. **Billy Kaye** jam session at 12:30pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Mon 1/3, 1/10, 1/17, 1/24, 1/31: **Zinc Bar. Felix Pastorius** @ 9:00pm. **Ron Affif** @ 11:00pm 82 W. 3rd St. 212-477-8337. zincbar.com
- Tues 1/4: **Jo-Yu Chen** with **Christopher Tordini & Tommy Crane** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.

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live jazz nightly

JAN 1
 CLOSED NEW YEAR'S DAY

JAN 2
CYRUS CHESTNUT & BENNY GREEN
 with Dezron Douglas & Willie Jones III

JAN 3
GEORGE MRAZ
 with Billy Hart, Iva Bittova & Emil Viklicky

JAN 4-9
WALTER BLANDING & FAMILY
 with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon & Willie Jones III
After Hours: Matt Slocum, Gerald Clayton & Massimo Biolcati

JAN 10
MONDAY NIGHTS WITH WBGO
WALTER BLANDING & FAMILY
 with Audrey Shakir, Marcus Printup, Jack Glottman, Gerald Cannon & Willie Jones III
Hosted by Rhonda Hamilton, Interview at 7pm

JAN 11-16
CLAYTON BROTHERS BAND
 with John Clayton, Jeff Clayton, Gerald Clayton, Terell Stafford & Obed Calvaire
After Hours: Ed Cherry with Pat Bianchi & Pete Van Nostrand

JAN 17
JAZZ CELEBRATION OF DR. MARTIN LUTHER KING, JR.
 Juilliard Jazz Ensemble
 with Cyrus Chestnut & Special Guests

JAN 18-23
MARCUS ROBERTS TRIO
 with Jason Marsalis & Rodney Jordan
After Hours: Oleg Butman Quartet with Wayne Escoffery

JAN 24
CHRISTIAN SANDS QUARTET

JAN 25-30
RANDY WESTON & AFRICAN RHYTHMS
 with Lewis Nash (Jan 25-28 only), Billy Harper (Jan 29-30), Frank Lacey, TK Blue, Alex Blake & Neil Clarke
After Hours: Alvester Garnett's Artwork Ensemble

JAN 31
CYRILLE AIMEE & THE SURREAL BAND



jalc.org/dccc

RESERVATIONS
 212-258-9595/9795

ARTIST SETS
 7:30 PM / 9:30 PM, Fri - Sat 11:30 PM

AFTER HOURS SET
 Tues-Sat after last artist set

- Tues 1/4, 1/11, 1/18, 1/25: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com.
- Tues 1/4: **Miles' Café. Tom Thorndike Trio @ 7:30pm. Steven Mooney Quintet @ 9:30pm.** \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Tues 1/4: **Shrine. Pablo Masis** at 6:00pm. **Good Times New Orleans Brass Band** at 8:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Tues 1/4: **Fat Cat. Saul Rubin Trio** at 7:00pm. **Don Hahn & Yonatan Riklis** with **Saul Rubin Trio** at 9:00pm. **Greg Glassman** jam session at 1:30pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Tues 1/4-Sat 1/15: **Eric Comstock & Barbara Fassano** at **The Algonquin Oak Room**. 8:30pm. Also 11:00pm on Friday & Saturday. 59 W. 44th St. 212-840-6800. algonquinhotel.com
- Wed 1/5: **Jason Yeager** with **Ben Roseth & Linda Oh** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Wed 1/5: **Miles' Café. Dre Barnes** with **Corcoran Holt & Rudy Royston @ 7:30pm. Jostein Gulbrandsen** with **Ike Sturm & Ronen Itzik @ 9:30pm.** \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Wed 1/5: **Tucker & Larsen** at **Shrine**. 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Wed 1/5: **Fat Cat. Rafi D'lugoff Trio** at 7:00pm. **Ryan Berg** at 9:00pm. **Ned Goold** jam session at 12:30pm. 75

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- Christopher St. 212-675-6056. fatcatmusic.org
- Wed 1/5: **Harry Allen Quartet** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Swing." 540 Park Ave. @ 61st St. 212-339-4095. http://feinsteinsattheregency.com.
- Thurs 1/6: **Melissa Aldana** at **Caffé Vivaldi**. 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Thurs 1/6: **Fat Cat. Diallo House** at 7:00pm. **Saul Rubin Group** at 10:00pm. **Stacy Dillard** jam session at 1:30pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Thurs 1/6: **Miles' Café. Mark Taylor** with **James Carney, Ken Filiano & Harris Eisenstadt @ 7:30pm. Asen Doykin** with **Massimo Biolcati & Rodney Green @**

9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.

- Thurs 1/6: **Bucky Pizzarelli & Howard Alden, Wycliffe Gordon & Jay Leonhart** and **Anat Cohen & Rossano Sportiello** at **Tribeca Performing Arts Center**. 8:00pm. "Dynamic Duos." \$40; students \$37.50. 199 Chambers St. 212-220-1460. tribecapac.org/music.htm
- Thurs 1/6: **Winter Jazz Fest at Zinc Bar**. 6:30pm-2:30am. \$25 single-day pass for 5 venues; \$35 2-day pass for 5 venues. With **Amina Figarova, Eric Legnini, Krystle Warren, Nguyen Le, Proverb Trio, Abdoulaye Diabate, Matana Roberts, Aaron Goldberg, Marcus Strickland & Shimrit Shoshan**. 147 Bleecker St. winterjazzfest.com. zincbar.com
- Fri-Sat 1/7-8: **NYC Winter Jazzfest at (le) poisson rouge**. 5:00pm. \$25 single-day pass, \$35 2-day pass to all 5 venues. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com. winterjazzfest.com
- Fri 1/7: **Shrine. Tomoko** at 6:00pm. **Mademoiselle Fleur: French Jazz** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Fri 1/7: **Fat Cat. A Capella Soul** at 7:00pm. **Naomi Shelton** at 9:00pm. **Jared Gold/Dave Gibson Group** at 10:30pm. **Mike Fahn** jam session at 1:00pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Fri 1/7: **Miles' Café. Paul Carlon Octet @ 7:30pm. Deborah Latz** with **Daniela Schaechter, Oleg Osenkov & Carmen Intorre @ 9:30pm.** \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.



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- Fri 1/7: **3rd Annual Export NOLA: Experience New Orleans Music at Sullivan Hall.** 8:00pm. \$20; \$25 at door. With **Jamie McLean Band, Amanda Shaw, Mia Borders, Honey Island Swamp Band, Joe Crown Trio & Khris Royal's Crescent Jam.** 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7610. <http://sullivanhallnyc.com>
- Fri 1/7: **Allan Harris Quartet at Palio Bar.** 151 W. 51st St. 212-399-9400. pianodue.com
- Fri 1/7: **Winter Jazz Fest at Kenny's Castaways.** 6:00pm-2:00am. \$25 single-day pass for 5 venues; \$35 2-day pass for 5 venues. With **Mike Pride's from Bacteria to Boys, Shane Endsley, Jacob Garchik, Jen Shyu, Charles Gayle, Chris Lightcap, Jason Lindner, Chris Speed & Dan Tepfer.** 147 Bleecker St. winterjazzfest.com. <http://kennyscastaways.net>
- Fri 1/7: **Ravi Coltrane at City Winery.** 11:30pm. \$15. "The Jazz Gallery Rent Jam." All proceeds support the Jazz Gallery. Every \$15 ticket is matched by an anonymous donor. 155 Varick St. @ Vandam. 212-608-0555. citywinery.com. jazzgallery.org
- Fri 1/7: **Pamela Rose at Feinstein's at Loews Regency.** 8:30pm. "Wild Women of Song: Great Gal Composers of Jazz." 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>.
- Fri 1/7: **Adam Rogers & Oz Noy at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Sat 1/8: **Martha Lorin at Feinstein's at Loews Regency.** 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>. marthalarin.com
- Sat 1/8: **Deanna Witkowski with Dave Ambrosio & Scott Latzky at Tomi Jazz.** 9:30pm, 10:45pm & midnight. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Sat 1/8: **Rachelle Collins Trio at Palio Bar.** 151 W. 51st St. 212-399-9400. pianodue.com
- Sat 1/8: **Miles' Café. Tacuma Bradley @ 5:30pm. Yutaka Uchida Quartet @ 7:30pm. Rick Parker with Xavier Perez, Brad Shepik, Aidan O'Donnell & Ziv Ravitz @ 9:30pm.** \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sat 1/8: **Sinan Bakir at Shrine.** 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Sat 1/8: **Fat Cat. Johnny O'Neal at 4:00pm. Colin Stanahan Group at 7:00pm. Bruce Cox at 10:00pm. Logan Richardson jam session at 1:30pm.** 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sat 1/8: **Winter Jazz Fest at The Bitter End.** 5:45pm-2:45am. \$25 single-day pass for 5 venues; \$35 2-day pass for 5 venues. With **Gregory Porter, Jamie Baum, Dana Leong, Dayna Kurtz, Portico Quartet, Nomo, Amir ElSaffar & Underground Horns.** 147 Bleecker St. winterjazzfest.com
- Sat 1/8: **Winter Jazz Fest at Sullivan Hall.** From 7:15pm. With **Kendrick Scott, Kenneth Whalum Quartet, Robert Gasper, Maurice Brown Effect, Derrick Hodge, (U) nity, Curtis Brothers Quartet, Igmart Thomas & Captain black Big Band** conducted by **Orrin Evans.** \$25 single-day Winter Jazz Fest Pass; \$35 2-day Winter Jazz Fest Pass. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7610. <http://sullivanhallnyc.com>
- Sat 1/8: **KJ Denhart with Adam Klipple, Aaron Heick, Mamadou Ba, Koko Jones & Ray Levier at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.

- Sat 1/8: **Charmaine Clamor at The Triad.** 7:00pm. \$27. 158 W. 72nd St. 212-362-2590. triadnyc.com. charmaineclamor.com
- Sat 1/8: **Winter Jazz Fest at Kenny's Castaways.** 6:00pm-2:00am. \$25 single-day pass for 5 venues; \$35 2-day pass for 5 venues. With **Kirk Knuffke, Bad Touch, Andrew D'Angelo, James Carney, Miles Okazaki/Damion Reid/Guillaume Perret, Water Surgeons, Donny McCaslin, Uri Caine, Aethereal Base & Talibam!** 147 Bleecker St. winterjazzfest.com. <http://kennyscastaways.net>
- Sat 1/8: **Winter Jazz Fest at Zinc Bar.** 6:30pm-2:30am. \$25 single-day pass for 5 venues; \$35 2-day pass for 5 venues. With **Jacky Terrasson, Sofia Rei Koutsovitis, Tineke Postma, Juan-Carlos Formell, Mariani, Carmen Souza, Sameer Gupta & Jean-Michel Pilc/Francois Moutin/Ari Hoening.** 147 Bleecker St. winterjazzfest.com. zincbar.com
- Sun 1/9: **Kendra Shank with Frank Kimbrough, Dean Johnson & Adam Nussbaum at Miles' Café.** 7:30pm. \$10 cover, \$10 min. 212 E. 52nd St., 3rd Floor. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 1/9: **Moirá Smiley & VOCO, Jessica Fichot, Miss Tess, George Cole Quintet & Fishtank Ensemble at (le) poisson rouge.** 10:00pm. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Sun 1/9: **Caffé Vivaldi. Lena Bloch-Eugene Sivtsov Quartet with Chris Van Voorst van Beest & Max Goldman @ 8:15pm. Secret Architecture @ 9:30pm.** 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Sun 1/9: **Fat Cat. Ehud Asherie at 6:00pm. David Schnitter at 9:00pm. Brandon Lewis & Renee Cruz jam session at 12:30pm.** 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sun 1/9: **Roy Ayers with DJ set by Manchildblack at SOB's.** 8:00pm. \$22. 204 Varick St. 212-243-4940. <http://sob.com>
- Sun 1/9: **3rd Annual Export NOLA: Experience New Orleans Music at Sullivan Hall.** 8:00pm. \$15; \$20 at door. With **Henry Butler, MoBettaBrown & Soul'd U Out, Maurice Brown, Rosie Ledet, Mia Borders, Sasha Masakowsky & Luke Winslow-King.** 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) 866-468-7610. <http://sullivanhallnyc.com>
- Sun 1/9: **Porto Franco Records Showcase at The Mercury Lounge. Nice Guy Trio @ 7:00pm. Gaucho @ 8:00pm. Mitch Marcus Quintet @ 9:00pm. Marcus Shelby Quintet @ 10:00pm.** \$10. 6 Delancey St. mercuryloungenyc.com
- Sun 1/9: **Miles' Café. Brian Girley Group @ 5:30pm.**

- **Kendra Shank with Frank Kimbrough, Dean Johnson & Adam Nussbaum @ 7:30pm. Tomas Janzon with Corcoran Holt & Chuck McPherson @ 9:30pm.** \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sun 1/9: **Michelle Walker with Sandro Albert & Michael O'Brien at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
- Mon 1/10: **Eiko Rikuhashi with Atsushi Ouchi & Willie Harvey at Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Mon 1/10, 1/17, 1/24, 1/31: **Emilio Solla at Miles' Café.** 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Mon 1/10: **Kelly Powers at Shrine.** 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Mon 1/10: **Fat Cat. Choi Fairbanks at 7:00pm. Ned Goold at 9:00pm. Billy Kaye jam session at 1:30pm.** 75 Christopher St. 212-675-6056. fatcatmusic.org
- Mon 1/10: **NEA Jazz Masters Panel Discussion at Irene Diamond Education Center, Lincoln Center.** 7:00pm. Free. Seating first come first served. **Hubert Laws, David Liebman, Johnny Mandel, Ellis Marsalis and Orrin Keepnews** participate in discussion moderated by **A.B. Spellman.** Broadway @ 60th St. 212-721-6500. jalc.org
- Tues 1/11: **Gina Sicillia at Caffé Vivaldi.** 6:00pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Tues 1/11: **Steven Husted & 11:11 at Shrine.** 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Tues 1/11: **Fat Cat. Saul Rubin Trio at 7:00pm. Peter Brainin at 9:00pm. Greg Glassman jam session at 1:30pm.** 75 Christopher St. 212-675-6056. fatcatmusic.org
- Tues 1/11: **NEA Jazz Masters Awards Ceremony & Concert at Rose Theater, Frederick P. Rose Hall, Lincoln Center.** 7:30pm. Honoring **Hubert Laws, David Liebman, Johnny Mandel, the Marsalis Family and Orrin Keepnews.** Performances by **The Jazz at Lincoln Center Orchestra** with **Wynton Marsalis** and special guests. Broadway @ 60th St. 212-721-6500. jalc.org
- Tues 1/11: **Neil Rolnick with ACME & Bob Gluckat (le) poisson rouge.** 7:30pm. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Tues 1/11: **Noriko Tomikawa with Joe Fitzgerald & Ian Froman at Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Tues 1/11: **Miles' Café. Michael Valeanu @ 7:30pm. Vitaly Golovnev Quartet @ 9:30pm.** \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Tues 1/12: **Shrine. Max Johnson Band at 6:00pm. Tiffany Chang at 7:00pm.** 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Tues 1/12: **Fat Cat. Rafi D'Lugoff Trio at 7:00pm. Jojo Kuo at 9:00pm. Ned Goold jam session at 12:30pm.** 75 Christopher St. 212-675-6056. fatcatmusic.org
- Wed 1/12: **Swing University Winter 2011 Open House at Irene Diamond Education Center, Lincoln Center.** 6:30pm. Free. Introductions to **Phil Schaap** and other faculty. Broadway @ 60th St. 212-721-6500. jalc.org
- Wed 1/12: **Lea Delaria with Janette Mason, Dylan Shamatt & Josh Giutna at Feinstein's at Loews**

Regency. 10:45pm. \$20 cover; 1-drink min. "Late Night Swing." 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>.

- Wed 1/12: **Shoko Amano** at **Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Wed 1/12: **Miles' Café.** **Napua Davoy** @ 7:30pm. **Rafal Sarnecki Quintet** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Thurs 1/13: **Seeing Jazz with George Wein: Jenny Scheinman** at **Leonard Nimoy Thalia.** 7:30pm. \$29, \$25 members; \$34 at door; \$15 under 30. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org
- Thurs 1/13: **Miles' Café.** **Nelson Riveros Quartet** @ 7:30pm. **Daniel Jamieson Quintet** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Thurs 1/13: **Fat Cat.** **Rashied Ali Tribute Band** at 7:00pm. **Greg Glassman/Stacy Dillard Quintet** at 10:00pm. **Stacy Dillard** jam session at 1:30pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Fri-Sat 1/14-15: **Jason Moran, Kendrick Scott** and others at **92nd St. Y.** "713|212: Houstonians in NYC." Lexington Ave. & 92nd St. 212.415-5500. 92y.org.
- Fri 1/14: **Marlene VerPlank Trio** at **Palio Bar.** 151 W. 51st St. 212-399-9400. pianodue.com
- Fri 1/14: **Nutsa** with **Ivan Farmakovsky, Freddie Hendrix, Craig Handy, Donald Edwards, Anton Revnyuk & Alex Rozov** at **Town Hall.** 8:00pm. \$50, \$75, \$80, \$100. U.S.

premiere of *Jazz Mysteries.* 123 W. 43rd St. (Bet. 6th Ave. & Broadway) 212-840-2824. <http://the-townhallnyc.org>

- Fri 1/14: **Shrine.** **Sten Hostfalt** at 6:00pm. **Mario Marswan** at 8:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Fri 1/14: **Miles' Café.** **Michael Dease** with **Mark Whitfield, Corcoran Holt & Andrew Swift** @ 7:30pm. **Iliia Skibinsky** with **Glenn Zaleski, Edward Perez & Colin Stranahan** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Fri 1/14: **Fat Cat.** **Jordan Young Group** at 7:00pm. **Naomi Shelton & the Gospel Queens** at 9:00pm. **Winard Harper** at 10:30pm. **Jared Gold** jam session at 1:00pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Fri 1/14: **Champion Fulton Duo** at **Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Sat 1/15: **Joshua Richman** with **Garrett Brown & Christopher Tordini** at **Tomi Jazz.** 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com. **Joshuarichman.com**
- Sat 1/15: **Il Collectivo** at **Shrine.** 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Sat 1/15: **Fat Cat.** **Eric Wyatt** at 7:00pm. **Brandon Lewis** at 10:00pm. **Todd Herbert** jam session at 1:30pm. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sat 1/15: **Patience Higgins Trio** at **Palio Bar.** 151 W. 51st St. 212-399-9400. pianodue.com
- Sat 1/15: **Miles' Café.** **Robin Aleman** with **David Epstein,**

Bob Sabin & Brian Adler @ 5:30pm. **Alicia Rau, Adam Lomeo, Marcus McLaurine & Bruce Cox** @ 7:30pm. **Charles Sibirsky** with **Bob Arthurs, Dave Frank, Joe Solomon & Robert Weiss** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.

- Sun 1/16: **Caffé Vivaldi.** **Mark Zaleski Band** @ 7:00pm. **Secret Architecture** @ 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Sun 1/16: **Gil Scott Heron** at **SOB's.** 8:00pm. \$22. 204 Varick St. 212-243-4940. <http://sobs.com>
- Sun 1/16: **Roz Corral** with **Dave Stryker & Orlando LeFleming** at **North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
- Sun 1/16: **Miles' Café.** **Anna Elizabeth Kendrick** with **JD Trio** @ 5:30pm. **Max Haymer Trio** @ 7:30pm. **Karel Ruzicka** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sun 1/16: **Stuart Isacoff & David Ruffels** at **(le) poisson rouge.** 7:30pm. \$15. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Sun 1/16: **Keith Jarrett** at **Carnegie Hall, Stern Auditorium/Perelman Stage.** 8:00pm. \$40-\$100. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
- Mon 1/17: **Shrine.** **Nick Myers** at 6:00pm. **Karen Maynard** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Tues 1/18: **Miles' Café.** **Mike Pohjola Trio** @ 7:30pm. **Will**

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THU-SAT DEC 30-JAN 1

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SUN JAN 2

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MON-TUE JAN 3-4 CLOSED

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MON JAN 10 & MON JAN 31

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MON JAN 17

MINGUS BIG BAND

"BLUES & POLITICS"

★ MINGUS ★ MONDAYS ★

TUE-WED JAN 18-19

JEFF "TAIN" WATTS 3

FEATURING STEVE COLEMAN - ROBERT HURST

THU-SUN JAN 20-23

JEFF "TAIN" WATTS 4

MARCUS STRICKLAND - DAVID KIKOSKI - ROBERT HURST

MON JAN 24

MINGUS DYNASTY

★ MINGUS ★ MONDAYS ★

TUE JAN 25

GRACE KELLY QUINTET

JASON PALMER - DOUG JOHNSON - EVAN GREGOR - JORDAN PERLSON

WED JAN 26

WAYNE ESCOFFERY QUINTET

ADAM HOLZMAN - ORRIN EVANS - HANS GLAWISCHNIG - JASON BROWN

THU-SUN JAN 27-30

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- Caviness Quintet** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Tues 1/18: **Josh Lawrence** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Wed 1/19: **Emilio Teubal Quartet & Gato Loco** at **Drom**. 8:00pm. \$10. 85 Ave. A. 212-777-1157. dromnyc.com.
- Wed 1/19: **Jay Leonhart Trio** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Swing." 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>.
- Wed 1/19: **Miles' Café. GP5** @ 7:30pm. **Donald Devienne Quartet** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Wed 1/19: **Shrine. Andre Matos Group** at 6:00pm. **Isaac Barche** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Thurs 1/20: **Miika Hary** with **Shai Maestro, Nir Feldre, Sam Minaie & Ziv Ravitz** at **Caffé Vivaldi**. 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Thurs 1/20: **Yuki Shibata Quartet** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Thurs 1/20: **Arturo O'Farrill Jam Session** at **Leonard Nimoy Thalia**. 7:30pm. \$15. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org
- Thurs 1/20: **Miles' Café. The Oulipians** @ 7:30pm. **Perry Smith Quartet** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Thurs-Sat 1/20-22: **Chick Corea** with the **Jazz at Lincoln Center Orchestra** with **Wynton Marsalis** at **Rose Theater, Frederick P. Rose Hall, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. jalc.org
- Sun 1/21: **William Parker** with **DJ Ming Tubby** at **(le) poisson rouge**. 7:00pm. \$15; \$18 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Fri 1/21: **Miles' Café. Sharel Cassity Quartet** @ 7:30pm. **Fredrick Levore** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Fri 1/21: **Shrine. Adrian Mira Group** at 6:00pm. **Oscar Penas** at 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Fri 1/21: **Mercedes Hall Quartet** at **Palio Bar**. 151 W. 51st St. 212-399-9400. pianodue.com
- Fri-Sat 1/21-22: **Mary Stallings & Jane Monheit** with **Eric Reed** at **The Allen Room, Lincoln Center**. 7:30pm & 9:30pm. \$55, \$65. The Music of Sarah Vaughan. Broadway @ 60th St. 212-721-6500. jalc.org
- Sat 1/22: **Daniel Bennett** with **Mark Cocheo & Piruz Partow** at **Tomi Jazz**. 9:30pm, 10:45pm & midnight. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Sat 1/22: **Miles' Café. Randall Haywood** @ 5:30pm. **Kavita Shah Quartet** @ 7:30pm. **Stephanie Chou Group** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sat 1/22: **Danny Walsh Quartet** at **Palio Bar**. 151 W. 51st St. 212-399-9400. pianodue.com
- Sun 1/23: **Caffé Vivaldi. Erika Banks** @ 7:00pm. **Remy Le Boeuf, Pascal Le Boeuf, Nir Felder, Linda Oh & Henry Cole** @ 8:15pm. **Secret Architecture** @ 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Sun 1/23: **Linda Ciofalo** with **Mark Marino & Marcus McLaurine** at **North Square Lounge**. 12:30pm & 2:00pm.

No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.

- Sun 1/23: **Miles' Café. Field Vision Quartet** @ 5:30pm. **Towner Galaher** with **Duane Eubanks, Tim Armacost, Jeff Pittson & Essiet Essiet** @ 7:30pm. **Lyric Fury** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sun 1/23: **Gabriele Tranchina** at **Feinstein's at Loews Regency**. 8:30pm. 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>.
- Mon 1/24: **Ambient Assault** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Mon 1/24, 1/31: **Jazz 201** with **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. Broadway @ 60th St. 212-721-6500. jalc.org
- Tues 1/25: **Vince Villanueva** with **Aki Yamamoto & Paul Kartanowicz** at **Tomi Jazz**. 9:30pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com.
- Tues 1/25: **Jon Crowley** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Tues 1/25: **Thelonious Monk: The Man and His Music** with **Dr. Larry Ridley** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. Broadway @ 60th St. 212-721-6500. jalc.org
- Wed 1/25: **Miles' Café. GP3** @ 7:30pm. **Frank Fontaine** with **Kerong Chok, Lage Lund & Francisco Mela** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Wed 1/26: **Warren Vaché Trio** at **Feinstein's at Loews Regency**. 10:45pm. \$20 cover; 1-drink min. "Late Night Swing." 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>.
- Wed 1/26: **Brad Mehldau** at **Carnegie Hall, Zankel Hall**. 7:30pm. \$46-\$54. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
- Wed 1/26: **Miles' Café. Danielle Freeman** @ 7:30pm. **George Gee Band** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Wed 1/26: **Alexander Clough Quartet** at **Shrine**. 6:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Thurs 1/27: **Fresh Voices** from **Berklee College of Music** at **City Winery**. 8:00pm. \$20-\$35. With **Livingston Taylor, Seth Glier & Emily Elbert**. 155 Varick St. @ Vandam. 212-608-0555. citywinery.com.
- Wed 1/27: **Miles' Café. Alexander McCabe Quartet** with **Uri Caine, Ugonna Okegwo & Rudy Royston** @ 7:30pm. **Kogan/Markovitz Quintet** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.

- Thurs 1/27: **Shareel Clayton** at **Shrine**. 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Fri 1/28: **Adriano Santos Trio** at **Palio Bar**. 151 W. 51st St. 212-399-9400. pianodue.com
- Fri 1/28: **Miles' Café. Kat Calvosa** @ 7:30pm. **Pam Fleming** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Fri 1/28: **Melissa Aldana** at **Caffé Vivaldi**. 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Fri 1/28: **Kendra Shank** with **Ben Monder** at **55 Bar**. 6:30pm. No cover; 2-drink min. 55 Christopher St. 212-929-9883. 55bar.com.
- Fri 1/28: **Natalie Cressman Quintet** at **Shrine**. 7:00pm. 2271 Adam Clayton Powell Jr. Blvd. 212-690-7807. shrinenyc.com
- Sat 1/29: **Yvette Rovira & Sam Barsh** at **Drom**. 8:00pm. \$10. 85 Ave. A. 212-777-1157. dromnyc.com.
- Sat 1/29: **Who Is Louis Armstrong?** at **Rose Theater, Lincoln Center**. 1:00pm & 3:00pm. \$12, \$20, \$28. "Jazz for Young People." Broadway @ 60th St. 212-721-6500. jalc.org
- Sat 1/29: **Sarah Hayes Quartet** at **Palio Bar**. 151 W. 51st St. 212-399-9400. pianodue.com
- Sat 1/29: **Miles' Café. Tobias Meinhart/Hironori Momoi Quartet** @ 5:30pm. **Marc McDonald** with **Jim Ridl, Karl Spicer & Gene Lewin** @ 7:30pm. **The Britton Brothers** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sat 1/29: **Charles Lloyd New Quartet** with **Jason Moran, Reuben Rogers & Eric Harland** at **Rose Theater, Lincoln Center**. 8:00pm. \$30, \$50, \$70, \$80, \$95. Broadway @ 60th St. 212-721-6500. jalc.org
- Sun 1/30: **Roz Corral** with **Jonathan Kreisberg & Boris Kozlov** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com.
- Sun 1/30: **Caffé Vivaldi. JP Schlegelmilch** @ 6:00pm, exploring music of Bill Frisell. **O'Farrill Brothers Band** with **Adam O'Farrill, Livio Almeida, Michael Sacks & Zachary O'Farrill** @ 8:15pm. **Secret Architecture** @ 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com. myspace.com/mikahary
- Sun 1/30: **Miles' Café. Le Zhang Quintet** @ 3:30pm. **Noriko Tomikawa Trio** @ 5:30pm. **Kenneth Salters Trio** @ 7:30pm. **Angela Rossi** @ 9:30pm. \$19.99 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.

BROOKLYN

- Sat 1/1: **Jam Session** at **Puppets Jazz Bar**. Midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Mon 1/3: **Scott Reeves Jazz Orchestra** at **Tea Lounge**. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- Mon 1/3: **Ben Holmes** with **Curtis Hasselbring, Matt Pavolka & Vinnie Sperrazza** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Mon 1/3, 1/10, 1/17, 1/24, 1/31: **John McNeil/Mike Fahie Jam Session** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Tues 1/4 & 1/18: **Eric Frazier** with **Danny Mixon & Gene Torres** at **Rustik Restaurant**. 471 Dekalb Ave. 347-406-9700. ericfraziermusic.com

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All Music Guide

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- Tues 1/4: **Stephen Bluestone & Les Krevsky** at **ZoraSpace**. 7:00pm. \$10 cover. 314 4th Ave. zoraspaces.com
- Tues 1/4: **Scott Kettner** with **Brian Drye, Rodrigo Ursua, Petr Cancura & John Altieri** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Wed 1/5: **Puppets Jazz Bar. Arturo O'Farrill** at 7:00pm. **Alexander Clough Group** at 8:30pm. **Stan Killian Group** at 11:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Wed 1/5, 1/12, 1/19, 1/26: **Walter Fischbacher Trio** at **Water Street Restaurant**. 8:00pm. No cover. 66 Water St. waterstreetrestaurant.com. phishbacher.com
- Thurs 1/6, 1/13, 1/20, 1/27: **Red Baraat** led by **Sunny Jain** at **Barbés**. 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Thurs 1/6: **Cameron Mizell** with **Brad Whiteley & Kenneth Salters** at **Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com. cameronmizell.com
- Thurs 1/6: **Billy White Group** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Thurs 1/6: **Peter Sparacino, Aki Ishiguro, Jay Jennings & Arthur Vint** at **Solo Kitchen Bar**. 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 1/6: **Darcy James Argue's Secret Society** at **Littlefield**. 8:00pm. \$15. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. littlefieldnyc.com
- Fri 1/7: **Ralph Hamperian's Tuba D'Amore** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622.

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January 2011 Jazz Schedule

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

Mondays - January 3rd & 10th, Patience Higgins and the Sugar Hill Quartet
January 17th, 24th & 31th, 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

Thursdays January 6th & 13th, Fred McFarland 8pm-12am
\$3 Table Cover per person/\$16 Drink Min
January 20th & 27th, TBA 8pm-12am
\$3 Table Cover per person/\$16 Drink Min

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

January 7th **Sabrina Bridge Bach Quartet**
January 8th **Kathy Farmer, Vocalist**
January 14th **Rudy Lawless and the Posse**
January 15th **Nat Adderly Jr.**
January 15th **Cap Birthday Party**
January 21st **Rob Silverman Trio**
January 22nd **Benny Russell, Sax Trio**
January 28th **Barbara King and the Spirit of Jazz**
January 29th **Cynthia Holiday, Vocalist**

Bring back Harlem's famous Late, Late Night Jam Session
Every Friday and Saturday Nights
12am to 4am serving up Jazz and
Wells' Chicken' and Waffles
Featuring **Gerald Hayes, Quartet**

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- Fri 1/7: **IBeam Music Studio. Dan Peck** at 9:00pm. **Garth Stevenson, Ben Gerstein & Ziv Ravitz** at 9:30pm. **Torsten Muller, Harris Eisenstadt & Nate Wooley** at 10:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sat 1/8: **Vincent Chancey** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Sat 1/8: **Puppets Jazz Bar. Colin Cannon Quartet** at 6:00pm. **Ron Carter & Russell Malone** at 8:30pm. **Evil Giraffes on Mars** at 11:45pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Sat 1/8: **Steve Swell Trio** at **IBeam Music Studio**. 8:00pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Sun 1/9, 1/16, 1/23, 1/30: **Stephane Wrembel** at **Barbés**. 9:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Sun 1/9: **Pablo Masis Group** at **Puppets Jazz Bar**. 7:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Mon 1/10: **Nathan Parker Smith Big Band** at **Tea Lounge**. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Wed 1/12: **Puppets Jazz Bar. Arturo O'Farrill** at 7:00pm. **Lena Bloch Band** at 8:30pm. **Very Burton** at 10:45pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Thurs 1/13: **JC Sanford** with **Nate Radley, Dave Ambrosio & Russ Meissner** at **Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Thurs 1/13: **Weasel Walter/Mary Halvorson/Peter Evans Trio** and **Mostly Other People Do the Killing** at **Littlefield**. 8:00pm. \$8. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. littlefieldnyc.com
- Thurs 1/13: **Charles Sibirsky & Singer Night** at **Puppets Jazz Bar**. 11:30pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Thurs 1/13: **Aki Ishiguro, Craig Akin & Nick Anderson** at **Solo Kitchen Bar**. 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Fri 1/14: **Ken Thomson** with **Russ Johnson, Nir Felder, Adam Armstrong & Fred Kennedy** at **Barbés**. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com. ktonline.net
- Sat 1/15: **Knox Chandler** at **ZoraSpace**. 9:00pm. \$5 cover; one-drink min. 314 4th Ave. zoraspaces.com
- Sat 1/15: **Puppets Jazz Bar. Charlie Apicella & Iron City** at 6:00pm. **Pat Braxton** at 9:00pm. **Puppets Jam Session** at midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.

- Sat 1/15: **Louis Reyes Rivera & Salim Washington Quintet** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Mon 1/17: **Jason Goldstein Organ Trio** at **Puppets Jazz Bar**. 6:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Mon 1/17: **Frank Carlberg & Nicholas Urie's City Band** at **Tea Lounge**. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Tues-Sat 1/18-1/22: **40 Twenty** with **Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio & Jacob Garchik** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Wed 1/19: **Arturo O'Farrill** at **Puppets Jazz Bar**. 7:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Thurs 1/20: **Russ Flynn Large Ensemble** at **Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762. tealoungeny.com.
- Thurs 1/20: **Aki Ishiguro, Peter Schwebs & Ross Pederson** at **Solo Kitchen Bar**. 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Thurs 1/20: **John Raymond Project** at **Puppets Jazz Bar**. Midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Fri 1/21: **Elsa Nilsson Quartet** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Sat 1/22: **James Weidman & Jay Hoggard** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. "A Tribute to Abbey Lincoln." 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Sat 1/22: **Puppets Jazz Bar. Blue Fish** at 6:00pm. **Puppets Jam Session** at midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Sun 1/23: **Michaela Anne & Michael Daves** at **Temple Beth Emeth**. 7:00pm. \$10. 83 Marlborough Rd. @ Church Ave.
- Mon 1/24: **Leni Stern** with **Mamadou Ba, Yacouba Sissoko & Makan Kouyate** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Wed 1/26: **Puppets Jazz Bar. Arturo O'Farrill** at 7:00pm. **Matt Parker Quartet** at 8:30pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Wed 1/26: **Gerald Cleaver** with **Andrew Bishop, Mat Maneri, Tony Malaby, Stacy Dillard, Craig Taborn & Javier Moreno** at **Barbés**. 8:00pm & 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Thurs 1/27: **Charles Sibirsky Singer Night** at **Puppets Jazz Bar**. 7:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Thurs 1/27: **Aki Ishiguro, Peter Schwebs & Ross Pederson** at **Solo Kitchen Bar**. 9:00pm. Jam session afterward. 1502 Cortelyou Rd. 718-826-0920. Myspace.com/solokitchenbar
- Fri 1/28: **Jason Yeager Trio** at **Puppets Jazz Bar**. 6:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Sat 1/29: **Puppets Jazz Bar. Peter Fish Group** at 6:00pm. **Shai Maestro Trio** at 9:00pm. **Puppets Jam Session** at midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com.
- Sat 1/29: **Jesse Sstacken** with **Eivind Opsvik & Jeff Davis** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation.

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- Sat 1/29: **Neil Clarke Group at Sistas' Place.** 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Sun 1/30: **Andrea Wolper Quintat at Puppets Jazz Bar.** 7:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Sun 1/30: **Sofia Koutsovitis & Lucia Pulido at Temple Beth Emeth.** 7:00pm. \$10. 83 Marlborough Rd. @ Church Ave.
- **Mon 1/31: Chris Parrello at Spike Hill.** 184 & 186 Bedford Ave. 718-218-9737. spikehill.com

BRONX

- Fri 1/7: **Charlie Porter Jazz Quartet at Bronx Museum of the Arts.** 7:30pm. 1040 Grand Concourse. 718-681-6000. carnegiehall.org

LONG ISLAND

- Sat 1/15: **Open House at Five Towns College.** 1:00pm. 305 N. Service Rd., Dix Hills. 631-656-2110. ftc.edu
- Sun 1/30: **An Evening of Jazz at Tilles Center for the Performing Arts.** 7:00pm. \$23; \$15 seniors & students. 720 Northern Blvd, Greenvale. 516-299-2752. tillescenter.org

WESTCHESTER COUNTY

- Sat 1/29: **Westchester Jazz Orchestra at Irvington Town Hall Theater.** 8:00pm. \$35; \$30 seniors; \$10 students. "Music of Herbie Hancock." 85 Main St. @ corner of N. Ferris Ave., Irvington. 914-591-6602. westjazzorch.org

NEW JERSEY

- Sat 1/1: **Don Braden Quartet at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Sun 1/2: **Randy Sandke, Jon-Erik Kellso, Ken Peplowski, Mark Lopeman, John Allred, Derek Smith, Nicki Parrott & Chuck Redd at Maplewood Woman's Club.** 2:00pm. ChickenFat Ball. 60 Woodland Rd., Maplewood. 800-303-NJJS. njjs.org
- Thurs 1/6: **B.B. King at The Wellmont Theatre.** 8:00pm. \$45; \$65; \$85. 5 Seymour St., Montclair. wellmonttheatre.com
- Wed 1/5, 1/12, 1/19, 1/26: **Radam Schwartz Jam Session at Chico's House of Jazz.** 9:00pm. No cover. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Sat 1/8: **Mike Bono with Caili O'Doherty, Jeff Dingler & Charlie Snyder 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>
- Tues 1/11: **Bucky Pizzarelli's 85th birthday at Bickford Theatre.** 8:00pm. With Aaron Weinstein & Jerry Bruno. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Wed 1/12: **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>. willcalhoun.com

- Tues-Wed 1/18-1/19: **John Pizzarelli & Jessica Molaskey at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Thurs 1/20: **Joe Midiri, Paul Midiri, Brooks Tegler, Pat Mearcuri, Ed Wise & Dean Schneider at Ocean County College.** 8:00pm. Benny Goodman tribute. \$13; \$15 at door. Arts & Community Center at the end of Campus Drive off Hoooper Ave. (County Rd. 249) 732-255-0500. ocean.edu
- Thurs 1/20: **Jazz Research Roundtable at Rutgers University, Dana Library, Dana Room.** 7:00pm. Free. With Sean Lorre: "Guitarist Marc Ribot." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Fri 1/21: **The Fins 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>. thefins.com
- Sat 1/22: **Esperanza Spalding: Chamber Music Society at Bergen Community College.** 8:00pm. \$35. Anna Maria Ciccone Theatre, 400 Paramus Rd., Paramus. 201-477-7428. bergen.edu
- Fri 1/28: **Billy Hector 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>
- Sat 1/29: **Catherine Russell at Shanghai Jazz.** 24 Main St., Madison. 973-822-2899. shanghaijazz.com. ■

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JANUARY 2011

<p>JAN 1-2 / 8:30P & 10:30PM MIKE STERN BAND FEATURING VICTOR WOOTEN & DAVE WECKL</p>	<p>JAN 11 / 8:00PM LALA BROOKS OF THE CRYSTALS</p>	<p>JAN 19 / 8:30PM & 10:30PM KEVIN HAYS</p>
<p>JAN 3 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST MIKE STERN AND VICTOR WOOTEN</p>	<p>JAN 11 / 6:00PM FOLLOW SPOT</p>	<p>JAN 20 / 8:30PM & 10:30PM MAHAVISHNU PROJECT PERFORMS VISIONS OF THE EMERALD BEYOND</p>
<p>JAN 4 / 7:00PM & 9PM ART LILLARD'S HEAVENLY BIG BAND</p>	<p>JAN 12 / 8:30PM & 10:30PM JAIMOE'S JASSZ BAND - LEGENDARY DRUMMER OF THE ALLMAN BROS.</p>	<p>JAN 21 / 6:00PM KELLEY SUTTENFIELD</p>
<p>JAN 7-11 / MIDNIGHT MIAG & SCOBAR PRESENT APAP SHOWCASE</p>	<p>JAN 13 / 8:30PM & 10:30PM MATTHEW SHIPP TRIO</p>	<p>JAN 21-22 / 8:30PM & 10:30PM GARY U.S. BONDS</p>
<p>JAN 8 / MIDNIGHT JAKE HERTZOG</p>	<p>JAN 14 / 8:30PM & 10:30PM RONNIE LAWS SUPER GROUP</p>	<p>JAN 23 / TBA</p>
<p>JAN 9 / 6:00PM JOHNNY RODGERS</p>	<p>JAN 14 / MIDNIGHT A NIGHT WITH ELASEA DOUGLAS AND HETTIE BARNHILL</p>	<p>JAN 24 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST TBA</p>
<p>JAN 10 / 6:00PM GARY U.S. BONDS</p>	<p>JAN 17 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST CHUCK LOEB AND RONNIE LAWS</p>	<p>JAN 25 / 7:00PM & 9:00PM TERESE GENECCO & HER LITTLE BIG BAND WITH SPECIAL GUEST: TBA</p>
<p>JAN 10 / 8:00 & 10:00 LES PAUL TRIO W/ SPECIAL GUEST NEA JAZZ MASTER JIM HALL W/ GREG OSBY, STEVE LASPINA, BILL STEWART</p>	<p>JAN 18 / 7:00PM & 9:00PM THE PHOEBE LEGERE QUINTET</p>	<p>JAN 25 / 11:00PM FOLLOW SPOT</p>
<p>JAN 10 / 8:00 & 10:00 LES PAUL TRIO W/ SPECIAL GUEST NEA JAZZ MASTER JIM HALL W/ GREG OSBY, STEVE LASPINA, BILL STEWART</p>	<p>JAN 18 / 11:00 PM FOLLOW SPOT</p>	<p>JAN 26 / 8:30PM NYC HIT SQUAD</p>
<p>JAN 10 / 8:00 & 10:00 LES PAUL TRIO W/ SPECIAL GUEST NEA JAZZ MASTER JIM HALL W/ GREG OSBY, STEVE LASPINA, BILL STEWART</p>	<p>JAN 18 / 7:00PM & 9:00PM THE PHOEBE LEGERE QUINTET</p>	<p>JAN 27-30 / 8:30PM & 10:30PM THE STANLEY JORDAN TRIO</p>
<p>JAN 10 / 8:00 & 10:00 LES PAUL TRIO W/ SPECIAL GUEST NEA JAZZ MASTER JIM HALL W/ GREG OSBY, STEVE LASPINA, BILL STEWART</p>	<p>JAN 18 / 11:00 PM FOLLOW SPOT</p>	<p>JAN 28 / MIDNIGHT THE ADAM LARSON 5</p>
<p>JAN 10 / 8:00 & 10:00 LES PAUL TRIO W/ SPECIAL GUEST NEA JAZZ MASTER JIM HALL W/ GREG OSBY, STEVE LASPINA, BILL STEWART</p>	<p>JAN 18 / 11:00 PM FOLLOW SPOT</p>	<p>JAN 30 / 5:30PM DAVE FRANK</p>
<p>JAN 3RD 8:00PM & 10PM MIKE STERN AND VICTOR WOOTEN</p>	<p>JAN 10TH 8:00PM & 10PM NEA JAZZ MASTER JIM HALL W/ GREG OSBY, STEVE LASPINA, BILL STEWART</p>	<p>JAN 17TH 8:00PM & 10PM CHUCK LOEB AND RONNIE LEWIS</p>
<p>JAN 24TH 8:00PM & 10PM TBA</p>	<p>iridium 1650 Broadway (51st) New York, NY 10019 Reservations: (212) 582.2121 • www.iridiumjazzclub.com</p>	



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2	Sun	JAMIE BAUM SEPTET
3	Mon	AMRAM & CO
4	Tues	DAVE ALLEN QUARTET
5	Wed	DAVID COOK - CD RELEASE
6	Thur	TIM BERNE: LOS TOTOPOS
7	Fri	COMPANY OF HEAVEN JAZZ FESTIVAL
8	Sat	COMPANY OF HEAVEN JAZZ FESTIVAL
9	Sun	DAN TEPFER / JULIAN LAGE DUO
10	Mon	DAN WEISS TRIO
11	Tues	ARI HOENIG QUARTET
12	Wed	NATHANIEL SMITH QUINTET - CD RELEASE "QUARTET"; DANIEL ORI QUINTET
13	Thur	JEFF DAVIS BAND - 35TH BIRTHDAY CONCERT
14	Fri	GLOBAL MOTION
15	Sat	MATTHEW BREWER QUINTET
16	Sun	TYLER BLANTON QUARTET - "BOTANIC" CD RELEASE PARTY
17	Mon	DAN RUFOLO TRIO
18	Tues	BLUE TUESDAYS: JALALA
19	Wed	THE BRAZILIAN ACOUSTIC ENSEMBLE
20	Thur	GEORGE GARZONE AND THE AUSTRALIAN CONNECTION
21	Fri	GEORGE GARZONE AND THE AUSTRALIAN CONNECTION
22	Sat	DANIEL LEVIN QUARTET
23	Sun	JANE IRA BLOOM QUARTET
24	Mon	MARTA & THE OTHER SHORE; MARTA TOPFEROVA:TROVA
25	Tues	KIRK NUROCK, SOLO JAZZ PIANIST
26	Wed	MIKE & RUTHY FOLK CITY:THE WIYOS
27	Thur	BECCA STEVENS BAND; REBECCA MARTIN BAND
28	Fri	GIRLS GONE MILD!
29	Sat	GERALD CLEAVER'S UNCLE JUNE
30	Sun	GERALD CLEAVER
31	Mon	RIVER OF GLASS

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Calendar of Events

JAN	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 cleopatrasneedleny.com	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com
1 - Sat		Chris Botti; Imani Uzuri Mosaic		Don Slatoff Band	
2 - Sun	Chico O'Farrill Band	Chris Botti		Noah Haidu Jam	Serial Underground; Jamie Baum 6
3 - Mon	Sketchy Black Dog; Jim Caruso	Lauryn Hill	Cecil's Big Band with Mike Lee	Roger Lent Jam	Amram & Co.
4 - Tue	Tim Hagans 5	Lauryn Hill	Bruce Williams Jam Session	Robert Rucker Jam	Dave Allen 4
5 - Wed	David Ostwald Band; Dave Holland 4	Lauryn Hill	Mid-Week Mellow Out	Les Kurtz Open Mic	David Cook 3
6 - Thu	Dave Holland 4	Cassandra Wilson	Blues Jam Session	Michika Fukumari 3	Tim Berne
7 - Fri	Birdland Big Band; Dave Holland 4	Cassandra Wilson		Donald Malloy 4	Matt Darriau; Refuge Trio; Michael Mussilami
8 - Sat	Dave Holland 4	Cassandra Wilson		Joe Sucato 4	Jon Irabagon & Mike Pride; Jay Clayton 3; Mario Pavone 4
9 - Sun	Tierney Sutton 4 & Regina Carter	Cassandra Wilson		Noah Haidu Jam	Dan Tepfer & Julian Lage
10 - Mon		Kurt Elling & Ravi Coltrane	Cecil's Big Band with Mike Lee	Roger Lent Jam	Dan Weiss 3
11 - Tue	Tierney Sutton 4	Bill Evans & Steve Lukather	Bruce Williams Jam Session	Robert Rucker Jam	Ari Hoenic 4
12 - Wed	David Ostwald Band; Tierney Sutton 4	Bill Evans & Steve Lukather; Toxic Monkey	Mid-Week Mellow Out	Les Kurtz Open Mic	Nathaniel Smith 5; Daniel Ori 5
13 - Thu	Tierney Sutton 4	Bill Evans & Steve Lukather; Toxic Monkey	Blues Jam Session	Alan Rosenthal 3	Jeff Davis Band
14 - Fri	Birdland Big Band; Tierney Sutton 4	Bill Evans & Steve Lukather; Toxic Monkey; Key		Ken Simon 4	Global Motion
15 - Sat	Tierney Sutton 4	Bill Evans & Steve Lukather; Toxic Monkey; Bobby Previte		Irini	Matthew Brewer 5
16 - Sun	Chico O'Farrill Band	Bill Evans & Steve Lukather; Toxic Monkey		Noah Haidu Jam	Tyler Blanton 4
17 - Mon	Jim Caruso	Blood Sweat & Tears with Arturo Sandoval	Cecil's Big Band with Mike Lee	Roger Lent Jam	Dan Rufolo 3
18 - Tue	David Murray Band	Blood Sweat & Tears with Arturo Sandoval	Bruce Williams Jam Session	Robert Rucker Jam	JaLaLa
19 - Wed	David Ostwald Band; David Murray Band	Blood Sweat & Tears with Arturo Sandoval	Mid-Week Mellow Out	Les Kurtz Open Mic	Brazilian Acoustic Ensemble
20 - Thu	David Murray Band	Amel Larrieux	Blues Jam Session	Dan Furman 3	George Garzone 5
21 - Fri	Birdland Big Band; David Murray Band	Amel Larrieux; Vickie Natale		Nutrad Band	George Garzone 5
22 - Sat	David Murray Band	Amel Larrieux; Sara Wasserman with Henry Butler		Rodney Siau 4	Daniel Levin 4
23 - Sun	Chico O'Farrill Band	Amel Larrieux		Noah Haidu Jam	Jane Ira Bloom 4
24 - Mon	Jim Caruso	Chuchito Valdes	Cecil's Big Band with Mike Lee	Roger Lent Jam	Marta Topferova
25 - Tue	Music of Freddie Hubbard	Nikki Yanofsky	Bruce Williams Jam Session	Robert Rucker Jam	Kirk Nurock
26 - Wed	David Ostwald Band; Music of Freddie Hubbard	Nikki Yanofsky	Mid-Week Mellow Out	Les Kurtz Open Mic	
27 - Thu	Music of Freddie Hubbard	Tony Williams Tribute	Blues Jam Session	Marcus Persiani 3	Becca Stevens Band; Rebecca Martin Band
28 - Fri	Birdland Big Band; Music of Freddie Hubbard	Tony Williams Tribute; Juice Box		Evan Schwamm 4	Girls Gone Mild!
29 - Sat	Music of Freddie Hubbard	Tony Williams Tribute; Buru Style		Will Terrill 4	Deborah Latz; Gerald Cleaver 7
30 - Sun	Chico O'Farrill Band	Tony Williams Tribute			Gerald Cleaver 7
31 - Mon	Jim Caruso		Cecil's Big Band with Mike Lee		

	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/dccc	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
JAN				
1 - Sat			Enoch Smith Jr 3; Justin Wood; Joey Morant 3	Mike Stern Band
2 - Sun			John Colianni 3; David Coss 3; Ai Murakami 3	Mike Stern Band
3 - Mon		George Mraz 4	Howard Williams Band; Ben Cliness 3	Mike Stern & Victor Wooten
4 - Tue		Walter Blanding 6	Valery Ponomarev Band; Justin Lees 3	Art Lillard Band
5 - Wed		Walter Blanding 6	Champion Fulton 3; Vitaly Golovnev 4	
6 - Thu	Bill Goodwin Jazz Jam	Walter Blanding 6	David Coss 3; Matt Ripptoe 4	
7 - Fri	Jay Rattman & Sullivan Fortner	Walter Blanding 6	Hide Tanaka 3; Dre Barnes	
8 - Sat	Bill Goodwin's Birthday Bash	Walter Blanding 6	Gypsy Jazz Caravan; Marsha Heydt 4; Virginia Mayhew 4	Jake Hertzog 3
9 - Sun	Davey Lantz & Dan Wilkins	Walter Blanding 6	Lou Caputo 4; David Coss 3; Masami Ishikawa 3	Johnny Rodgers Band
10 - Mon		Walter Blanding 6	Howard Williams Band; Lucy Blaco 3	Jim Hall, Greg Osby & Steve LaSpina
11 - Tue	Water Gap Palyers	Clayton Brothers Band	Eyal Vilner Band; Paul Francis 3	Terese Genecco Band; LaLa Brooks
12 - Wed		Clayton Brothers Band	Mark Devine 3; Andrew Atkinson 3	Jaimoe's Jassz Band
13 - Thu	Bill Goodwin Jazz Jam	Clayton Brothers Band	Ryan Anselmi 4; Brent Canter 3	Matthew Shipp 3
14 - Fri	Bobby Avey	Clayton Brothers Band	Dave Kain; Tim Price & Ryan Anselmi	Ronnie Laws Band
15 - Sat	Houston Pearson & Dave Leonhardt 3	Clayton Brothers Band	Larry Newcomb 3; Mark Marino 3; Akiko Tsuruga 3	Ronnie Laws Band
16 - Sun	Bill Mays	Clayton Brothers Band	Ben Healey 3; David Coss 3; David Caldwell Mason 3	Ronnie Laws Band
17 - Mon		Julliard Jazz Ensemble & Cyrus Chestnut	Howard Williams Band; Kenny Shanker 4	
18 - Tue		Marcus Roberts 3	Lou Caputo Band; Alan Chaubert 3	Phoebe Legere 5
19 - Wed		Marcus Roberts 3	Nancy Reed 3; Nueva Encarnacion	Kevin Hays
20 - Thu	Bill Washer & Adam Niewood Jazz Jam	Marcus Roberts 3	Rick Stone 3; Alex Hoffman 4	Mahavishnu Project
21 - Fri	Co-op Bop	Marcus Roberts 3	Alex Stein/Matt Brown 4; Dylan Meek 3	Gary U.S. Bonds
22 - Sat	Eric Doney & Zach Brock	Marcus Roberts 3	Kioko Oyobe 3; Champion Fulton 3; Daylight Blues Band	Gary U.S. Bonds
23 - Sun	Skip Wilkins 4	Marcus Roberts 3	Iris Ormig 4; David Coss 3; Ryan Anselmi 4	Rick Derringer
24 - Mon		Christian Sands 4	Howard Williams Band; Stan Killian 4	Rick Derringer
25 - Tue		Randy Weston	Cecilia Coleman Band; Michike Fukumori 3	Terese Genecco Band
26 - Wed		Randy Weston	Kurt Bacher 4; Anderson Brothers	NYC Hit Squad
27 - Thu	Bill Washear & Adam Niewood Jazz Jam	Randy Weston	Bernal/Eckroth/Ennis; John David Simon 3	Stanley Jordan 3
28 - Fri	Mike Collins 4	Randy Weston	Nick Moran 3; Kevin Dorn	Stanley Jordan 3
29 - Sat	Bob Dorough 3	Randy Weston	Marsha Heydt; Andrew Hadro 4; Virginia Mayhew 4	Stanley Jordan 3
30 - Sun	Bob Leive & Patti Graham	Randy Weston	Evan Schwam 4; David Coss 3; Dylan Meek 3	Dave Frank; Stanley Jordan 3
31 - Mon		Cyrille Aimee	Howard Williams Band; Carol Sudhalter	

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JAN					
1 - Sat		Dr. Lonnie Smith Band	Sandra Bernhard		
2 - Sun		Dr. Lonnie Smith 3		Tony Middleton 3	La Fayette Harris Jazz Open-Mic
3 - Mon			Jackie Five-Oh; Alan Hampton	Open Jam Session	Patience Higgins
4 - Tue			Javier Colon; Meta & the Cornerstones	Champion Fulton	Joey Morant
5 - Wed		Terence Blanchard	Dee Dozier	Marc Mommasa & Nikolaj Hess	Nate Lucas Organ Trio
6 - Thu	Gilad Hekselman 4	Terence Blanchard	Melvin Van Peebles; Chicha Libre; Em- bassy Ensemble	Teri Roiger 4	Fred McFarland
7 - Fri		Terence Blanchard	Lost in the Tree; Stew & the Negro Problem; Emilie Simon	Bill Mays	Sabrina Bridge Bach Quartet
8 - Sat	Jaleel Shaw 4	Terence Blanchard	Funk It Up About Nothin'; Bettye Lavette; Justin Bond	Bill Mays	Kathy Farmer, Vocalist
9 - Sun	Sachal Vasandani 6	Terence Blanchard	Losers Lounge; globalFEST 2011; Meow Meow	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
10 - Mon	Steve Coleman	Mingus Big Band	Funk It Up About Nothin	Open Jam Session	Patience Higgins
11 - Tue		Davell Crawford	Netnakisum/Julie Feeney; De Temps Antan	Champion Fulton	Joey Morant
12 - Wed		Davell Crawford	Summer & Eve with the Freshness; Colin Dean	Ted Brown 4	Nate Lucas Organ Trio
13 - Thu	Sam Harris 4	Tomasz Stanko 4	Edmar Castaneda; The Mast Featuring Haale	Leslie Pintchik 4	Fred McFarland
14 - Fri	Triveni	Tomasz Stanko 4	Terry Radigan; Madi- son Square Garden- ers; Chilly Gonzales	Chantale Gagne 4	Rudy Lawless
15 - Sat		Tomasz Stanko 4	Pierre Bensusan; Sasha Lazard; Everett Bradley & Michael Zegarski; Trapps	Chantale Gagne 4	Nat Adderly Jr.
16 - Sun	Positive Catastrophe	Tomasz Stanko 4	Charlotte Martin	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
17 - Mon	Imani Uzuri/Courtney Bryan; Steve Coleman	Mingus Big Band	Jackie Five-Oh; Motherlodge	Open Jam Session	Eric Wyatt Jam Session
18 - Tue		Jeff "Tain" Watts 3	3 Days in the Tub; Robi Hager	Champion Fulton	Joey Morant
19 - Wed	Miguel Zenon 4	Jeff "Tain" Watts 3	Sometimes in Prague	Giacomo Gates 3	Nate Lucas Organ Trio
20 - Thu	Justin Brown 5	Jeff "Tain" Watts 4	Lapham's Quarterly Celebrity Event	Jon Davis 3	Fred McFarland
21 - Fri	Lage Lund	Jeff "Tain" Watts 4	Django-a-Go-Go	Joanne Brackeen 3	Rob Silverman Trio
22 - Sat	Chihiro Yamanaka 3	Jeff "Tain" Watts 4	Django-a-Go-Go	Joanne Brackeen 3	Benny Russell, Sax Trio
23 - Sun		Jeff "Tain" Watts 4	Joel Harrison String Choir; Justin Bond	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
24 - Mon	Steve Coleman	Mingus Dynasty	Nowhere Near Nor- mal; People Lea Like Sing Stevie Wonder	Open Jam Session	Eric Wyatt Jam Session
25 - Tue		Grace Kelly 5	Chris Parrello		Joey Morant
26 - Wed		Wayne Escoffery 5	Carlene Carter & Tammy Faye Starlite; Our Hit Parade	Hendrik Meurkens 4	Nate Lucas Organ Trio
27 - Thu	Casey Benjamin 4	John Abercrombie 4	Melvin Van Peebles; Toshi Reagon	Erika Matsuo 5	Fred McFarland
28 - Fri	Linda Oh Band	John Abercrombie 4	Sarah Solovay; Toshi Reagon; Cole Escola	Helen Sung 3	Barbara King
29 - Sat	Pedro Giraud Band	John Abercrombie 4	Huun Huur Tu; Toshi Reagon; Cole Escola	Helen Sung 3	Cynthia Holiday
30 - Sun		John Abercrombie 4	Toshi Reagon; Justin Bond	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
31 - Mon	Steve Coleman	Mingus Big Band	One Healing Arts Com- pany Benefit	Open Jam Session	Eric Wyatt Jam Session

JAN	Miles' Cafe 212 E. 52nd St., 3rd Fl. 212-371-7657 www.milescafe.com	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com	The Stone Ave. C and Second St. www.thestonenyc.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net
1 - Sat		Ari Roland 5; New Years Eve Band; Stacy Dillard 3	Malaby/Sanchez/Rainey; Angelica Sanchez 4	The Bad Plus
2 - Sun	Amir Rubinshtein	Bucky Pizzarelli/Jay Leonhart 3; Ned Goold 3; Johnny O'Neal	Echo Run Pry; Ben Monder Band	The Bad Plus
3 - Mon	Alicia Cruzado; PJ Rasmussen	Paul Meyers; Ari Hoenig 4; Spencer Murphy		Vanguard Jazz Orchestra
4 - Tue	Tom Thorndike; Steven Mooney	Sachal Vasandani & Gerald Clayton; Randy Ingram 3; Ken Fowser & Behn Gillette	Circle Down; Russell Lossing 4	Kurt Rosenwinkel 4
5 - Wed	Dre Barnes; Jostein Gulbrandsen	Peter Zak; Luigi & Pasquale Grasso 5; Jeremy Manasia 3	Mark Helias; John Hebert 4	Kurt Rosenwinkel 4
6 - Thu	Mark Taylor; Asen Doykin	Ehud Asherie; Peter Bernstein 3; Brian Charette	Michael Attias 4; Susie Ibarra 4	Kurt Rosenwinkel 4
7 - Fri	Paul Carlton; Deborah Latz	Chris Byars 8; Peter Bernstein 3; Lawrence Leathers	Drew Gress 5; Tim Berne & Matt Mitchell	Kurt Rosenwinkel 4
8 - Sat	Tacuma Bradley; Yutaka Uchida; Rick Parker	Zaid Nasser 3; Peter Bernstein 3; Simona Premazzi 3	Angelica Sanchez; Endangered Blood	Kurt Rosenwinkel 4
9 - Sun	Brian Girely; Kendra Shank; Tomas Janzon	Jon Roche 4; Johnny O'Neal	John Hollenbeck 4; Tom Rainey 3	Kurt Rosenwinkel 4
10 - Mon	Alicia Cruzado; Emilio Solla	Juan Pablo Arredondo 3; Ari Hoenig 3; Spencer Murphy		Vanguard Jazz Orchestra
11 - Tue	Michael Valeanu; Vitaly Golovnev	Lezlie Harrison; Tom Guama 4; Alex Stein 4	Mark Helias & Angelica Sanchez; Ben Gerstein 5	Joe Lovano 5
12 - Wed	Napua Davoy; Rafal Sarnecki	Whitney Ashe; Nir Felder 4; Craig Wuepper 3	Tony Malaby 3; Tony Malaby	Joe Lovano 5
13 - Thu	Nelson Riveros; Daniel Jamieson	Spike Wilner; Carlo De Rosa 4; Alex Hoffman	Brian Groder 4; Nate Woolley 3	Joe Lovano 5
14 - Fri	Michael Dease; Ilija Skibinsky	Woody Witt/Eric Wollman 4; Jean-Michel Pilc 3; Anthony Wonsey	Kris Davis 3; Trevor Dunn 2	Joe Lovano 5
15 - Sat	New York Jazz Academy workshop; Robin Aleman; Alicia Rau	Samir Zarif 5; Ralph Lalama 3; Jean-Michel Pilc 3; Stacy Dillard 3	Ellery Eskelin 3; Tony Malaby 4	Joe Lovano 5
16 - Sun	Anna Elizabeth Kendrick; Max Haymer; Karel Ruzicka	Jon roche 5; Joe Magnarelli 4; Johnny O'Neal	Phillip Greenleaf & John Raskin 4; Connie Crothers & Kevin Norton	Joe Lovano 5
17 - Mon	Alicia Tango; Emilio Solla	Hans Glawishnig 3; Ari Hoenig 4; Spencer Murphy		Vanguard Jazz Orchestra
18 - Tue	Mika Pohjola; Will Caviness	Erin McDougald & Spike Wilner; Jose Negroni 3; Ken Fowser & Behn Gillette	Sean Conly; Wake Up!	Lewis Nash 5
19 - Wed	George Petit	Romain Collin; Grant Stewart 4; Corin Stiggall 3	macroquartet; nella nairb	Lewis Nash 5
20 - Thu	The Oulipians; Perry Smith	Ehud Asherie 2; Ron Blake; Carlos Abadie 5	Satoshi Takeishi & Shoko Nagai; Tony Malaby	Lewis Nash 5
21 - Fri	Sharel Cassity; Fredrick Levore	Tardo Hammear 3; Harry Allen 4; Lawrence Leathers	Mario Pavone; Space Church	Lewis Nash 5
22 - Sat	New York Jazz Academy workshop; Randall Haywood; Stephanie Chou	Lee Kostrinsky; Dwayne Clemons 5; Harry Allen 4; Ian Hendrickson-Smith	Tony Malaby's Novela; Eivind Opsvik 4	Lewis Nash 5
23 - Sun	Field Vision Quartet; Towner Galaher; Cynthia Hilts	Ruth Brisbane & Jon Roche 3; Spike Wilner 3; Johnny O'Neal	Jorrit Dijkstra; Joachim Badenhorst	Lewis Nash 5
24 - Mon	Alicia Cruzado; Emilio Solla	Jimmy Bruno; Ari Hoenig 3; Spencer Murphy		Vanguard Jazz Orchestra
25 - Tue	George Petit; Frank Fontaine	Marianne Sullivan; David Budway 3; Alex Stein 4	Jacob Sacks 3; Andrew Bishop	Jacky Terrasson 3
26 - Wed	Danielle Freeman	Conal Fowkes; James Zollar 6; Bruce Harris 4	Kyoko Kitamura & Russ Lossing; Areni Agbabian 3	Jacky Terrasson 3
27 - Thu	Alexander McCabe; Kogan/Markovitz	Spike Wilner & Ned Goold; Loren Stillman 4; Carlos Abadie 5	Chris Lightcap 5; Gerald Cleaver	Jacky Terrasson 3
28 - Fri	Kat Calvosa; Pam Fleming	Chris Byars 8; Emilio Solla 5; Spike Wilner 3	Mephista; Angelica Sanchez 3	Jacky Terrasson 3
29 - Sat	New York Jazz Academy Improvisation Workshop; Tobias Meinhardt; Marc McDonald; Ben Britton	Richie Vitale 5; Emilio Solla 5; Stacy Dillard 3	Ralph Alessi 5; Nasheet Waits	Jacky Terrasson 3
30 - Sun	Le Zhang; Noriko Tomikawa; Kenneth Salters	Marion Cowings & Jon Roche 3; Dave Schnitter 5; Johnny O'Neal	Stone Benefit Night	Jacky Terrasson 3
31 - Mon		Jonathan Kreisberg; Ari Hoenig 4; Spencer Murphy		Vanguard Jazz Orchestra

JANUARY 2011—JAZZ VESPERS

Sundays at 5:00 — All are welcome!
Free

- 2 Alex Brown Group
- 9 Ike Sturm Band + Voices
- 16 Javier Diaz Quartet
- 23 Seung-Hee Quintet
- 30 Theodicy Jazz Collective

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

- 5 Marion Cowings, singer
- 12 Nicki Parrott, singer/bassist
- 19 Tom Abbott's Big Bang Big Band
- 26 K. T. Sullivan, singer
Jon Weber, piano



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January 2011

**Jan 11th: Bassist Santi Debriano's
Quartet "Circlechant for Peace"**

**Jan 25th: Saxophonist Jorge Sylvester's
ACE (Afro Caribbean Experimental)
Collective**

The NYC Baha'i Center
53 E. 11 St (bet. University Place & B'way)

Shows: 8:00 & 9:30 PM
Gen. Admission: \$15.00/Students: \$10
<http://bahainyc.org/jazz.html>
212-222-5159

Clubs & Venues

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Café Mozart, 308 Mamaroneck Ave., Mamaroneck, NY

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

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

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

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

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

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

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

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

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

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

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

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

Cutting Room, 19 W. 24th St, Tel: 212-691-1900, www.thecuttingroomnyc.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Galapagos, 70 N. 6th St., Brooklyn, NY, 718-782-5188, www.galapagosartspace.com

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

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

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

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

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

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

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

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

Jazz 966, 966 Fulton St., Brooklyn, NY, 718-638-6910

Jazz at Lincoln Center, 33 W. 60th St., 212-258-9800, www.jalc.org

Frederick P. Rose Hall, Broadway at 60th St., 5th Floor

Dizzy's Club Coca-Cola, Reservations: 212-258-9595

Rose Theater, Tickets: 212-721-6500

THE ALLEN ROOM, Tickets: 212-721-6500

Jazz Gallery, 290 Hudson St., Tel: 212-242-1063, Fax: 212-242-0491, www.jazzgallery.org

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

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

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

John Birks Gillespie Auditorium (see Baha'i Center)

Jules Bistro, 65 St. Marks Place, Tel: 212-477-5560, Fax: 212-420-0998, www.julesbistro.com

Kitano Hotel, 66 Park Ave., 212-885-7000 or 800-548-2666, www.kitano.com

Knickerbocker Bar & Grill, 33 University Pl., 212-228-8490, www.knickerbockerbarandgrill.com

The Knitting Factory, 74 Leonard St., Tel: 212-219-3132, www.knittingfactory.com

La Lanterna (Next Door at La Lanterna), 129 MacDougal Street, New York, 212-529-5945, www.lalanternacaffe.com

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

Le Madeleine, 403 W. 43rd St. (betw 9th & 10th Ave.), New York, New York, 212-246-2993, www.lemadeleine.com

Lenore Raphael's JazzSpot, Air time - Sundays at 8am and 8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.purejazzradio.com. Every week a visit with a different guest artist featuring intimate conversations and great live performances.

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Linn Restaurant & Gallery, 29-13 Broadway, Queens, Astoria, New York, www.linnrestaurant.com

Live @ The Falcon, 1348 Route 9W, Marlboro, NY 12542, 8:00pm, www.liveatthefalcon.com

Living Room, 154 Ludlow St. (betw Rivington & Stanton), 212-533-7235, www.livingroomnyc.com

The Local 269, 269 E. Houston St. (corner of Suffolk St.), NYC

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

Merkin Concert Hall, Kaufman Center, 129 W. 67th St. (betw Broadway & Amsterdam), 212-501-3330, www.ekcc.org/merkin.htm

Metropolitan Room, 34 West 22nd Street New York City, NY 10012, 212-206-0440, www.metropolitanroom.com

MetroTech Commons, Flatbush & Myrtle Ave., Brooklyn, NY, 718-488-8200 or 718-636-4100 (BAM)

Miles Cafe, 212 E. 52nd St., New York, NY 10022, 212-371-7657

Mirelle's, 170 Post Ave., Westbury, NY, 516-338-4933

Mixed Notes Café, 333 Elmont Rd., Elmont, NY (Queens area), 516-328-2233, www.mixednotescafe.com

Mo-Bay Uptown, 17 W. 125th St., 212-876-9300, www.mobayrestaurant.com

Montauk Club, 25 Eighth Ave., Brooklyn, NY, 718-638-0800, www.montaukclub.com

Museum of the City of New York, 1220 Fifth Ave. (between 103rd & 104th St.), 212-534-1672, www.mcny.org

Musicians' Local 802, 332 W. 48th St., 718-468-7376 or 860-231-0663

Newark Museum, 49 Washington Street, Newark, New Jersey 07102-3176, 973-596-6550, www.newarkmuseum.org

New Jersey Performing Arts Center, 1 Center St., Newark, NJ, 07102, 973-642-8989, www.njpac.org

New School Performance Space, 55 W. 13th St., 5th Floor (betw 5th & 6th Ave.), 212-229-5896, www.newschooledu.

New School University-Tishman Auditorium, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu

New York City Baha'i Center, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org

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

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

Nublu, 62 Ave. C (betw 4th & 5th St.), 212-979-9925, www.nublu.net

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

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

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

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

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

Parlor Entertainment, 555 Edgecomb Ave., 3rd Floor (betw 159 & 160 St.), 212-781-6595, www.parlorentertainment.com

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, Puppet Jazz Bar, 481 5th Avenue, NY 11215, 718-499-2622, 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

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think that way. You see that the record companies are dwindling, the whole thing is screaming out for a different attitude.

JJ: True. Could you talk about jumping from a touring musician going through many gigs, trying to make it financially, to a spot on late night TV, appearing five nights a week before millions?

KE: The only real difference was I wanted a break from being on the road and so I figured TV was that break. I got into it and I realized that's another job too. The music was never the problem, other than just making it sound better. And leading the band on *Late Night* – I've lead the band for many years and been in bands since I was a kid, so that was normal. It's just dealing with learning what television was about, learning what corporate television was, learning what the audience saw when they looked at me. Whether I liked it or not, there was a character that people were seeing. It's just learning your environment, understanding what people see and embracing that and going like, "Oh, really" – and working with it, trying to understand it, trying to learn more. Once I got a grip on that, there are things you don't know. The music – you got that. But the other stuff – you don't have a clue what's going on. You have no idea what's happening behind that camera when it focuses on you. You have no idea what to do with Jay. So keep an open mind. Let's have fun with it until we start learning, you know? And again you learn that keeping an open mind, having fun, and learning is your best chance of getting to the next level in anything. If it's not fun ... 'cause fun is energy, gives you a lot more energy, keeps you from being depressed about it, keeps you from being stressed about it, and you can go through that wall and get to the other side. And you have to be open minded which is to say that, "I don't know." Instead of being afraid of it and going back and saying, "No, this is jive, this is this, this is that and the other," go "Well this is actually just something I don't know", and it's also something that we need to know. For certain musicians, we never get to see what's behind that big curtain. So finally I came up playing all the stuff that I did, and now I'm on another planet. So how did doing what I did over here make me good at this when all I had was my experience to fall back on? I never did this before. We got the music thing and the band so we did not have to worry about that. But the other stuff was a complete mystery and it was fun figuring all that out, and finally learning it, and hopefully getting good at it, because you have to contribute to whatever community you're in. If I'm in the TV community, I'm in the *Tonight Show* community, I'm in the late-night community. How can I contribute to this package? How can I be responsible for my area and get better and be a part, a progressive, contributing part of the whole and then you'll have a home. Anywhere you're not contributing, you're time is limited because you're just drawing on everybody else's resources and bringing the thing down. So how can I contribute? I was just trying to find a way in and before I knew it, it just started hitting me. All I had to do was listen to what people were saying: "Oh, we like the way you and Jay do this." "We like your laugh." I

"We get hit with something that's new and we just fall back to what happened in the '40's with Nat Cole and Earl Hines and things like that - where we think people are going to be dancing in the streets to our music like they did in the '40's. What everybody wants to happen in jazz already happened 70 years ago."

was like, "My laugh, what? What does that have to do with anything?" So just listen to the people. You don't have to placate yourself. You don't have to change. They like that about you, so don't change it, just give them more of it. Little by little, I just started listening to people and seeing peoples' reactions and said, "Oh, we got this. We just have to get out of our own way and say, 'Okay, I'm uncomfortable so I'm going to go back to what I know.'" I say, "No, you're uncomfortable and let's do some things you don't know." Going full circle again, I think that again kind of speaks to where jazz is at. We get hit with something that's new and we just fall back to what happened in the '40's with Nat Cole and Earl Hines and things like that – where we think people are going to be dancing in the streets to our music like they did in the '40's. What everybody wants to happen in jazz already happened 70 years ago. And I didn't want to be *that* person in TV; I wanted to expand our community and find out what's going on and then be a part of what's going on and I want to stay there. I was on the road for 15 years, I was on TV for 18 years and I want all to come together. The next portion of what I do with my career, I hope, includes being on television and bringing more and more people's awareness from both sides. We keep thinking like we got to get the mainstream to recognize jazz but what we're not doing is getting jazz to recognize mainstream but still keep your identity. If we can figure out what Oscar Peterson was doing and people like that, then we can figure this out. I just think we're the problem. We have to be the solution. So when I go to late-night and all that, I'm faced with the same thing. How do I get through this and be good at this job, contribute to this whole thing and still just be who I am and still practice, and still do what I do and stay a musician, and do this at the same time – because everybody's telling me that you can't do it. I just thought, "Well, I don't know. I can transcribe Oscar Peterson or Cannonball Adderley – every note of it and then write it down and learn it and memorize it." To me that's very meticulous work. I'm staying up all night, same as my friends that are lawyers. I think I have a good ability to focus and I think I can do whatever I put my mind to. I can learn whatever I want to learn. If I can figure this out, I have confidence that I can figure this other stuff out too. So it's not a musical thing, it's an attitude thing.

JJ: So you were on TV for 18 years. Could you talk about some of the guests that were most special for you during those times?

KE: BB King, Arsenio Hall, Bill Cosby, Willie Nelson, Buddy Guy, Leann Rimes. I'd wake up in the morning and know they were going to be on the show

that day and I'd be like, "I'm going to work today, I'm going to hang out with BB King. I'm going to work today, I'm hanging out with Arsenio Hall, I'm going to work today, I'm going into Bill Cosby's dressing room and kick it with Bill," I was like, "This is great. I love my job." You have to do things for the show but I'm going to work today and I'm arranging songs for Leann Rimes. I get to meet Leanne and I always loved her voice and I just love days like that. And I'm going to go see my band. I'm going to see Smitty. I'm going to see Ralph Moore. This is wonderful. I just loved that whole idea. You start to become friends with people and after a while they become your friends and that's just the way it is.

JJ: Any other anecdotes that you're willing to share?

KE: Well, most of it is about betting on Philadelphia sports teams. No matter what happened, I decided that I was going to just throw all of Philly's hats and emblems in their faces to show that Philly had the best teams even when we didn't – because LA has the Laker's dynasty, they're like the Yankees of basketball. Jay is from Massachusetts. So whenever the Eagles played the Patriots or whenever the Sixers played the Lakers of course I would bet anything and say, "Jay, we got to have a bet." Jay is not into sports so I had to kind of goad him into taking a bet – and the best way to do that was to do it on camera and you get the audience to go, "Ooooooh." And he'd say, "What are you wearing over there?" I'd say, "Jay, this is Philly green and this is Eagles and we're just going to kick the Patriot's butt. Aren't you from Boston? So you're a Patriots fan?" He's on TV. He can't say he's not a Patriots fan because everybody in Boston the next day will say Jay is not a fan. "Yeah, yeah, yeah, I'm a Patriots fan." So I'd say, "We got a bet here I think. Audience, do you think we got a bet?" I learned something you know and I used it. So then we get the bet going and it resulted in my being dumped into a dunk tank of Campbell's Soup, because Donovan McNabb was the Campbell's Soup spokesperson on the Eagles. So if I lost I had to get dunked into a big dunk tank of Campbell's Soup. I lost and it took me two days to get this soup out of my pores. I couldn't sleep in my bed for two days because I smelled like soup.

JJ: You should have gotten a sponsorship deal out of that at least.

KE: Oh yeah. Yeah.

JJ: You also ended up eating a corn dog too right?

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KE: I had a corndog because the Sixers didn't beat the Lakers. Rick Fox, who was the star on the team at the time – I made a bet with him that if the Sixers lost I'd have to eat a corn dog. Lost that bet. But we'd have fun with things like that. And that's great fun, you can get Philly a boost, you have fun on TV but at the same time you stay who you are. So it was always about trying to find ways to contribute to the show but still keeping my identity, and keeping my character and expanding it instead of saying, "Oh, I'm not going to do that." Hollywood is a back stage pass to everywhere and we need people from the jazz community there or else we're just forgotten. If you're not on the map, you don't know they exist. I'm convinced that there are islands around the world that you don't see on the Rand McNally map. Just because they give you this map and say, "This is the world," you believe that's it. In jazz, if you're not on the map, you don't exist and we're not on the map. We're just a blip on the map. I want to exist. I don't want to not be on television. If anybody asks me to come on television now, I do it and I want to get better at it. I'm so used to being on late night but how do you get better at daytime TV? It's not the same thing as late night TV. If I'm a guest on a daytime TV show, how can I be more effective there?

JI: You have a new record out on Mack Avenue Records called Zen Food and you actually recorded that in your own home studio?

KE: Yes.

JI: And then it was picked up by the label. Why did you do it that way?

KE: That just seemed the most normal, natural way to do it. I built the studio. I always wanted to have a real studio. It took a year to build and to get the new board, to get all of the parts of the studio that I really wanted and to have it all done "correctly". I modeled it after a studio that I liked in LA and we just didn't build as many booths. The band has been recording there for years and this just happened to be the last recording that we did in the studio. It reflected the band that I was doing gigs with. I just said we have to move on to write some more music. Whenever we would play certain material for a certain amount of time, we'd go in the studio and record it and then we'd write more music and go around and play gigs, and then we'd go in the studio and record it. It just so happened that that was the record that was prominent at the time so when I had a meeting with Mack Avenue Records, I said, "Well I already have the record done that I want to put out." They said, "Well let's hear it." They loved it and it was just a natural thing. It's just what we were doing all along anyway.

JI: How did you pick Mack Avenue records versus a return to Blue Note?

KE: They called me and I'd been talking to a couple other record companies. I just kind of liked the feel of Mack Avenue Records. It felt like it was a good fit. I think their company is in transition and I'm in tran-

sition. They have a little bit of the physical CDs and I think they're getting deeper and deeper into just online files – which I think everything ultimately has to go there. We really don't need CD's anymore. Everything is files now. It was important to me for the record to come out in the same year that I was leaving Jay's show – so I could keep moving on. There wasn't this big lull between my leaving late night and having a product and getting out on the road. So now we just kind of keep that energy moving and they understood that – we worked hard to get the record out on time. I've had a four record deal with Blue Note in the past and other record companies so I kind of knew how they worked – back then anyway.

JI: Would you talk about Zen Food, the inspiration behind it and the music it contains?

KE: It all came together at different points. We did the record. It was first going to be called *Adoration*. That's one of the songs that's on the record and by the time we got finished shooting the photos for the cover and started knowing people from the company, we were putting EPKs together. We were doing all the stuff that you have to start doing. You get to know the different people of your company and all that and I just started feeling like, "*Adoration* doesn't feel like the name anymore." I'd been playing that song. It was the last song I played when I left *The Tonight Show*. It got an amazing response online. On iTunes the download was very, very successful and so I just thought, "Okay, I'll just keep going with the *Adoration* thing and we can just keep plugging along with that." Little by little I started thinking, "I don't know, I don't feel that." In the meantime, I started a relationship with this company called Zen Foods where they deliver food to your house. You tell them what your dietary needs are. If you don't want any added salt, or you want the foods that have the least amount of sodium to begin with, and you don't eat meat ... they'll deliver this to your door. They said, "Well we want to see if you want to become a spokesperson for us and endorse our product." I said, "Well, send some food over. This is what I don't eat and this is what I do eat." They said, "Okay, we'll do it for a week and if you like it..." So I did it and I liked it and so we were having a photo shoot at my house and I was talking to the marketing guy, Randall Kennedy, and I said, "You know Randall, the title *Adoration* just doesn't sit that well with me anymore." He said, "It's funny you say that because the record is more energetic. *Adoration* is nice but maybe we can come up with something else that feels more representative." I have all these freezer bags that have Zen Foods written all over them and so he said, "What's with all these things that say Zen Foods?" I said, "Oh, that's this food company that delivers food to your house, and I'm endorsing them for a few months. They send me food and that's the name of the company, Zen Foods." So a couple hours passed and I said, "Man, I wish we could come up with something," and he said, "Why don't you call it Zen Food?" He said, "You're getting the food, you like it and it makes you feel better and your music makes me feel better and all that." We started talking about it and we got into it and I said, "Yeah that makes sense. Music is like food. It's something that we ingest in all different ways. It goes

in us and it comes out a certain way and it nurtures us just like regular food nurtures your body. Depending on the kind of food you eat, that does something to you and the kind of music you eat does something to you "So that sat really well with me. I said, "Well let's just sit with it for a while and see if it moves." It stayed. So that's kind of how it came about.

JI: Do you think that the music can change people? You're saying that what you listen to will affect how you feel.

KE: Absolutely. I think music changes you. That's evident every day. People put music on when they come home. There's music in elevators. There's music when you're shopping. There's music behind every TV show. There's music everywhere you go. You go into a dentist office, you go into a doctor's office, you go to a sports game there's music. There's the cheerleaders, there's the drum corps. Music definitely excites us, touches us, influences our moods. It's a force of nature on the planet just like anything else. When you hear thunder, you hear it as a sound, you don't hear it as an event that took place. It doesn't physically touch you – you hope it doesn't physically touch you. But it's this ominous thing because you hear the sound. When you hear the wind blowing it creates an emotion in you. When you hear the trees rustling, when you hear light sprinkles of rain ... all of that touches you and that's all music. Just because someone's not playing guitar doesn't mean it's not music. It's all sound that's music. You hear the timbre of somebody's voice when they're talking to you when they're being nice, when they're being affectionate, when they're being angry. That's dynamics. When you put that into music, we have all kinds of symbols for that – whether you're going to have a crescendo, etc. Everything is music. When you hear somebody walking on the floor above you ... whether they're stamping on the floor, whether you hear them walking at all. You know somebody is angry by how fast they walk and how heavy they walk. It creates an emotion just like movement does. Any kind of movement creates an emotion – like dance. The way the trees are blowing, whether the tree is bending over or is it going to snap or is a hurricane, the way the waves are crashing in or are they smoothing in – it's all music. So music definitely affects our life, like everything else on this planet affects our life. It's a force of nature and it's one of the most beautiful things that we do – create music. Nature creates music just by existing and so do people. We're very much one with nature when it comes to music. When we put it in a form that we can repeat – like scientists do ... then they can put a name on it and label it ... and you have a category to put it in to. When we organize all these sounds into a structure, then we call it music. But it's really just sound. I really think, as a planetary person, that it kind of speaks to how barbaric we are that we pay to hear music – that we have to pay for these sounds, and that we take something as beautiful as the sounds of nature and we turn it into a commodity to sell, just like we're going to figure out a way to turn sunlight into a commodity to sell. We turn everything into this material object that we think we can control which is really just

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destroying ourselves instead of including everything. We as a people try to be exclusive with everything. We try to keep medicine to ourselves, until we can figure out a way to make the most money out of it. We try to keep illness in a finite, controllable place so we make money off of it and things like that. We try to do everything. We use combustible engines even though they're destroying our air quality, when we could just use electric cars. And food should be free. The whole thing should be free. The mentality is all about taking a certain energy, putting it into a structure and controlling it ... whether it's a person that sits in a cubicle or a cure for disease that you can put in a pill. Instead of letting it go free, we want to control it and it doesn't work. That's why the quality of life that we live is, in our time, pretty barbaric. I feel it when I do a concert out in a park and it's in the summer. The city pays for it so everybody gets paid well. It's completely free to the public so the people don't really care what kind of music it is; it's free, they're just walking in the park, right?

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of the auditorium and walked on to the stage to jam with Zoot, and Al, and Roy Eldridge – guys that he had come to hear. We had Gene Bertoncini and Phil Bodner. And I liked that idea. Years ago I had gone to a concert back in the 50's at Central Park where Jean Shepherd, the radio personality, was the emcee. He brought on Billie Holiday as a surprise guest. I liked that idea of having someone in addition to the people that were advertised. "*Highlights In Jazz*" has had all kinds of great people as surprise guests. Carmen McRae was a surprise guest. Cab Calloway, Branford Marsalis – and its part of the fun for the audience. I don't even tell the press who the surprise guest is going to be. But we have one at every show. In addition to the ones that we have, very often somebody comes by who just happens to want to see the show. And I'll look in the audience and see them and bring them up. That's very common. We had a Buddy Rich show and Getz and Roy Haynes were both in the audience. Buddy was thrilled. He had one of his tenor players lend Getz a horn. He had Roy Haynes sit behind his drum kit, and he led them in a big band arrangement of 'Walkin'.' I love getting on stage and singing and telling stories. So I get my fun out of that as much as anything else. I love structuring the shows. It's not as unstructured as it may look to the audience. Basically when the musicians show up, I give them a plot outline and it'll say something like, "Open Selection Medium Tempo. Solos by Everyone." They filled in the tunes. I don't call the tunes, but they fill it in within my parameters. It's very helpful in a lot of ways because when you have an all-star band, what you could have is as many as six guys that lead their own groups – you could have an ego problem. "How come this guy is in charge?" This way it's all structured. Everybody is going to get a feature. Everybody can turn around and blame me if they don't like the format of the show. McCoy Tyner has come three times and frankly, I didn't want his groups. I figured if I hire his group people say, "I can go see that at the Blue Note." So I had him play solo piano and "Standards" – and it was wonderful. He loved it. He's

The whole attitude of everybody, you can feel it immediately, is one of being inclusive with everybody. The people there don't care if it's country music, jazz music, pop music, funk music, to them it's just background music to a wonderful day in the park and nobody has to pay for anything.

JJ: Melody has always played an important role in your music. What do you draw on for your melodies? Do they come to you naturally or do you have to work on them?

KE: Mostly they come naturally. It depends on how I write the music – whether it comes from the rhythm first or the harmony first or the melody first. I think ultimately I would like to go through a phase of creating from the melody first. I think a lot of times when you don't deal with lyrics, as in my case, it comes more from the rhythm and the harmony first. I would like it to come more from the melody first because of simplicity. I think that's one reason why different music

touches more people than jazz music does because it comes from a melody. When you look at pop music you know it's the singer, or it's the rapper ... it's the thing out front and that person has a voice. I can relate to somebody singing. I sing in the car, in the shower or Karaoke or whatever. A melody kind of states everything. The melody on a standard song ... you can change the harmony but the melody stays the same. So my melodies traditionally have come more from rhythm and from harmony. But I've always liked simple melodies and I want to express that a lot more. In the next record that I'm starting to put together now, it'll probably reflect a lot more of that. I want to embrace the texture of vocals – where it's lyric or just simply somebody using their voice as an instrument to emphasize more of the melody. All of these things we've been talking about – about being more inclusive while still keeping your evolving personality intact – I would like reflected in my next record. ■

[Read more in Part 2, upcoming]

done it three times. Today's younger artists unfortunately have managers who are in their 20's, have no idea of what *Highlights In Jazz* is. Or you know, to them it looks like a college date. So they don't even want their artists to do it. It offends me because I get criticized. People say, "Well, you know, you're running a museum piece, you're not on the cutting edge. You're not using the newer guys." It's usually a significant other that's managing them. I got Joe Lovano finally. His management people were resistant to his playing *Highlights In Jazz*. I called him up, I said, "Look, we're doing a Ben Webster/Lester Young Centennial, and I want to get a pretty eminent saxophonist of the day, yourself and Jimmy Heath. I won't do the show unless you do it." He called me the next day, and he said, "Boy, that was fun. It was great. What are we doing next year?" He's actually doing a show this year. Sometimes you have to lure them somehow. But so many of the managers are difficult, you know. I don't want to point names or point fingers at people, but I run into artists and they're thrilled with the idea of playing *Highlights In Jazz*, and then I get on the phone with their managers, and we don't even get to the discussion of money. I could see if somebody says, "I can't let them play for so little money. That I could understand. But managers just don't see the value. They want them to do the same set they do in a club so that they can sell their CDs and if that's all I'm doing, I'm just a booker, I'm not a producer anymore. It's uncanny. Years ago musicians loved to jam. I would call on Milt Hinton or Joe Newman or someone like that and they would say, "Who am I going to play with?" They liked the fun of not having to lead a group. Tito Puente had the time of his life. I put him on with Phil Woods and Jon Faddis. He was glad not to be leading. You know, it's a different experience. I think a lot of younger players would love it if their managers would let them do it. There's still a bunch that do. We've had Eric Alexander a number of times and Peter Bernstein. They're very receptive to it. I've run into artists who stop me and say, "I thought we were going to be doing a show this year, you know?" I'll tell them like, "I called your manager and he turned it

down." And sometimes they don't even know, or they claim not to know.

JJ: How did your interest in jazz develop?

JK: My father turned me on to jazz. When I was about 12 he took me to Central Plaza, and we saw Henry "Red" Allen and Willie "The Lion" and guys like that. And I got hooked.

JJ: Where did you grow up?

JK: I grew up in the Bronx. I'm a New York kid. I went to the University of Wisconsin then did my law school at St. John's, and I was a city school teacher for awhile. I've had a varied career in a lot of ways, but I've been doing jazz since 1973. I was doing it while I was with the Attorney General's office, and I just kept doing it. We used to have jazz in Pope Park in the Bronx – a summer jazz concert, free concerts. I saw Gene Krupa there, among others. We used to have Freedomland where they had Duke Ellington for a month and Louis Armstrong for a month. I was there a lot. It was great! I heard a lot of jazz when I was growing up on records. There were great jazz disc jockeys, and there were live remotes. It was a golden age, I guess. We thought it would last forever. I was lucky that even when I started in the 70's, so many of the jazz greats were still around and playing. Just about every significant player played *Highlights In Jazz*. George Shearing was a surprise guest, which thrilled me. He was my favorite pianist when I was a kid. Gerry Mulligan and Chet Baker came and did a show. First and foremost I'm a fan! When Buddy Rich first did a show for me, he was so impressed because I had Chet. When I was in high school I went to our high school prom which was held at the Hotel Astor. Harry James was the band leader, and Buddy Rich was in the band. And Buddy Rich gave me a set of drumsticks, which I still own. I have autographed record albums from guys. When Dizzy first met me, he was amazed because I showed

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him I had an autographed record. *Highlights In Jazz* concerts are like a party. Some of these members of the audience have been subscribers or regular attendees almost since we started.

JJ: What did you do to promote the first concert?

JK: Well, it was a 299-seat theater. I hired a press agent – wonderful lady, Harriet Wasser who had been Bobby Darin’s and Steve and Eydie’s press agent. She had become crippled with arthritis, was walking with a cane, and couldn’t travel anymore. So she was thrilled to be able to stay in the Bronx and work with me. She also worked for Fania records, and that was my entrée into Ray Barretto. Ray was a guy that loved to do our shows, provided they weren’t Latin. He just wanted to come and play mainstream. The Berlin Jazz Festival hired me to bring a group of all-stars over, and I brought over a group called the Battle of the Big Horns, four baritone saxophone players, Cecil Payne, Pepper Adams, Nick Brignola, and Ronnie Cuber. When we got there, Howard Johnson was playing the festival, so we had five for a couple of nights. With a rhythm section, with Junior Mance and Rufus Reid and a drummer named Walter Bolden, who had been with Lambert, Hendricks and Ross, and Ray Barretto. Ray had the time of his life. He didn’t have to play salsa. I stage managed the Nice Festival in the 70’s for George Wein, who’s been very supportive to me through the years. Last year George came and played at our 37th anniversary concert, and he’s twice done tributes to me as part of his festivals – one on my 25th anniversary, one on my 35th. On the 35th he hired me telling me that the show was going to be called, “Thirty-five years of Highlights of Jazz” and he wanted me to come and emcee it for \$1,000 – which is big money for me. And, lo and behold, the publicity comes out. I look at brochure and it says, “Salute to Jack Kleinsinger.” So I called him. I said, “George, you know, I’m the most modest guy in the world, but how on Earth do you expect me to emcee my own tribute?” And he said, “Well.” He said, “You’re right.” He said, “We’ll maybe get a radio personality or somebody to do it and give them your thousand dollars.” So I thought about it for a minute and I said, “Well, you know what we could do? Billy Taylor is going to be there. And when I was in high school, the first concert I ever produced was with Billy Taylor. And he’s pretty articulate and he knows me very well. What if he comes on, says a few words about me, and then says something like, “But it wouldn’t be a *Highlights In Jazz* without Jack’s, you know, personal style of emceeing, blah, blah, blah.” And I act surprised and come on stage.” And that’s exactly the way we did it. And it worked. And Billy, oh Billy has been great to me through the years. Most of the musicians I’ve dealt with, almost without exception, have been terrific.

JJ: You mentioned Harriet Wasser as a press agent for the first event that you put on.

JK: She was my press agent almost until she died. Now I have Jim Eigo and for awhile they were both doing it.

JJ: I’m curious, in your observation, how have the techniques, the reception of the press, and the communication in the press changed since 1972 when Harriet Wasser obviously had some connections?

JK: She picked up the phone and called people. And the other thing is we were a novelty. As I said, jazz concerts in general were something different. And the first year we got coverage for every single concert from *The Times*, *The Daily News*, and *The Post*. And all three of them ran stories on me, prosecutor by day, jazz maven by night, you know, that type of thing. In fact, I almost lost my job at the Attorney General’s office. You got time for a funny story?

JJ: I’ve got all afternoon.

JK: Okay. It was Attorney General Lefkowitz. And he called me and he was very angry the third time they ran one of these stories. And he says, “You know, you’re making this office look like a clown act. It looks like, you know, you don’t have enough work to do.” and so on and so forth. And he said, “I absolutely forbid you to use your title or this office, Attorney General of the State of New York, in any of your publicity.” Fair enough, right? It’s a political job. It hangs by a thread. They have your undated letter of resignation. All I have to do is put a date on it, and you’re out of there. So I certainly wasn’t going to argue the point. I go on Joe Franklin’s show, which I had been on a number of times, and he was one of the worst offenders. He loved the whole idea that I was one thing by day and another thing by night, you know. He made a big deal out of that. I said to him, “Joe, you cannot mention my title.” And I told him, you know, what the story was. So, he’s very good. He introduces me as someone who combines a successful career as an attorney in government, which is a vague enough term, you know, with jazz, and we talked about jazz. Unfortunately, two weeks later, the Attorney General goes on Joe Franklin’s show, and the first words out of Joe’s mouth were, “Hey, we had one of your assistants down here two weeks ago – Jack Kleinsinger. The kid runs great jazz concerts.” I get a call to come in at 8:30 in the morning the next day. And this can only mean one thing, Eric, you know? And I come in, and he’s boiling. I said, “Look, I can’t be responsible for Joe Franklin.” I said, “When I was on, he didn’t mention it. It probably came out without his thinking.” and so on and so forth. And he said, “Well, what will you do if I make you choose between the job and these concerts?” So, I said, “Sir, don’t make me make that decision.” He said, “Why not?” I said, “Well, obviously I’m going to pick my job. I went to college. I went to law school. It’s my life!” I said, “However, my press agent will have to issue a statement that we’re ending our series of concerts at New York University and canceling musician’s contracts because the Attorney General of the State of New York feels it’s undignified for a member of his staff to promote America’s black art form.” And I said the magic word. If you’ve ever seen a science fiction movie where a head spins 360 degrees, that’s pretty much what happened. Who said anything about black? I said, “Well, sir,

you know, I don’t think you understand what I have at NYU.” I said, “It’s a very, very highly regarded, highly respected musical offering. It’s not a rock concert where people are going to throw the chairs on the stage. It’s very dignified. It’s very nice.” I said, “And, in fact, a great many of my musicians are black. And it is America’s black art form.” I won the battle and lost the war. I kept my job and kept doing the concerts. I didn’t get a raise for four years, even when all state attorneys across the board got a raise. Mine got vetoed. But I did keep both jobs.

JJ: So, at the end of the four years, did you get the raise, then?

JK: Yes. Yes, and I survived the change of administration too. Bob Abrams became Attorney General, and I stayed with him when almost everybody was let go. I think they clean house when a new group – particularly a different party- comes in. I was a Democrat and a token Democrat under Lefkowitz, but when Bob Abrams came, I stayed. I took early retirement at age 55 and never looked back.

JJ: What kinds of stressors or experiences did you have in the job as Attorney General that kind of certainly enhanced your enthusiasm for doing your after hours things?

JK: Well, my great skill – I had been a school teacher and a politician – is talking and thinking on my feet. I was good in a courtroom because of that. Every office has somebody that’s a teacher’s pet or somebody that’s not, and Attorney General Lefkowitz hated me. When he got stuck for a speaking engagement, he would call me before anyone else, you know, to fill in for him. And he knew I wouldn’t bother him like, “What should I talk about?” And so on and so forth. My only question would be, “How long do you want me to talk? Twenty minutes, thirty minutes.” I would go into the Henry Street Settlement, the Gramercy Boys’ Club, or senior citizen centers, whatever, and hold the fort. And he knew that, and he valued that. In fact, at one point he even said that to me. He said, “You’re lucky that you have that strength because that’s why I keep you around.” It was annoying sometimes because it would come at the last minute. I’d have theater tickets or something like that, and I’d have to cancel to fill in for the Attorney General. But that was part of the job. And very often I would be picking a jury and the judge would say, “Do any of the jurors know any of the parties or the attorneys?” And somebody would sheepishly raise their hand and say, “I think I go to Mr. Kleinsinger’s jazz concerts.” You know, usually they would keep them on the jury because the judge would ask them if that would affect their determination and they would say, “No.”

JJ: So Jack, when you finished the job your salvation was going to all these jazz clubs. Talk about some of the discussions that you might have had that really made an impact on you or influenced you with some of the players that you met up with in some of these clubs.

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JK: Well, when I was in high school, our senior year we had to write a term paper on anything we wanted. So I wrote on the evolution of jazz, and my firsthand sources that I actually got to interview were trumpeter Max Kaminski, a tenor player, Bud Freeman, and drummer, Panama Francis. Panama wound up playing a lot of shows for me. Part of what attracted me to jazz I think – beyond the music, were these people who were so colorful. They were larger than life. I remember Roy Eldridge, I mean Roy epitomized what a jazz musician looks like, dresses like, sounds like. Henry “Red” Allen is another guy. Willie “The Lion” with his derby hat and cigar and everything. They were amazing! Cab Calloway. Cab did three shows for me. I mean you just couldn’t believe the presence, the self-awareness, everything about them – the way they held themselves. Bobby Short. I got to know Bobby very well. I don’t think Bobby owned a pair of jeans. He would even get dressed up to go to the store to buy a bottle of soda. You know, they had this feeling that they were in show business, that they were entertainers. Dizzy had it, of course. You know, I never got to meet Louis Armstrong, but I’m sure he had it. They were amazing people. They just held themselves differently. I was fascinated by this. I had never seen colorful people. You know, they were like baseball players, western movie stars, whatever. They were from another world, and I very much wanted to be a part of that. I loved that whole colorful quality that they had.

JJ: What were some of those observations that might be included under the category of colorful?

JK: At Freedomland, I remember seeing Duke Ellington. Like I said, he was there for a whole month. And I went two or three times a week. Their first set, there were always three or four guys missing. And it was uncanny, they just carried on and eventually the missing guys would get there and get their places and... Buddy Rich, in that regard, actually fired a musician on my stage for coming late. The musician came late for the sound check, and the band got on, did the first number, and Buddy told him to leave. Everybody left. They thought it was a joke. It was a musician that he hired a number of times, by the way. What impressed me about Buddy, and we had him a number of times, is how nice he was to the fans. He would sign autographs for a hundred people. He would give little kids drumsticks. I mean, he was a different person to his fans than he was to his musicians or anybody else that was around him. He was a little bit crazy. I loved him. I mean I was just, wow! I was thrilled he did my shows. And at that time we didn’t have too many big bands, but we had Clark Terry’s Big, Bad, Band. Terrific band. Ernie Wilkins was chief arranger, and Bill Watrous. John Hammond called us [from Columbia Records] and he said, “I’ll give you the band if you put them on in a concert.” And Bill Watrous says, “Manhattan Wildlife Refuge.” Yeah. I insisted that they get a black singer for the dig. I won’t do a show that’s not integrated. That’s one of my quirks. Nobody notices

it but me. But I won’t have an all-white show. I won’t have an all-black show either.

JJ: Bill Watrous was, of course, playing trombone in the Dick Cavett Orchestra with Bobby Rosengarden. I remember in 1972, the first year that the Newport Jazz Festival came to New York, they had Thad and Mel and TV jazz at Philharmonic Hall at Lincoln Center.

JK: Rosengarden, by the way, was the drummer on my first show. And a lot of the guys we used in the early days were kind of lost in the studios. Dick Hyman and Bucky Pizzarelli, they weren’t household names in jazz. Phil Bodner, Joe Wilder. Musicians knew them, but they were in the studios all the time. And they loved doing our shows. Our shows were on Monday nights, originally. So, yeah, it was a night nobody was working. We’re saluting Derek Smith in March. Every year I do a salute to a living jazz great. I always felt that let’s salute them while they’re here and while they’re playing instead of waiting to have memorials. Derek was the pianist with the Tonight Show band when Johnny Carson had it. You know, Doc Severinsen’s band. As a result, they didn’t get the exposure among jazz people that they should have. Bucky Pizzarelli is one of the great guitarists of all times. He was almost unknown until the last ten years or so. But he was working all the time.

JJ: He’s on hundreds of albums. He was constantly in the studio. Do you have any humorous or and/or dramatic stories or situations that you could cite that happened at your shows over the years?

JK: Had a whole band not show up once. I was doing a show called “Still Going Strong.” And the gimmick was I was going to have Doc Cheatham’s group and Jonah Jones’ group. And Jonah’s manager called me, “Do you know what songs the Doc is doing so Jonah doesn’t repeat them?” I called Doc and everything was set. Jonah apparently didn’t rehearse and he hadn’t played in public for quite awhile. And lo and behold, we get there and neither Jonah nor his band are there. I tried to call the manager, those were the days before cell phones, and I can’t get anybody and I don’t know what to do. Doc is already there with his crew. We also had a surprise guest. It was a saxophonist living in Europe at the time, Benny Waters, because it fit the theme of “Still Going Strong.” I looked into my audience, and Al Grey was there, but he didn’t have a trombone. I gave Arnold J. Smith, who has been my right arm almost since the beginning, a union directory and I said, “Call every trombonist until you can get somebody to bring a horn.” So Al played. We also put in a S.O.S. call to Marty Napoleon who lived right over the Brooklyn Bridge. He came. Major Holley came. It was amazing. I mean we put a show together at 7 o’clock. I told the audience what had happened. I said, “I don’t know if Jonah is going to show up or not, but if I were you, I’d stay right in my seat to see what the producer does by way of putting together a show.” I let Doc go on first, and we had a jam session at the end. It was fun, but, you know, it was kind of nerve wracking. I spoke

to Jonah but he blamed the manager. The manager blamed him. I never really got the story straight. Eubie Blake is another good story. ... Mrs. Louis Armstrong once brought him as a surprise guest, and then the next year he did a show for us. He was 98 years old. My planned surprise guest was Claude Hopkins. We also had Sam Wooding. Sam Wooding was an old band leader, had a band that had just come back from a European tour. Doc Cheatham was in the band with a lot of older players. We looked in the audience and there was Earl Hines. So, I said to Earl, I said, “Would you mind if I had you come up and do a couple of numbers?” He said, “No, no, no.” He says, “I’m here to hear you. I don’t want to play. I don’t want to play.” I mentioned to Eubie that Earl Hines was here. So Eubie got on stage and said, “One of the few pianists that’s younger than me that I’m afraid of is in the audience. Let’s see how good he is.” And then Earl was embarrassed. He came up and had to play!

JJ: You’ve worked with so many musicians, worked as an educator, worked in the business world and in the legal end of things, and you’ve worked, of course, in the jazz world. You’ve had tons of experience working with, as I like to say, the both highly emotional, creative types, as well as corporate executive-types ... diametrically opposed. What is it that you would suggest to people who are trying to get involved in this music and be involved in it for a long time – in terms of their approach, attitude, and perspective?

JK: Okay. That’s a great question. Off the top of my head, a couple of things. Number one, don’t try to make a living in jazz. Have another source of income because otherwise you’re not going to enjoy it. You’re going to be thinking, “Is this guy a bigger draw than that guy?” I’ve never had to feel that way. I always felt, “Who do I want to hear? Who do I want to bring up before an audience?” When people say, “How come you’ve outlasted everybody?” Because I had another source of income. Secondly, enjoy these people. They are different. They are characters. A lot of the people I met in politics were that way. I loved New York Mayor John Lindsay. I idolized him. You know, he again was colorful and charismatic, larger than life and very aware of who he was.

JJ: When you’ve produced these shows from year to year, do you actually sit down for a few hours and agonize over what’s going to go into things? How do you do your planning?

JK: Okay. I try to vary it so that there’s one traditional show, one modern show, one vocal show, and then I know—when we used to do eight concerts, I knew one had to be an anniversary show, one had to be the salute to the living jazz great, so on and so forth. This year we’re only doing four, so I don’t have an anniversary show. I have the tribute show. I have my duos, and they’re really guys that have played for me throughout the years. The record number of appearances, for instance, for Jay Leonhart is something like 31, for Bucky Pizzarelli it’s 30, and fifteen for Howard. The Hank Jones show—I loved Hank Jones. He

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was my favorite pianist of all time, and he was a part of *Highlights In Jazz* for a long, long time. I wanted to do this tribute, and I knew Joe Lovano would sign on. I wasn't sure Jon Faddis would, but he did. You know, that's a natural. The fourth show I did I wanted to feature the kids. If you come to my concerts, you'll see there's usually a row or two of seats taken up by young talent. And I give them free tickets. I wanted to have the Anderson twins and Jay Herzog and people like that, and when I realized that I could get an Ellington legacy band led by Duke's grandson, it all fell into place, as Jazz, the Next Generation. So those are the four shows – I've got my modern show and I've got my show for traditionalists with Warren Vaché and Dick Hyman and then Ken Peplowski. All the shows are integrated. We've got three women this time because people criticized me for not having enough women perform. We've got Nicki Parrott, Anat Cohen, and Virginia Mayhew. I've tried to get people like Don Byron, Roberta Gamberini, and Roy Hargrove. I just can't get through the managers. You know, it's not for lack of effort. I would love my audience to be exposed to it. A lot of my audience heard Joe Lovano for the first time—I mean that seems amazing, but they're people that don't go to clubs and stuff. They always think, "Oh, I think he'll be too modern." And they ended up loving him. They went out and bought his CDs and everything!

JJ: What prospects for this music do you foresee?

JK: I look out in my audience and everybody is over the age of 40. And we've done everything to attract a younger crowd. I know there's going to be a next generation of musicians, I'm just wondering if there's going to be a next generation of listeners. We've offered free tickets to Harlem School of the Arts ... things like that. We also offer a student rate. It bothers me. It bothers me because I think we give people a lot for their bucks. You know, for forty dollars I'm giving them Jazz At The Philharmonic, but in the 21st century. I think that our shows are more fun than other people's concerts. I attended other people's concerts, and my shows are a little bit different. You know, that could be a bad thing though. I mean I'm sure there are people who think I talk too much. Gary Giddins once did a review and he said, "Impresario Kleinsinger kept his introductory remarks to a modest nine minutes, thirty-four seconds." He actually timed me. Leonard Maltin called me "Ed Sullivan with adrenaline." I love that quote. But, I'm a ham, and I want to do what Norman Granz did – get the best musicians and put them together. In a perfect world, all of my shows would be all-star jam sessions.

JJ: What would you suggest, if anything, is the solution to getting younger people interested in jazz?

JK: Well Eric, you have to expose kids at an early age. In that regard, when I was with the Attorney General's Office, I volunteered for a program called "Adopt a Class." The gimmick was started under Mayor Koch. They wanted people from various walks of life to go into an inner city school for two hours and

"I said, 'However, my press agent will have to issue a statement that we're ending our series of concerts at New York University and canceling musician's contracts because the Attorney General of the State of New York feels it's undignified for a member of his staff to promote America's black art form.' And I said the magic word. If you've ever seen a science fiction movie where a head spins 360 degrees, that's pretty much what happened."

adopt a class. Whatever your skill was, you would share it with them. Beverly Sills had a class, she told them about the opera. The tennis player, Vitas Gerulaitis had a class. They were looking for a lawyer, preferably a trial lawyer. I heard about it and I figured this would get me out of the office one morning a week, and it was something I would enjoy doing, because I had been a teacher, and that was fun for me. So, I went up to Inwood, and I set my class up in mock trials. About the third year, it occurred to me that, "You know, I'm adopting a class, and this isn't the set curriculum or anything and jazz is a big part of my life. Why don't I start doing a little bit of jazz with these kids?" So I brought Ray Barretto to a class. I brought a tap dancer at the time, Honi Coles. And I started bringing in videos. One of them was a bootleg from one of my own concerts. You know, the kids loved it! Do you know what it is to a kid to sing, "Minnie the Moocher" with Cab Calloway? You know, to watch Louis Armstrong and Thelma Middleton carrying on? They got such a kick out of it that in the last couple of years after I had retired from law all together, I just did jazz with them. We brought the kids down to Lincoln Center. Unfortunately, Mayor Bloomberg cut the program because he wanted the kids to concentrate on math and reading so they could do well on the standardized tests. The program cost the city nothing at all. We were all volunteers. Nobody was getting paid. The kids are the big losers here. But, the point I'm making was the kids loved the jazz. They were so entertained by it. Wow! They had never heard it. I think a large percentage of my kids became jazz fans. In fact, two of them come to my concerts.

They're grown-ups now. But, you know that's really where it has to start.

JJ: Well, they hadn't been de-geniused as Ashley Montague said and added "You shouldn't grow old in your adult qualities, but rather in your child-like qualities." So to avoid what most people experience, namely that the psychosclerosis sets in as they become degeniused. What you're talking about is right because jazz doesn't have to be wrapped up in a gift package. It's overflowing or effervescing with its own energy that just compels people to enjoy it – just because it's real. The key is getting people to hear jazz.

JK: Well put, well put. I mean you had to see these kids when they saw Louis Jordan for the first time or Cab Calloway. They'd never seen anything like this. It is tremendously entertaining, even apart from its musical values. That's really where its got to start.

JJ: Jack, if you could wave a magic wand and money wasn't an issue, what things would you like to see happen for *Highlights In Jazz*?

JK: I would love to be able to tour with it – like Norman Granz did with Jazz of the Philharmonic. I would love to be able to go from college campus to college campus, city to city. That would be my dream. Now, it would mean having a working band of musicians, but I'm sure guys would do it for me. I really think we could have a very good product. My other wish is for jazz appreciation to be part of every high school curriculum. ■

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RM: Well, if you go back to Chicago in the '60s or so, there were a lot of people trying to do that. I would consider myself fortunate to have been in Chicago when there was a group of people with similar views in terms of supporting each other in achieving their artistic and professional goals.

JJ: You've been outspoken about the need for all improvisers to know composition in order to play, the performer can't expect to walk out on stage with a few measures and play for one hour. Please expand on that.

RM: Yes, I think that good improvisers are creating spontaneous composition so I think it's very helpful to know how composition works so that when you are improvising you are able to do this. It's kind of like a speeded up method of composing. If you are at home and writing, you can say 'OK, I like this idea and maybe I'll just wait until tomorrow and then come back to it and see what I would like to do with it.' In my opinion, it certainly is helpful to know how composition works.

JJ: How do you approach composing? Do you use any special formats or formulas?

RM: I take my time and just go into a particular piece that I am planning on writing and, maybe in the beginning I don't know what I'm going to do, but eventually it unfolds. Yeah, it starts off with an idea. For instance, right now I'm starting to work on a piece for Orchestra Banda conducted by Petr Kotik and baritone vocalist Thomas Buckner that involves the poetry of Bob Kaufman. I was recently introduced to his poetry by Justin Desmangles who puts on a yearly celebration of Kaufman's work at Koret Auditorium located in the San Francisco Public Library. It's a concert that is free to the public. I have been involved with for these celebrations from the beginning and this past December marked the second year. I've listened to cassette tapes of radio shows given to me by Justin with different people reading Kaufman's poetry, some by himself and some by Roscoe Lee Browne and Blossom Dearie. I have found this process helpful in formulating my own ideas in terms of my approach to writing this composition.

JJ: Sounds and silence have been very key to your work. Eric Dolphy was known to have listened to bird calls for inspiration. Do you take a similar approach of listening to everyday sounds for a source of stimulation?

RM: Well, I find that, especially sounds in nature, that listening to them is a good practice because they're always right. One of the hardest things to do is to be able to fit into the sounds of nature. Once I was in France and there was a small pond nearby and I'd go down just to listen to all the sounds that were occurring and try to fit into that situation because it's a situation that's already perfect.

JJ: So you feel there's a natural harmony that people feel with the sounds of nature?

RM: I think that if you can put yourself into that kind of a space, than it can be very useful to you. Some of these subtleties get lost in the large city environments.

JJ: I'd like to read a quote out of Gary Giddins' *Visions Of Jazz* which I found quite surprising – "No one plays with an audience more diabolically than Roscoe Mitchell, a man who apparently thrives on jeers, a proponent of circular breathing who plys the technique to sustain the one pitch or repeat the one riff that will incite howls of execration – which he then turns to avid applause by stopping, as the audience recognizes its own complicity." What do you make of this statement?

RM: He is referring to a solo concert I played in Willisau, Switzerland replacing Anthony Braxton on August 23, 1976. The Art Ensemble had already performed at the festival and the crowd for that evening was there to hear Anthony Braxton play solo. Since it was a hostile crowd, I chose to repeat a phrase from the composition "NONAAH" until I could get the audience's attention and continue to play the concert. This performance can be heard on the reissued CD "NONAAH" [Nessa 9/10].

JJ: From your experience, how closely related is your impression of the success of a performance compared to the audience's experience?

RM: That's what I like about music, it presents such a wide picture to everyone. We may be at the same concert and someone might ask me a question about what I thought about the performance and it might be totally different from what you thought about the performance. That's what I find fascinating about it.

JJ: You had quite a varied musical experience in the US Army while stationed in Heidelberg, Germany. You played with fellow soldier Albert Ayler and studied under the first clarinetist of the Heidelberg Symphony. At that point, where did you see your career going?

RM: I have to say that what the army provided me was the opportunity to function as a professional musician. We did all kinds of things. When you go into an army band almost immediately you're functioning as a professional musician. The trumpet players have to get up and take turns playing revelry or go to retreat. We would go to parades where we played for incoming Generals that were coming to visit. Our band from Heidelberg would go to Berlin along with Ayler's [army] band from Orleans and play with the band from Berlin and we would all come together as three bands and do these large parades and concerts. I think that's what being in an army band did for me. It gave me real insight of what it would be like to function as a professional musician.

JJ: Having exposure to a classical clarinetist and to the groundbreaking avant-garde saxophonist Albert Ayler presented you with a rare and extreme well-rounded experience.

RM: Well, I think that most serious musicians are just interested in the study of music. It's hard sometimes for listeners of certain musicians if they step out of a certain style that they've been playing. I think most serious students of music are interested in studying music.

JJ: What was Ayler like at that early age?

RM: I have to say that back then, I was more in the realm of a conventional player. For me, when I first heard Albert Ayler, I thought he's playing something that I don't recognize but as a saxophonist I did know that he had an enormous sound on the instrument and that's the thing that's always attracted me to saxophonists, it's their sound. So although I heard him then and it started to make some sense to me, it took me a couple years to really get my head wrapped around it.

JJ: You were one of the founding members of the AACM in 1965, along with Muhal Richard Abrams. How did Abrams convince other musicians early on that their interests were tied together?

RM: I don't know that he had to convince them, we had a lot of people there who were starting to think in this way. People wanted to come together, they wanted to play their own original music, they wanted to sponsor each other in concerts, they wanted to have a training program for young, aspiring musicians. Like I said, I think I'm lucky to have been around this particular group of people at that time. It was just something that was in the air. Muhal was certainly a great mentor to so many of us so he didn't have to push people to do anything.

JJ: Abrams received the NEA Jazz Masters Award this year, the first AACM member to attain that honor. What was the significance of this for you?

RM: I think it was long deserved. To me, Muhal should have every award that's out there.

JJ: Along with Roscoe Mitchell.

RM: No, I didn't say that, you said that.

JJ: Your first recording *Sound* (Delmark) came out in 1966 and was significant for not only being the first release by an AACM group, but also for opening up the landscape of music. It's still revered for its examination of sound and silence and new way of freely improvising. What led up to the recording and how much of an influence did other members of the AACM have on this use of silence and improvisation style?

RM: In the early days we rehearsed every day, usually 5 days a week, from about 10 to 5 in the evening. So we played a lot and we were starting to develop these different approaches to music and certainly it was just alive and breathing in Chicago. You could go to somebody's concert and you'd be inspired to go back

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home and work on your concert. It was just a very rich musical atmosphere at that time and it's still like that with the AACM people. I'm always inspired by them. I've always felt that it would take a long time to develop real maturity in this music and what I see is that the people that continue to work on their music are starting to reach another even higher level.

JJ: There have been critics who complained that this music and the music that followed with the Art Ensemble of Chicago, whose motto for a long time was "Great Black Music: From the Ancient to the Future," did not reflect traditional Black music because it lacked an explicit rhythmic pulse.

RM: I think they need to go check out their facts. [Laughs] I think they need to go check that out again.

JJ: Your band moved from Chicago to France in 1969 in order to find work and evolved into the Art Ensemble of Chicago. It became an immediate smash hit in Europe, producing numerous albums and televised concerts. Why were the Europeans so open to your music and why didn't that happen in America at that time?

RM: First of all, we went to Europe because this is what we did back then. There was no internet or Google and the common practice was to go out and actually be live in different places playing music in order to develop your career. We had been across the States a couple times the two years previous, to California back and forth, and so that was logically the next step. And I think a lot of people were feeling that at that time because Paris was just alive with music, there were people there from all over the world. In my mind, it was the place to be. Europe has a much longer tradition of presenting concerts and just art in general. Our first major tour was a tour of the entire country of France. These concerts were free to the public so you got an audience of the very young to the very old and people started getting exposed to all sorts of things at an early age there.

JJ: In the past there's been talk of racism in America as a major factor. Do you feel that was an issue for the group?

RM: Do you think it is?

JJ: Yes.

RM: OK.

JJ: Is it true that Lester Bowie had to sell his furniture to sponsor the trip?

RM: Absolutely, yeah. He ran an ad in the paper, *The Chicago Defender*, musician sells out. That's what he did, sold all of his furniture and everything and he sponsored taking us over to Europe.

JJ: So the rest of the band got to keep their furniture?

RM: I don't think I had that much furniture at that time. I want to go back to those times. I had a truck and I could load everything that I owned into that truck and just take off. [Laughs] It would be great to return to those times.

JJ: Apparently the band shipped over a Volkswagen van with over 500 instruments inside of it?

RM: And 2 motorcycles.

JJ: How big of an adjustment was it for you to pick up and move to Europe at that time?

RM: I didn't think of it in that way, we were following our dreams to go out and do our music. I was more focused on that than thinking I was leaving home.

JJ: The Art Ensemble lost Lester Bowie (trumpeter) in 1999 and recently lost Malachi Favors (bassist). How have these losses affected the band?

RM: You know, if Lester and Malachi were here today, what they would say is we're in this to the end and we go on to the end. We go on to the end, that's why you see Don [Moye] and I are still together performing today. Of course, it's quite different, I mean there will never be another Lester Bowie or Malachi Favors. We accept that but we still go on with our tradition of staying in the music.

JJ: There have been numerous replacement players that have filled in since the loss of the original members. How are they picked to play in the ensemble and why haven't permanent musicians been added to the band?

RM: We just follow the same thing that we always did, we never go out looking for people. We stay in our music and if somebody comes along who we feel can fit the situation, then we'll do it like that. We're not actively looking for people. Hugh Ragin, who is appearing here tonight, we've been playing music together for about 35 years.

JJ: How often is the Art Ensemble performing these days?

RM: We perform a fair amount, there isn't a set number. Some years there will be more, some years there's less, some years there will be a tour.

JJ: Why does the Art Ensemble begin each performance by standing to face East?

RM: We've always done that just to make sure that we're relaxed and to get ourselves in the mood to start the concert. That goes back to the AACM.

JJ: Theatrics have always been an important part of the band. Lester Bowie wore a white lab coat and the rest of the group wore costumes and makeup. Why were you the only one that did not alter his appearance?

RM: Well, that's what I've always enjoyed about the Art Ensemble, you've got five individuals and over the years that's added to the band enormously. That's what it is and that way it's always a learning experience.

JJ: I read in an old interview of yours that you tried makeup but it ran on you and it was uncomfortable so you stopped wearing it.

RM: You know Lester didn't paint his face either.

JJ: Yeah, but he wore a white lab coat.

RM: Right, that's what he was feeling.

JJ: Is that the question you get asked the most?

RM: No

JJ: Maybe it's just me.

RM: Perhaps.

JJ: You've reworked a number of your older pieces. Is it possible for you to listen to your recordings and enjoy them or do you hear things that irk you?

RM: Well, I think everybody is probably their own worst critic. With me, I'm always trying to listen and if I think I did something that was not exactly what I wanted to do then I might want to try to look at that and see how I might do it differently.

JJ: In the past, you've noted that, at times, you composed work without worrying how the piece would sound when performed and some critics labeled the music as intellectual and cold. What are the critics missing in your work?

RM: Oh no, I don't think I've ever done anything like that. I'm working where all the elements are in place and the outcome of the sound is altered by several scored improvisations where they are always sounding different all the time.

JJ: I'd like to ask about some specific recordings. The Art Ensemble recorded *A Jackson in Your House* [1969 - Actual]. What does that mean?

RM: Jackson was a cat that I used to have so the song was written about that cat.

JJ: The Art Ensemble recorded with Cecil Taylor on *Dreaming of the Masters* [1990 - DIW]. What was your experience with Cecil Taylor and was it difficult for the group to merge with such a dominant creator?

RM: No, not for us. Cecil, in my view, is like the members of the Art Ensemble, a very strong individual. I have a very large painting of a concert that we did in Paris of Cecil Taylor and the Art Ensemble.

JJ: On your 1997 ECM recording *Nine To Get Ready* ends with "Big Red Peaches," a song that's out of character for you. It's a short rock piece with vocals.

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Where did that song come from and why are we singing about big red peaches?

RM: That particular song came from a series of jingles we were doing for the Odwalla juice company and one of their juices is called Big Red Peaches. At that time, they had an idea to put their product in a self-serve machine and after you put your money in, you would get a jingle. If you selected the peach drink you would hear "Big Red Peaches." And that song's not out of my character, I've done other songs like that such as "Not Wasting My Time." It's pretty rap I would say, although there was no rap when we did that song.

JJ: Is it possible that you were the original rapper?

RM: I don't think so. No, that belongs to The Last Poets and even further back. There's so much stuff that relates to that kind of work.

JJ: I hear that you have a new ECM recording coming out soon. What can we expect to hear out of your future projects?

RM: I'm working on a lot of things. My most recent

releases are the CD and DVD *Contact* with David Wessel (RogueArt-0023) and the CD *Spectrum* (Mutable Music-17536-2), on which appears "Non-Cognitive Aspects of the City" for baritone and orchestra and includes text by Joseph Jarman and the Janacek Philharmonic with Petr Kotic as conductor and baritone Thomas Buckner. My most recent reissued LPs onto CDs are *Congluptious* by the Roscoe Mitchell Art Ensemble (Nessa-ncd-2) and *All The Numbers* by Lester Bowie (Nessa-ncd-31/32). I am currently working on a CD of my compositions for release in 2011 that will include "9/9/99" for violin and piano, "Bells for New Orleans" for orchestra bells, "Sketches from the Bamboo Terrace" for contra bass and piano, "8/8/88" for piano and "WR/C 2A" opus 1 for alto saxophone and vibraphone. I am also working a composition for baritone and orchestra to be premiered in 2011 that uses two poems by Bob Kaufman "Would You Wear My Eyes?" and "To My Son Parker, Asleep In The Next Room."

JJ: Are you still living in Madison, Wisconsin?

RM: Yes, my permanent home is there but I currently hold the Darius Milhaud Professor of Composition chair at Mills College in Oakland, California where I teach Composition/Improvisation.

JJ: You play many instruments, what's your practice schedule like?

RM: It's not like I would normally do it right now because of the teaching thing but normally I try to practice at least 6 hours a day.

JJ: What kind of music do you listen to?

RM: I listen to all kinds of music when I have the time to do that, I'm open.

JJ: Do you listen to hip-hop and rap?

RM: It's all across the board. I listen to all kinds of musics

JJ: What interests outside of music would people be surprised to hear that you have?

RM: With me, it's mostly music. It takes up a lot of time between my writing, practicing, rehearsing and concretizing.

JJ: Any final comments or statements?

RM: None that comes to mind. ■

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tant than theory and it resonates with what Ornette taught me that there is nothing more sacred than the idea. So it has given me more confidence and in fact, enabled me to reach a finish line working on what Ornette showed me. All of that can be applied to composition as well. Both Ornette and Giuseppi are deep with chords but in totally different and unique ways. They both play alto sax and it's no accident that alto clarinet has become a core focus of mine in the last year. Both of them encouraged me to get into it.

JJ: What makes the alto clarinet special?

ML: The alto clarinet has no Eric Dolphy, no Louis Armstrong, no Coltrane or Bird. Nobody in jazz has ever done anything with it to create a sound, a music, or anything to give it an identity strong enough to be part of the jazz canon. Worse, it's been discarded by just about everyone except German clarinet choirs. Joe McPhee and Sabir Mateen play it, and Sabir has to be the greatest living alto clarinet player, but otherwise, it has almost no history. But it has everything a great jazz instrument needs, even more than that. After really giving it a chance and recording with it recently, I'm convinced I can help put the horn on the map. I would hit unisons on alto clarinet with Ornette on alto sax, way up high in the upper register that gave me mystical experiences, sound events that shook me to the core. Both bass and alto clarinet can trump the saxophones with greater range, greater dynamics, and a more personal vocal sound.

JJ: Spiritual power is a strong focus for you and on your MySpace page you write about being an "old soul." You also utilize astrology, numerology and

tarot in your work. How are you incorporating this into your composing and playing?

ML: I've taught a course that was based in France online through video called "The Nature of Reality in Regards to the Spiritual Power in Sound." It was about how music is an integral part of the actual survival, function and purpose of the human race and astrology, numerology and tarot all line up and have direct relationships to music through numbers and energy relationships. In short, you could say that music could prevent an earthquake and every time I play, I'm dealing with that part of reality. This part of my life is all part of my own development. I've discussed it with Ornette and Giuseppi. It's my own thing. I also have synesthesia, which is a major part of how it all comes together, a major part. Synesthesia is where you "see" colors associated with sound and specific pitches.

JJ: Your MySpace blog offers some very interesting and novel ideas dealing with topics such as sex-jazz-life, Louis Armstrong and the influence that Eric Dolphy has had on you. Have you found that running the blog has in any way built up an audience for you at performances?

ML: I'm glad you asked that. I post on Chris Rich's blog - Brilliant Corners and then repost it on MySpace and Facebook. I've done about one a week and I'm over the 125 mark. I'm happy to say I get about 75 reads a day between the 3 sites. I'm trying to parlay that into a book. My writing has three components - jazz, spiritual and street stuff and it's the jazz stuff where I get the best response. I can't tell if it's increased my music audience, and I believe it has to

a degree, but it's really a whole other world although it's all connected by jazz. I've had a pretty unique journey through the music so far and my music and writing are connected in a creative vein. Now if I only had time left to paint and do some acting!! My favorite pieces are almost jazz science fiction - "Jazz Interviews Death," and "The Abandoned Sound."

JJ: You moved to New York from New Jersey and eventually became part of the Downtown Music community. How has the city's music scene changed over the past 10 years and please touch on life as a jazz musician making a go of it in New York?

ML: When I first really made my move, I wasn't ready. It was due to a life circumstance and I ended up in the Jersey City YMCA in 1990. I started going to straight ahead sessions, I didn't know a Downtown scene even existed until 1998 or so. My stuff never really lined up with the straight ahead guys but I had some bright moments at Smalls, Yardbird Suite, the Blue Note and Mo' Better's. I've written about this quite a bit, especially how Jimmy Lovelace tried to get me to quit music at Smalls! Once I started rolling with the Downtown guys, everything felt better but I've watched a steady deterioration over the years of a scene that's already in bad shape. The musicians and music are OK but there's absolutely no money and no way to make a consistent living. I've been blessed with a few tours including Sabir Mateen to Sardinia and with William Parker but they're almost like vacations because they're once, maybe twice a year. In fact, although I've tried several times to make it, I've had to hold down a 40-hour/week job for the past 20 years and still can't break free. I've written quite a

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lot about this and the paradox of who and what I am versus what I must do to survive. It's perplexed me to no end. Still, New York City is where all my brothers in music are, people like Ras Moshe, Charles Downs, Bob Hubbard, Francois Grillot and Chris Forbes. So that's where I have and want to be despite how New York City could really care less about us. I'm cool though, as Nelson Mandela said, "I'm not bitter."

JJ: Where do you see yourself in 10 years?

ML: Wow, that's a tough question. As simple as it seems based on my life right now, I would hope that everything I've fought for happens. I'd like to be touring Europe and playing enough so that I'm living well and doing what I want to do. I would also hope to have at least two books published. The greatest challenge in my life has always been conquering the survival drama on my own terms. By the time I turn 50, I would hope to have overcome that once and for all. Musically, I would hope to have recorded my larger works – music written for string, vocal and large instrumental ensembles. Up to this point, it's been a constant struggle to pay the bills. With no college degree, I've worked as a dishwasher, on a recycling plant line, worked with the disabled getting them to work and supervising them for New York State, spent 10 years at Tower Records as shipping and receiving manager and jazz buyer, cleaned thruway rest stops, cleaned kitchens, worked nightshift at bodegas, I've been a car repo assistant and even spent a year as a telephone psychic. I currently work at a pet store in Washington Heights where I walk and wash dogs, work as a cashier, and do all the stocking 6 days a week, 7 hours a day.

JJ: You've had some nice success to date, recording a good number of CDs as a sideman and there's also a few of your own recordings out including the 2007 Silkheart release *Spiritual Power* which garnered critical acclaim.

ML: True, but I had to make all that happen on my own. I want to get to the point where people come to me and say, 'Matt, we want you to make a record for us,' or I get offered a contract. It sounds insane to even say that now in 2010 but when I worked at Tower Records as the jazz buyer, I saw things from a different perspective. My biggest dream of all right now is to play the Village Vanguard on a regular basis. There are people that have it like that. Playing there still means something to me even if people don't think it means as much, it still means a great deal to me. That's where my all time favorite music went down live. Someday, I'm standing on that stage and the people that have been in the trenches with me all these years will be there with me.

JJ: The Village Vanguard remains a tough nut to crack for artists associated with the avant-garde unless they're on the magnitude of Cecil Taylor or perhaps have spent time on the traditional side such as Dave Douglas or on the classical side such as Uri Caine. If you were to look back at the end of your ca-

reer and had never played the Village Vanguard how would you judge your career?

ML: Hmm, I'd say I had a few bright moments, had made some records I'm satisfied with but that I never got the chance to reach what could be my core audience. Ornette taught me not only how to create my own sound language but that melody, swing, dynamics, everything that makes jazz great, is also a part of free jazz. Ornette never discarded what makes jazz great; he freed us to reach the core of what we can be. This middle ground is where both the straight and free cats fall short, in my opinion, and there's still unexplored territory. The problem is that everybody thinks the only way there is through the Miles quintet with Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams. If my music comes together, it's only fitting that it goes down at the Vanguard. In theory, I feel that should be earned, not bought and not given away politically, which happens at times. Trane recorded my favorite record there and to stand there would mean a great deal to me. If I don't make it, I hope I make it somewhere else, but moving to Europe doesn't seem like an option for me, I just don't feel it. I won't be satisfied as a musician no matter what happens until my soul tells me I'm done. I'll know when my music has reached the point where as a soul, I can walk away. That day is far off in coming, like 2050-2075.

JJ: How did you get to study with Ornette and how is he as a teacher?

ML: Photographer John Rogers took me up to see Ornette and we hit it off. He's very open. As a teacher, he's the ultimate, really honest. He knows how to get inside your thing right away and he's able to set up real transformation. I've written a lot about this, I could go on for days. It's not lesson-based. When you enter his realm, he sizes you up to apply harmolodics and I needed it. He straightened out my greatest weaknesses! It's also a lot of philosophy and discussion. He calls me his astrologer for always bringing the metaphysics. Nothing tops playing with him, it's the dream come true that I didn't know I had.

JJ: You've had the opportunity to play with some of the great improvisers on the scene including William Parker and the underappreciated Sabir Mateen, Daniel Carter and Jameel Moondoc. Would you please talk about the artists that you've performed with or observed?

ML: I was in William's big band for a good run and toured twice. It meant a great deal to be in his musical world. He's able to drive a big band without drums, just by himself on bass. He's so strong and he's one of my favorite composers. He's a huge influence in song and structure for me and in how to find the right blend to allow the music to be itself. Jameel Moondoc is another total original in every way and an interesting person. There's only one moon doctor. We both love the blues. Daniel Carter is one of my best friends. He is the most open and non-judgmen-

tal person in jazz history and finds gold where no one else can even see the sun. Freedom is his thing. I like his dynamics and how he can turn up the heat when needed. Daniel is the reason I write. He pushed me to get into it and it's become a big part of my musical life. Sabir Mateen is a great friend and mentor and I've been a sideman with him for 10 years. His influence is beyond calculation in realms of sound traditions and he actually is a living orchestra himself. It took me years to be able to stand in Sabir's musical world and just be in it without being overwhelmed. Ras Moshe and Catherine Sikora are also two great tenor players and musicians that I play with a lot. Catherine is really into the use of space and we have a duo. Moshe has to be my brother in music. Together we are an unstoppable force and I play with him more than anybody. He is a living representative of the spiritual power in music. Roy Campbell is also a huge influence in my playing and also in realms of life, living as a musician, and staying true to yourself and your music above all else. On trumpet, he's my number one influence. Charles Gayle, Larry Roland, Mike Thompson, William Hooker and Hilliard Greene are also powerful associations. They make you a better person every time you're around their music. I have found myself amongst all of these folks who represent how to be yourself, no matter the cost. I'm blessed to be around all of this, that's why I bust my ass to stay in New York City.

JJ: You've mentioned many excellent artists and hopefully music fans not familiar with their work will check them out. I'd like to touch on the instruments that you play because it's rare that a trumpet player also focuses on bass clarinet, let alone the alto clarinet. How did that come about for you?

ML: After 10 years of just straight ahead trumpet, I realized that the music inside me was deeper and more than anything, I heard music below the trumpet's natural range. I always had a thing about the bass clarinet and when the straight ahead thing was just going nowhere I decided to get one and just go for it. I wondered if I could actually pull it off. I'm someone who's chasing Trane at times so this was a way to get closer, but not too close to sax land. I was also influenced by Eric Dolphy's intro to "Epitaphy" on *Last Date*, it was so, so vocal. I felt that I could eventually pick up where he left off. It took years because I wanted to still work on trumpet, and to this day, some people prefer that, including Ornette who claims that trumpets are better than alts because they are not built like a scale. The lower clarinets crush every horn that exists in terms of range and dynamic potential. After about a year of study on alto clarinet, I think I may have struck gold. This forgotten horn has so much to say and I'm going to help her say it, help her sing her song.

JJ: You mentioned your previous position as jazz buyer for the defunct Tower Records store near Lincoln Center. That position made you one of the most powerful and influential jazz figures in the city since you had the leeway to decide which CDs were to be

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ordered and which would be prominently displayed. Please talk about how you used that opportunity to present musicians who you felt deserved attention.

ML: Being the Tower Records jazz buyer in New York City was a trip. I was right next door to Jazz at Lincoln Center which was a totally different vibe and I was in a position to present jazz in a huge retail environment the way I wanted. I still had to deal with the major labels paying for space in the store and, by the way, I heard they also pay the radio stations off to play

their records on the air. UNI, Sony and EMI were guaranteed to be showcased but after that was done, I could push the Downtown New York artists and even myself. It was no different than how Wynton hooks up his crew. I unabashedly pushed Downtown as an equal to Uptown and took over the listening stations. The best was my performance series which I ran every Saturday for a year before Tower went bankrupt. I had some really aggressive music go down including one of my recordings – *Daniel Carter and Matt Lavelle at Tower Records*. Being on the frontline like that in the public eye put me in all kinds of situations

such as denying label guys who expected mainstream artists to get instant access. I admit that was a real personal joy for me. Rabid Pat Metheny fans hated me for neglecting his catalog. Some musicians came in person to try to strong-arm me and force their consignments on the store. One memory I have is getting customers to listen to my CD without telling them it was mine and then getting their opinions. I'll never forget one day when I got two guys to listen. One guy said, "This shit sucks!" and the other guy said, "This is the next guy after Freddie Hubbard!" I'd like to think I'm somewhere in between. ■

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Call them a "supergroup" or not, but Toph-E & the Pussycats are an amalgamation of fusion/smooth jazz veterans. Unlike some aggregations, these five lads function superbly as a unit, a band, not merely a bunch of players in the same studio. The melodious compositions, gently undulating funky grooves, and overall chilled-out ambiance are paramount here, not flashy soloing. But the gents do get the spotlight a bit – the full-bodied, suave yet husky tenor of David Mann shines like a descendent of the late Grover Washington. While drummer Chris Parker doesn't solo much, his drumming is heartbeat-steady and full of subtle urgency. Clifford Carter's keys shimmer and ring, and his thick organ chords on the Afrobeat-flavored "Tatchedogbe" seethe like a close-to-erupting volcano. Ralph MacDonald artfully gives the proceedings fullness and crackle, and Will Lee's bass is rippling, sinewy, and sinuous.

Yes, this is (for the most part) radio-friendly "smooth jazz" but with a crucial difference. Whereas a lot of what's considered (stylistically) smooth jazz is fusion watered-down to the point of becoming innocuous backdrop sound for "hip" boutiques – "Fuzak," I call it – *No Ordinary Day* has fire and verve. It is an easygoing, congenial listen but it is not "background" music. The musicians are engaged/engaging and many listeners will be too.



BOB WILBER

BOB WILBER IS HERE!—Arbors Jazz. www.arborsrecords.com. *Vampin' Miss Georgia; Only the Lonely; Lou's Blues; Dreamy; The World Is Waiting For the Sunrise; Intermezzo; Yes We Have No Bananas; Bean; Love in Bloom; A Flower Is a Lovesome Thing; Land of the Midnight Sun; Across the Pond; Johnny Was There; Jewel of the Cotswolds; Bye Bye Blues.*

PERSONNEL: Bob Wilber, clarinet, soprano & alto saxophones; Antti Sarpila, soprano saxophone, clarinet; Nik Payton, clarinet, soprano & tenor saxophones; Anne Barnhart, flute; Jeff Barnhart, piano; Bucky Pizzarelli, acoustic & electric guitars; Nikki Parrott, acoustic bass; Ed Metz, drums.

By Mark Keresman

Saxophonist/clarinetist Bob Wilber has long been a standard bearer for pre-bop jazz styles (whatever one chooses to call them – traditional, swing, Dixieland/Nick's-ieland, New Orleans, Chicago). As a lad name of Peter Parker (stage name, Spider-Man) once learned, "With great power comes responsibility." Wilber too knows this – ergo, he gives the jazz continuum some long-term juice by cultivating and spotlighting younger talent. *Bob Wilber is Here* shines the spotlight on a couple of the old master's protégés, Antti Sarpila (from Finland) and Nik Payton (from the UK).

Bob Wilber is Here is a typical mix of time-honored (a little too honored, but that's just me) standards and a few originals – less typical is the overall approach of this lineup. With three reeds-players, this set is full of rich, multi-hued textures, a sort-of miniature big band occasionally evoking Duke Ellington's 1920s exotica-flavored "jungle band" era (especially Wilber's Latin-sultry "Land of the Midnight Sun") and, occasionally, even the avant-combo World Saxophone Quartet. Also less typical in these days where too many performers noodle-and-doodle through their solos until an idea comes to them, all of *Here's* tunes range roughly from two- to five-plus minutes – no muss, no fuss, no water-treading. Everyone makes every note count. (Just because one can solo for 20 minutes at a shot doesn't always mean one should.) Payton gets to shine on the Coleman Hawkins homage "Bean" with a lusciously breathy approach, the trio of saxes swelling 'n' surging like a Basie section. Sarpila shines on the whimsical (*a la* Raymond Scott) "Vampin' Miss Georgia" with a Sidney Bechet-doing-a-Fred Astaire impression gavotte. Were someone to you for an audio definition of "swing" and/or "elegance," you could play "Only the Lonely" for them. To put icing on an already yummy cake, Bucky Pizzarelli's electric solos literally sparkle with restrained, blues-inflected charm. I don't use the "D" word much, but here it fits: *Bob Wilber is Here* is an old-school delight.

JORDAN YOUNG

JORDAN YOUNG GROUP—www.jordanyoung.net. *H and H; Every Time We Say Goodbye; PiNGs 1; Jean de Fleur; Claudes Monet; PiNGs 2; Afro-Centric; JF Blues; PiNGs 3; My One and Only Love; Angola; PiNGs 4.*



PERSONNEL: Jordan Young, drums; Joe Sucato, tenor saxophone; Yotam Silberstein, electric guitar; Brian Charette, organ.

By Mark Keresman

Unless you've been living under a bridge for the past decade or so, the model of the soul-jazz organ combo has been undergoing a big-time "resurgence." Not that it ever really went away, of course – Joey De Francesco, Barbara Dennerlein, and Dr. Lonnie Smith are proof of that – but sometime in the '90s it achieved a renewed "cool" status and began to receive critical props. (In jazz, it's never been particularly "hip" to be commercially viable/accessible and soul-jazz was almost never an "elitist" thing. [Ahem.]

The (self-titled) platter **Jordan Young Group** presents this band's somewhat refreshing take on the organ combo sound. There is very little "retro" about this set – the JYG do not emulate the glad 'n' greasy/BBQ sauce-tangy proto-funk sound of the late 1950s and early '60s. While the influence is there to some degree, the JYG lean a bit more towards bebop refinement and fluidity than home cooking. This is not to imply JYG aren't soulful – note Brian Charette's billowing, lithe, cushioning chords on "My One and Only Love" and "Angola." Joe Sucato's tenor has the bluesy, lean, gregarious, old-school urgency of Eddie "Lockjaw" Davis and Joe Lovano. Yotam Silberstein has a thick-sounding, virtually chunky twang. Young himself is crisp, steady, and propulsive, rarely soloing, preferring instead to keep things moving along nicely. The tunes, a mix of originals and well-thought, lesser-known tunes by mostly jazz composers are relatively short and supremely succinct. The tracks entitled "PiNGs" are brief, quirky, free jazz-like interludes, almost as if JYG were testing the "out" waters a bit without ever diving in or "cleaning the palette" between courses. Jordan Young Group is well-worth checking into for those into the organ combo sound and/or those seeking bop-oriented organ gratification with wee touches of free in the mix. ■

Charles Lloyd

By Eric Nemeyer

“I started to think that there must be more to life than fame and fortune. My success came very fast as a young man. I began living a life of extreme excesses ... On top of that, the music business wanted to control me and put me in stadiums as a product. I didn’t see what that had to do with music. So I got off the bus, so to speak.”

The 68 year old saxophonist **Charles Lloyd** epitomizes the term living legend. He has had one of the most incredible and prolific careers in the history of the music, and he continues to push forward. This Memphis native got his start as a teenager playing with George Coleman and as a sideman for blues greats Johnny Ace, Howlin’ Wolf and B.B King, before moving to L.A to earn a Master’s in music at USC. Once there, he began playing with many of the west coast legends, including Ornette Coleman, Billy Higgins, Scott LaFaro, Don Cherry, Charlie Haden, Eric Dolphy, and Bobby Hutcherson. He also was a member of the Gerald Wilson Big Band, and in 1960 he became the music director of the Chico Hamilton Quintet. After moving to NY in the early ‘60’s, he joined the Cannonball Adderley Sextet and in 1964 became a leader with CBS, featuring sidemen like Roy Haynes, Tony Williams and Ron Carter. In 1965 he formed a legendary quartet featuring Keith Jarrett, Jack DeJohnette, and Cecil McBee. Their album *Forest Flower* was one of the first jazz recordings to sell over 1 million copies. This band even shared the stage with Jimi Hendrix and Jefferson Airplane. After taking a long hiatus from the public eye, Lloyd returned in ‘81 with French piano prodigy Michael Petrucciani and toured the world. In 1989, he signed with ECM and has been recording for them since.

JJ: What were some of the challenges and opportunities you began to experience when you moved to New York in the 1960s?

CL: Just figuring out where to live was a challenge. When I first got there I went to the Alvin Hotel where my hero, Prez had stayed – but fortunately, the first night I was there my friend, Booker Little, said, “Oh, no. You’re coming home with me.” He saved me from a few roads to destruction and despair early on. We often stayed up late into the night talking about music, but he he also told me how important character is. I came to understand what they used to tell me on my grandfather’s farm when I was growing up – “Every tub’s got to have it’s own bottom.” I learned a lot about survival during those early years in New York City.

JJ: What kinds of discussions did you have with Cannonball Adderley, or what words of advice or suggestions did he offer during your tenure with his band in 1964, that made an impact on your own music and or career?

CL: Cannon was a great man and very supportive, encouraging, warm, a humanist. He was very eloquent, and he liked fine cuisine – and he was serious in the kitchen himself. When we went through Memphis we would eat at my folks house, and in Florida, we always ate at his parents house. He gave me a lot of space to grow in the music. We traveled coast to coast in two stations wagons, 50 weeks a year. The rhythm section was very special to play with – Joe Zawinul, Sam Jones, Louis Hayes. Playing with them every night made me pick up the tempo in terms of development. Cannon told me he wanted to be able to hear that growth from night to night. In 1964 there were labor exchange laws, and when the Beatles came here, we were the exchange group that went to England, where we were received very warmly and enthusiastically.

JJ: What kinds of driving forces and criteria played a role – in the selection of players and repertoire – in the creation and organization of the quartet that you led from 1966-1968 (1969 I disbanded the quartet) with Keith Jarrett, Cecil McBee (and later Ron McClure) and Jack DeJohnette?

CL: Nature. The laws of attraction.

JJ: How did the immense popularity of the 1966-69 group – having a commercial success with the album *Forest Flower*, and being the first jazz group to play at the Fillmore – compare with what expectations, if any, that you might have had initially?

Hear the Charles Lloyd Quartet at Jazz At Lincoln Center on January 29. www.charleslloyd.com



Credit: Eric Nemeyer

CL: This is not something I was looking for. It just happened. When we performed “Forest Flower” in Monterey, we had no idea it was being recorded. But it captured that moment. For some reason people in all walks of life identified with “Forest Flower.” It was like an anthem at the time.

JJ: By comparison to the 1960s, when your groups had reached a high level of popularity, in the 1970s you were less active on the jazz scene. What was your creative life like at that point and what kinds of studies and personal development were you pursuing?

CL: My mother died in 1969, and my best friend Booker Little had died at the age of 23 in 1961. Scotty died in the early 60s as well. These deaths affected me profoundly. I started to think that there must be more to life than fame and fortune. My success came very fast as a young man. I began living a life of extreme excesses – life in the fast lane which Booker had warned me about. On top of that the music business wanted to control me and put me in stadiums as a product. I didn’t see what that had to do with music. So I got off the bus, so to speak. I realized that if I wanted to change the world through the beauty of music, I had better start by changing myself. I first moved to Malibu, California – and then a few years later I moved to the more reclusive and beautiful Big Sur further up the coast. I fasted and meditated and hiked the mountains. The years stretched on. It was a difficult and wonderful period for me.

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Jeff “Tain” Watts

By Eric Nemeyer

“One of the main things I’ve noticed is if you’re going to try to get an artist to not do something, then all you have to do is suggest that they do something because it’ll be the last thing they do, just naturally. Because they want to follow their own muse.”

[This is an excerpt from the full interview]

JJ: Tell us about your development as a composer and what you’ve done to shape your approach?

JTW: I had a certain amount of classical training and I attended Duquesne University in Pittsburgh and studied with people from the Pittsburgh Symphony and people on the faculty there. I have a pretty decent background in traditional harmony but I wasn’t really thinking about it and I had to study piano back then but it was something I felt like I was forced to do so I didn’t really internalize a lot of that stuff. I had another kind of training at The Berklee College of Music, where I met Branford Marsalis. Over the years I kind of had a block as far as composition and I was always placed in situations where people were encouraging me to write. In Wynton’s band he was always like, “Why don’t you try to write something? Try to write anything, we’ll work on it and try to make it sound good.” I was kind of shy about it because everybody else seemed to have not very much of a problem doing it, especially Kenny Kirkland. I think I kind of broke through that wall during the time I lived in Los Angeles, during *The Tonight Show*. Kenny Kirkland and I shared a two family house and so I spent a lot of time at his place. He taught me to trust the development that my ears had gone through, just from playing music...from interpreting other people’s music, instead of really, really knowing the rules of Bach and people like that or whatever and following them as a guideline. There’s just a natural way that music resolves—when it sounds right, or it sounds good. So he just kind of taught me to trust my ears.

JJ: Rules are meant to be bent so that you get the sound that you’re looking for, as opposed to having some sort of textbook approach that doesn’t have any soul to it.

JTW: Exactly. There are little tips that I’d get from people over the years...like Robert Hurst kind of

gave me two things. He just kind of broke down composition very simply and he said that what he was taught was that you can kind of find your melody and then kind of make some decisions about how you want your bass motion to be and then from there you just decide whether you want the mood or the color of the piece to be dark or light and then take those steps to do that. Another thing he told me...there’s a drummer who is from Detroit, I think he’s still alive...I think his name is Lawrence Williams. There are a few of his compositions featured on Geri Allen’s record, *The Nurturer*, that I played on. There’s at least one on there, but I know a lot of people from Detroit really respect his ability as a writer and they cover some of his songs. But as a drummer, he had a philosophy that you could compose strictly based on rhythm and make a rhythmic scheme for an entire composition that makes sense without notes...that has logic and a song within the rhythm exclusively and then assign notes to it and go from there. That’s another thing.

JJ: Yeah, that’s a great idea. You mentioned Wynton had encouraged you to begin writing—and it didn’t matter what it was. It sounds like that was a very healthy atmosphere and attitude of encouragement to provide.

JTW: Most of us are proud but at the same time fragile and you kind of have to have a lot of respect for each other and be careful about how you suggest things to other musicians. One of the main things I’ve noticed is if you’re going to try to get an artist to not do something, then all you have to do is suggest that they do something because it’ll be the last thing they do, just naturally. Because they want to follow their own muse.



Credit: Oliver Link

JJ: I think it was Mark Twain that said: “I don’t mind learning, I just don’t want to be taught.”

JTW: There you go. That’s a good one.

JJ: Sure...so, how did your long-time association with Branford Marsalis develop?

JTW: It’s really weird. I didn’t really hang out a lot with Branford at Berklee, I kind of hung out with different people, but he was somebody that I would play with from time to time. A lot of the time when he did projects and things like that, [Marvin] “Smitty” Smith would be involved. I guess he took some kind of liking to me and whatever, but we never really played much and then he started commuting to New York and moving to New York to do things with Lionel Hampton and Clark Terry and then eventually Art Blakey. I was still in school. Then what happened, I guess, was Wynton got signed to Sony around the time he was doing stuff with Herbie Hancock, doing like the V.S.O.P. II things and they asked him to put together a band, so Branford essentially put together the first group with Kenny Kirkland and myself and various bass players over the few years that we were together. I always felt like Branford was really friendly with everybody but I never really spent a lot of time with him at school. I just kind of grew up with him, upon coming to New York and stuff like that.

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Hear Jeff performing with his group including Robert Hurst, at The Jazz Standard. January 18–23
Visit Jeff on the web at www.chambersoftain.com

Lloyd Continued from Page 39

JJ: Could you talk about your current group and how they provide the elements you are seeking to be inspired, at your creative best?

CL: I met Eric [Harland] shortly after Master Higgins passed away in 2001. I was to have opened at the Blue Note on 9/11. When we did finally play on September 14, he was playing with a midnight jam band. I would sit and listen because something about Eric drew me to him. I knew that from the other side, Higgins had sent him. Higgins had said he would "always be with me," so I recognized Eric immediately. Eric has been with me the longest and he has grown immensely. Our level of communication and understanding has nothing to do with words. When Robert Hurst left to perform with Diana Krall, I was at a low point because I thought it was a great quartet – check out "Jumping the Creek." Eric said you know the things you love in Bob, and the things you miss in Bob's playing? – I know a bass player who will give you all of that. He was speaking of Reuben Renwick Rogers from the islands. And sure enough he brought it. When Reuben came aboard, it gave us

even more elasticity which I had been longing for. So it was organic and we just keep going. I met Jason backstage at Carnegie Hall when we performed there in 2006 with Sangam, the group with Eric and Zakir Hussain. I went to Eric's dressing room to say hello to his mother who had come up from Texas to hear the concert. There was Jason glowing. I had not met him until Eric introduced us. He said "your music touched me all the way to my back bone." And being from the South I knew what that meant – Last Spring, we had a scheduling problem with Geri Allen who had been playing with me for several years. Eric let me know that Jason wanted to play with me. "He understands." I said "Welcome." Jason was the missing piece of the puzzle. We have deep conversations every night in the music. And he brings his own unique perspective and language reflecting his deep knowledge and understanding of all that came be-

fore and what is happening at this very moment. It is a blessing to have this level of clarity to interact with each time we play.

JJ: How do you stay balanced – as an artist, as an individual in contemporary society in the face the stress and sensory overload that surrounds us?

CL: Who told you I am balanced? I just do the best I can and put one foot in front of the other and try not to trip.

JJ: If there is one for you, what is the connection between music and spirituality?

CL: All this is that. We are all spirits on a human journey and music is the best way I know to communicate more directly and most deeply to the heart. ■

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JJ: Was that what led you to play with Wynton?

JTW: He had Branford put the band together. Wynton was busy touring, doing a lot of stuff with Herbie and doing some other stuff with other people and working on classical stuff and he wasn't able to really circulate in New York and know about young players and musicians that were around. Branford was in New York and some mutual friends of ours had taken him to Kenny Kirkland's house and made him aware of his musicianship. Then I guess he had always thought about me for some kind of band situation in the future. So, I was at the Berklee dorm he called me and said "Don't go back to school next semester. You're going to move to New York." I said, "Okay." I didn't really believe him. So I went back to Pittsburgh for a few months and I was there just living at home and then they called me and I moved to New York. I stayed with him and Wynton and everything just started to happen.

JJ: After you were with Wynton, you wound up on the west coast, playing in *The Tonight Show* band. Could you talk about the challenges and the benefits that you experienced in that situation?

JTW: That situation was kind of cool. It's a really weird thing, but it taught me some things about myself. When we decided to do it...that type of job is really palatable to a lot of people. But after I spent a couple of years in it and it became truly my profession...I don't know, I kind of had a pre-conception that I could go there and do that job but also continue to be an artist the way I was trying to be. But I guess, whatever you do, you kind of become that. So, after like a year and a half, I just looked up and I was like, "This is really what I do." I was kind of in denial for like the first six months and I would take

"I kind of had a pre-conception that I could go there and do that job [The Tonight Show with Jay Leno] but also continue to be an artist the way I was trying to be. But I guess, whatever you do, you kind of become that ... I was kind of in denial for like the first six months and I would take flights and commute back to New York So, I just got tired of that and settled into this thing. "I'm a T.V. drummer..."

flights and commute back to New York a couple of times a month. Leave on Friday and try to rush back on Sunday and I wouldn't have my energy together to really do my television job the way I wanted to. So, I just got tired of that and settled into this thing. "I'm a T.V. drummer. That's what I do. I do some gigs on the side, but pretty much I work in entertainment." And it was really funny because I would hang out with people who were kind of like down with the jazz community at large and they were like really aware of what was going on in New York. After a couple of years, it was like, certain bands would come to town and these people would tell me about the musicians in New York and I was like, "I lived in New York, this guy's my friend! I don't need you to tell me about him..." But after a while, it's like you are what you eat. What I was involved with was television. I guess the challenges were just dealing with the entertainment industry, dealing with these different personalities, dealing with the television hierarchy. Its kind of like Branford's group was placed in a situation where we're doing this thing and we're trying to do a good job and do stuff and then Jay Leno's getting clobbered in the ratings so then the producer talks

to the assistant producer and it goes down and then finally its like, "Well, maybe there's something wrong with the music...maybe that's why we don't have the ratings." Just that type of hierarchy and the way that goes down. That's kind of different.

JJ: Now you said when you'd go back to the east coast your energy level was drained but how about when you were just around town after doing five days of rehearsals and shows? Was there a kind of meaty schedule during the day that kind of depleted your energy level or bolstered it?

JTW: Well, I'll tell you, I kind of just have, in general, like a cultural deficiency from the combination of working in entertainment and living in Los Angeles, which I really don't feel is the most deeply cultured place. I think that this void is one of the things that stimulated my compositions. I don't know, I just felt idle and so I kind of focused on it. A lot of the things that are on *Citizen Tain* were written while I was in Los Angeles. It's like the energy had to go somewhere, so I guess it kind of went there. ■

Jazz for Young People® Family Concert Explores “Who is Louis Armstrong?” Hosted by Trumpeter Sean Jones

Saturday, January 29, 2010, 1pm & 3pm, Jazz at Lincoln Center's popular family concert series continues with Jazz for Young People: “Who is Louis Armstrong?” with trumpeter, educator, and composer Sean Jones and special guests. The event takes place in Rose Theater at Frederick P. Rose Hall, home of Jazz at Lincoln Center, Broadway at 60th Street, New York, NY. Through a mix of music, narration and hands-on interactive activities, Jones will invite families to explore Armstrong's life and music. We'll learn how he taught the world to swing, improvise a solo, scat-sing, and how he brought soul and good feeling everywhere he went. Repertoire may include “When the Saints,” “Potato Head Blues,” “Lazy River,” “Heebie Jeebies,” and others. Recommended for ages 6 to 12. Come early and join us in the Atrium for live music, tasty treats, and family-friendly activities at the *Time Out NY Kids* Family Fest. Young artists are invited to craft collages in the style of Louis Armstrong. Instrumentalists ages 8 and up are encouraged to bring their instrument to the Nesuhi Ertegun Jazz Hall of Fame for a workshop on how to solo. Events are 12noon-2pm. Tickets for the Jazz for Young People concert are \$12, \$20, and \$28 and can be purchased through jalc.org or CenterCharge at 212-721-6500. For more information, visit jalc.org/jfyp.

Ken Thomson and Slow Fast Perform at Barbes, Brooklyn, Jan. 14

Recent Intuition CD *It Would Be Easier If* Earning Wide Acclaim, Ken Thomson and Slow / Fast continue to celebrate the release of their new CD *It Would Be Easier If* (Intuition Records) on Friday, January 14 at 8 p.m. at Barbes, 376 9th Street, Brooklyn. Tickets are \$10. For more information log on to www.barbesbrooklyn.com or call 347-422-0248.

The group will be performing selections from their 2010 dark horse hit CD as well as new works. “It Would Be Easier If” has hit multiple Jazz Journalists Association Top 10 of 2010 Awards, and received rave reviews.

The band features some of the outer-boroughs' great talents – musicians who can perform technically challenging music while bringing fire to improvisation. Thomson performs on bass clarinet and also saxophone alongside Russ Johnson, trumpet; Nir Felder, guitar; Adam Armstrong, bass; and Fred Kennedy, drums. The music of Slow/Fast is long-form and through-composed; with deliberate spaces for improvisation; Thomson has his foot in two

worlds – that of a contemporary composer and that of a jazz musician; the music reflects this in a concept he calls “21st Century Third Stream.”

The live show is no disappointment; in a review of the December 3 release concert in Brooklyn, blogger George Grella remarked, “The group has a great sound, big and diaphanous.... Toss in real emotional bite and humor, and you have a class act. They fulfill the promise of Dave Douglas' small groups, which make fabulous music but often seem to lose focus. With Thomson, everything makes sense and holds together, and blend of band and charts is total. Terrific set.”

The Brooklyn-based clarinetist, saxophonist, and composer moves quickly between genres and scenes, bringing a fiery intensity and emotional commitment to every musical situation. Called “the hardest-working saxophonist in new-music show business” by *Time Out NY*, he plays saxophone and is one of the 3 composers in the punk/jazz band Gutbucket, with whom he has toured internationally to 19 countries and 32 states over ten years, and released CDs for Knitting Factory, Enja, NRW, Cantaloupe and Cuneiform Records. *Slow/Fast* is his newest project.

Thomson is a faculty member at the Bang on a Can Summer Music Festival and Institute, and co-leads Bang on a Can's newest band, the Asphalt Orchestra – a 12-piece next-generation avant-garde marching band, called “cooly brilliant, infectious... top notch players” by *The New York Times*. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, the True/False Film Festival, and others, and has received



Ken Thomson

awards from ASCAP and Meet the Composer. He has performed extensively across the US and Europe at major jazz festivals including Jazz a Vienne, San Sebastian Jazz Festival, London Jazz Festival, Warsaw Summer Jazz Days, Rotterdam Jazz, Jazz Saalfelden, Copenhagen Jazz Fest, Belgrade Jazz Festival, and others. <http://www.ktonline.net/>

Porto Frnaco Records and Agency Present Eclectic Showcase of San Francisco, Mercury Lounge, NYC January 9, 2011

Eclectic New SF Label Presents Program of Traditional, Contemporary and Experimental Jazz

In early 2009 Sergei and Peter Varshavsky (father and son) set out to start a company that would help San Francisco artists record, release, and promote music. Previously alien to the world of music business (Sergei was a cardiologist and a clinical research pioneer in Russia before his move to San Francisco, and Peter was finishing a masters in mathematics), they wrote down three rules: (1) Non-exclusive contracts; (2) Eclecticism, (3) High royalties. They supplemented those with several lofty goals, like making San Francisco a musical destination rivaling New York and New Orleans.

Almost two years later, Porto Franco's roster includes 20 artists, from national-touring up-and-coming singer-songwriters Meklit Hadero and Mark Growden, established jazz band leader, bassist and composer Marcus Shelby, to experimental genre-defying projects Mercury Falls, Aaron Novik, indie folk rock singers Kacey Johansing and Mark Matos and traditional Balkan beats of Brass Menazeri.

In the times when many of the traditional roles of record labels are becoming obsolete, Porto Franco is finding strong demand for its services as a small, flexible label with its ear to the pavement of the San Francisco underground.

For Marcus Shelby, history breathes music. Over the past decade, the San Francisco bassist, composer has created a series of captivating large-scale works that illuminate the accomplishments, spiritual fortitude and tribulations of African-Americans. In his debut recording for Porto Franco Records, Shelby delivers his most ambitious project yet, “Soul of the Movement: Meditations on Dr. Martin Luther King, Jr.,” a glorious tapestry that weaves together his vivid original compositions with his arrangements of classic spirituals as well as a Civil Rights anthem “We Shall Overcome”, Charles Mingus' politically charged “Fables of Faubus”, and Curtis Mayfield's black pride hit “We Are a Winner”. Based on his extensive research into the civil rights movement of the 1950s and 60s, he's crafted a highly personal work that captures the era's charged energy and fierce sense of mission.

Mitch Marcus Quintet plays 21st century music. The group's melodic front line – two saxophones and a searing, sometimes distorted guitar – boldly straddles the worlds of progressive jazz and experimental rock. With collective improvisation that nods to Charles Mingus and joyful electric inventiveness that recalls Frank Zappa, mmq is grounded in the deep swing of tradition while striving for the bold innovation always paramount in jazz. After a long and successful tenure in San Francisco, leading a quintet, a big band (Mitch Marcus Quintet + 13), and playing with a variety of other projects including Matt Small, Marcus Shelby, rock legend Donovan, Mitch moved back to New York and established mmq as a bicoastal project.

Borrowing equally from Django Reinhardt's Hot Club and from the gut bucket New Orleans traditions, Gaucho made its imposing reputation and won an avid following that earned them SF Weekly's "Best Jazz Group of 2009" award by playing packed weekly residencies in San Francisco. Now they're taking the same approach in New York, where they have quickly established themselves in the traditional jazz scene. PFR albums: Deep Night (2009), Pearl (2010).

Founded in early 2008 by powerhouse trumpeter Darren Johnston The Nice Guy Trio features accordionist Rob Reich and well-traveled bassist Daniel Fabricant exploring a heady mix of original compositions and classic tunes by the likes of Charles Mingus and Ornette Coleman. Steeped in jazz, the protean combo creates playfully virtuosic music that references genres like klezmer, blues, funk, calypso, country, Balkan and Hindustani music while existing outside of any particular style or tradition. PFR albums: Here Comes The Nice Guy Trio (2009), Waking Music (April 2011), and Darren Johnston Quintet (2011).

Charles Lloyd New Quartet Debuts At Lincoln Center, Jan 29 – Rose Theater

Saxophonist Charles Lloyd, after a brilliant five-decade plus career, will be making his Jazz at Lincoln Center debut with his New Quartet, featuring pianist Jason Moran, bassist Reuben Rogers, and drummer Eric Harland on Saturday, January 29, 2011, 8pm in the Rose Theater at Frederick P. Rose Hall, home of Jazz at Lincoln Center, Broadway at 60th Street, New York, New York. Single tickets



Charles Lloyd

are \$10, \$30, \$50, \$80, \$95 and can be purchased through jalc.org or CenterCharge at 212-721-6500, open daily from 9am to 9pm. Tickets can also be purchased at the Jazz at Lincoln Center Box Office, located on Broadway at 60th Street, ground floor. Hot Seats, \$10 orchestra seats for each Rose Theater performance, are available for purchase to the general public on the Wednesday of each performance week (Subject to availability). Hot Seats are available only by walk up at the Box Office.

Leslie Pintchik CD Release

Pianist/composer Leslie Pintchik celebrates the release of her third CD *We're Here To Listen* as well as her debut DVD *Leslie Pintchik Quartet Live in Concert* on Thursday, January 13 at the Kitano, 66



Park Avenue, NYC. Joining Pintchik are long-time bandmates from the CD and the DVD – bassist Scott Hardy, drummer Mark Dodge and percussionist Satoshi Takeishi. Shows at 8 and 10 p.m. No cover; \$15 minimum food/drink per set. Call 212-885-7119 for reservations.

An elegant pianist and composer, Pintchik's music is "fresh, full of light and instantly invigorating." Before becoming a professional musician, she taught English literature at Columbia University where she also received her Master of Philosophy degree in seventeenth-century English literature. After some years of study, jam sessions and local restaurant gigs, she surfaced on the Manhattan scene in a trio with legendary bassist Red Mitchell at Bradley's. Red chose Pintchik (along with Scott Hardy, then on guitar) for the warmth and interplay he heard in their music.

Of her new CD *We're Here To Listen* (Pintch Hard Records), Pintchik says, "Most often when we speak of 'listeners' in connection with music, we are referring to the audience. For this CD, I wanted to spotlight the musician's role as listener."

Pintchik's band really knows how to listen, both to each other and to the evolving narrative of the music they create together as an ensemble. The longevity of this quartet and the deep musicianship of all four of its members allow the full range of Pintchik's rather unusual voice – as composer, arranger and pianist – to emerge.

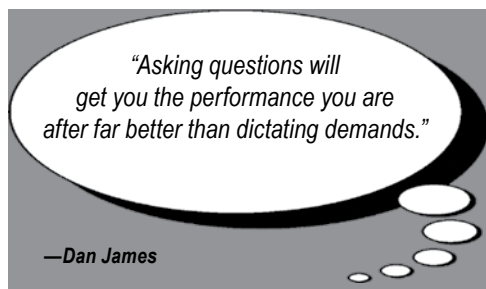
2011 NEA Jazz Masters Awards at Jazz At Lincoln Center, January 11, 2011

Hubert Laws, David Liebman, Johnny Mandel, and the Marsalis Family

The National Endowment for the Arts and Jazz at Lincoln Center are presenting NEA Jazz Masters Awards Ceremony & Concert on January 11, 2011. This year the 2011 NEA Jazz Masters are Hubert Laws, David Liebman, Johnny Mandel, and the Marsalis Family—Ellis Marsalis, Jr., Branford Marsalis, Wynton Marsalis, Delfeayo Marsalis, and Jason Marsalis. In addition, the 2011 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy is awarded to Orrin Keepnews.

The 2011 NEA Jazz Masters Awards Ceremony & Concert will take place at 7:30 p.m. in Rose Theater at Frederick P. Rose Hall, home of Jazz at Lincoln Center at Broadway at 60th Street and feature the Jazz at Lincoln Center Orchestra with Wynton Marsalis in a program dedicated to the honorees' works. Joining the orchestra will be several of the honorees performing, including Mr. Liebman, Mr. Laws, and the Marsalis Family. The evening also will feature video tributes to each of the 2011 NEA Jazz Masters.

For those unable to attend in person, the awards ceremony and concert will be broadcast live on WBGO Jazz 88.3FM based in Newark, New Jersey, and Sirius/XM Satellite Radio's Real Jazz Channel





Credit: Eric Nemejyer

Wynton Marsalis

70. WBGO also will audio stream the event live on their website at wbgo.org.

In addition to the awards ceremony and concert, the 2011 NEA Jazz Masters will participate in a panel discussion exploring their careers, moderated by A. B. Spellman. The panel will take place on Monday, January 10, 2011 at 7:00 p.m. in the Varis-Leichtman Studio at Jazz at Lincoln Center at Broadway at 60th Street. The event is free and seating is open to the public on a first come, first served basis.

"Jazz only exists in the interactions between musicians and audiences," said NEA Chairman Rocco Landesman. "I am thrilled that we are able to present a free evening—both for our live audience and for the public tuning in to our broadcast—to connect these American legends with the broad audiences they deserve."

"Jazz at Lincoln Center is honored to once again produce the concert to celebrate the great American Jazz Masters with the National Endowment for the Arts," said Adrian Ellis, Executive Director of Jazz at Lincoln Center. "The 2011 NEA Jazz Masters have made invaluable contributions to America's first art form and we hope that jazz fans and newcomers alike will join us in celebrating their dedication to its legacy."

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts – both new



Credit: Eric Nemejyer

Dave Liebman

and established – bringing the arts to all Americans, and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the largest national annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

NEA Jazz Masters are selected from nominations submitted by the public and receive a one-time fellowship award of \$25,000, are honored at a public awards ceremony, and may participate in NEA-sponsored promotional, performance, and educational activities. Only living musicians or jazz advocates may be nominated for the NEA Jazz Masters honor.

2011 NYC WINTER JAZZFEST Friday, January 7th & Saturday, January 8th

Brice Rosenbloom of BOOM Collective (formerly boomBOOM Presents) is staging the 2011 NYC Winter Jazzfest lineup. The festival is to be held on January 7th & 8th, 2011 in New York City. The NYC Winter Jazzfest will take over three West Village venues – (le) Poisson Rouge, Kenny's Castaways and Zinc Bar on Friday January 7th, and five venues, (le) Poisson Rouge, Kenny's Castaways, Zinc Bar, Sullivan Hall, and Bitter End on Saturday January 8th. This marks the seventh year of the annual NYC Winter Jazzfest, and the continued mission to showcase top quality jazz and experimental music.

The 2011 NYC Winter Jazzfest will feature over 60 different jazz groups during the Arts Presenters (APAP) conference. Similar to past years the festival will provide an opportunity for artists to showcase in front of presenters, promoters, talent buyers, educators, musicians and avid fans. Over 5000 arts professionals will be in New York City for the annual Association of Performing Arts Presenters (APAP) conference from January 7-11. As there will be hundreds of showcases scheduled throughout the weekend around the city both at the Hilton Hotel and in alternative venues, Winter Jazzfest offers APAP conference attendees, and the general public, the opportunity to experience the best of today's new live jazz and experimental music in club venue settings. Once famed as the focal point of New York City's rich jazz and live music scene, Bleecker Street and the Village provide for an ideal festival experience with jazz and experimental music groups performing all night at five of the neighborhood's esteemed venues within close proximity of each other. On this night the 2011 NYC Winter Jazzfest will continue to redeem the rich jazz heritage of the Village and again will bring jazz fans back to Bleecker Street. The 2011 NYC Winter Jazzfest includes over 60 of today's most interesting jazz groups from New York, Brooklyn, Chicago, New Orleans, Philadelphia, France, Holland, Israel, Germany, Cape Verde, Mali, Cuba, Argentina, England and more.

Currently new jazz groups are under represented, yet they are culturally essential to the con-

tinued development and future of jazz and the cultivation of new audiences for jazz. Jazz artists need support and exposure to the significant institutional booking forum that the Arts Presenters conferences represent. Winter Jazzfest is pleased to offer a forum for presenters and music enthusiasts to experience and support the future of jazz. The 2011 Winter Jazzfest appreciates generous support from The Cultural Services of the French Embassy.

The 2011 NYC Winter Jazzfest will again feature showcases with guest curators Meghan Stabile of *Revive Music Group* and Adam Schatz of *Search & Restore*. In line with the mission of Winter Jazzfest, Stabile and Schatz continue to invigorated NYC's jazz scenes in their own ways by promoting and supporting young and deserving new jazz artists while bringing increasingly growing audiences to the music. Kenny's Castaways will stage the Search & Restore showcase while Zinc Bar will house the Revive Music Group showcase.

The 2011 NYC Winter Jazzfest welcomes all Arts Presenter conference badge-holders to RSVP and reserve a single Full-Festival Pass to the 2011 NYC Winter Jazzfest by emailing rsvp@winterjazzfest.com, RSVP required. Only 2011 APAP Conference attendees are able to RSVP.

Single-Day Festival Passes are available to the General Public for \$25

Two-Day Full-Festival Passes are available to the General Public for \$35

For more information spend time at www.winterjazzfest.com.

FIVE WEST VILLAGE VENUES:

(Le) Poisson Rouge, 158 Bleecker Street
Sullivan Hall, 214 Sullivan Street
Kenny's Castaways, 157 Bleecker Street
Bitter End, 147 Bleecker Street
Zinc Bar, 82 West 3rd Street

Friday January 7th

(Le) Poisson Rouge

- **6:15pm** – **The Respect Sextet** – Eli Asher, trumpet, toys / James Hirschfeld, trombone, toys / Malcolm Kirby, bass / Ted Poor, drums / Josh Rutner, reeds, radio, toys / Red Wierenga, piano, keyboard, accordion
- **7:15pm** – **Anat Cohen Quartet with Jason Lindner** – Anat Cohen, clarinet, tenor saxophone / Jason Lindner, piano / TBA, bass / TBA, drums
- **8:15pm** – **JD Allen VISIONFUGITIVE!** Conducted by Lawrence D. "Butch" Morris – Butch Morris, conducts / JD Allen, tenor / Gregg August, bass / Danny Sedownick, percussion / Dezron Douglas, bass / Rudy Royston, drums / Jeremy "Bean" Clemons, drums / Stacy Dillard, soprano / Logan Richardson, alto / Duane Eubanks, trumpet / Ben Waltzer, piano / Bryan Carrott, vibes
- **9:15pm** – **Chico Hamilton** – Chico Ham-

ilton, drums / Paul Ramsey, bass / Nick Demopoulos, guitar / Evan Schwam, flute, alto & tenor saxes / Mayu Saeki, flute / Jeremy Carlsedt, percussion

Kenny's Castaways

- **6:00pm** – **Mike Pride's From Bacteria To Boys** – Darius Jones, alto saxophone / Peter Bitenc, bass / Alexis Marcelo, piano / Mike Pride, drums
- **7:00pm** – **Shane Endsley & The Music Band** – Shane Endsley, trumpet / Matt Brewer, bass / Ted Poor, drums / TBA, piano
- **8:00pm** – **Jacob Garchik Trio** – Jacob Garchik, trombone / Jacob Sacks, piano / Dan Weiss, drums
- **9:00pm** – **Jen Shyu & Jade Tongue** – Jen Shyu, vocals, Rhodes, moon lute, dance / David Binney, alto sax / John Hebert, bass / Dan Weiss, drums
- **10:00pm** – **Charles Gayle Trio** – Charles Gayle, sax / Larry Roland, bass / Michael TA Thompson, drums
- **11:00pm** – **Chris Lightcap's Bigmouth** – Chris Lightcap, bass / Gerald Cleaver, drums / Tony Malaby, tenor sax / Bill McHenry, tenor sax
- **12:00am** – **Jason Lindner's NOW vs. NOW** – Jason Lindner, electronics, piano / Mark Gulliana, drums / Panagiotis Andreou, bass

Zinc Bar

- **6:30pm** – **Amina Figarova** – Amina Figarova, piano / Bart Platteau, flutes / Marc Mommaas, tenorsax / Ernie Hammes, trumpet / Jay Anderson, bass / Chris "Buckshot" Strik, drums
- **7:30pm** – **Eric Legnini featuring Krystle Warren** – Eric Legnini, piano / Krystal Warren, vocals, guitar
- **8:30pm** – **Nguyen Le** – Nguyen Le, guitar / Chris Jennings, acoustic bass / Mark Guiliana, drums
- **9:30pm** – **Proverb Trio featuring Dafnis Prieto, Kokayi & Jason Lindner** – Dafnis Prieto, drums / Kokayi, vocals, poetry / Jason Lindner, keyboards
- **10:30pm** – **Source w/Abdoulaye Diabaté** – Abdoulaye "Djoss" Diabate, guitar, vocal, percussion / Sylvain Leroux, flute, sax / Bailo Bah Fula, flute / Emi Yabuno, piano, keyboards / Mamadou Ba, bass / Sean Dixon, drums
- **11:30pm** – **Matana Roberts** – Matana Roberts, Sax – solo
- **12:30am** – **Aaron Goldberg Trio** – Aaron Goldberg, piano / Matt Penman, bass / Eric Harland, drums

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- **1:30am** – **Marcus Strickland Quartet** – Marcus Strickland, soprano & tenor saxophones / David Bryant, piano / Ben Williams, bass / E.J. Strickland, drums
- **2:30am** – **Shimrit Shoshan Trio** – Shimrit Shoshan, piano / Ben Street, bass / Eric McPherson, drums

Saturday January 8th

(Le) Poisson Rouge

- **6:15pm** – **Vernon Reid's Artificial Afrika** – Vernon Reid, guitar / Akim Funk Buddha, vocals / Leon Lamont, DJ, percussion
- **7:15pm** – **Tia Fuller** – Tia Fuller, saxophones / Shamie Royston, piano / Mimi Jones, bass / Rudy Royston, drums
- **8:15pm** – **Don Byron's New Gospel Quintet** – Don Byron, clarinet, tenor saxophone, background vocal / DK Dyson, vocal / Xavier Davis, piano / Brad Jones, bass, background vocals / Pheeroan akLaff, drums
- **9:15pm** – **Charlie Hunter** – Charlie Hunter, 7 string guitar / Eric Kalb, drums / Michael R. Williams, bass, trumpet
- **10:15pm** – **Nels Cline's Stained Radiance** – Nels Cline, guitar / Norton Wisdom, paint, canvas
- **11:15pm** – **Steve Coleman & Five Elements** – Steve Coleman, sax / Jonathan Finlayson, trum-

pet / Miles Okazaki, guitar / David Virelles, piano / Marcus Gilmore, bass / Jen Shyu, vocals

- **12:15am** – **RedCred with John Medeski, Chris Speed, Ben Perowsky** – Chris Speed, saxophone / John Medeski, keyboards / Ben Perowsky, drums
- **1:15am** – **Jacob Fred Jazz Odyssey** – Brian Hass, piano / Josh Raymer, drums / Chris Coombs, lap steele guitar / Jeff Harshbarger, double bass
- **2:15am** – **Ben Perowsky's Moodswing Orchestra with TK Wonder** – Ben Perowsky, drums, bells, sincussion, voice / Glenn Patscha, electric/acoustic piano, comb, voice / Markus Miller, turntables, electronics, dial tones / Oren Bloedow, bass, voice / Marcus Rojas, tuba, voice / Doug Weisman, clarinet, bass clarinet, wooden flute / Steven Bernstein, trumpet / Pamela Kurstin, theremin / Jennifer Charles, voice / Miho Hatori, voice / Elyas Khan, voice / Joan Wasser, voice / Bebel Gilberto, voice / TK Wonder, voice

Kenny's Castaways

- **6:00pm** – **Kirk Knuffke Quartet** – Kirk Knuffke, trumpet / Brian Dye, trombone / Mark Helias, bass / Jeff Davis, drums
- **7:00pm** – **Bad Touch** – Loren Stillman, alto saxophone / Nate Radley, guitar / Gary Versace, organ / Ted Poor, drums
- **8:00pm** – **Andrew D'Angelo's AGOGIC** – Andrew D'Angelo, alto sax, bass clarinet, electronics, composition / Cuong Vu, trumpet, electronics, compositions / Luke Bergman, electric bass / Evan Woodle, drums, compositions
- **9:00pm** – **James Carney Group** – James Carney, piano / Tony Malaby, tenor sax / Chris Lightcap, bass / Mark Ferber, drums / Josh Roseman, trombone / Ralph Alessi, trumpet / Peter Epstein, sax
- **10:00pm** – **Donny McCaslin Trio** – Donny McCaslin, sax / Uri Caine, piano
- **11:00pm** – **Water Surgeons** – Josh Roseman, trombone, bass, electronics, tenor / Jacob Garchik, trombone, accordion, soprano / Curtis "CURHA" Hasselbring trombone, guitar, bari / Barney "Chas Degaulle" McAll, keyboards, samples
- **12:00am** – **Miles Okazaki** / Damion Reid / Guillaume Perret, Miles Okazaki, guitar / Damion Reid, drums / Guillaume Perret, sax
- **1:00am** – **Aethereal Base – 3rd Eye** – Nasheet Waits, drums / Abraham Burton, sax / Eric McPherson, drums
- **2:00am** – **Talibam!** – Matt Mottel, keys / Kevin Shea, drums

Zinc Bar

- **6:30pm** – **Jacky Terrasson** – Jacky Terrasson, piano / Ben Williams, bass / Jamire Williams, drums
- **7:30pm** – **Sofia Rei Koutsovitis** – Sofia Rei Koutsovitis, vocals / Eric Kurimski, guitar /

Jorge Roeder, bass / Yayo Serka, drums / Samuel Torres, percussion

- **8:30pm** – **Tineke Postema** – Tineke Postema, sax / Marc van Roon, piano / Frans van der Hoeven, bass / Martijn Vink, drums
- **9:30pm** – **Juan-Carlos Formell & Johnny's Dream Club**
- **10:30pm** – **Mariani**
- **11:30pm** – **Carmen Souza** – Carmen Souza, voice, wurlitzer, acoustic guitar / Theo Pas'cal, bass, double bass / Dado Pasqualini, percussion / Victor Zamora or Jonathan Idiagbonya, acoustic piano / Tiago Santos, guitar
- **12:30am** – **Sameer Gupta's Namaskar** – Sameer Gupta, drumset, tabla / Neel Murgai, sitar / Theo Hill, piano, keyboards / Rashaan Carter, acoustic bass / Trina Basu, viola / Amali Premawardanan, cello
- **1:30am** – **Jean-Michel Pilc / Francois Moutin / Ari Hoening** – Jean Michel Pilc, piano / Francois Moutin, bass / Ari Hoening, drums
- **2:30am** – **The Inbetweens** – Mike Gamble, guitar / Noah Jarrett, bass / Conor Elmes, drums

Sullivan Hall

- **7:15pm** – **(U)nity** – Amaury Acosta, drums / Axel Tosca Laugart, piano / Michael Valeanu, guitar / Christopher Smith, bass
- **8:15pm** – **Captain Black Big Band conducted by Orrin Evans** – Orrin Evans, piano / Luques Curtis, bass / Donald Edwards, drums / Saxophones: Victor North, Chelsea Baratz, Mark Allen, Todd Bashore, Darryl Yokley / Trombones: Ernest Staurt, Frank Lacy, Brent White / Trumpets: Tatum Greenblat, Leon Jordan Jr, Walter White, Duane Eubanks
- **9:15pm** – **Igmar Thomas & The Cypher** – Igmar Thomas, trumpet / Justin Brown, drums / Ben Williams, bass / TBA, keys
- **10:15pm** – **Curtis Brothers Quartet featuring Giovanni Almonte** – Zaccai Curtis, piano / Luques Curtis, bass / Richie Barshay, drums / Reinaldo De Jesus, congas / John Davis, drums / Joel Gonzalez, trumpet / Philip Dizack, trumpet / Zach Lucas, alto sax / Louis Fouche, alto sax / Frank Kozyra, tenor sax
- **11:15pm** – **Derrick Hodge** – Derrick Hodge, bass / Keyon Harrold, trumpet / Travis Sayles, piano / Chris Dave, drums
- **12:15am** – **Maurice Brown Effect** – Maurice Brown, trumpet / Derek Douget, sax / Chris Rob, piano / Solomon Dorsey, bass / Joe Blaxx, drums
- **1:15am** – **Robert Glasper** – Robert Glasper, piano / Chris Dave, drums / Derrick Hodge, bass / Casey Benjamin, vocoder, alto sax
- **2:15am** – **Kenneth Whalum Quartet** – Kenneth Whalum, tenor sax / Justin Brown, drums / Ben Williams, bass / Lawrence Fields, keys
- **3:15am** – **Kendrick Scott** – Kendrick Scott, drums / Mike Moreno, guitar / John Ellis, sax / Taylor Eigsti, piano / Joe Sanders, bass

The Bitter End

- **5:45pm** – Gregory Porter

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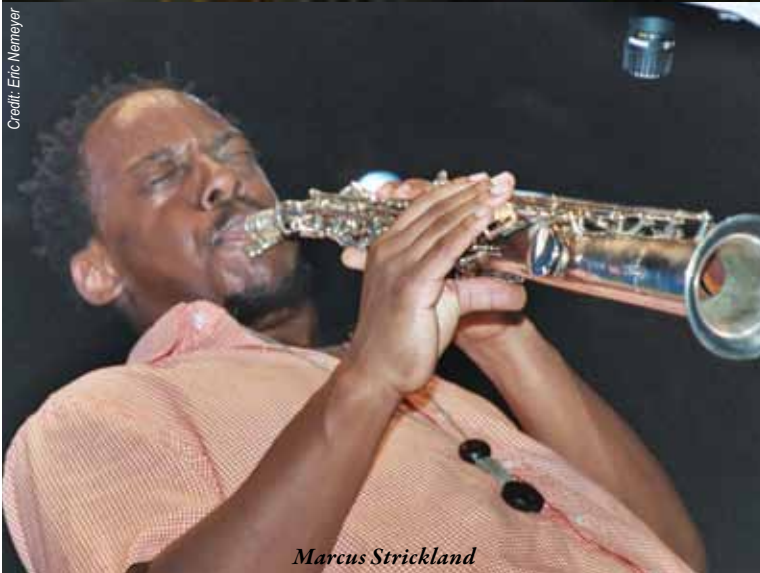
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Credit: Cildas Boole

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Credit: Eric Nemeyer

Marcus Strickland



Credit: Eric Nemeyer

Aaron Goldberg

- **6:45pm – Jamie Baum Septet** – Jamie Baum, flutes / Taylor Haskins, trumpet / Doug Yates, alto sax, bass clarinet / Brad Shepik, guitar / George Colligan, piano / Johannes Weidenmueller, bass / Jeff Hirshfield, drums
- **7:45pm – MILK & JADE by Dana Leong** – Dana Leong, cello, trombone, laptop / iLLspokiNN, vocals / Lex Sadler, electric bass / Yoni Halevy, drums
- **8:45pm – Dayna Kurtz** – Dayna Kurtz, voice, guitar / Dave Richards, upright bass / Peter Vitalone, piano, organ / Dan Reiser, drums
- **9:45pm – Doug Wamble** – Doug Wamble, guitar, vocals / Adrian Harpham, drums / Derek Nievergelt, bass
- **10:45pm – Nomo** – Elliot Bergman, saxophone, electric kalimba / Erik Hall, guitar, nu-tones, drums / Quin Kirchner, drums, percussion / Dan Bennett, baritone saxophone / Justin Walter, trumpet, percussion / Jamie Register, bass
- **11:45pm – Amir ElSaffar** – Amir ElSaffar, trumpet, santour vocal / Rudresh Mahanthappa, alto saxophone / Carlo DeRosa, bass / Zafer Tawil, oud, percussion / Nasheet Waits,



Credit: Eric Nemeyer

Tia Fuller

- drums
- **12:45am – Underground Horns** – Welf Dorr, alto sax / Mike Irwin, trumpet / Kevin Moehringer, trombone / Nate Rawls, tuba / Kevin Raczka, drums / Okai Fleurimont, percussion / Satoru Ohashi, trumpet / Andreas Brade, drums / Ibanda Ruhumbika, tuba
- **1:45am – Noah Preminger Group** – Noah Preminger, saxophone / Frank Kimbrough, piano / John Hébert, bass / Matt Wilson, drums ■

Noteworthy Performances



Joe Lovano
Village Vanguard: 1/11-1/16

Saxophonist Joe Lovano learned music and the business growing up in Cleveland where his dad saxophonist, Tony "Big T" Lovano was prominent. Lovano counts Coltrane and Sonny Stitt among his early influences. After attending Berklee College of Music he toured with Woody Herman's Thundering Herd, upon moving to New York became a fixture in the Mel Lewis Jazz Orchestra. Among his working associations over the years are Jack McDuff, Dr. Lonnie Smith, Bill Frisell, John Scofield, the Saxophone Summit with Dave Liebman and Michael Brecker. Lovano records for Blue Note for whom he has recorded a variety of projects including his well-known nonet.

Credit: Eric Nemeyer

Matthew Shipp
Iridium: 1/13

Pianist Matthew Shipp, hailing from Delaware, has been active since the early 1990s, appearing on dozens of albums as a leader, sideman or producer. Initially more active in open form or free jazz, he has since pursued exploring contemporary classical, hip hop and electronica. His dense, percussive style is often compared to Cecil Taylor's. Shipp has contradicted the accuracy of those observations. He has recorded or performed with William Parker, DJ Spooky, Joe Morris, Roscoe Mitchell, Mat Maneri and others.



Credit: Eric Nemeyer

Blood, Sweat & Tears
with Arturo Sandoval
Blue Note: 1/17-1/19

www.BlueNote.net

Sandoval, trumpet virtuoso who hails from Cuba, will team for three nights with the iconic 1970s jazz-rock fusion band known for its front line brass sound. Sandoval was influenced by jazz legends Charlie Parker, Clifford Brown, and Dizzy Gillespie, finally meeting Dizzy in 1977, and performing with him as a featured soloist in the United Nations Orchestra. A film on Sandoval's compelling life in Cuba was released several years ago. Sandoval co-founded the band Irakere with Chucho Valdés and Paquito D'Rivera.



Jeff "Tain" Watts
Jazz Standard: 1/18-1/23

Drummer and composer Jeff "Tain" Watts has appeared on Grammy-Award winning recordings by Wynton and Branford Marsalis. He was the drummer on the Tonight Show with Jay Leno for three years and appeared as an actor, Rhythm Jones in Spike Lee's Mo' Better Blues. He currently leads his own groups and has performed with leading artists including George Cables, McCoy Tyner, Geri Allen, Alice Coltrane, Michael Brecker and others. Starting his own label in 2008, Dark Key Music is a 2010 Grammy Award Winner: Best Instrumental Solo. Watts composes much of the music on his recordings.

Credit: Ken Weisz



Miguel Zenón 4
Jazz Gallery: 1/19

Born in Puerto Rico, Miguel Zenón attended Berklee College of Music performing with drummer Bob Moses' Mozamba and the Either/Orchestra. Moving to New York, Zenón, he gained notoriety in the bands of Ray Barretto and David Sánchez. In 2001 Zenón organized his own group with pianist Luis Perdomo, bassist Hans Glawischnig and drummer Antonio Sanchez. Zenon has released several albums on the Fresh Sound and Marsalis Music labels. He also performs with SF Jazz Collective and Charlie Haden's Liberation Music Orchestra, and is the winner of a MacArthur Foundation "genius grant" in 2008.

Credit: Eric Nemeyer

George Garzone www.CorneliaStreetCafe.com
Cornelia Street Café: 1/20-1/21

Saxophonist Garzone is well known for his long-time association with the group The Fringe and as a jazz educator at Berklee and NEC in Boston. Garz has appeared on more than over 20 recordings and has performed with Kenny Barron, Joe Lovano, Dave Holland and many others. He pioneered the triadic chromatic approach. Students of his have included Joshua Redman, Branford Marsalis and others. Among his recordings are several on Mike Mainieri's NYC label including a tribute to Stan Getz



Jimmy Bruno
Small's: 1/23

Philadelphia-born guitar virtuoso Jimmy Bruno started playing at the age of 7 and originally had his sights on medical school. His first high profile gig was with the Buddy Rich Big Band at the age of 19. He has played with Frank Sinatra, and spent a number of years in the studios in Los Angeles. Influenced by Johnny Smith, Hank Garland, Joe Pass, Tal Farlow, Wes Montgomery, Howard Roberts, Jim Hall, and Pat Martino, Bruno has an array of recordings released on Concord (performing with Joe Beck, Jack Wilkins, Bobby Watson and others) and on his own label.



Credit: Eric Nemeyer



Randy Weston
Dizzy's Club Coca Cola: 1/25-1/30

Influenced heavily by Thelonious Monk, Weston is a classically-trained, pianist who has prominently incorporated African elements into his creations, and counts Basie, Tatum and Ellington as mentors. Well known for his compositions that have been prolifically recorded by a who's who of jazz artists, notably "Hi-Fly", he has had an expansive career as pianist, composer, and bandleader. He has performed and recorded with notables such as Kenny Dorham, Cecil Payne, Booker Ervin and many others. His latest album is released on Motema Music.

Matt Lavelle

By Ken Weiss

Lavelle, born in 1970, plays trumpet, alto and bass clarinet. Firmly associated with New York's downtown music scene, he studied with Ornette Coleman and plays with numerous innovative musicians including William Parker, Roy Campbell, Sabir Mateen and Jemeel Moondoc. Lavelle is about to release his fifth recording as a leader.

This interview took place on April 1, 2010 at Philadelphia's Art Alliance and he talks about his experience with Giuseppe Logan and the role he has played in Logan's comeback. He also candidly discusses his life as a New York jazz musician.

[NOTE: Matt Lavelle talks about his experiences with saxophonist Giuseppe Logan, whose in-



“Being the Tower Records jazz buyer in New York City was a trip ... One memory I have is getting customers to listen to my CD without telling them it was mine and then getting their opinions. I’ll never forget one day when I got two guys to listen. One guy said, “This shit sucks!” and the other guy said, “This is the next guy after Freddie Hubbard!” I’d like to think I’m somewhere in between.”

terview appears in the December issue of Jazz Inside Magazine.]

Jazz Inside: You have been very instrumental in helping Giuseppe Logan with his comeback – booking gigs, getting the band formed and helping him during the performances. How did you first get involved with him?

Matt Lavelle: I was working at Sam Ash in Times Square selling trumpets by day and playing at night and this grizzled, tenacious street-cat walked right up to me and put his horn on the ground and asked to buy one 1 ½ reed, a Rico. In an act of mysticism, a name was placed in my mind and I asked him, “Are you Giuseppe Logan?” He said, “That’s right man, I’m back and I want to go out playing music!” We were good friends right there and I tried to help him come back by any means necessary. We started jamming, rehearsing and hanging out right away with our eye on eventually gigging and recording when G felt it was time.

JJ: How could you possibly know it was him? Had you heard he was back in the city playing on the streets?

ML: All I can say is it was a psychic or mystical moment. His name was simply placed in my mind. In truth, coming across a cat like that at Sam Ash, seeing how close he was to the street, one could ask oneself, ‘Which lost jazz man might this be?’ The alto

was a slight clue. I still attribute it to something that was just supposed to happen and maybe the reason I was working there in the first place was to be able to find him. I’m the exact kind of person to not just say hello, I’ll try to take action. There’s even astrology behind what happened with me and Giuseppe. I had no knowledge of his recent playing in the park or that he was even alive. I was the one that sent him to the [2008] Vision Festival and said, “Walk up to anyone and say my name is Giuseppe Logan and I need to talk to William Parker.”

JJ: That’s an incredible incident. Were you the first to “find” him or were there other people who identified him from his street performances and were helping him?

ML: Well there’s Suzannah Troy, the woman who’s posted about 30 YouTube’s of him. I don’t have any idea who first encountered Giuseppe first. William Parker got him an Eb Real Book some time after I started rolling with him. The thing is that nobody was really doing anything, or maybe couldn’t do anything. At some point, he was staying with some church related facility but ended up back in deep Brooklyn at a shelter with a curfew. If he missed the curfew, he had to sleep on the street. Giuseppe was hungry all the time. I put together an early version of what I called

“Team Giuseppe” and tried to keep the people who crossed paths with him connected. This included a film maker and a drummer from the Lower East Side near the park where he liked to play. He was also big on playing at the R 34th train stop then.

JJ: Back in the mid-’60s when he made his ESP recordings, he had his own thing going on. No one else sounded like him and he was criticized by some who said he could not play while others acknowledged him as someone at the forefront of the new movement. What can you say in regards to this?

ML: Giuseppe is a schooled musician from NEC and is almost obsessed with doing music the “right” way. He believes that chords and harmony are especially paramount. He seems to think now that the avant-garde is a spiritual thing and he’s relearning standards and working on bebop, or G bop as I like to call it. The thing is, it doesn’t matter what he does, it’s still him and his way which is on that line where some people say he can’t play and some think he’s an original genius. What you heard then and what you hear now both contain this element. It’s just the way music comes out of him, that’s the way he is, that’s him. For me, he’s the ultimate representation of what jazz is really all about.

JJ: How well versed were you with Giuseppe Logan’s recordings before you met him?

ML: I had listened to his ESP records and loved “Satan’s Dance.” I always wondered what had happened to him, like many others. I listened to his early recordings recently and his 15 minute piano piece really just blew my circuits. He was really on to something on piano in the ‘60s!

JJ: Has your approach to playing and composing changed as a result of your experience with Giuseppe?

ML: Giuseppe’s thing for me is in person confirmation that feeling and self-expression are more impor-

www.mattlavelle.org

Continued on Page 36



CHET BAKER

THE SESJUM RADIO SHOWS. Out Of The Blue/T2 Entertainment. *There Will Never Be Another You; I'm Old Fashioned; Ray's Idea; Chet's Theme; This Is Always; Just Friends; Lady Bird; Blue 'n' Boogie; My Foolish Heart; Margarine; Strollin'; Love For Sale; Leaving; Lament; Shifting Down.*

PERSONNEL: Chet Baker, trumpet, vocals; Harold Danko, Phil Markowitz, Michel Graillier, piano; Jacques Pelzer, flute, Wolfgang Lackerschmid, vibes; Philip Catherine, guitar; Frank Tusa, Cameron Brown, Scott Lee, Jan Voogd, Louis Rassinfosse, bass; Alphonse Mouzon, John Engels, Jeff Brillinger, drums.

By Mark Keresman

Much has been written elsewhere in detail about the late, legendary trumpeter/singer Chet Baker

and the drama/mythos surrounding him, so I'll dispense with the usual background. The music on this double-disc set was taken from several Netherlands radio broadcasts 1976-1985, live with a studio audience in attendance. These previously unreleased sessions, wherein Baker is accompanied by assorted small groups, combine the sonic quality of a studio with the inspired intimacy of live (club) recordings.

The posthumous recordings of Baker are many, varied, and at times frustrating, as Baker's abilities could sometimes be a little wobbly in his twilight era. But this set spans a wide period where Baker evidently took good care of himself at least some of the time. His playing is clear, often poetically beautiful and frequently inspired. (Though his singing on the later shows is, alas, a little coarse.) Some of the contexts are unusual – Baker is the only horn throughout (but there's flute on four tunes), some of groups forego drums, and fusion drum dynamo/McCoy Tyner alum Alphonse Mouzon plays on three tracks. The Belgian guitarist Philip Catherine plays sweetly and exquisitely on five tracks and the piano chair is filled by assorted swells, including Harold Danko and Phil Markowitz. Everyone (to varying extents) gets to gel with Baker, and stretch-out without any self-indulgence. Fans of Baker will no doubt put this on their list, but Sesjun is also a fine place for neophytes to learn *why* Baker is the legend he is.

and the palpable bluesiness of "Double Trouble," *Twilight* somewhat evokes Charlie Mingus' Atlantic discs circa early '60s and mid-'70s. Bonilla and tenor-guy Ivan Renta have such a rich tandem sound that the band often sounds "bigger" than a quintet (a sextet on one track). Occasionally pianist Bruce Barth switches to organ to give Bonilla's combo a slightly denser, more "orchestral" cast.

Bonilla's 'bone can be creamy-smooth as J.J. Johnson (note the yearning, gospel-tinged ballad "Let It Be Said") and as tart 'n' woolly as Lester Bowie. Barth is fine but a little too subdued at times, Renta's tenor is big 'n' bluesy and John Riley knows when to sizzle and when to pull-back – he's so restrained on "...Said" you can hardly tell he's there (oh, but he is). While *Twilight* doesn't have the fervent *joie de vive* of 2009's *I Talking Now* (his spelling), Bonilla's got himself a(nother) winner.



CHRIS CROCCO

THE CHRIS CROCCO FLUID TRIO+. GPA Records. *Avenge; Heaven; Silvia; When it is When; Trial of Time; What It Is; Spice Mine; Metal; My Own Personal Wake; My Peace.*

PERSONNEL: Chris Crocco, guitar; George Garzone, saxophone; Peter Slavov, bass; Francisco Mela, drums.

By Bob Gish

All the tunes here are originals of Crocco's and fine ones they are. His sense of melody, texture, and dynamics is exceptional – as his ability as a guitarist. He can burn or he can slow it down and soulfully cry out the most plangent of tones. No wrong notes as they say and Crocco is here to prove it, whether comping behind Garzone on sax and filling it with the rhythm trio, or taking a no-nonsense, fasten your seat belt solo.

Everyone plays they guitar they say, or tries to play the guitar. Few play it to its full potential like Crocco does. He's quite the accomplished musician who, the listener can tell, is totally devoted to music and his instrument.

All of his compositions are impressive – and memorable. And they vary from fast to slow, loud to soft, mixing and matching the limitless possibilities of six not so simple strings.

"Heaven" is a beautiful minor blues, following on the heels of a seemingly companion tune, at least thematically, titled "Avenge." "Silvia" is a quiet, melancholy ballad inviting someone to supply some lyrics, although the notation of the melody is totally trans-verbal. "When it is When" is a throbbing tune



LUIS BONILLA

TWILIGHT–Planet Arts/Now Jazz Consortium. www.LuisBonilla.com. *Twilight; The Moon and the Sun; Double Trouble; Vertigo; Blind Faith; Let It Be Said; Visions; Cork Grease.*

PERSONNEL: Luis Bonilla, trombone; Ivan Renta, tenor saxophone; Bruce Barth, acoustic and Fender Rhodes pianos, Hammond C3 organ; Andy McKee, acoustic bass; John Riley, drums, percussion; Vincent Chancey, French horn (7).

Mark Keresman

Trombonist Luis Bonilla is a NYC-based Los Angelino of Costa Rican descent, but don't call him a "Latin jazz" player...to be more precise, really, don't limit him. Bonilla has paid dues with Lester Bowie, Willie Colón, and Tom Harrell and established himself as a top studio cat in the "pop" sphere (Tony Bennett, Marc Anthony). *Twilight* is his fifth album as a leader, and while there are some Latin American and Afro-Cuban elements/motifs present, it's a compelling set of smart, muscular, slightly melancholic post bop. At times, especially with the joyous, ever-so-slightly ragged free passages on "The Moon..."

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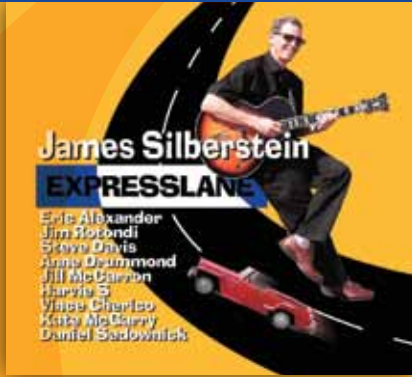
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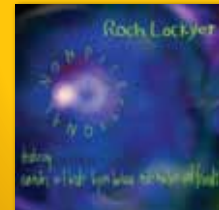
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with drum rhythm and guitar melody transporting one over the sands of time. Time, too is the theme of "Trial of Time," including the temporality of music and of life wherein guitar and sax become the ethereal messengers.

All of the compositions in their conception and execution reveal a certain underlying reverence for song. And Crocco is blessed in his priesthood, and in his laying on of hands over his guitar and his audience.



JAKE FRYER, BUD SHANK QUINTET

IN GOOD COMPANY. Capri Records. www.caprirecords.com. *Caravan; Bopping With Bud; Agnieszka; Tip Top and Ticket Boo; Breaking Loose; The Time Lord; Almost Like Being in Love; In Good Company; Speak Low.*

PERSONNEL: Jake Fryer, Bud Shank, alto saxophone; Mike Wofford, piano; Bob Magnusson, bass; Joe La Barbera, drums.

By Bob Gish

From the opening of the first track, the exotic and always haunting "Caravan," the listener knows that this recording is first rate. Fryer and Shank know the ups and downs, ins and outs of the alto sax and its demands and rewards. Such demands, promises, and potential of the instrument are more than realized here where boundaries are met and crossed, and accepted and avoided.

A quintet is a marvelous delivery system for jazz and Mike Wofford, Bob Magnusson, and Joe La Barbera (not to over praise Fryer and Shank) have been down the streets and around the blocks of jazz for some considerable time, ever perfecting never exhausting the music and their interpretation of it.

Magnusson's bass is prominently essential throughout, from his first "Caravan" solo on through the concluding track of "Speak Low." Speaking of said

tune, there's nothing to whisper about this swinging rendering of that beautiful melody and lyric.

Sax solos prevail throughout of course, but no where more poignantly and melodically rendered than in "Almost Like Being in Love," a tune and a playing of it which will for sure put a smile on your face (most especially Wofford's solo) and appreciative chuckle for Fryer, Shank and company, not to mention the music embodied in whole human race.



CONRAD HERWIG

THE LATIN SIDE OF HERBIE HANCOCK—Half Note. www.halfnote.net. *Oliloqui Valley; One Finger Snap; Butterfly; The Sorcerer; Actual Proof; Maiden Voyage; Cantaloupe Island; Watermelon Man.*

PERSONNEL: Conrad Herwig, trombone, arrangements; Randy Brecker, trumpet; Eddie Palmieri, piano; Bill O'Connell, piano, arrangements; Craig Handy, saxophones, bass clarinet, flute; Mike Rodriguez, trumpet; Ruben Rodriguez, bass; Robby Ameen, drums; Pedro Martinez, percussion.

By Mark Keresman

What makes trombonist/bandleader Conrad Herwig Latin-ize so much iconic jazz? (Previous platters found Herwig giving the Latin treatment to the catalogs of Coltrane, Miles, and Wayne Shorter.) Whether it's clever marketing or it comes from the heart (or both, or neither), it matters little when the results are this good. Herwig doesn't merely apply or invest Herbie Hancock's compositions with Latin seasoning (i.e., flurries of Latin/Afro-Cuban percussion) – his tunes are rendered with restraint as well as inspired Latin-charged flair.

"Cantaloupe Island" features some muscular, surging hard bop horn-unison passages over some steadily percolating rhythms, which evokes the classic mid-'60s Blue Note sound without emulating it. Eddie Palmieri's piano solo is tantalizingly sparse and pensive, Brecker is darting, mercurial, and brassy, Herwig vigorous yet fluid. "The Sorcerer" is brash (yet classy) Latin hard bop, wherein a crackling matrix of percussion sizzles while Herwig and Brecker joyously engage in jousts. Another cool aspect to this set is the choice to cover "Actual Proof" from the way-funky Headhunters era – Herwig didn't take the tack of Hancock "elitists" (or the anti-fusion faction) that maintain/pretend HH didn't do anything worthwhile post-Blue Note.

Craig Handy shines on an assortment of winds – tenor and soprano saxes, bass clarinet (swingin'!), and flute. Indeed, everyone gets to shine, but there's nary an extraneous note to be heard – Herwig's band (not merely a group) has the trim élan of a big band. Solos are refreshingly concise and urgently stimulat-

ing. Fine stuff, this, recommended not just to fans of HH and/or Latin jazz.



ROB KEITER

THE GLORY OF LOVE - Sketchin' Records. www.sketchinrecords.com. *This Nearly Was Mine; Looking For Another Pure Love; Laughter In the Rain; The Glory Of Love; For No One; What Are You Doing the Rest Of Your Life; Get Happy; Our Loving Eyes; Grateful For a Pleasant Trip; What the World Needs Now; You Are My Heaven.*

PERSONNEL: Rob Keiter, vocals; Randy Brecker, trumpet (1,4,8,11); Amber Whitlock, vocals (4); John Rekevics, saxophones, flute; Wayne Barger, trumpet, flugelhorn; Andy Martin, trombone; Rob Whitlock, piano; Pat Kelley, guitar; Trey Henry, acoustic bass; Cliff Almond, drums.

By Mark Keresman

The Glory of Love is a jazz vocal disc for the 21st century, meaning there are few signposts of stylistic "purity." Rob Keiter is not lost in some idealized Great American Songbook paradise where seemingly no good songs were written after 1961. For his songs (and to some degree his approach) Keiter draws upon not only the (old) American Songbook but from pop, rock, and jazz of the 1960s-80s. Keiter has a gentle, mellow, sandy-toned voice – think a cross between a very young Chet Baker and mellow-mood Billy Joel. While he doesn't "sound like" the late Kenny Rankin, they share the qualities of understated warmth and suppleness.

Stylistically, *The Glory of Love* is mostly the sleek, glossy jazz-pop amalgam of '80s Quincy Jones and Steely Dan productions, except for a beautifully minimal Nat "King" Cole-like take on the yearning standard "This Nearly Was Mine." In fact, Cole should've had such sympathetic production in his vocal heyday – backed by a small group and Randy Brecker's spare, plaintive, autumnal trumpet, this song is worth the price of admission. The Beatles' "For No One" gets a similarly understated essence-of-melancholy treatment. Keiter doesn't ignore the standards tradition, though – fine, emotive but restrained versions of "Alfie" and "What Are You Doing The Rest of Your Life" prove that while he's been strongly influenced by the standards tradition, he's not limited to/by it. The album's only missteps are two corny, treacle-y "feel-good" numbers, "Get Happy" and "What The World Needs Now," neither of which should be performed anywhere except on SCTV's "The Sammy Mauldin Show" or a Jerry Lewis telethon.

The Glory of Love is classy, tasteful jazz-pop (leaning towards jazz, to be sure) for chilled-out moods...that's the ticket.



RUSSELL MALONE

TRIPLE PLAY – (Available from Amazon.com). *Honeybone; Butch and Butch; Pecan Pie; Sweet Georgia Peach; Do I Love You; Pocketwatch; The Witching Hour; Tail Feathers; The Kind Of Girl She Is; Mind Wine; Unchained Melody.*

PERSONNEL: Russell Malone, electric guitar; David Wong, acoustic bass; Montez Coleman, drums.

By Mark Keresman

Don't let the somber cover photo fool you – *Triple Play* is a ray of guitaristic sunshine, perfect for this time of year when the days get shorter. Born 1963, Russell Malone is a guitarist that's forged a mainstream style from post-bop six-stringers such as Kenny Burrell, Larry Coryell, and George Benson, with nods to the old-school swing of Les Paul and just a touch of post-1960s pop/R&B. Malone has a lithe, gently burred tone, a light touch, and an unhurried sense of swing.



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What makes *Triple Play* stand out from the pack of mainstream-er guitarists' discs is (in no particular order): It's Malone's first album in a trio context; there are eleven selections in 60-plus minutes, meaning concise, no-excess, no-frills mellow thrills, and the program is a noteworthy mix of originals and lesser-known tunes by jazz and standards composers. "Sweet Georgia Peach" has a neat New Orleans feel, courtesy of Montez Coleman's potent second-line-style drumming and Malone's piquant, rippling, blues-tinged lines. Cole Porter's "Do I Love You" gets a lovely, spacious ballad treatment. Oliver Nelson's "Butch and Butch" is a brisk, invigorating bop workout – more performers need to record

Nelson tunes more often, I have to say. Ron Carter's "Tail Feathers" is a sleek mid-tempo caper balancing chilled-just-so elegance and Saturday night swagger. That most sentimental of sentimental old pop chestnuts, "Unchained Melody" (written by Alex North, best known for his many film scores) is essayed by Malone unaccompanied – its gently rolling, pastoral cadences are unadulterated poetry. Just another mainstream six-string selection? Hardly – *Triple Play* gets two (or more) thumbs-up.



NANCY MARANO

MAGIC. Laughing Face Productions. *Nobody Else But Me; Tenderly; Spring Can Really Hang You Up the Most; This Happy Madness; Mirror, Mirror, Mirror; Carousel; That Magical Look in Your Eyes; Baby, Don't You Quit Now; I Didn't Know About You/ He Was too Good to Me; Nothing Like You; Magic.*

PERSONNEL: Nancy Marano, Grady Tate, vocals; Claudio Roditi, trumpet; Joel Frahm, tenor saxophone; John Mosca, trombone; Jack Wilkins, guitar;

Guitarist **Kevin Eubanks** marks the end of his 18 year tenure as the Tonight Show's bandleader with an insanely good new recording: **Zen Food**. Truly a burning affair proves no moss grew under his feet (or fingers) – watch for him on tour soon!

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Mike Renzi, Nancy Marano piano; Steve Laspina, bass; Grady Tate, drums, special guest, Michel Legrand.

By Bob Gish

Nancy Marano opens this recording with “Nobody Else But Me” and the sentiment that it’s grand to be me, and it’s grand to hear Nancy Marano at the top of her form. The lady is a kind of epitome of modern jazz vocalizing. The lineup of accompanying musicians is first rate and the play list is chosen and sequenced ideally – as are the arrangements of each tune. One should mention too that Ms. Marano also plays the piano on a couple of the selections. Here again she delivers, demonstrating her versatility and her musicianship – a testament to the way vocalists should be. Speaking of pianists, Michel Legrand’s keyboard talents can be heard on the title tune, “Magic.”

There’s not a loser in the bunch – whether a well-known standard like “Tenderly” or “Spring Can Really Hang You Up the Most,” (surely at the top of favorites, especially listening to it in winter and waiting for spring) or a less familiar tune such as “That Magical Look in Your Eyes.”

Waiting for a Latin bit? Jobim’s “This Happy Madness,” is not called that often; however, after hearing Marano’s take on it a natural consequence will be to include it more often. John Mosca’s trombone and Jack Wilkins’ guitar bring the whole thing home.

Marano’s duet with Grady Tate is a highpoint of the project, adding to the originality and, indeed, inspiration of this winning collaboration. The chemistry is strong and right for just the romantic resonance promised in the lyric. One can only hope for more of the same and both relish and lament that the duo quits with just one tune. Take a listen to the magic recorded here, conjured up most uniquely by Nancy Marano.



MICROSCOPIC SEPTET

FRIDAY THE THIRTEENTH: THE MICROPLAY MONK—Cuneiform. www.cuneiformrecords.com. *Brilliant Corners; Friday the 13th; Gallop’s Gallop; Teo; Pannonica; Evidence; We See; Off Minor; Bye-Bye; Worry Later; Mysterioso; Epistrophe.*

PERSONNEL: Phillip Johnston, soprano saxophone; Don Davis, alto saxophone; Mike Hashim, tenor saxophone; Dave Sewelson, baritone saxophone; Joel Forrester, piano; David Hofstra, bass; Richard Dworkin, drums.

By Mark Keresman

Quick, who can name the most significant jazz composer after Duke Ellington and before Charles Mingus and Ornette Coleman? Oh, let’s not always see the same hands...Thelonious Monk, you are correct! Upon his emergence in what would eventually become the bebop scene in 1940s New York City, Monk was considered an oddball (or, by some, a fraud). Monk had a minimalist approach (not in the Glass/Reich/Riley sense but in terms of economy and space) and partial rejection of the European classical (piano) tradition. Further, he maintained a dry, somewhat loopy sense of humor at a time when many jazz players wanted to be perceived as “artists,” not “entertainers.” (Who’s to say a performer can’t be both? But I digress.)

The Microscopic Septet was perhaps the greatest American jazz band (not group, but band) in the ‘80s...only far too few people know about them then. Based in NYC, the Micros embraced virtually the *entire* jazz continuum (from swing and jump-blues to the avant-garde) when the spotlight of the jazz world shone on King Wynton and his brigade of Nice-Suited Reboopers. With a front line of four saxophonists and crafty original compositions, the Micros combined the smooth, assured élan of a big band (think Ellington, Woody Herman) and the thorny zing of a small band. Alas, their ‘80s albums weren’t on major labels, so their marketplace profile wasn’t the highest it could’ve been. (Their catalog


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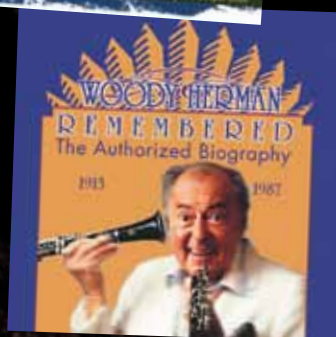
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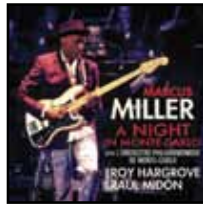
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has been reissued by Cuneiform Records, the Micros four albums on two double-disc sets. Either or both are worth getting.) The seven lads reconvened not long ago and *Friday* is their “comeback” album. The Septet and Monk are a nice fit, as their cheeky, charmingly quirkiness dovetails with that of Monk, expressively and luminously highlighting the angularity and innate swing in his compositions.

“Bye-Ya” is essayed with Latin cha-cha-like rhythmic buoyancy and plenty of piquant sax solos – the saxes roar and purr as if Oliver Nelson did the arrangements. “Mysterioso” gets a wry, Lurch-ing treatment (think *Addams Family*) until things take a turn down Bluesy Noir Avenue. The ballad “Pannonica” is given a sumptuous Ellington-like treatment with an oddly moving free/out finale. Soprano guy Phillip Johnston tips his fedora to Steve Lacy on “Worry Later” without ever “sounding like” him. (Johnston’s tone is a bit smoother and sweeter than Lacy’s.) Pianist Joel Forrester (wisely) doesn’t emulate Monk, but shares his why-play-a-torrent-of-notes-when-a-select-few-will-do concept. In fact, the Microscopic Septet values and embodies conciseness – the saxophonists swagger, roar, shout, wail, and skronk but know when to rein it in, keeping the proceedings tight, dynamic, swingin’, and punchy. Without a hint of nostalgia – OK, maybe a wee hint here ‘n’ there – the Microscopic Septet remind the collective Us that jazz was at one time a form of popular music, bringing that sparkle to the table without any

pandering an “audience.” The Micros might be too unique for its own good – too “out” for bebop and big band stalwarts and too “inside” for the “out” crowd – get this excellent platter and prove this writer wrong.



MARCUS MILLER

A NIGHT IN MONTE-CARLO – Dreyfus Jazz/Concord Music Group. www.concordmusicgroup.com. *Blast!*; *So What*; *State of Mind*; *I Loves You Porgy*; *Amandla*; *I'm Glad There Is You*; *Medley: O Mio Babbino Caro/Mas Que Nada*; *Your Amazing Grace*.

PERSONNEL: Marcus Miller, electric bass guitar, bass clarinet; Raul Midón, vocals, guitar; Roy Hargrove, trumpet; Alex Han, alto saxophone; Federico Gonzalez Pena, keyboards, percussion; Poogie Bell, drums; DJ Logic, turntables; Herbie Hancock, piano (track 8); Orchestre Philharmonique De Monte-Carlo, Damon Gupton, conductor.

By Mark Keresman

Marcus Miller is, alas, one of those people that can make you feel how little you’ve done with your life. He’s a multi-instrumentalist, often best known for the (electric) bass; producer, arranger, songwriter, and composer of film music (including TV’s *Everybody Hates Chris*). Miller has worked in the genres of jazz, funk, pop, R&B, and more, including Miles Davis (towards the end of his days), Mariah Carey, David Sanborn, Luther Vandross, Bryan Ferry (his recent and very fine *Olympia*), Roy Haynes, and many, many others. So whether you like it or not, you have heard him.

OK, so he’s popular and versatile, but is his latest platter worth the time and the coin? Emphatically, yes. Miller’s latest is a (mostly) live album, but it’s not one of those “greatest hits/best-known songs in front of an audience” deals. It’s at heart a jazz album, designation “fusion,” an ambitious melding of his small group with an orchestra where genres are deftly juggled and mixed with a light touch. The opener “Blast!” juxtaposes Miller’s sinewy, popping bass (think Larry Graham, Stanley Clarke) with an orchestral arrangement of a somewhat cliché exotic (but in a good way!) swirling, “Scheherazade”/Arabian Nights-type Middle Eastern motif. Alex Han’s sax gets to soar elegantly and cinematically and DJ Logic gets to slam the funk via turntable “scratches.” Miles’ “So What” is introduced by Miller’s jiving bass then the orchestra states that theme many of us know and love – it’s given a loose-limbed, funky treatment evoking late ‘60s Herbie Hancock and ‘70s works by Ramsey Lewis and Les McCann. “State of Mind,” featuring the smooth George Benson-ish vocals by Raul Midón, is an R&B tune with jazz overtones, evoking Benson’s “hit” period (albeit with more jazz content). “I Loves You Porgy” gets a dreamily melodramatic reading, and the Jimmy Dorsey chestnut “I’m Glad There Is You” has some delicate, slightly breathy (and lovely) Bobby Hackett/Miles Davis-style horn from Roy Hargrove, the orchestra sighing gently in the background. Get ready, nostalgic ones: “O Mio Babbino Caro” will ring the memory-bells of Sergio Mendes & Brazil ‘66 fans, and Midón goes to town on this, scat-singing with his guitar *a la* Benson and Hargrove crackles with superb restraint.

The album, a mostly upbeat affair, closes on a somewhat somber note – a soulful, haunting take on “Strange Fruit,” recorded in a studio by Herbie Hancock and Miller alone. Miller is credited with “bass clarinet and all other instruments,” suitably because his bass clarinet is most prominent. (It sounds like a baritone sax at times.) Miller’s reed-work is tender, almost vocal in its ache and quiet outrage; Hancock plays like it’s “after closing time” everywhere in the world – sterling, spare, forlorn, the feeling of the blues without the 12-bar form.

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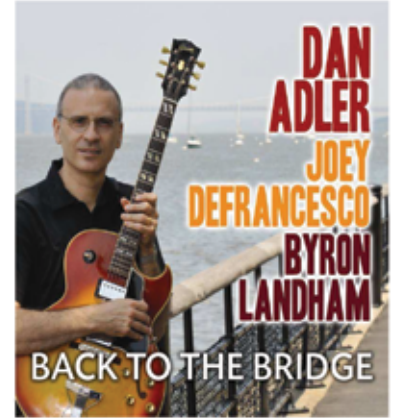
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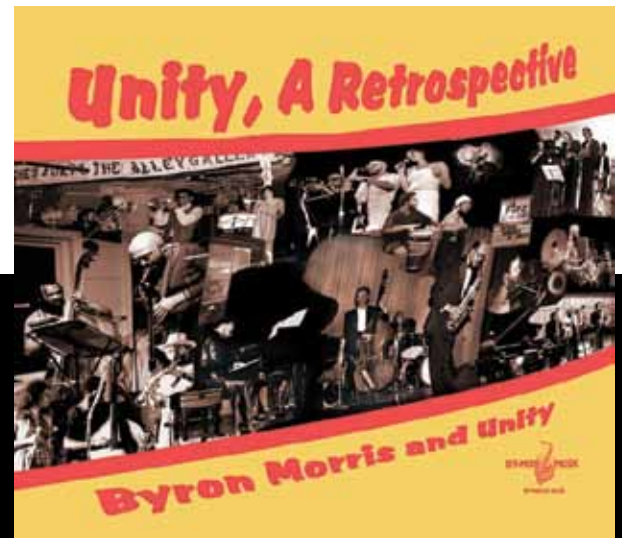
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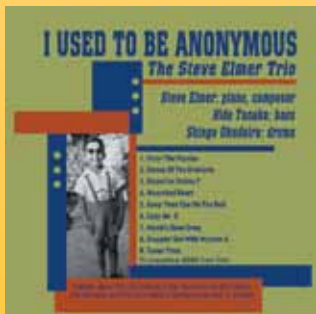
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A Night in Monte-Carlo is a richly varied, engaging set. Not really for the purists out there...any kind of purist, in fact, as it crosses – or rather, obliterates – lines of style and genre. If you enjoy your jazz (fusion, bebop) mixed with R&B, Brazilian pop, gospel, whatever, this is a veritable treasure-trove.



HUBERT NUSS

THE BOOK OF COLORS – Pirouet PIT 3051. *The Three Doomed Men; The Colours of Tyrus Wong; Galaxy NGC 300; Night Stars; The Pictures of Charles Blanc-Gatti; Alia; Mirror Universe; For Jamey; The Dark Diamond of Donezk; Another Kind of Paris; Coloured Cathedral Daylight; Barry & Ollie; The Art of Dominique Louis; The Water of Life; The Amethyst; Bloomed.*

Personnel: Hubert Nuss, piano; John Goldsby, bass; John Riley, drums.

By Eric Harabadian

German pianist Nuss might not necessarily be a household name to the general public, or even his peers, but he should be! He plays with a sophistication and depth that seems to grasp every “color” of the rainbow and is manifested in a myriad of expression and mood that is rarely captured so well on record.

“The Three Doomed Men” opens with a nice use of space and an intriguing relationship between chord development and single melodic lines. Nothing is rushed or left to chance, with deliberate attention to ponderous rests in the music. The Horace Silver-like “The Colours of Tyrus Wong” employs atonal ideas mixed with a light samba rhythm. There is good interplay here from the bass and drums. A bit down the list “Night Stars” really cooks in a brisk and swinging manner. Nuss seems to draw from the well of Herbie Hancock for some modern post bop ideas. “Alia” is a sweet ballad that changes the pace a bit and finds a nice balance between melancholy and contemplation. Ahmad Jamal comes to mind for the swinging “For Jamey.” Here Nuss uses tasteful and reserved block chords as Goldsby and Riley gracefully propel the piece underneath. Also of note is the deceptively sim-

ple and romantic “The Water of Life” and the moody and somewhat noir-ish album closer “The Amethyst.”

Drawing from what sounds like a rich classical tradition blended with a study of and affection for many of the post bop modern masters, Nuss is a musician that has learned his lessons well. Albums like this really demonstrate an artist’s individuality and that is something this inventive and sensitive keyboardist truly is!



BARBARA ROSENE

ON THE BRINK. Blues Back Records. *Brief and Breezy; Where Are You? Frigidaire; Theme From Picnic; He Loves Me Not; Almost in Your Arms; Dancing in the Ballroom of Our Hearts; Did You Ever See a Dream Walking? I Must Have That Man; Perfidia; There Will Never Be another You; That Sunday, That Summer; The Shadow of Your Smile; On the Brink.*

PERSONNEL: Barbara Rosen, vocals; Ray Machiarola, James Chirillo, Howard Alden, guitars; Boots Maleson, Joel Forbes, bass; Wycliffe Gordon, trombone; Randy Sandke trumpet and flugelhorn; Joe Ascione, drums and djembe.

By Bob Gish

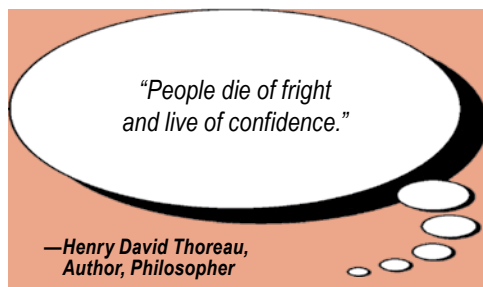
Barbara Rosene taps an all-star line up of musicians and arrangers for this treasure trove of tunes. Champion guitarists James Chirillo and Howard Alden take turns with their plectrum and arrangement talents on such songs as “Where Are You?,” “Almost in Your Arms,” “Did You Ever See a Dream Walking?,” “Perfidia,” and “There Well Never Be Another You.” Guitar fans, these are your moments.

The focus, of course, is Barbara Rosene’s singing which more than capitalizes on the fine arrangements, including those done by Ray Machiarola, Wycliffe Gordon and Randy Sandke. Great recordings such as this, like any musical ensemble is the result of successful collaboration and, again, this is an exemplary effort.

“Frigidaire,” exhibits yet another talent, that of Rosene’s abilities as a composer. Sandke’s muted trumpet sound adds just the right feeling for the hot-ice message of the lyric. “Theme From Picnic,” reprises those memorable dance scenes of Kim Novak and William Holden, adding new insights to the romance of that union. Rosene provides her own special interpretation of the soundtrack, augmenting again Alden’s subdued but evocative arrangement.

Gordon’s trombone solo kicks in at just the right time with just the right wailing tones.

Alden’s interpretation of “There Will Never Be Another You,” solidifies his multitudinous talents. Although the verse is often overlooked, its inclusion here adds appropriate emphasis and meaning to this





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wonderful inexhaustible old song, enhanced in the upbeat section by Gordon.

For this listener's money, the prize track is "That Sunday, That Summer," where both Rosene and Chirillo excel at their offerings. Chirillo's solo is perfectly charming, played with just the right number and nature of notes in just the right mix of lines, chord melody, and voicings. Joel Forbes' bass, too, is right on for the temper of the tune.

All in all, musicians, arrangements, vocals, tune selection – this is a AAA winner!



LEE SHAW

THE LEE SHAW TRIO LIVE AT ART GALLERY REUTLINGEN. Artists Recording Collective. *Falling in Love Again; Music 4 Food; Body and Soul; It's Alright With Me; Tears; Turnaround; Lonely Town; Stella by Starlight.*

PERSONNEL: Lee Shaw, piano; Rich Syracuse, bass; Jeff "Siege" Siegel, drums; Johannes Enders, tenor saxophone; Michael Lutzeier, baritone saxophone.

By Bob Gish

The saxophone is a many splendid thing, in all its iterations - alto, tenor, soprano, and especially baritone. The gang's all here, solo and combined, breaths and keys clicking with overtones and the full gamut of possibilities. Don't forget talent and mastery as an essential ingredient. Mix in a rhythm section led by Lee Shaw and a feeling of old friends and gemeinschaft so fitting to the German venue of this recording: made at the Art Gallery Reutingen down stairs from the renowned bass shop, World of Bases.

Lee Shaw's piano shines forth with, around, and behind the saxes of Johannes Enders and Michael Lutzeier.

The crowd in attendance at the performance is attentive and enthusiastic and knows all the oldies – to wit, "Stella By Starlight," "It's Alright With Me," and "Body and Soul." Ornette Coleman's "Turnaround" is a blast as performed here. Shining through too are Michael Lutzeier's "Music 4 Food," Leonard Bernstein's "Lonely Town," and Reginald Connelly's "Falling in Love Again."

Lee Shaw is never left in the dust, amidst such riches, and her composition, "Tears," more than holds its own. Her presence is strong in all the tunes and her friendship and booking with curator Tobias Festl made it all possible.

The baritone sax of Michael Lutzeier reigns, however, making this collaboration a festive show-

case of what soon led to a subsequent week long Lee Shaw jazz festival.

"Body and Soul" with Shaw's piano featured along with Lutzeier's baritone solo, and Porter's It's Alright With Me, again featuring Shaw and Lutzeier provide the corner stone for one wonderful gathering of songs and musicians.



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NO ORDINARY DAY - *Pussyfoot; It Seems To Me; No Ordinary Day; Ostinato; Of Everything I Know; Tee; BlackHouse; Un Nuevo Mundo; Tatchedogbe (Touch Wood); Impromptoph; Maiden Voyage.*

PERSONNEL: Clifford Carter, piano, keyboards; Will Lee, bass, vocals; David Mann, soprano & tenor saxophones, flute; Chris Parker, drums; Ralph MacDonald, percussion.

By Mark Keresman

Continued on Page 38

ERIC FRAZIER

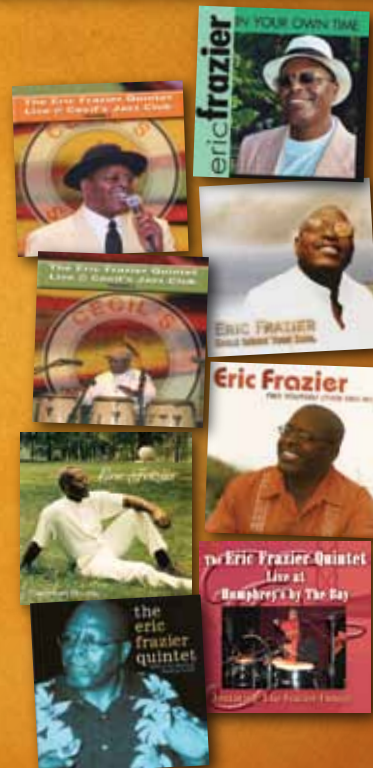
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