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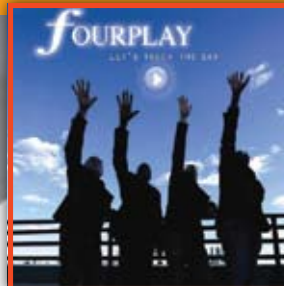
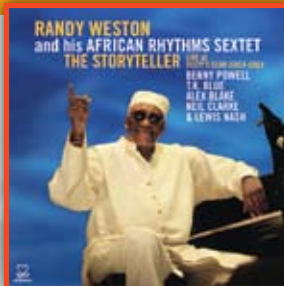
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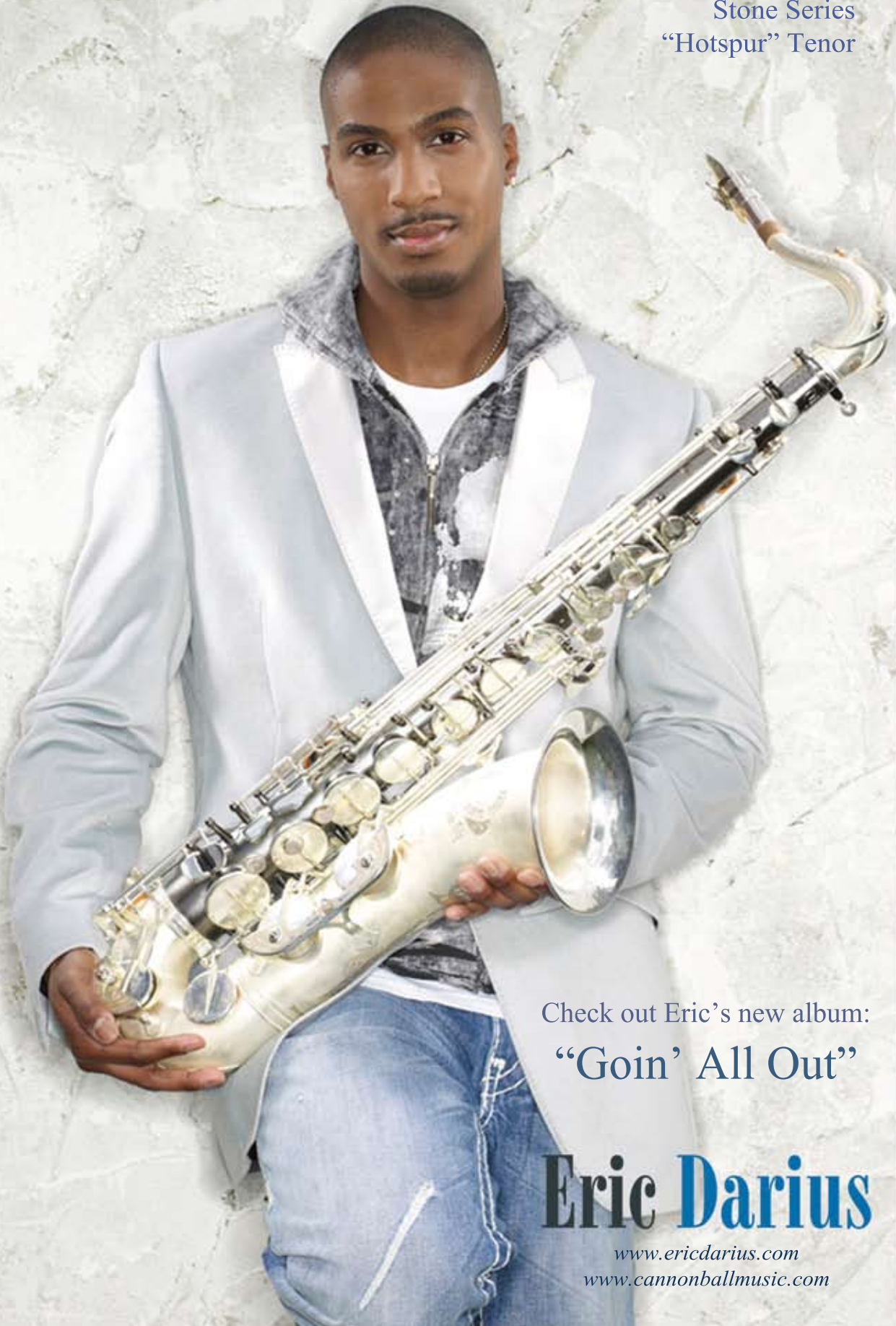
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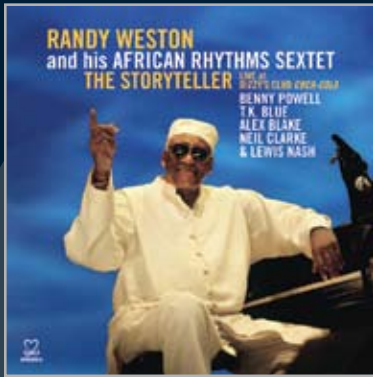
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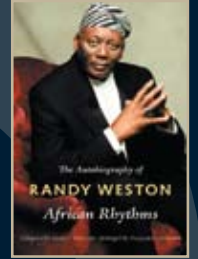


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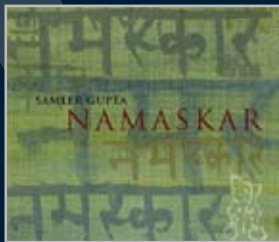
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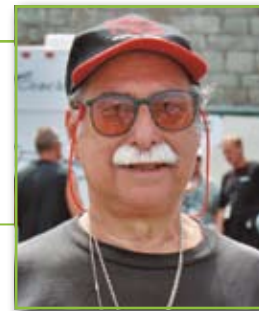


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Michael Weiss, Pizzarelli, Chucho, Wein

by Ira Gitler



Autumn in New York continued apace into October and although no one I heard played "Indian Summer," Michael Weiss' all-star trio at the Kitano opened their first set with "Some Other Spring." It was played "up" as it was when Michael first recorded it in October of 1996 for his CD, *Power Station*. With the extraordinary George Mraz on bass and the formidable Denis Mackrel at the drums it is a highly accomplished trio.

Weiss comes out of the Bud Powell tradition and it was not surprising that when he arrived in New York he gravitated to Barry Harris. Through the years he matured in to his own man within this rich genre, both as a pianist and composer. During the set he played several of his pieces such as "El Camino," an Afro-Latin street negotiated with *duende*, artistically with emotion so to speak. There's no "bee-ess" with Weiss, just prime rib. His assistant chefs (no "sous" here) were cooking right with him. Mraz does his rhythm with a supple, yet sonorous sound that he employs with dexterity in the hornlike lines of his solo turns. Mackrel, a big man, can play with power or quietly, depending on the situation and being an arranger he understands the nuances of accompaniment.

"Lullaby of the Leaves" proceeded at an insinuating bounce. Mraz was the first soloist and you could have set up some light housekeeping within his orotund notes. Weiss varied his attack from swaying, single-note choruses to dense but melodic chordal chemistry. They followed this with another of Michael's originals "La Ventana," an airy samba before creating a magic mood on "Skylark." The title of Weiss' "Badlands," a minor-key, medium-up swinger, suggested a "western." Although it didn't make me think of the corral, it was more than OK.

After a gorgeous treatment of Thad Jones' "Quintet" the trio was *en point* in a personal interpretation of Fats Waller's "Jitterbug Waltz." It was the end of a set that didn't merely hold one's attention but made you anticipate the next number at the same time you were totally engrossed in the selection being played. It was literally one of the best sets I've heard all year.

The very compatible husband and wife team of John Pizzarelli and Jessica Molaskey took over the stage of Cafe Carlyle in the Hotel Carlyle on



George Wein

Madison Avenue in early October and proceeded to wow the packed room nightly with a combination of excellence and showmanship in a perfectly paced program. At several points in the set, guitarist/vocalist/raconteur Pizzarelli and chanteuse Molaskey counter pointed their voices through the lyrics of songs of similar titles that were opposites in content. One example pitted the "I Want To Be Bad" of Des-sylva, Brown and Henderson's against Cole Porter's "It's Bad For Me." This led to the Gershwin's "Lady Be Good" and Richard Rodgers' "Something Good." Whether they are intermingling or going back and forth John and Jessica are a great double-play combination, playing off one another with elan.

In addition to his vibrant guitar work Pizzarelli displayed some hard-swinging scat. On the subject of swinging there was the cohesive trio of pianist Larry Fuller, brother Martin Pizzarelli, bass, and Tony Tedesco, drums. Fuller has a fine touch and subtle attack. "Lady Be Good" cruised with a Basie groove and there was more Count later when J&J did Jon Hendricks' lyric to "Jumpin' at the Woodside."

There was also Ellingtonia via a "Don't Get Around Much Anymore" that started off in minor before it was eased into major; "Satin Doll" with an insinuating vocal by John; "Things Ain't What They Used to Be"; and a jammin' "C-Jam Blues" with John welding his guitar and voice as one.

La Molaskey's solo excursions ranged from Bobby Troup's "Nice Girls Don't Stay For Breakfast" to Tom Waits' "Drunk On the Moon." Coming from the world of the Broadway musical she has maintained a certain timbre and delivery but is swinging effectively when it is called for.

The good news is that they will be at the Cafe Carlyle through November 6th; and the same cast,

with father Bucky Pizzarelli's guitar and Aaron Weinstein's violin added

are together on a new Arbors CD, *The Pizzarelli Boys, Desert Island Dreamers*, an eclectic journey that raises the bar of the phrase, "easy listening."

Another new CD, released by the Four Quarters label (www.fourquartersent.com) is *Chucho's Steps* by the majestic Cuban pianist/band leader Chucho Valdes and his Afro-Cuban Messengers. I received the recording but didn't have a chance to listen to it before hearing the band at one of the four sets (all sold out) they played in concerts in the Allen Room at Jazz at Lincoln Center on October 22 and 23.

Valdes came to the attention of American listeners when he brought his then group, Irakere, to play at Carnegie Hall at the Newport Jazz Festival/New York in 1978. Since that time he has appeared many times including with his quartet at the Village Vanguard but he hadn't played here for seven years. One of the numbers on the CD was played in the set I heard at the Allen Room, "Zawinul's Mambo," written for the late keyboardist and composer Joe Zawinul. With tenor saxophone and trumpet, bass, drums and two percussionists it was rousing and multi-faceted. It began at a feverish pace with the horns punching out a riff that was a reduced version of "The Theme," Kenny Dorham's line that most famously Miles Davis' theme in his quintet of that emerged in the mid-'50s. Then Chucho, a master capable of playing masterfully in many styles, took over with refined two-handed runs before getting deep into the blues, then throwing in a segment of Brubeck's "Blue Rondo a la Turk" theme.

The next number found the bassist shifting from electric to acoustic and the horns exiting. I believe it was called "Caridad Amaro." Here was Chucho the romantic, gently nostalgic, using the high end of the keyboard and then a rippling, shining sea, up and down, of pristine beauty. At the time I was looking out through the expanse of the windows of the Allen Room viewing the traffic on 59th Street, white lights approaching, red lights receding. It wasn't Mondrian's *Broadway Boogie Woogie* but Chucho's *Midtown Danzon*.

Two days after Chucho I found myself on the same 5th floor of JALC as the Allen Room but at Dizzy's Club with a different pianist/leader. It was George Wein, in celebration of his 85th birthday (October 3rd) and leading yet another edition of the Newport All Stars – and a very impressive one: Lew Tabackin, tenor sax and flute; Randy Brecker, trumpet; Anat Cohen, clarinet; Bucky Pizzarelli, guitar; Rufus Reid, bass; and Lewis Nash, drums. The repertoire was definitely in minor: "What Is This Thing Called Love"; "A Day in the Life of a Fool"; Bechet's "Petite Fleur"

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"In times of change learners inherit the earth; while the learned find themselves beautifully equipped to deal with a world that no longer exists."

—Eric Hoffer

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David Koz

By Vic McLean

JJ: This is your first record for Concord, right?

DK: It's the first record for Concord, and it's been wonderful. Marcus Miller has been a good friend of mine for a long, long time, and we've talked about recording for years – about finally doing a project together, and here it is ... the new energy, the new blood and the encouragement that I'm feeling, at every echelon – at both Concord, and also Universal – the distributor. It's like the shot in the arm that I needed. The album's called *Hello Tomorrow*. It really represents, in so many ways, a new page turn in my life. After twenty years at Capital – many of those years very good – it was just the right timing to get some new blood, and it's reenergized me in many ways. After twenty years, I feel like a brand new artist.

JJ: That's great man! You know it takes a lot of courage to make changes, especially as your career evolves. A lot of people stay where they're safe – but in doing that, you don't grow. I'm a fan of a lot of folks you've got on this record – Marcus Miller and Brian Culbertson. Just a solid list of really, really solid musicians. So, you've been talking about it for years, and you decided on this group of musicians to help make this record.

DK: Well, yeah. I think the key element here was Marcus Miller. Marcus's resume speaks for itself. I've been a fan of his for a long time, and I've known him for a long time, though we operate in very different circles. But secretly, I'm such a freak for what he's been able to accomplish in his life; just the unbelievable things that he's done, and the records he's made. So, in the back of my mind, I thought, "Wow, wouldn't it be wonderful to work with him one day." John Burke, who is the other co-producer of this record, said, "Well.. what about me and Marcus doing it together." They'd just finished doing George Benson. I loved what they did with that record. So we all met, and thought, yeah! Let's do this! For me, it was a totally new and a new approach in doing an album – an ironically new way of recording. I grew up in a time when albums were made using drum machines and bass patches and you built it up from the ground – most of it electronic. Occasionally you put some live musicians on top of it. This was completely going back in time to create a forward sound. That's all due to Marcus Miller being able to provide that bottom end, that foundation that only he can provide. It allowed me to create more elaborate structures on top, and have the freedom to know that no matter how far I got to the edge of the cliff, that foundation was not gonna move. It provided me with some new sounds, the freedom to try a bunch of new things, and go completely out of my comfort zone. Hopefully, the music reflects that freedom and that sense of abandon, while trying to find some new things.

JJ: Well, it's an outstanding record. Tell me, where did they start on the radio? Which track?



Credit: Greg Allen

DK: The first single is doing great! It's right up there in the top five, or maybe number three, I think.

JJ: You want to succeed by creating a greater fan base all the time. To be able to sell your product you have to deliver the product and be able to play as many shows as you can. Playing for people is the bottom line.

DK: That's the thing – it just doesn't go out of style. This business is changing, it's morphing and that's one of the other concepts that this record is embracing – this change. I think a lot of people are waking up in 2010 – looking at their lives and saying, "My life looks a lot different from how I thought it would look". That happened to me. I didn't even know it at the time, but I used this project – writing songs and recording them as a way of dealing with that. I embraced the change and came out on the other side a lot stronger. Going into the next phase, it's almost like pushing a reset button, a recalibration button on your life. But I think a lot of people are feeling this right now.

JJ: They are... you're right.

DK: They're asking what they're doing, and how their life is playing out. That's one of the things that I've really learned on this project – the power of music. The power that music has to stir the soul – giving people the opportunity to deal with things that words can't quite deal with in the same way.

JJ: You were going back. You kind of retro'd ... pushing the reset-button on your career. Everything goes in a cycle. I think when you're talking about overcoming the difficulties that all people have – the one thing that all people use, is their music. The music that they like, the music that makes them feel good – or made them feel good – in the cases of re-doing songs, or groups, like the Eagles or the Commodores – coming back to do re-unions. And people are going to go crazy about the re-unions – because it represents a more stable time than folks are dealing with now. What do you consider the real highlights from the record?

DK: Oh, well one of them is what I like to call the tree trunk of this album – and all the other songs

www.davekoz.com

are kind of branches from that tree trunk. That is "Start All Over Again." It's a song that my friend Dana Glover wrote many years ago. It just came up randomly on my iTunes on a flight to Japan. I heard this song and it just kinda hit something. I thought, "That's the album." So I called Dana and said I wanted to record it and asked if anyone had recorded it – she said no. The other one that really stands out for me is the one cover [song] on this album – "This Guy's In Love With You". This was definitely out of my comfort zone – singing on a record as opposed to playing on it. But my producers said, "You don't have to be a great singer. You don't have to be Pavarotti to pull this off." So, I said, "Okay! Let me try this. Maybe I can do this." And, I did. And I sent it to Herb Alpert. Herb has been a shining light for me for years – a mentor. Truthfully, I've loved his music all along. But it's more his sense of artistry and sense of community and philanthropy that I've really looked up to all these years. I called him to see if I had his blessing and he immediately said that I did. To hear those notes coming out of his trumpet – those iconic tones – on a new version of the song that he made famous ... it was like "Hello Tomorrow" times ten. It was just so powerful.

JJ: Yep. You can hear it.

DK: Marcus Miller came up with the arrangements. That was his brilliance. He's able to do that kind of thing, where it's very retrosounding. He can do that without making it saccharine. His taste is right on the money.

JJ: My favorite song on the album is "The Getaway". That song is the jam, I love it! I've been playing it all since I got the record – probably once an hour. I'm telling you – if you take that song to Urban AC, for you, that'll be the bomb.

DK: Okay..! I'll suggest that!

JJ: Who are some of the people who you have enjoyed playing with? And who have you not played with, that you'd like to?

DK: That's a great question. I've had the chance over the past 20 years to play with some pretty unbelievable people. Stevie Wonder comes to mind and also my dear friend, Patty Austin, who's one of the most musical people I've ever met. I've played with some amazing jazz musicians. On this record, I've had the chance to make some music with Boney James, which was really cool. I've been a fan of his for a long, long time. It was the first time we ever played together. Also Lee Ritenour – I've been a huge fan of his for forever! I'd like to make music with Sting some time in the future. Elton John is one of my favorites. These guys just keep creating new boundaries for their musicality, and for their audiences' acceptance.

JJ: I read somewhere that before you even picked up a sax, you were actually trying to learn how to play the drums!

DK: Well, it was really a fight with my parents, who tried to make me take piano lessons by the age of six. I really wanted to rebel against them so I decided to not take piano – stupid move, by the way. I moved to the drums and I remember my father coming to pick me up at the drum lesson one time. Within my earshot, the drum teacher pulled my dad away and told him, "You might want to think about sports because

the drums ain't gonna happen." A few years later I picked up the saxophone, and went "Okay. This works, this is it!" I have a great respect for drummers. I've had the privilege of working with some of the best. On this record – "Hello Tomorrow" – I have two guys who I would say are two of the best drummers in the world – Omar Hakim and John Robin-

Continued on Page 8



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son – J.R. He's played on so many incredible records for so many years. I'm very honored to have him hold down the fort on this one!

JJ: Talk a little bit about your career in radio.

DK: A long time ago someone approached me to host a radio show. I was like "Why would you be coming to me. I'm not a broadcaster." He said, "That's what we're looking for. Someone who's not a broadcaster – who can provide an artist's perspective." So we tried it. We did a little demo. That demo got me a contract with a radio company. The show didn't even have its current name, but was called "The Personal Notes". The show is still on the air and it can be heard in probably seventy markets across the U.S. I do five days a week, it's turned on in about 25 radio stations here in the U.S. Afternoon drive – it's a lot *easier* than waking up at 4AM in the morning.

JJ: I hear ya.. I don't know how those radio guys are doing it. Well, what other activities or what I would consider non-traditional activities, have you participated in? (Emeril Live show?).

DK: We did one season of Emeril where I was his band leader and sidekick. You know music and cooking are very similar. You get a lot of improvisation, a lot of creativity comes into it. And, Emeril ... well ... he is a musician, so he really appreciates music in a way that most people who are chefs might not!

JJ: Anyone who does something like that is an artist. Whether it's painting, music or cooking, artists typically can appreciate each other. What other things are you involved with?

DK: My pet charity is The Starlight Children's Foundation. We have developed a wine called, "KOZ Wine". It's sold online and at Whole Food stores and all proceeds go to the foundation. The guy behind the wine is really creative. Wine makers, like chefs are very creative – they're like improvisers. The same core thing that makes someone come up with wine-that exact formula- is beautiful – it *is* art! A chef is art on a plate. A musician is art on a disc – art for your ears!

JJ: Now about another thing... why are your jazz cruises so successful?

DK: I think the word's just gotten out, and not just about my cruise. People who have been on these things, whether it's the "Capital Jazz Cruise", "The Smooth Jazz Cruise" or the "The Jazz Cruise", will go and tell their friends! It really is unlike any other experience I've ever seen. My way of referring to it, for some one who has never been on it, is it's like being on a floating backstage for seven days. You're just in the music. I mean, it's all around you, all the time. You're with your favorite artists and with the people who love the music like you do. So, if you're a fan this is something that you will want to do.

"The more 'American Idol' oriented – for the lack of a better word – that our music business becomes, the more ostracized instrumental music, and jazz music will get. So, instead of being in many ways self hating – why shouldn't we all be united and work to advance the cause of jazz – America's artform?"

JJ: The word is out!

DK: The word gets spread!

JJ: Yeah, it's great. I mean, every year I hear about it. Where are you leaving from this year? From the west coast or over here in Florida?

DK: We're going to Alaska. We're leaving the last week of August 2011 from Seattle and going through the Inside Passage. I'm proud to say that we're a few places away from being completely sold out.

JJ: I wanted to get your perspective on the division between Smooth Jazz and [Straight Ahead] Jazz.

DK: I don't understand it. I'm probably not the right person to ask about it.

JJ: If some people happen to like smooth jazz, that's their choice. Everyone's entitled to like what they want. My view is that if something can be done to bring more people into the music, then what's wrong with that?

DK: Well, first of all, thank you for saying those things! I couldn't agree more. To me, it's all about authenticity – to be doing what's really you. I'm just being me! I'm just playing the music that's inside my heart – and it's just coming out. I can't be anything else. I can't do it! And it does seem there is an audience for it! And, it helps them. They're getting inspiration from it. You know? I've had it triggered for twenty years. I don't think it happens by accident. There's some authentic, pure nugget that is inside my music, that connects with people. And for me, it's really all I need to keep going on. But one thing I don't understand ... jazz is such a musical ghetto. The more "American Idol" oriented – for the lack of a better word – that our music business becomes, the more ostracized instrumental music, and jazz music will get. So, instead of being in many ways self hating – why shouldn't we all be united and work to advance the cause of jazz – America's artform. In this day and age where so much is put out into the world, in the form of entertainment – in the form of music, for example ... Its like small little nibbles. It's like tapas. You get "musical tapas". You get a little bite here, you chew it up. Then it's on to the next bite. I think the more that happens, the more people will start craving a real, full meal. And I think music that really matters – music that has a real meaning and artistic depth, will become more and more important to people. And they might not even know that it's happening.

JJ: If everyone's doing something, and you do something else, eventually, they're gonna come to you, and you're going to be ahead.

DK: Right. I agree. I agree. I want to see more people in the jazz world. You're right about the fact that segregating Smooth Jazz and [Straight Ahead] Jazz is more of a critic's thing. They kinda blew the whole thing up a little more than it is in actuality. But, guys like Wynton Marsalis... I couldn't be more of a Wynton Marsalis fan. I wish he would be open-minded enough to go to one of my shows.

JK: Hmmm!

DK: I would like to discuss, with him what happened in that moment ... what made it possible for his people to come and see my show. Is it really *that* much different? Musically, yes. But in the communication of music to an audience [and their response or how it affects them] for art's sake – is there really that different? I would say not that much different. In the purest form of communication, an artist is doing something on stage in front of an audience – and the audience is there to receive that.

JJ: That's awesome, dude.

DK: I hope it will happen one day. Hah!

JJ: Is there anything that we have't covered, that you would like to voice your opinion about?

DK: Regarding Concord [label], I know that I'm at the right place at the time. Two weeks ago, they sent me an invitation to do three shows at the convention for AARP. This is an organization that has 50 million members [who are over 50 years old]. They said we want to be the exclusive music provider for AARP. I didn't know what to expect. They put the Concord music-stage inside the hall at the convention. I did my show twice there. I have not seen this kind of engagement among people in the music in a really long time – and they were over 50 years old. This audience is totally, *totally* being ignored. All they need is someone to speak to them directly – and boom, you've got 50 million at your disposal!

JJ: And you're right. They're not downloading. They're buying CDs and even vinyl.

DK: Haha, that's right!

Continued on Page 28

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Bobby McFerrin

By Nora McCarthy

*“The people will delight in the joy of him
who delights in their joy.”*
—Mencius (c. 371-289 B.C) Confucian philosopher

Jazz at Lincoln Center brings 10-time GRAMMY®-winner and vocal virtuoso Bobby McFerrin to Rose Theater for the first time on November 12 & 13, 2010, at 8pm with music from the critically-acclaimed 2010 album *VOC.AbuLarieS*. This massive and complex project has been described as “groundbreaking” and “a new kind of choral music” and has played to sold out houses and standing ovations in Munich, Prague, Vienna, San Francisco, and London, and at festivals including Schleswig-Holstein, Ravinia, Oregon Bach and Montreal Jazz.

VOC.AbuLarieS took over 7 years to make and after having listened to it countless times, the auditory magnificence of each composition and its technological wonder continues to open up as freshly as the first time I heard it, which makes it a living body of work. I am thrilled that it is being presented at Rose Theater for there is nothing quite like it anywhere and to have the opportunity to hear the music in this capacity will be an unforgettable experience. The performance will contain elements from Mr. McFerrin’s trademark solo work as well as audience interaction.

So who is the man behind the music and the motivating force of this stellar production? And what is the underlying energy that propels Bobby McFerrin’s unique and otherworldly talents that allows him to tap into the hearts of people at every performance around the globe? *It is pure joy.* Having had the honor of interviewing this outstanding artist, it was apparent from the onset of the interview that Bobby McFerrin comes from a place of absolute self realization, peace, truth and happiness. In a world and profession that requires constant vigilance, dedication, commitment and values to stay above the fray, it appears that he has mastered those qualities and is tuned into the highest art of all: life itself. It comes through everything he does and it is transforming, hence his ability to lead 65,000 people in spontaneously composed harmony at the Ruhr Festival of Song in Essen, DE. And that is just one amazing performance out of a lifetime of such incredible performances.

In the liner notes of his *Circlesongs* CD [1997] he says, “I’ve always felt that singing a song without words makes one song a thousand songs because the people who hear it can bring their own stories to it.” It is this singer’s belief that we could have peace on earth if we took the words away and communicated from heart to heart through music the way he does with his spontaneously composed “Circlesongs”, and I think

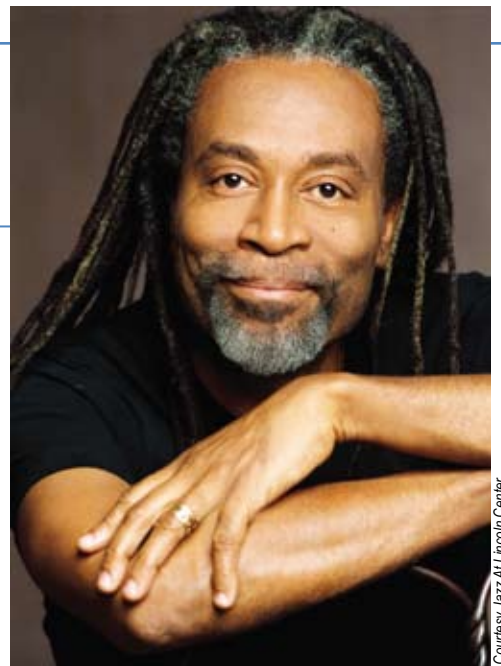
Bobby McFerrin could be nominated for the Nobel Peace Prize for his work bringing people together in harmony through music which transcends language, religious, racial, political, national and social barriers.

Bobby McFerrin is living proof that excellence as an artist can coexist with excellence as a human being. In the same way that he performs solo, singing all the parts, filling in all the rhythmic spaces, he balances his entire life in harmony with self and the world around him, incorporating and using everything available to him in the moment as creative fodder and giving back beauty, joy and happiness as his gift to the Creator and world. He has done more for the art of singing and the voice as an instrument than any other singer in jazz and contemporary musical history. By expanding the possibilities of the voice and exposing its limitless potential he has gained respect for singers everywhere and led them like a guru to finding their individual voices and the spirit within. Like an alchemist, he has crossed over many genres of music and transformed all into a mystical experience.

Talking with Bobby McFerrin was like talking to an old friend: warm, gracious, kind, and without pretense or ego--the truth here being that what you hear on his records and see in his performances is who he is and that is why he is so great. Yes, I think anyone who hears him and witnesses his performances would agree that he possesses amazing skills as a singer, musician, improviser, conductor, composer, arranger and innovator--that is undeniable--but what makes him truly great are his values, his character and how he lives his life and his art. The following interview reveals the spirit, generosity, humility and humanity of this exceptional artist as he candidly shares his thoughts on his upcoming performance at Rose Theater, his recent CD *VOC.AbuLarieS*, the creative process, the art of improvisation, music education and gratitude.

JJ: Bobby, your upcoming show at Rose Theater in Frederick P. Rose Hall at Jazz at Lincoln Center will consist of 3 elements, your trademark solo performance, songs from your recent *VOC.AbuLarieS* CD and your audience interactive *Circlesongs*. You have the ability to instantly capture your audience’s attention with your solo performances and transform the atmosphere to where it becomes your own personal intimate space. You make it look so easy. What initially inspired you to work in solo and what would you suggest to the singers out there who are interested in developing this aspect of their art?

BM: Keith Jarrett is primarily responsible for me doing solo concerts because I, as a pianist, was really



Courtesy Jazz At Lincoln Center

enamored with his challenging the audience [by] just simply walking on stage, sitting at the piano and just playing it and playing anything that came into his mind. So I thought, wow, that’s kind of interesting. It took me about a year to convince myself that it was possible, that I could actually do it. And then I worked on it, the technique, for about six years before my first solo concert.

NM: So, you started by experimenting with the freedom.

BM: Yes, right. I would take songs...my first solo song was a piece by Joan Armatrading called “Opportunity” and I knew what the task was--that I had to somehow make the audience hear the music, hear the harmony, hear the rhythm, hear everything. So I had to figure out how to do that. It’s like the power of suggestion. You give them enough information and then trust the audience to fill in the blanks. So I worked on that for quite a while and I knew I had figured it out when a really well-respected drummer by the name of Allen Dawson, who was on the faculty of Berklee College of Music--I was working with John Hendricks at the time and he was in the band-- and [Allen Dawson] was just this unbelievable drummer; some of the things he was doing were awe inspiring, gave me a ride one night after the gig back to the hotel and he said, “I hear everything: I hear the music, I hear the melody, I hear all the harmonies and things like that; I hear what you’re doing.” So, hearing that from him, out of his mouth, made me believe I was on the right road--on the right track.

NM: It gave you the confidence to know you could do that.

BM: Exactly.

NM: I think what it is with a lot of singers is that they have fear. They are afraid that they are going to

Continued on Page 28

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- 12/4 Chicago Theatre – Chicago, IL
- 12/5 Palace Theatre – Columbus, OH
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- 12/7 Ferguson Center for the Arts – Newport News, VA
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Nicholas Payton

By Eric Nemeyer

“The challenge is to try to stimulate people’s minds to locate their inner creative spirit and to figure it out for themselves. Maybe you can give them the tools to tap into that.”

JJ: Who will be in the band with which you will be performing with Allen Toussaint at the Lehman Center in November?

NP: Let’s see ... Russell Batiste, on drums and Walter “Wolfman” Washington on guitar. I think I’m playing with them part of the evening, and I guess some of those musicians will also be joining Allen Toussaint, and I’m playing with him as well. We have some rehearsals slated for early November.

JJ: Since you haven’t played with these musicians, what kind of challenges do you anticipate?

NP: Well, hopefully you develop or have the adaptability to work in many different situations. Some are easier than others, you know? But I guess you don’t really know until you’re there and you start to play the music and either that thing will be there and it can be developed or worse case scenario it might not be there. But as a professional musician you are trying to make the most out of it and try to make some good music.

JJ: What’s your schedule like?

NP: I’ve been doing some things with my own group, a couple of European joints, did Asia, did some stuff in New York. Last weekend I did a festival in Kansas City. So I’ve been pretty active with my band and doing some other things as well ... some teaching things. I did a residency at Thelonious Monk Institute ... did some things over the summer as well, like a Stanford jazz workshop, and some other stuff. Earlier this year I completed a record, a vocal record – my first vocal album with some special guests. It’s the first project on which I’ve actually played all the instruments throughout the recording – piano, bass, drums, drum machine, various keyboards.

JJ: What was the process in moving from concept to sound on your new recording?

NP: Well when I did my last record, *Into the Blue*, I had just bought a home studio set up. It was the first time I went into the studio having supplied musicians with instrumental demos of the material. I found it to be quite cool because as opposed to sheets of music, they came into the session with a sound and a vibe. So a lot of stuff didn’t have to be talked about. When you’re dealing with a feel, a lot can be lost in translation with words. So the feel of the project was already imbued in the demos. After that project one of the cats in the band was like, “Well man you don’t need us, you know? You could make a record yourself.” And it’s something I had done on a couple tracks on previous records.

JJ: Talk about playing with a big band versus a small group.

NP: Well, it depends if I am playing in a section or functioning more as a soloist. If I’m a soloist, things don’t really change too much for me, because the band serves as a pad underneath my ideas. If I’m a section player, there are all kinds of things to consider, in terms of blending with the other trumpet players in the section, and as a section, blending with the ensemble. You don’t necessarily get as many solos in a big band unless you’re featured all the time. When I have my own band it’s pretty much the same, except that I have more to worry about, because I’m functioning somewhat as a conductor and arranging the material and having to be cognizant of keeping everything in line as opposed to just reading charts.

JJ: Could you talk about some of the mentors with



Credit: Michael Wilson

whom you’ve played, who may have shared with you some advice or words of wisdom?

NP: Years ago I was hanging out with Elvin Jones when I was in this band. It was my first extensive tour through Europe. On the planes they would give you a meal and these miniature bottles of wine. I thought it was kind of hip, so I started collecting them. I didn’t drink at the time so I would put them in my trumpet case. Elvin noticed that I was collecting these wines. So, one morning, at like 6:00 AM, at the airport or something, he asked, “Hey, you got those wines?” I said “Yeah!” He said “Come follow me to the bathroom.” So he asked me for the wine. I’m thinking “OK.” He cracks one open and he said, “Aren’t you going to drink some?” I said, “No, I don’t really drink.” And he kind of stared at me, like just kind of scowled. He was like, “Hmm. Somethin’ ain’t right about somebody who don’t do nothing wrong.” That put a lot on my mind – just thinking about living in a society, particularly in a genre of music whose boundaries have become so stiff in terms of the people and the expectations of what one is supposed to do. Maybe even the larger question is, what is the right behavior versus wrong and all these different things. What I took from it was that someone who is always catering to some idea of righteousness, and not ever stepping out on a limb, to take a chance and to be daring, or maybe to fail, or maybe to do something that is wrong out in the field – then you’re not really living. That’s something I learned from the experience of working with him, and seeing how he lived life, and being true to who you are as an artist. The older I get, the more and more I see that that is a rare thing. You know, there are very few people who are willing to follow through with what they really believe if it seems [to others] like it’s not the right thing to do, if it seems completely wrong.

JJ: Well, e.e. cummings said: “To be nobody but yourself in a world which is doing its best, night and day, to make you everybody else means to fight the

Continued on Page 29

Nicholas Payton will be appearing November 14, 2010 as part of New Orleans Nights at The Lehman Center. Payton was born into a musical family and mentored by two Crescent City jazz masters, Clyde Kerr Jr. and Ellis Marsalis. Since emerging on the New York scene in the early ‘90s and making his recording debut as a leader with 1994’s *From This Moment*, the trumpeter has been lauded as a significant voice in jazz and one of the new-generation guardians of the hard bop flame.

Payton put his own spin on Louis Armstrong-associated music on his sophomore CD, 1995’s *Gumbo Nouveau*. Over the next several years, he worked with such jazz legends as Doc Cheatham (on their Grammy® Award-winning 1997 duo), Hank Jones, Elvin Jones, and Ray Brown. In 2003 he went beyond the straight-ahead, shocking the jazz world with his adventurous CD *Sonic Trance*, combining hip-hop, electronic, and effects-driven trumpeting. The 37-year-old arrived at a new plateau of jazz maturity with *Into the Blue*, his ninth album and his first for Nonesuch.

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Noteworthy Performances



Pamela Luss www.PamelaLuss.com

Metropolitan Room: 11/4, 11/6, 11/11

Vocalist Pamela Luss will be teaming with saxophonist Houston Person again for several sets of classic standards, swinging jazz, and wonderful tunes from some of the unexplored corners of the Great American Songbook. Her fourth album, *Sweet and Saxy*, features Person as well. Joe Lang, of Jersey Jazz, agrees. "Luss moves easily from style to style, with Person consistently finding just the right notes while supporting Luss, and shining on his solo interludes."

AfroCubism
Town Hall: 11/9

www.newaudiences.com



AfroCubism – "The original idea for the Buena Vista Social Club" is World Circuit's dream project. This is a stellar collaboration of musicians from Mali and Cuba. Thirteen years ago, a tale of lost passports meant that the Africans never arrived and so instead, a rather fine but different record was made. Now the original plan has finally been realized with an incredible group of musicians. This extraordinary band came together to record an album recently and in the process have created a wonderful new sound.

**David Amram –
The First 80 Years**
Symphony Space: 11/11

www.JazzForumArts.net



Amram, "one of the most versatile and skilled musicians America has ever produced" (*Washington Post*) is the feature 80th Birthday Celebration concert. He is a prolific composer of orchestral and chamber music works; scores for Broadway theater and film and is a pioneer player of jazz French horn, and virtuoso on piano and many other instruments. Amram has collaborated with Dizzy Gillespie, Thelonious Monk, Odetta, Charles Mingus, Lionel Hampton, Tito Puente and others.



John McLaughlin

www.newaudiences.com

Town Hall: 11/13

From Al DiMeola, Pat Metheny and Mike Stern to John Scofield, Bill Connors and Scott Henderson, John McLaughlin has been a strong influence on top jazz/fusion guitarists of the last thirty years. McLaughlin's classic Mahavishnu Orchestra recordings of the 1970s are regarded as essentials in the fusion discography. McLaughlin and the 4th Dimension includes Gary Husband, keys; Mark Mondesir, drums; Etienne M'Bappe, bass.



Mauricio Zottarelli www.BlueNote.net

Blue Note: 11/13 (Late night groove series – 12:30 AM)

Drummer/Composer Mauricio Zottarelli has been on the forefront of the Jazz, Latin and Brazilian music scenes for quite some time. Hailing from Brazil, Mauricio moved to the USA in 1999 to study at Berklee College of Music. He has recorded on more than 50 albums. Mauricio joined Japanese pianist Hiromi's Sonicbloom and has been traveling the world in support of her CD. He has performed with Eliane Elias, Esperanza Spalding, Cláudio Roditi and among many others. His new CD is entitled *7 Lives*, including several of his own compositions.

**New Orleans Nights –
Allen Toussaint, Nicholas Payton**
Lehman Center: 11/14

www.PamelaLuss.com



New Orleans Nights combines the talents of legendary songwriter and bandleader Allen Toussaint, trumpeter/composer Nicholas Payton, and a B-3 organ trio led by Joe Krown. Toussaint shaped the music of New Orleans, writing such timeless hits as "Working in the Coal Mine," "I Like It Like That" and others. Payton is a composer, bandleader and trumpet wizard whose recordings have consistently charted in the *Billboard* Top 20 Jazz albums.

Danilo Perez
Jazz Standard: 11/18-11/20

www.JazzStandard.com



Pérez was born in Panama into a musical family. Upon moving to the USA, he studied at Berklee College of Music, and his visibility increased as he played with Jon Hendricks, Terence Blanchard, Claudio Roditi and Paquito D'Rivera, Gillespie and his United Nations Orchestra (1989-1992), Jack DeJohnette, Charlie Haden, Michael Brecker, Joe Lovano, Wynton Marsalis and others. Perez has released a number of albums as a leader, and currently records for Mack Avenue. He performs with Wayne Shorter's Quartet, and is the head of the World Music Program at Berklee.



Charlie Haden-Paul Bley

www.BlueNote.net

Blue Note: 11/18-11/21

Well known for his work with Ornette Coleman in the 1950s, Haden moved to Los Angeles in 1957, and began playing professionally, including stints with Hampton Hawes and Art Pepper. With Coleman, he recorded *The Shape of Jazz to Come*. Haden was also a member of Keith Jarrett's trio and "American quartet" from 1967 to 1976; lead the Liberation Music Orchestra in the 1970s, known for exploring the realms of free jazz and political music. Haden's Quartet West, created in 1987 featured Ernie Watts, Alan Broadbent and Larence Marable.



Ken Peplowski-Bucky Pizzarelli www.JALC.org

Dizzy's Club: 11/23-11/28

Noted for his mastery of both the clarinet and the saxophone, Peplowski has recorded numerous albums, including some 20 as a leader for the Concord label. His clarinet playing offers a tip of the hat to influential stylists Benny Goodman. After his career start touring with the Tommy Dorsey Orchestra, he moved to New York City, and was soon playing everything from Dixieland to avant-garde jazz. Peplowski will be appearing with Bucky Pizzarelli whose guitar style have graced numerous jazz performances and recordings, TV and studio productions for decades.

Billy Hart 4
Iridium: 11/26-11/28

www.IridiumJazzClub.org



Hart began his career in his hometown of Washington DC playing with Shirley Horn and Buck Hill. He toured with Jimmy Smith, Wes Montgomery, Eddie Harris, Pharoah Sanders, joined Herbie Hancock's Sextet in 1970, McCoy Tyner in 1973, then Stan Getz, Charles Lloyd, and many others. He is on about 500 hundred records as a sideman, including his own on A&M Horizon, Strata East, Gramavision. He teaches at New School, NYU and other schools.

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Vision Festival 2010



Muhai Richard Abrams



Sabir Mateen, Raymond A. King



David Ware



Fay Victor



Michael White, Perry Robinson



Gunter Baby Sommer



Billy Bang

Vision Festival XV

Abrons Arts Center and other venues – June 20 – 30, 2010

Review and photos by Ken Weiss

“From a label’s perspective, it’s a new thing to get ripped off, from the musician’s perspective, it’s old hat.” – Joe Morris

New York remains home to the biggest jazz scene in the world and for the 15th year in a row, the Vision Festival has served as the city’s premier purveyor of creative arts, bundling jazz avant-garde along with innovative poetry, dance, art, photography, costume design and film. This year’s edition stretched over 11-days at seven venues, with the bulk of the more than 55 musical hits held at the Lower East Side’s 330-seat Abrons Arts Center. Each evening averaged 4 performances on the main stage and other shows running simultaneously in the steamy Underground Theater. For those listeners not satiated by over 4-hours of music, there was a nightly midnight conduction program at the nearby Clemente Soto Velez led by a changing cast of musicians including Kidd Jordan, Hamid Drake, Jason Kao Hwang, Roy Campbell and Tony Malaby.

As always, the bulk of the festival’s participants were aligned with New York’s downtown music scene and though many of the same performers appear every year, things are kept fresh with novel groupings, reformations of dormant bands and special projects. Another of the Vision’s greatest strengths has been its commitment to looking to the past as well as the future. This year’s planned special performances paid tribute to the late bassist Sirone. Life’s harsh reality struck three times during the festival, saxophonist Fred Anderson, trombonist Benny Powell and percussionist Montego Joe died before the Vision’s music did.

I attended five days of the festival and each night took the listener on a unique journey. The performances often delved into a muscular musicality but there were many intimate moments, all of which led to a natural openness of spirit, making the Vision Festival the bonding, communal affair that it becomes each year. Much of the glory belongs to festival producer/dancer Patricia Nicholson Parker, whose tireless work each year with the help of her staff, leads to an incredible experience for so many artists and fans.

Day 5– Thursday, June 24

Each year the festival acknowledges one musician who has led a life of inspiration and high-reaching creativity. This year’s guiding light was pianist/composer and AACM founder Muhal Richard Abrams. Abrams began “his night” with a solo, however the joyful evening was tempered by the announcement that longtime festival favorite, 81-year-old saxophonist Fred Anderson, had died that morning in Chicago as a result of a recent heart attack.

“the bulk of the festival’s participants were aligned with New York’s downtown music scene and though many of the same performers appear every year, things are kept fresh with novel groupings, reformations of dormant bands and special projects.”

Abrams, who had a long history with Anderson, dedicated his solo to the fallen musical great, beginning by gently compressing single keys and allowing the notes to disintegrate. He continued to make steady use of the sustain pedal throughout the non-stop 50-minute-plus set, balancing a keen sense of investigation with on-the-fly compositional logic. Since the performance opened and closed delicately, bridging a lengthy and demanding middle section, was he improvising Anderson’s life backwards? “No,” he said. “I don’t know how to do ideas like that, it’s dedicated to Fred but the music does its own thing. I go into the world of sound and just try to relax.” The 79-year-old pianist was named an NEA Jazz Master and Downbeat Hall of Fame recipient this year but remains extremely modest, taking little credit for his masterful performance. “They rushed in and grabbed me and now they’re gone.” Who rushed in? “The ones who rush in when you open yourself up to sound.” He also spread praise wide, almost to the point of apologizing for the recent rush of media attention trumpeting his career. “I couldn’t possibly do all that kind of stuff by myself...Every time they tell me I’m important, I think about all the people I think are important.” Abrams returned later in the night with fellow Chicagoan musicians, tenor saxophonist Ari Brown and bassist Harrison Bankhead. The mature trio played a perfect cat-and-mouse chase highlighted by a rainbow of tinkling piano notes, rumbling bass and firm tenor statements which broke into a fairytale waltz episode that lightened the mood.

Sandwiched between the two Abrams’ performances came 15-minutes of silence for Fred Anderson, in place of his scheduled duo with drummer Chad Taylor. Patricia Nicholson Parker announced, “His body joined his spirit which was already in heaven. It’s so important to honor the angels that walk amongst us.” Joseph Jarman’s Lifetime Trio followed. Jarman named Abrams and Anderson as his two great mentors since 1958 and shouted, “Muhal is the boss,” and “He showed the way to free music, free joy, free happiness of the sound!” Jarman used alto sax, flute, vocals and small instruments to lead guitarist John Ehlig and drummer Rob Garcia and welcomed surprise guest, tenor saxophonist John Tchicai, for a couple songs. Lifetime’s music was resourcefully striking and raw edged and Jarman ex-

plained that his inspiration for the set was, “Beautiful life at this time.”

Day 6– Friday, June 25

A dinnertime panel discussion called Free Music & the Recording Industry in the Internet Age brought industry insiders together for a brainstorming session. Guitarist, bassist and founder of Riti Records, Joe Morris, was well positioned to give informed advice. “We all need to stop talking about what’s not working and start working on what is working and what comes next. The only thing that’s important is how do I register my work with ASCAP.” When the topic of illegal digital downloads arose, he added, “From a label’s perspective, it’s a new thing to get ripped off, from the musician’s perspective, it’s old hat. We have to keep thinking it’s going to get harder and harder until we figure something else out.”

This evening’s performances were heavy on vocalists. The Fay Victor Ensemble slyly crafted 5-years of experience together, blurring lines between song forms, free improv and popular music. Victor, whose singing style touches on Jeanne Lee and Betty Carter, performed all original works that centered on the words and an elastic mix of formed and free music. Her breathy, non-vocal whispers commenced the set, declaiming that exciting things lay ahead. Her ensemble of guitarist Anders Nilsson, bassist Ken Filiano and drummer Michael T. A. Thompson appeared to be having great fun.

Multi-instrumentalist Sabir Mateen is a heavy-weight competitor, in more ways than one, on the downtown music scene. He plays so many instruments even he’s lost count. He stuck to alto and tenor sax, clarinets, flute and piccolo this night with his powerhouse ensemble of Raymond A. King on piano, Jason Kao Hwang on viola and violin, Daniel Levin on cello, Jane Wang on bass and cello and percussionists Warren Smith and Michael Wimberly. Mateen, a survivor of the hard “jazz life,” remains unflinchingly dedicated to his lofty artistic goals. He prepared three compositions for the Vision Fest -one of which was in three parts with the first part honoring the late drummer Rashied Ali and the second part, which featured bass and cello upfront with the leader’s chanting, was for bassist Sirone. Mateen said

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the music was eighty-five percent improvised. "That's what I love the most. That's what I like to see out of people, them being themselves. The music is going to go where it goes, I write the compositions and we rehearse them because I don't just want to play tunes. Anybody can play tunes, I'm trying to make music." The ensemble's tsunami of gratifying sounds was a testament to his stated objective. Special mention needs to be made of Philadelphia-based pianist King. Not only was his playing exceptional, including rich elements of master pianist Dave Burrell, but his unique hand cut cardboard images of noted musicians were installed as the backdrop for the stage.

As Mateen's ensemble finished up, John Blum, a spine-chiller of a pianist, known for his out-of-the-moment, vigorous sound liberations, did battle with combustible drummer Jackson Krall. Noted multi-instrumentalist/instrument maker, Cooper-Moore, sat listening a few feet from Blum and had this impression of his performance - "What he does is beyond phenomenal, it is unique on the scene today. He makes music and sometimes I cringe at what I hear and see in front of me. I cringe not because I hear him doing anything wrong, the response stems from knowing how difficult the role John takes upon himself as he struggles to meet the challenge of Self... During this performance, he was high energy, focused, technically proficient, and expressed a depth of emotion over the entire performance that I don't hear often enough. John Blum inspired me, he is 'One of the Cats'."

The evening's final two bands were headed by noted wordsmiths Jayne Cortez and Amiri Baraka and offered sharp contrasts. Cortez' Firespitters included her son Denardo Coleman on drums, Bern Nix on guitar, Al MacDowell on bass and Alex Harding on baritone sax. The poetess performed poignant and witty, topical works covering leaked ocean oil ("They want oil, they don't want the environment. They don't want the ocean, they want oil, oil, oil. They want oil, they want profit, nobody knows a thing."), guitars, Albert Ayler and Haiti ("When I say Haiti, they say hated"). Whereas Cortez positioned herself as a poet for the people, taking our anger and concerns and focusing it, Amiri Baraka used his anger against the listener. He frequently read out of a book he held, rarely looking up to engage the audience, and spewed scathing remarks. Although his words were thought provoking, by the time he finished defining all the "heathens" of the world, he had pretty much fingered everyone sitting in the audience below him. Baraka traded pieces with vocalist Dwight West, whose Johnny Hartman-esque renderings were a strange mix indeed with the leader's bitterly angry words. His band featured Rene Mclean on reeds, Alan Palmer on piano, Calvin Jones on bass and Rudy Walker on drums. Amina Baraka was scheduled to join her husband in performing poetry but missed the show as her talents were needed for babysitting. Evidently, there was no one else available in the state of New York who could watch the grandchildren.

Day 7 - Saturday, June 26

An afternoon matinee showcased three bands filled with upcoming talent and veterans - R & E,

the Lorenzo Sanguedolce Quartet and Go-Zee-Lah. The evening block contained five performances that were distinctly different but very successful. Reggie Nicholson's Percussion Concept plunged Salim Washington and his tenor sax, oboe and flute into a percussion convention with Nicholson on drums and percussion, Warren Smith on marimba and percussion and Don Eaton on djembe, conga and percussion. Textures rained down, gently more often than not, as layers of sound built upon each other. Nicholson did get to hammer out some drum nasties late set and a highpoint came when oboe and 4-mallet marimba combined with drums and congas for a free loping journey with an exotic edge.

A frail Borah Bergman appeared on stage next. Weakened by a recent hospital stay brought on by the weirdest of circumstances and battling an active cold that had his nose running as much as his spidery fingers, the 78-year-old, iron-willed and greatly under recognized pianist revealed his tender side. His first solo piece was done utilizing just his left hand as a tribute to the first musician he saw live as a child - a one-armed piano player. As always, his playing was challenging, logical and revealed chunks of beauty and buried treasures. Bergman, known for his crossed-wrists attack to the keyboard, a technique that allows for expanded harmonic possibilities due to hand positioning, rarely used that skill this night. His compositions were well paced but his between-song banter, which did allow for a peek into his thought process, ran too long at times, breaking up the natural flow of the performance. As Bergman sat backstage post-set, catching his strength after the touching recital, he spoke to other musicians, "You know, I can play standards when I want to."

Ned Rothenberg's Sync represented one of those curveballs the Vision Festival is known for throwing each year. Consisting of the leader on clarinet, alto sax and shakuhachi, Jerome Harris on acoustic bass guitar and Samir Chatterjee on tabla, the seemingly unlikely trio have been an item for years and have found a way to merge Asian and Western sounds in a fluid and pleasing way. Rothenberg and Harris remain stage-stealing talents but this trio took focus around Chatterjee's world-class tabla work. Rothenberg took a number of inspired solos on his various instruments but never pushed it over the top and Harris' rarely heard acoustic bass guitar brought out odd rhythmic contours with kindred spirit Chatterjee. Rothenberg said he loves working with tablas, "It has a really distinct way of dealing with rhythms, it's both tactile and transparent. It gives you active rhythm without the density of drums." Harris was also a big Chatterjee fan. "Tablas have a very developed language, it's ancient," he said. "It's nice to have a chance to play with someone for who that's his native genre. Samir is very open to new things. We took many liberties tonight because this is the Vision Festival." At set's end, bassist Mark Helias, who watched from the side of the stage, came up to fellow string player Harris and half-jokingly told him, "So this cat (Chatterjee) makes you play fast, I'm glad I don't play with that guy!"

Mark Helias followed with Open Loose, his longstanding trio with Tony Malaby on tenor and soprano sax and stone-faced drummer Tom Rainey. The hardened veterans easily consumed the knotty and varied Helias compositions, jumping off the page frequently but never with abandon. They've made absorbing music and recordings for years and are one of the best trios at dealing with freedom and discipline. This set was a constant delight with no down time.

The final set this night was a very special project called Charles Gayle: Bass choir tribute to Sirone. Dreamed up by Patricia Nicholson Parker, who called saxophone great (and occasional bassist) Gayle, who has worked with bass choirs in the past, to see if he would do this nod to the late bassist Sirone. Gayle recruited bassists Larry Roland, Ken Filiano, Jane Wang and Francois Grillot along with drummer Michael T. A. Thompson. Gayle, who wore his typical thin black suite with scattered patches, brought his tenor which he used frequently - usually as a tool to implore the other four bass players to maximal effort. Most of his time was spent on bass, pizzicato and arco, in tandem and freeform with the others. Gayle had an entertaining call-and-response segment with the willing Filiano. The leader plucked single notes to which Filiano, whose fiendishly grinning face at the time was priceless, responded with glee. The performance brought plenty of expressive string dialogue and warm solos. The sound of five double basses firing at once was something to behold and the group hit their peak late set when the basses churned out a gospel inspired section and Gayle hit some raging tenor sax altissimo. As the music stopped, Parker took over the mic, tearfully stating, "They talk about the giants walking the earth, well, they are here and we're here."

Day 8 - Sunday, June 27

The afternoon offered performances by three New York innovative college bands from York College, the New School and Brooklyn College. Prior to the evening block of five groups, Cooper-Moore sat three blocks up the street behind his homemade horizontal hoe-handled harp, busking in the hot sun. He said, "I go out on the street, if people give me money, I'm playing the right thing, if they don't, I'm not and I go home."

The night's first performance by the North/South Clarinet Ensemble offered the oddest pairing of the festival, on paper at least. It matched traditionalist/New Orleans music expert Dr. Michael White with avant-garde trail blazer Perry Robinson on clarinets joined by Charles Eubanks on piano, Ed Shuller on bass and Bob Meyer on drums. The intrigue was how White would hold up matched against a bearcat like Robinson. Quite well, it turned out. White, who lost "everything" during the Katrina disaster in New Orleans, including an original Sidney Bechet mouthpiece, was a revelation. His improviser chops were keen and his compositions fostered a multitude of moods. Commencing with "The Call," as a duo clarinet team, the two played with high enthusiasm and great mutual respect. Knowing of White's recent

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life-altering loss and the obstacles the two clarinetists had to overcome to make their performance work, it was a humbling and greatly gratifying experience to witness this inspirational concert. White's "Death and Rebirth" dealt with New Orleans and its response to the devastation and included a taste of that locale's famed funeral march music. At the end of their triumphant set, Robinson announced to White that he could move to New York and make twenty-five dollars a night playing clarinet, a sad summation of the city's current jazz pay scale.

The Breuklen Tek Orkestra brought on a seismic shift in mood and a hearty spectator bull rush to the exit doors. Led by accomplished drummer Guillermo E. Brown on vocals, the ten-piece band was over loud and over energetic for an audience confined to movie theater style seating. As a singer and dancer, Brown makes a great drummer. Sorry, this was a Prince performance gone bad.

The remaining performances of the night were all extremely creative and enriching events, including the solo hits in the Underground Theater by alto saxophonist Patrick Brennan and later guitarist Dom Minasi. Billy Bang's Spirit of Sir One band included Bang on violin, Andrew Bemkey on piano, Dick Griffin on trombone, Henry Warner on alto sax and clarinet, Hill Greene and David Colding on bass and Newman Taylor Baker on drums. Prior to his concert, Bang, who is dealing with major health issues, was presented with a special career award trophy by Parker and a line of musician peers. An appreciative Bang said, "That caught me by surprise, I knew Patricia had a surprise, I thought it might be money...I wasn't sure I'd be here tonight, I'm fighting lung cancer. If I have to leave, I'm leaving from the stage!" The set started with "Prayer for Peace," beginning with an arco bass drone and then violin and piano added on for a slowly building wedge of beautiful music. In addition to being a guiding light on violin, Bang, a talented composer whose pieces made good use of the stellar crew, named the band and dedicated the performance in honor of Sirone (Sir One). Bang's playing was especially mesmerizing and heartfelt. He gritted his teeth, stomped his feet and expressively purged his soul to the degree that he intermittently had to seek refuge on a chair at the rear of the stage. The inspired band played at a high level, Griffin got in a fire breathing trombone solo, and the two bassists added a firm grounding along with resourceful additions. After the set, Bang recovered his strength backstage, leaving one to wonder if his demon fighting performance had not just been for Sirone but perhaps also for himself?

David S. Ware has not been able to play much over the past few years and is still weakened from last year's kidney transplant so his hit with bassist William Parker and drummer Warren Smith was highly anticipated. Ware still packs a wallop on tenor sax, it's just a step down from his *Great Bliss* days. After limping on stage and sitting in a chair, Ware's scorched earth, full throated blowing teamed with his trio of supportive improv masters to reach frequent, powerful crescendos. Spirituality is always an important

element in the leader's work and that element really gives the listener something firm to grab on to. Parker and Smith were magnificent in holding their turf, adding their own colors and direction to the fiery performance. Before the set ended, Ware unleashed his most demonstrative solo which included a hair-raising, circular-breathing segment as good as anything he's done in the past. Backstage, Ware caught up with old friends Matthew Shipp and Hamid Drake who told him in unison, "You still have it!"

The last group was the Peace Out Trio with William Parker on bass, Hamid Drake on drums and pianist Dave Burrell as the leader. Burrell named the set *Inner Earth*, explaining after the concert that he grew up in Hawaii and volcanic eruptions hold great significance to the natives there. Burrell has been greatly troubled by the recent off-sea oil drilling disaster and its effect on nature and thus every individual. "We messed up outer space and we are now messing up inner space. We don't want to be the dead planet," he said. The trio made an authoritative environmental statement through their playing. The set began and ended with a percussive tunneling effect, bringing us hauntingly, mile-by-mile through the Earth's rocky core. Frequent twists, turns and tempo changes were required for the travel, a quirky feat deviously done by the crafty Burrell, whose spread-fingered pounces and side hand rolls, often violently delivered, were astonishing to witness. At one point, he struck so hard that a black key went flying in the air. Parker and Drake, the premier avant-garde rhythm team, stayed completely connected with the leader and added their own muscular truisms. Piano great Connie Crothers came away impressed and was overheard talking about, "The way the piano swelled and soared!" Burrell gave his impression of the passionate set, saying, "I know what was supposed to happen and I think it did happen."

Day 9- Monday, June 28

There were only three groups booked for the main stage this night but they were three especially tantalizing bands. The first group was The Stone Quartet, headed by French bassist Joelle Leandre, along with extraordinary artists - trumpeter Roy Campbell, pianist Marilyn Crispell and Mat Maneri on viola. Each artist is so busy that the band hardly ever has time to perform except at festivals. At sound check, Leandre proved to be a stern taskmaster, firmly expressing her needs to the band and the poor sound man who pleaded his case that the dynamics would all be changed when the hall filled with listeners. Leandre said there was no preconceived concept to the set except that the strings were to lead off unaccompanied. "We will listen and just trust the music, just play with jubilation and trust...I think we love each other and this is a deep meeting, every sound is important. It's very risky, a tightrope between life and death." True to plan, the strings started in a witchy fashion before quiet piano and lightly filtered trumpet entered. The music soared and floated, delivering bright colors and textures. Leandre and Crispell have a long history together and share an innate musical

sense that always seems to make their pairing spectacular. Let's hope this quartet will remain active.

Gunter "Baby" Sommer very rarely gets to the States from Germany so his duo with the wonderful California-based trumpeter Wadada Leo Smith was a festival booking highlight. During the '70s and '80s, the two were in a trio with the late bassist Peter Kowald called Touch The Earth so their current duo is called Touch The Earth II. Sommer, a daredevilish percussionist, plays with great passion, ingenuity and wit, although without the over-the-top comedy of Han Bennink. He has a full arsenal at hand, including whisker broom heads, whistles, metal bowls and a harmonica. At sound check, he knowingly predicted a short lifespan for the mic attached to his tom and the setup crew promptly took it away. Their performance was as good as hoped for, brimming with intricacy and raw emotion. Smith played the magician's role well, blowing free-flowing lines into interesting harmonic areas and pungent dissonances. The two shared a playfulness that served them well. After the first tune, Sommer announced that it was hot on stage and picked up a white towel as if he was going to wipe himself down but instead, started whipping his drum set. Soon he was playing with red plastic tubes and Smith began to tap the floor with his trumpet mute, causing Sommer to peer around his set and smile at the fact that his partner had his own toy to play with. Afterwards, Smith said they'd been playing together so long that they never talk about the music. "What we play is improvised and composed all in one. Our knowledge of composition has given us the right direction. [Tonight] there were no misunderstandings, no moment when we were helpless or lost. We could feel how we trusted each other." Smith, who typically plays with his horn aimed at the ground, also said, "I play with eyes closed and drop behind a veil of darkness. I am free."

Since there was more time between sets this night, it was easier to catch some of the performances in the Underground Theater. Station #3667 featured creative dance choreographed by Jason Jordan and directed by Patricia Nicholson Parker. The world was up-ended as the dancers created their art amongst the seats to the drumming of Gerald Cleaver and the audience was relegated to the stage and edges of the room. Later, Azares performed with Joe Morris on guitar and banjo, Joachim Badenhorst on reeds, Pascal Niggenkemper on bass, Cleaver on drums and vocalist Jean Carla Rodea.

The final performance was by the Chicago quartet People, Places & Things led by drummer Mike Reed, along with Greg Ward on alto sax, Tim Halderman on tenor sax and Jason Roebke on bass. I've seen Reed play before and he's always been a dynamic player but on this night, the death of his mentor Fred Anderson had sucked his soul out. He came on stage so heavyhearted that it left the viewer feeling guilty watching him grieve. The well-rehearsed band still excelled in their investigation of the '50s Chicago jazz scene, demonstrating a supple flair in playing in-the-tradition and as forward-thinkers. The horn play was determined and potent and their rendition of David Boykin's "Big & Fine" was riveting. ■

SD26 (San Domenico) Madison Square Park – 19 E. 26th St.

By Gary Heimbauer

The variables when pondering where to go for a good night out, especially for the avid New York music lover, can be vast. Whatever you want you can find here in the Big Apple, so what makes it a daunting task then, is deciding where to get either the best of what you want, the most of what you want, or the highest value to price ratio on what you want. Located at 19 E. 26th St. at Madison Square Park, Tony May's SD26 provides all three of these deal breakers in one package.

When something is the best, it almost becomes priceless, and it enters a category all its own. This can be said of the food at SD26. Because it is exponentially better than the offerings of its competitors, almost any price would draw a crowd, but despite the quality, it is also affordable (In fact, bar patrons get platefuls of the house pasta free!). Many people might read this and think that I am exaggerating for the sake of exciting reporting, but to put it in terms of jazz, Tony May's food at SD26 is like Charlie Parker, John Coltrane, or Thelonious Monk – they are each incomparable, and all 'the best', because one could not imagine them be-

ing any better than they are. They are outside of the realm of competition – it is they who set the bar.

May, who operated the famed Rainbow Room from 1964-1986, comes off as a modest man, and he is simply being honest when he says, "I think we are the best Italian restaurant in the city. Our food is better than any other Italian restaurant in New York. I don't say this – my customers say this. I've been in the business a very long time. And we don't kill you with prices either." After having tried a sampler of various items on the menu, I can not argue with this statement – this food will leave you dumbfounded (as will the homemade Ice Cream; try the hazelnut).

Besides the astounding culinary creations of the chefs, there is a Salameria offering an extensive array of imported Italian meats and cheese, as well as a fully stocked 750 labels wine cellar sure to please the most discriminating connoisseur. May seems to take special pride in this, making a point to bring me into it. Patrons can rent out the cellar which has a single table inside that can seat eight to ten people. Various plaques and awards of May's line the walls.

The quality is not only in the food. The layout of the space and the decorating is just as tantalizing to the senses. May hired noted designer Massimo Vignelli and renowned fiber artist Sheila Hicks of MoMA fame, to provide their prodigious talents. Many people come to the restaurant and lounge just to experience the art and design. Hicks' colorful and elegant rope installations line the walls of the lounge, and her giant yarn balls hang in the dining room under a ceiling full of faux star lights that flicker like a clear night sky.

Being Tony May and his daughter Marissa put quality and refinement at the top of their priority list, it is only natural for SD26 to feature some of New York's best jazz musicians every Friday and Saturday night – and as the former operator of the Rainbow Room, May knows great jazz when he hears it. "I ran the Rainbow room for twenty two years, and at one point we had all the top musicians in the country come there to play such as Duke Ellington, Lionel Hampton and the Benny Goodman Quintet. It was quite an exciting time." May goes on to say in his warm and endearing Italian accent, "Besides business, I also developed a love for this music, for the type of music that I think jazz is. It is fun, and there is the individualistic element that makes it so interesting – it isn't just accepting something and everyone follows it; there is so much individual character that goes into it. Everyone has their own stamp on a particular piece of music." New York Veteran guitarist Tony Romano who is the musical director, explains, "We pretty much stick with the American songbook. We play a lot of standards, Rogers and Hart, Cole Porter, Gershwin, Ellington, and we also do stuff say from Miles and Trane, but it is mostly the standard repertoire." In the two memorable nights I spent there, I saw outstanding performances from legendary bassist Steve Laspina, saxophonists Tim Armacost and Paul Carlon, and bassist Phil Palombi. Entry into the lounge is completely free with no minimum and there is even a tray of homemade pasta free to the bar patrons.

In addition to a truncated menu available at all times in the lounge area, there is also an extensive cocktail list and after trying three of its unique creations, I no longer frown upon the term mixologist – the Italian man behind the bar might as well work in a laboratory. Each sip of these drinks sent a languid smile from my tongue to my toes as I soaked up the sounds of Romano and his top notch trio (Try the La Verita!).

SD26 is a 5-star feast for all the senses; and further enhancing this, and allowing you to relax and take in the vibe, is the great customer service from the friendly wait staff. Whether you want to know what Italian food tastes like at its best, what jazz sounds like at its best, what drinks taste like at their best, or what kinds of moods you might fall into by the influence of genius interior design and fiber art, give SD26 a try on a Friday or Saturday night! You can learn more at their website: www.sd26ny.com ■

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Sonny Rollins 80th Birthday Concert Celebration Beacon Theatre

By Yaz Orno

Every once in a rare while, you get to hear musical brilliance, and that is just what this reviewer was blessed to hear at the Sonny Rollins 80th Birthday Concert Celebration at the Beacon Theatre. Where to start... Sonny Rollins is a master of rhythms. Listening to the way he weaves in out of time is a master class unto itself. His attention to detail in phrasing and his dedication to the melodic line is yet another master class. This Sonny Rollins concert was a master class in not only musicality but higher aesthetics of the musical form Jazz. In fact, Sonny, when speaking to the audience, referred to Jazz as 'the umbrella under which all music exists'. The truth be told!!! The power of Sonny Rollins' imagination is youthful and even though he has reached his 80th year, a bit hunched over and has trouble walking, when he plays he is tall, strong and forever young. Joining the master on stage were luminaries of the Jazz world: Bob Cranshaw on bass, Russell Malone on guitar, Sammy Figueroa on congas and Kobie Watkins on drums. This solid rhythm section made it easy for Mr. Rollins to soar and dig deep into his solos.

It is also an amazing ability as an improviser to be able to go very far outside and then be totally inside at the same time. To be able to escape into his/her own place where no one goes except self and yet share this private and revered inner spot with all who can hear it. This is the rare ability of Sonny Rollins. He goes out and stays in at the same time. His understanding of this element is what makes his music touch so many people of all races, creeds, colors, sexes and generations. A mark of a true master!

Then there were the surprise guest soloists. Starting with Jim Hall, the 79 year old guitarist who all guitarists exalt, the first tune, 'In A Sentimental Mood' had a rough start; the guitar was set on stage and was not tuned well. Jim Hall took this all in stride and tuned as he played. The highlight of the duet between Sonny and Jim was the Lerner/Loewe standard, 'If Ever I Would Leave You'. Sonny continually restating the theme over and over again with Jim playing within the structure and then joining Sonny on the strong melody of the hook, 'If Ever I Would Leave You' blossomed as it grew. It stayed with us long after the last chord and never left us.

Then adding to the list of guests was the esteemed trumpeter/flugelhorn player Roy Hargrove which Mr. Rollins referred to as an improviser who had been given a gift from a higher force. Roy bowed to the master and then the two of them went into flight with Roy first on Flugelhorn with 'I Can't Get Started'. Roy Hargrove's sound on the flugelhorn is exquisite, warm like melted butter. And then swinging hard on (a title I can't remember) with Roy on trumpet. He moved off mike and the blasts from his horn could still be felt in the back row of the Beacon.

But the true surprises of the evening were when Christian McBride on bass and unannounced guest



artist, the infamous Roy Haynes on drums played. The trio, sans a chording instrument, had more than enough harmonic content in it to sate the lovers of pianos and guitars. Exploring the nuances of the changes and making it feel effortless was the description of this moment in the concert. Then Sonny went to the mike and announced that there was someone backstage who wanted to sing 'Happy Birthday' to him. We waited, anticipating...and then Ornette Coleman slowly walked onto the stage.

The audience went crazy at the site of these two Jazz giants on stage. I don't think the two have ever performed together live. An historic moment in Jazz as the two master's play 'Sonnymoon For Two' came through. The master of free Jazz and the master of intensity through rhythm and melody combined together for a performance that those who were there could only sit back and slurp it in. As Ornette went further out, Sonny went along for the ride and took it further out. Bliss!!!! The Sonny Rollins birthday concert at the Beacon was an important and historic Jazz event. I feel very fortunate to have been there. I hope someone recorded it for everyone to hear. Happy Birthday Sonny! Many healthy and happy years to you and keep the trail a blazin'!!!!

Rebecca Kilgore
Feinstein's at Loews Regency
New York City
August 2-4, 2010

By Joe Lang

Inspired is the best word that I can apply to the pairing of vocalist Rebecca Kilgore with the Harry Allen Quartet, paying tribute to Billie Holiday and Lester Young, for a three night stand at Feinstein's at Loews Regency.

Kilgore is certainly no Billie Holiday imitator, but like most jazz singers who have come along in

Holiday's wake, she acknowledges that Holiday has influenced her understanding of phrasing and how to approach a lyric. Kilgore, however, has a talent for making every song that she sings sound like it was written for her.

Allen's band, Allen on tenor sax, Rossano Sportiello on piano, Joel Forbes on bass and Chuck Riggs on drums, was just the right kind of support for Kilgore, always swinging, never in the way, and comprised of exciting players who always step up to the plate when given solo time, and hit home run after home run. Like Kilgore, Allen has derived inspiration from the playing style of the evening's other tributee, Lester Young, but has developed his own style, one also influenced by a wide spectrum of the great tenor sax players in jazz history like Ben Webster, Coleman Hawkins, Zoot Sims and Stan Getz. He has absorbed these influences and evolved as a unique stylist in his own right, taking his place among the select performers on his instrument.

One of the things that set Holiday apart was her ability to take songs like "Your Mother's Son-in-Law," "Foolin' Myself," "Getting Some Fun out of Life" and "You're a Lucky Guy," decent songs, but not great standards, and making them sound like perfect gems. On this evening, Kilgore sang these songs, and, like Holiday, pushed them up onto a special plateau.

Two of Kilgore's choices for inclusion in the program were tunes not often heard these days, that were associated with Holiday and Louis Armstrong. "You Can't Lose a Broken Heart" was recorded by them as a vocal duet, and "The Blues Are Brewin'" was sung by Holiday in the film *New Orleans* where she was backed by Armstrong and his band.

Kilgore and the band gave superb treatments to three pieces that have become standards, a peppy "Them There Eyes," the haunting "Some Other Spring," and one of the few songs with lyrics by Dorothy Parker, "I Wished on the Moon."

An instrumental nod was given to Young when Allen and the band gave a spirited ride to "I Want to Be Happy," a tune that Young recorded in a trio format with Nat Cole and Buddy Rich.

Kilgore and company turned their attention to the world of Ellingtonia for the appropriately named closer, "I'm Checkin' Out - Go'om Bye." It proved to be a nice nightcap for a lively and swinging evening of pure jazz fun.

Jimmy Scott's 85th Birthday Celebration
Blue Note Jazz Club, NYC
September 1, 2010

PERSONNEL: Jimmy Scott, vocals; Gregoire Maret, harmonic (special guest); The Jazz Expressions: T.K. Blue, alto saxophone; Alex Minasian, piano; Hillard Greene, bass; Dwayne Broadnax, drums.

It was a packed crowd at the Blue Note Jazz Club. People were rushing to grab the few available

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A Musical Celebration of David Amram at Symphony Space, November 17



David Amram

Jazz Forum Arts Executive Director Mark Morganelli presents a celebration of David Amram, whom the Washington Post described as “one of the most versatile and skilled musicians America has ever produced.” David Amram: The First 80 Years takes place Thursday, November 11, 2010 at 7:30 pm

at the Peter Norton Symphony Space, 2537 Broadway at 95th Street, NYC. A portion of the proceeds will benefit Clearwater, the organization founded by Pete Seeger, as well as the Woody Guthrie Foundation.

The concert will feature the New York premiere of Amram’s “Symphonic Variations on a Song by Woody Guthrie” performed in memory of Odetta by the 60-piece Queens College Orchestra conducted by Maurice Peress. The work will be introduced by Nora Guthrie, who commissioned it with support from the Guthrie Foundation, based on her father’s song “This Land is Your Land.” The evening will also mark the New York premiere of an excerpt from the new DVD of Amram’s 1968 comic opera “Twelfth Night” with a libretto by the late Joe Papp, and will be introduced by Bernard Gersten, Executive Producer of the Lincoln Center Theater and former co-producer with Joe Papp of the New York Shakespeare Festival. Selections from Amram’s movie soundtracks, including “Splendor in the Grass” (1960), and the New York premiere of a selection from Amram’s score for “The Manchurian Candidate” (1962) will be performed by the Brooklyn Conservatory Jazz Ensemble directed by Earl McIntyre. Amram’s jazz, Latin, Middle-Eastern and world music compositions will be played in memory of Thelonious Monk. The Brooklyn Conservatory Jazz & Gospel Choirs directed by Renee Manning will also perform.

“En memoria de Chano Pozo” for Latin/jazz group and symphony orchestra, conducted by Amram, will be performed in memory of Dizzy Gillespie with guest soloists Candido (congas) and Bobby Sanabria (timbales), with Amram himself on piano, pennywhistles and percussion. The star-studded salute will also include introductions by Amram’s friends from the worlds of theatre, film and music, including actors Keir Dullea (“2001: A Space Odyssey”), John Ventimiglia (“The Sopranos”), Malachy McCourt and performers from the Stella Adler Studio of Acting, as well as filmed 80th birthday wishes from Pete Seeger, Arlo Guthrie, Willie Nelson, members of the N.Y. Philharmonic, and friends and colleagues from around the country. Guest musicians will include John McEuen (Nitty Gritty Dirt Band), David

Broza, Josh White Jr., Larry Kerwin (Black 47), The Imani Winds, the Amram Family Band and current members and alumni of Amram’s quartets from the past forty years as well as surprise guests. The concert will be filmed by Lawrence Kraman for his documentary film “David Amram: The First 80 Years.”

David Amram has composed more than 100 orchestral and chamber music works; numerous scores for Broadway theater and film; two operas, including the groundbreaking Holocaust opera “The Final Ingredient;” and the score for the landmark 1959 documentary “Pull My Daisy,” narrated by novelist Jack Kerouac. He is also the author of three books, published by Paradigm Publishers. A pioneer player of jazz French horn, he is also a virtuoso on piano, numerous flutes and whistles, percussion, and dozens of folkloric instruments from 25 countries, in addition to being a renowned improvisational lyricist. Amram has collaborated with Langston Hughes, Dizzy Gillespie, Dustin Hoffman, Johnny Depp, Willie Nelson, Thelonious Monk, Odetta, Elia Kazan, Arthur Miller, Charles Mingus, Lionel Hampton, Tito Puente and Leonard Bernstein, who chose him as The New York Philharmonic’s first composer-in-residence in 1966. He celebrates his 80th birthday on November 17th. Additional information at: www.davidamram.com.

Tickets for DAVID AMRAM: The First 80 Years presented by Jazz Forum Arts on Thursday, November 11, 2010 at 7:30pm at the Peter Norton Symphony Space, 2537 Broadway at 95th Street. Symphony Space Box Office, 212-864-5400, or at www.symphonyspace.org, www.jazzforumarts.org.

Lehman Center Center presents New Orleans Night Featuring Allen Toussaint, Nicholas Payton, & The Joe Krown Trio

Lehman Center for the Performing Arts brings the sound of New Orleans to the Bronx as New Orleans Nights combines the extraordinary talents of legendary songwriter and bandleader Allen Toussaint, trumpeter/composer Nicholas Payton, and a masterful B-3 organ trio led by Joe Krown on Sunday, November 14, 2010 at 6pm. 1998 Rock and Roll Hall of Fame inductee and 2009 recipient of the prestigious Grammy Trustees Award, Allen Toussaint shaped the music of New Orleans writing such timeless hits as “Working in the Coal Mine,” “I Like It Like That” and “Right Place Wrong Time.” Called “abundantly gifted” and “a high-wire soloist” by *The New York*



Allen Toussaint

Times, Nicholas Payton is a composer, bandleader and trumpet wizard whose recordings have consistently charted in the *Billboard* Top 20 Jazz albums, from his first recording, *From This Moment* (#15) to his current release *Into the Blue* (#11). The Joe Krown Trio, a killer collaboration of three of New Orleans’s greatest players, merges the big sound of Joe Krown’s Hammond B-3, the soulful vocals of Walter “Wolfman” Washington, and the masterful drumming of Russell Batiste Jr.

Lehman Center for the Performing Arts is on the campus of Lehman College/CUNY at 250 Bedford Park Boulevard West, Bronx, NY 10468. Tickets for *New Orleans Nights featuring Allen Toussaint, Nicholas Payton and The Joe Krown Trio* on Sunday, November 14, 2010 at 6pm, are: \$35, \$30 and \$25 and can be purchased by calling the Lehman Center box office at 718.960.8833 (Mon. through Fri., 10am–5pm and beginning at 12 noon on the day of the concert), or through 24-hour online access at www.LehmanCenter.org

New Audiences Presents John McLaughlin At Town Hall, Saturday, November 14

On Saturday, November 14, at 8:00 pm John McLaughlin returns to New York’s Town Hall with his group 4th Dimension including Gary Husband on keyboards, Mark Mondesir on drums and Etienne M’Bappe on bass. Tickets: \$65-\$50-\$35; available now at Ticketmaster 212-307-4100; online at Ticketmaster.com and at the Town Hall box office (123 West 43 Street). 212-840-2824, on October 22.

From Al DiMeola, Pat Metheny and Mike Stern to John Scofield, Bill Connors and Scott Henderson, John McLaughlin has been a strong influence on many of the top jazz/fusion guitarists of the last thirty years. McLaughlin’s classic recordings of the 1970s have long been regarded as essential listening for anyone with even a casual interest in fusion. If the British improviser had decided to retire in 1980, he still would have gone down in history as one of jazz-rock’s most influential axe men.

Born in Yorkshire, England on January 4, 1942, McLaughlin is well known for his eclectic taste in music. He was a child when he first fell in love with jazz and the blues, and he was just eleven years old when he began studying and playing the guitar. The 1960s found him playing jazz, rock, and blues in his native England, where he worked with Alexis Korner

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John McLaughlin

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seats at tables (and at the bar) to hear the great Jimmy Scott perform to kick off his 85th birthday celebration. I even made a rather hurried order for a shrimp salad to a waitress prior to the opening set so that my eating and staring down at my plate wouldn't interfere with hearing Jimmy Scott live for the second time.

My first encounter with Scott was about five years ago at another NYC jazz club and I can remember how much pain I had felt from some abrupt changes happening in my life. But when he walked out on the stage and sang Gershwin's "Someone To Watch Over Me," I balled like a little girl. It felt as though he was singing about me. Eventually, time healed my wounds and I kept on going. But the music from legends like Scott helped me through it. And from the looks of this crowd here tonight at the Blue Note, his music has touched quite a few people.

As *The Jazz Expressions* finishes warming up the crowd with "The Great One," an original composition, saxophonist T.K. Blue introduces the man we all came to honor. He concludes his introduction on a touching note ("he deserves every award on the planet") shortly before bringing Scott out onto the stage. No one seemed alarmed by the fact that he's in a wheelchair



Jimmy Scott

now and initially, it shook me up quite a bit. But when he's brought to the front of the stage, he's all smiles.

Scott started things off with the Irving Berlin standard, "Blue Skies." He sings those words as

though he fully believes in the lyrics and their meaning. The crowd was instantly smitten with his upbeat energy and clapped almost throughout the entire song. Scott's high-pitched range allows him to manipulate certain notes in a way that most female vocalists can't even attempt.

"Imagination" is another standout for it again gives the audience his firsthand experience—like telling all of us that "I've seen and heard it all" with each phrase that he sings. The quality of his high sound is a little raspier these days and that adds a certain timbre to an already insightful take on the song. At one moment when T.K. Blue's saxophone and Gregoire Maret's harmonica enters the piece, you can see Scott closing his eyes and smiling as he experiences the music alongside the audience. It's wonderful to see an artist who still loves the music as though they're hearing it for the very first time.

Shortly before the set closed with one of his signature songs, "Everybody's Somebody's Fool," everyone surprised Scott with a rousing version of "Happy Birthday to You." All in all, tonight's set was a good way to celebrate the life and career of a man who has given so much of himself to millions of fans with his music. ■

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and Ginger Baker, among others, before moving to New York at the end of the decade.

McLaughlin had a very busy 1969: he recorded his debut album, *Extrapolation*, and started working with two seminal voices in early fusion: Tony Williams - who employed McLaughlin and organist Larry Young in his trailblazing group Lifetime - and Miles Davis. Never afraid to forge ahead, Davis had done a lot to popularize cool jazz and modal post-bop in the past and he continued to break new ground when he introduced fusion on his 1969 sessions *In A Silent Way* and *Bitches Brew*, both of which feature McLaughlin's playing. The guitarist was also featured on 1970's *A Tribute To Jack Johnson*, another Davis gem of the time.

Like bebop in the 1940s and modal jazz in the early 1960s, fusion was controversial. Jazz purists felt that rock and funk rhythms had no place in jazz, but thankfully McLaughlin disagreed and let his musical instincts guide him. After participating in Davis' and Williams' groundbreaking fusion combos, McLaughlin founded an influential group of his own in 1971: The Mahavishnu Orchestra, which boasted such greats as drummer Billy Cobham and keyboardist Jan Hammer. By the time Mahavishnu broke up in 1975, they had recorded several classic albums for Columbia (including *Birds of Fire*, *Between Nothingness and Eternity*, and *Visions of the Emerald Beyond*) and gone down in history as one of the 1970's most influential fusion bands.

In 1975, McLaughlin did the unexpected by founding Shakti, an acoustic group that employed traditional Indian musicians (including tabla player Zakir Hussain and violinist L. Shankar, Ravi Shankar's nephew) and underscored the guitarist's interest in India's music, culture, and religion. Shakti reminded listeners that McLaughlin was as appeal-

ing on the acoustic guitar as he was on electric, and proved that he wasn't about to confine himself to playing any one style of music exclusively. Indeed, McLaughlin was heard in a variety of musical settings in the 1980s - everything from a brief Mahavishnu Orchestra reunion in 1984 to an acoustic guitar summit with Al DiMeola and Paco de Lucia in 1982, to a classical album with the London Symphony Orchestra in 1988.

McLaughlin was no less eclectic in the 1990s, when his Verve projects ranged from 1993's acoustic *Time Remembered: John McLaughlin Plays Bill Evans* (a tribute to the late pianist) to sessions featuring organist Joey DeFrancesco (1993's Tokyo Live and 1994's John Coltrane-minded *After the Rain*) to an acoustic McLaughlin/DiMeola/de Lucia reunion in 1996. It was in 1997 that McLaughlin reunited with Zakir Hussain and a reconfigured version of Shakti for several U.K. concerts that were documented on Verve's two-CD set *Remember Shakti*.

On his latest recording, *To The One*, he features six original compositions which were mostly written in July and August of 2009. They were set down in the studio in November and December, with very few overdubs, by McLaughlin's current performing outfit, the 4th Dimension: Gary Husband (keyboards, drums), Etienne M'Bappe (electric bass), and Mark Mondesir (drums). Compositional devices clearly inspired by Coltrane are fused with elements of McLaughlin's own multi-faceted approach, all delivered with a group empathy and shared vision that harkens back to Coltrane's fearless mid-60's quartet of Elvin Jones, McCoy Tyner, and Jimmy Garrison. The effect of Jones' kaleidoscopic approach to rhythm and drumming is especially felt, brilliantly recast and explored via McLaughlin's gift for complex metrical structures. "Even before I formed the Mahavishnu Orchestra," McLaughlin explains, referring to his

now legendary exploratory outfit of the early-to-mid 1970s, "I have been fascinated by these rhythms and their challenges. To be able to improvise fluidly over a harmonic structure is freeing, but to do it over a complex rhythmic structure adds spice. Thankfully, I've had the chance to play with some of the most outstanding drummers in the world."

"I'm a guitar player, that's what I am primarily, that's what I'll always be," McLaughlin has been quoted as saying. "I'm an eternal learner. I don't want to stop learning because I feel that no matter what I've done, I'm really just beginning again. I don't think I'll ever stop learning."

Reggie Workman's African-American Legacy Project at Harlem School of the Arts Saturday, November 13

Reggie Workman's African-American Legacy Project, conducted by Charles Tolliver, with Richard Harper conducting the choir, will appear at The Harlem School of the Arts

Saturday, November 13, from 11 AM to 2 PM. Co-created with trumpet-titan Charles Tolliver, Reggie Workman's African American Legacy Project (AALP) is a glorious orchestra/choir celebrating African-American composers and this great music we call "Jazz." The concert features talented HSA students from the recent three week AALP Workshop/Rehearsal Series @ HSA and the fabulous AALP, a who's who of Jazz stalwarts, emerging artists, offspring and proteges - dedicated to moving the music forward. Free and open to the public. Harlem School of the Arts (HSA) is located at 645 St. Nicholas Ave at 145th Street. 212-926-4100 ■

Paul Bley

By Ken Weiss

“Somebody who gets it right is a genius. It’s right because they know how to get it wrong. I’m proposing a much different philosophy, try to get it wrong at the beginning – it’s much faster.”

[This is an excerpt from the full interview in Jazz Inside Magazine, Volume 8, No. 4]

For more than 50-years, Canadian Paul Bley, the pioneering pianist, electric keyboardist and composer, has been one of music’s most influential artists; altering the course of jazz, rock and perhaps whatever else you are listening to these days. His twenties were spent playing with the likes of Charlie Parker, Lester Young, Coleman Hawkins, Ben Webster and Chet Baker, and his first recording as a leader was made with Charles Mingus on bass and Art Blakey on drums. Bley’s self-professed goal to never repeat himself has led to a visionary, chameleon-esque career, often positioning him at the forefront of major artistic advances. His 1958 quartet introduced the world to Ornette Coleman, along with Don Cherry, Charlie Haden and Billy Higgins. The ‘60s found him collaborating with Jimmy Giuffre, bringing chamber music eloquence into free jazz, and also with Sonny Rollins, including the legendary recording session with Rollins and Hawkins. Bley was a founding member of the Jazz Composers Guild, from which the Jazz Composers Orchestra would eventually evolve, and was among the first artists to appear on ECM, helping to shape their trademark sound. By the late ‘60s, he had become enchanted by the new electronic creations and sweet talked his way into getting his hands on the monstrous Moog synthesizer, becoming one of the first jazz musicians to incorporate the technology. Bley subsequently furthered the tonal possibilities of the device and presented the first live performance of a music synthesizer, appearing at Lincoln Center in December of 1969. He spent much of the ‘70s devoted to IAI, a recording label he ran, along with his wife Carol Goss, and was behind the first recorded efforts of Jaco Pastorius and Pat Metheny. Bley and Goss also produced commercial music videos for IAI and have been credited by Billboard Magazine as having introduced the commercial music video genre.

JJ: What is life like for you these days? How often are you performing?

PB: It couldn’t be better. That was my goal, to start off with zero money, zero opportunities and, over my lifespan, to increase those things. The final chapter was to have everything – a happy marriage, a beautiful grandson, all the gigs in the world, and make over 150 recordings. The plan was to be patient so that you

wouldn’t peak too early. There needed to be room to grow, and it’s turned out that way. You wanted to get enough money so that you could play 20-30 gigs a year and that’s all that would be needed. Now, if you want to play 60 gigs per year, that’s your business, but all you really need, if you own your properties, and I own a few, is to play a small number of times yearly. I can pay all my bills by performing one-month maximum a year. So I have 11-months off a year, and when I tell that to a cab driver, they never get it the first time. [Laughs] So everything’s perfect. I have a wife that’s beautiful, a grandson that’s beautiful and two beautiful daughters. I don’t have much to complain about.

JJ: How often are you performing?

PB: As little as possible – it’s cheating to play.

JJ: You and Herbie Hancock auditioned for Miles Davis and Sonny Rollins on the same day and were both found worthy. Davis and Rollins let the two of you decide who would go with whose group. Why did Hancock let you pick first?

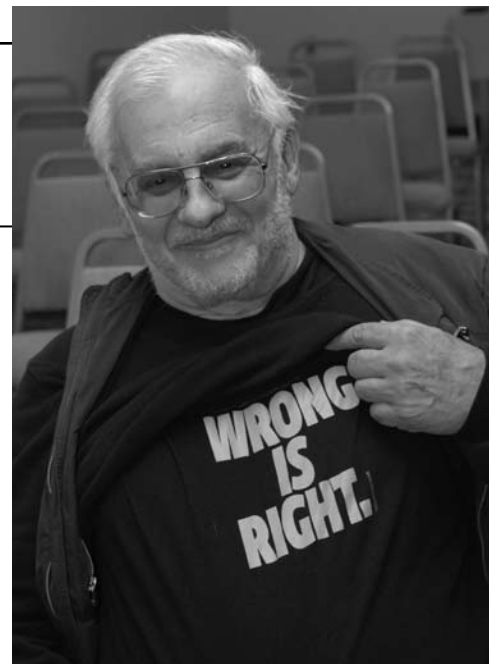
PB: Herbie gave me first choice – what a champ; a gentleman. Can you imagine he said, “you choose which band you want to play with and that’s how it will work. You’ll play with Miles or you’ll play with Sonny and I’ll take the other gig.” What a gentleman! I would never have been so generous. He’s a fucking gentleman and that’s why he’s loved. Herbie’s a loved person. I’m not near that, I don’t even qualify.

JJ: What was the reason behind his decision to let you pick first. Did he do it just to be nice to you?

PB: Let’s see about being nice? I always thought nice was a dirty word.

NS: I heard somewhere that Miles preferred to use Herbie.

PB: No, no, no, that’s totally fictional. You know, I badmouthed Miles for years. I said, ‘we’ve got Freddie Hubbard, we’ve got Clifford Brown, we’ve got these trumpet virtuosos and Miles Davis is an 18-year-old student who just happened to be in the apartment with Charlie Parker when Bird got the call from L.A. They asked him, “Bird, do you have a band?” He turned around and there was Miles as a student, and Bird, who wants to keep all the money, said, “yeah, I’ve got a band,” and he hired Miles because he knew he didn’t have to pay Miles, he could get Miles for free. So



Credit: Ken Weiss

that was the ignoble start of the Miles Davis career.

JJ: Any regrets about your choice of Sonny Rollins over Miles Davis?

PB: No, I’m only interested in one thing and that’s to do something so that I can play better tonight than I did yesterday. All my choices are based on that. If I had something to learn, that was the gig I took. I had more to learn with Sonny than I did with Miles. Sonny was in a very interesting position, he was transitioning away from playing tunes and he thought that Don Cherry would save his ass because the world had moved on and Sonny was still playing tunes. Great, but he had no idea about how to play in a situation that was totally open, so I got the gig to help him because I knew how to do that by then. And it was so diabolical, if you want to take a moment away from your questions, there’s a side-story to this. Rollins is so diabolical and nobody believes this. I’ve said it over and over again but everybody thinks that it is my imagination. When I got the gig, I played with him for a year and over the last 3-months we went to Japan. He played normally for the whole 9-months. There was no indication that he could play free, that he was going to play out of the changes. He was just playing very good Sonny Rollins. I said, ‘he’s holding back, he’s lying.’ He used to do that in Chicago. There’d be a jam session and there’d be 25 tenor players standing in a row, ready to fuck him because tenor players don’t care who they play with. There’s no shortage of them, so by the time your fingers are falling off and it’s tenor player number 26, you’re screwed. So he knew about that and he would always play a fake or a faux solo at the beginning of the jam session and the other tenor players would say to each other, “man, I can cut this guy’s ass.” And when the 25 or 27 guys got finished taking solos, playing better than the Sonny they thought they had heard, he hadn’t even warmed up yet. He went in and blew out the light bulbs. He lied.

NS: Do you think you would have shared modal jazz with Miles if you had played with him?

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Mike Clark

By Eric Nemeyer

“The more you purify your life - meaning to respect the dignity of life itself - the more liberated your art becomes ... since when you feel good about yourself then you feel good about others. I have also learned everything is up to you anyway, so you don't have to worry about what anyone else is doing or playing or how much they make, etc, as your art and career are up to you.”

JJ: What inspired you to play drums and then pursue a career in jazz?

MC: My father was a drummer who had a tremendous jazz record collection so I was hearing jazz and blues around the house before I could walk or talk. There was always a drum set at our house as long as I can remember. He would take to nightclubs to sit in with musicians that were his friends since I was five years old. This is all I ever did and loved playing since then and still do.

JJ: Talk about your current album release and the evolution from inspiration to sound.

MC: I had an organ trio in a club 4 nights a week for four or five years when I was in my early twenties. I did a ton of organ gigs and wanted to address this part of my background. We are on a month long tour of Russia with my organ trio as we speak. Jerry Z on organ and Rob Dixon on tenor.

JJ: Could you talk about your association with Herbie Hancock and what you discovered about leadership and motivation in working with him

MC: Herbie taught me to let the musicians find their own way and to pick musicians who can. He got this from Miles. He also urged me to find my own voice based on the traditions and play my own stuff which I have. He said never to give up on your dream which I haven't!

JJ: If you could wave a magic wand, what would be something you would like to see changed that would help the music, the artists and or the business?

MC: I would say to have a system that would pay capable musicians correctly for their contributions. As one who has been ripped off for my work I can say this would benefit all. Since people are becoming conscious of the green movement please send some of that green to the people that deserve it!!!

JJ: What discoveries have you made on the business side of your artistic endeavors?

MC: To always get paid for everything you do. Don't be afraid to ask for good money, great hotels etc. Get people to represent you if you have to and remember: this is a business as well as the playing part, so learn the business side as well!

JJ: That have you discovered about human nature, from your observations on or off the stage?

MC: I guess you must do self-reflection on your own behavior. The more you purify your life - meaning to respect the dignity of life itself - the more liberated your art becomes ... since when you feel good about yourself then you feel good about others. I have also learned everything is up to you anyway, so you don't have to worry about what anyone else is doing or playing or how much they make, etc, as your art and career are up to you.

JJ: What do you do to recharge your batteries in our stress-filled contemporary world?

MC: I chant Nam Myoho Renge Kyo which is the practice of Nichiren Buddhism. This refreshes my life and allows me a strong focus. Hancock taught me this in the 70's and I have practiced ever since.

JJ: I read that you can have anything you want, you just can;t have everything you want. If you've ever experienced that frustration in your career, how have you handled that or overcome any kind of frustration about that?

MC: I have felt deadlocked at times in my career and find that determination and perseverance pay off. Patience helps as things don't always happen overnight!

JJ: Our theme for this issue of Jazz Inside is "Gratitude". Could you share your perspectives about that quality and how it plays a part in your own life?

MC: I am forever indebted to all jazz musicians who



were before my time and during as they are all part of my music. I have learned from all of them and as a result of their contributions and concepts I have been able to work, travel the world and play all of my life. I thank all of them each day. ■

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Mauricio DeSouza

By Joe Patitucci

“My favorite inspirational quote came from Mr. Morello ... one of his teachers, George Lawrence Stone, told him, ‘Joe, the secret to failure is trying to please everybody. The secret to success is being too dumb to quit.’”

Ji: What have you discovered about human nature, from your observations on or off the stage?

MD: Besides the great joy of doing what one loves, one of the rewarding aspects of being an artist is being in touch with people who believe in you. For the most part, people are willing to help and support artists who are sincere about their art, who are hard working and dedicated.

Ji: What discoveries have you made on the business side of your artistic endeavors?

MD: There’s another saying that clearly express some of my discoveries: “If you do something well, never do it for free.” If some people could have it their way,

musicians would never get paid to play. Some people try to take advantage - and sometimes succeed - of the fact that musicians love what they do so much.

Ji: What inspired you to play drums and then pursue a career in jazz?

MD: When I was 11 years old I saw a live show on TV. The cameras focused on the drummer a few times and I thought, “I would really like to learn how to play that instrument...”. My uncle had a friend whose son was a drum teacher. I began taking lessons and by the time I was 14, 15, I decided I would like to be a professional musician when I grew up. My father, who used to be a professional bass player, always played jazz and Brazilian music in the car and at home. I got interested in learning how to play jazz when I was about 16. I started out as a rock drummer.

www.mauriciodesouzajazz.com



Credit: Maye Lobb

When I was 17 I came to the U.S. to take private lessons from Joe Morello. The complexity and freedom of artistic expression really attracted me to jazz. From then on, I decided to become a jazz drummer.

Ji: If you could wave a magic wand, what would be
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Butch Miles

By Robin Friedman

“A positive outlook in all things can do wonders both professionally and personally. Keep your mind focused on positive thoughts. It’s an amazing medicine for the soul.”

Butch Miles has recorded and toured with the Count Basie Orchestra from the 1970s forward. Miles has also recorded as a leader and appears as a sideman on numerous small group recordings.

Ji: What inspired you to play drums and then pursue a career in jazz?

BM: I was always drawn to the drums at an early age so I believe I really had no choice. Why did I choose jazz? I started with Rock ‘n Roll but in those years - the late 50’s, early 60’s - rock was *boring* so I was looking for something that was a challenge and also a joy. Fortunately, my set teacher, Mr. Frank Thompson, was a jazzman and steered me in that direction. Once I had a taste of jazz there was never any thought of going in another direction.

Ji: What advice, words, or fragments of wisdom have you received from one of your mentors or leaders for whom you’ve worked that made a significant impact on you?

BM: Frank [Foster] told me to “always remember the most important part of working with a group - be sure and let the band know where ‘one’ is”. That’s my main priority - keeping the band together musically and comfortable on stage. I’ve always been a big believer in the “K.I.S.S.” rule - Keep It Simple Stupid”. Another I got from listening to many great drummers is to never let the fire die out during a performance. Easier said than done sometimes - especially when your attitude is off or your health is down due to lack of sleep, no food, etc. You *must* overcome those obstacles and always play your very best.

Ji: What do you do to recharge your batteries in our stress-filled contemporary world?



BM: I make sure I get enough rest, exercise when I can, and eat properly. I don’t smoke or drink and I try to take care of my physical health. I try to focus on soothing thoughts and calm myself internally. A positive outlook in all things can do wonders both professionally and personally. Keep your mind focused on positive thoughts. It’s an amazing medicine for the soul. ■

www.butchmiles.com

Willie Jones III

By Gary Heimbauer

JJ: Hi Willie, can you first tell us about some of the exciting things going on in your career? Any new CDs, tours, gigs?

WJ: I'm releasing *The Next Phase*, my fourth CD as a leader, on July 20 on my own label, WJ3 Records. The new date features Eric Reed, who has been on all my CDs; Steve Davis; Greg Tardy; Dezron Douglas; the

lot of the local musicians who were playing around Los Angeles at the time: George Bohannon, Donald Dean, Lawrence Marable, Henry Franklin, Teddy Edwards, Freddie Hill.

JJ: What was it like for you at Cal Arts in the early 90s, particularly, having the opportunity to study with Albert "Tootie" Heath.

"I also enjoy checking out other musicians. It's important that real jazz is expressed and promoted from every level: from major companies to efforts by the musicians themselves. That's what drives me every day to go forward with the music."

great vibraphonist, Warren Wolf and singers Claudia Acuna and Renee Neufville. The CD is a collection of original tunes - never before released - by myself and guys in the band, and a cover of a Roberta Flack tune. I just played the new music at Smoke this past weekend and it felt great. Over the summer I'll be on tour with Peter Bernstein and I have a two week stint with Cedar Walton at Dizzy's Club Coca-Cola from August 3-8 and August 10-15. I've also been working on the next projects to be released on WJ3 Records. I'm constantly writing new tunes and preparing for my next CDs and my own tours as a leader.

JJ: Can you talk about what it was like growing up in LA with your father Willie Jones II? I'm curious about when you first became passionate about music, and had the desire to play drums.

WJ: I can't remember not being passionate about music - music is just something that's always been part of my life, a part of my upbringing and a part of my family. As my father is a pianist, I was constantly exposed to music. It was always playing in the house and I grew up in the church so I was exposed to gospel music and the popular music of the day. Drums were always the instrument I was most attracted to. As a kid, going to rehearsals with my father, I was always excited to sit next to the drums and watch the drummer play.

JJ: Did you get to meet a lot of the West Coast musicians when you were a kid? Do you have any stories about these encounters to share?

WJ: My father would take me over to bassist Henry Franklin's house and I would watch them practice for hours and at five years old, I never got bored. I met a

WJ: The culture at Cal Arts, at that time, was encouraging for me. I was studying and working with James Newton who was and still is a great musical influence and of course studying with Tootie was an invaluable, incredible experience. He really helped me with my sight reading on the drum set and he helped me get my drum technique together. Plus some of his stories about the jazz scene back in the day were priceless.

JJ: What are some of your goals for the future?

WJ: I want to continue to become a better jazz drummer, to spend more time developing WJ3 Records and producing jazz projects that I truly believe in. I'm also starting to play more as a leader.

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

WJ: As I mentioned, I grew up in this music and it's always been around me and at this point in my life, there's no other music that I enjoy playing more. I also enjoy checking out other musicians. It's important that real jazz is expressed and promoted from every level: from major companies to efforts by the musicians themselves. That's what drives me every day to go forward with the music.

JJ: In order to lose yourself in the moment, and tap into pure creativity, do you have to practice this the same way you would practice rudiments?

WJ: I don't buy into the theory that one has to necessarily lose oneself in the moment to tap into one's creativity. I mean, I have different ways of practicing. One way is more mechanical. I'll practice rudiments and certain combinations. And then there's another way, where I'm just playing the drums and trying to make music by myself. As if I'm playing with the band but it's actually only me in the room. I think



somewhere between the two methods, and if I do it enough, my creativity is going to come out.

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

WJ: I like to play basketball whenever I have free time and I think that is another type of creative activity.

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

WJ: Music is easier to play as you get older. The older you get, you mature musically and conceptually and you also become more mature in how you express yourself technically - particularly as a drummer.

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

WJ: Lots of practice, lots of listening. Being open to different ideas and criticism, staying humble, having a good attitude and putting yourself in an atmosphere where the music is happening, for example, in New York. ■

"When you innovate, you've got to be prepared for everyone telling you you're nuts."

—Larry Ellison, entrepreneur

www.williejoness3.com

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JJ: What do you do to recharge your batteries?

DK: I just spent a whole month in New York City. It's the first time that I've ever done this! And boy did I have a good time! I love to travel, I love to get out of my normal comfort zone. I spend a lot of time with my family when I'm home. It's important for me and my nieces. I love wine. I love going out to good diners. I love movies – probably my *biggest* passion.

JJ: What have some of your favorites been recently?

DK: Well, that social network movie. It's really a movie for our times. You know, as long as I've got popcorn and a cup of soda, I'm pretty happy!

JJ: Are there any quotes or fragments of wisdom that you could share with our readers that would be inspiring, or motivating?

DK: Well, there was a closet, that served as a dressing room, in a tiny little club called the Pizza Express in London, in SoHo. The club is great, by the way. So I'm in this closet [dressing room]. People had written a bunch of complaining bullsh*t. But there were these three little sentences and "Wow!" they stuck with me. I don't know who wrote it, but here is what it was "Need nothing. Want everything. And, choose your way in life" ■

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leave out one of the missing pieces, like you said, that connects the whole thing. I think singing the bass line while keeping the rhythm is the most difficult part of what you do, while simultaneously singing the melody and parts of the harmonies--accompanying yourself--that's pretty amazing to sing all the parts like you do--in time.

BM: Well I worked on it for a long, long time.

NM: I saw your performance in Peekskill at the Paramount Theater and you have this ability to just walk out on the stage and pull everyone into your world in about one second--that is mesmerizing to observe. As a singer, I know how difficult it is to just walk out there cold and the people are like, Well OK, entertain me.

BM: Well, I know. I've been through that. In my earliest solo performances I was wracked with doubt and the audience was quite fearful. You know, it was like this beast--pretty consuming. Because first of all I was doing something that I really didn't have any models for. And in the beginning people thought I was some kind of musical comedian, and they would laugh. I can't tell you how many performances in the beginning, when I would go to auditions, or go to clubs to just sit in, I'd do a solo piece and people would end up laughing because they just didn't know how to respond to what I was doing--they had no reference.

NM: I know. Anytime you make a sound that is just a little off center, it tends to make people laugh or make a silly comment, and I think it's just that they don't want to appear ignorant to something they don't understand, like they are missing out on something. So they'll laugh at it because they are self conscious of what they don't know. But I noticed that you use that fun in your performances. You turn the whole thing into a big fun game for everybody.

BM: Well I use everything. Everything just becomes fodder for improv. It's just material. Instead of deflecting it, I reflect it, absorb it and just give it back.

NM: You use improvisation as a vehicle to communicate the language of music--it's actually just the language of being human and being comfortable with ourselves. But what have you discovered about that art? What's the one thing that sets the stage for the magic to occur?

BM: Well I'm always really fascinated with the art. I never know how things are going to turn out. My first two pieces as a rule are always improvs. That's just a rule I set up for myself because I don't want to fall back on a tune, to do something I've done before. It used to be the rule that just the first piece was improvised, but then I realized that the most difficult piece of the night was the second one.

NM: It's like where are you going to pull the ideas from if you've given the audience your very best with the first piece? How do you top yourself?

BM: Exactly. And sometimes that first piece is 20, 25 minutes long of improv. I mean, what do you do after that? Anyway, I love to improvise. I love discovering what's out there because it's all a mystery, like stepping into a mystery.

NM: Let's talk about your new CD *VOCAbuLarieS*. I reviewed that CD and it took me about two weeks of intense listening to do the review. I have noticed that some reviewers use a lot of superlatives and they don't get into analyzing the compositions or into what might have motivated or inspired the work itself. I read some of the reviews and it has been described as a deeply spiritual, magical masterpiece, which I totally agree with. But delving deeper into the technological aspects of it and the intricacies of the work itself...what do you think makes this CD a masterpiece, if in fact you would categorize it as such?

BM: It was taxing, for one. It was a lot of work--seven, eight years in the making. Sometimes I would be a little bit anxious for it to come to an end, but Roger Treece is an amazing composer. I was a composition major in college and the difficulty I had as a composer--and I can say this because I think Roger has a little bit of the same quality, I guess you could call it--is that I had the hardest time making decisions about where I wanted the music to go sometimes. I would get to a junction of some kind and there would be a fork in the road and I might go to the left side, and I'd find some really interesting stuff on the left side. Then I'd go back to the beginning point and I'd take the right fork in the road and I'd find some really interesting stuff down there too. So I'd find myself scratching my head sometimes asking, well which way do I go? And this happened a lot of times in the process of putting this album together. Roger would go down these roads where he would find interesting stuff everywhere, so we'd go down a road and we'd finish it. I thought we'd be finished with the piece, and then Roger would say, "Wait a minute, I've got some more ideas," and we'd go back

into the studio and try out some new stuff. So it would take a long, long time for the pieces to be finished, but it made sense because he is a perfectionist. Even now, though it's funny, because I asked him after the album was done, did he feel there were any places he would have liked to have gone and he said, "Of course. I listen to it now and I ask myself, well why didn't I go there, why didn't I write that down?" So, I think that's one of the reasons why the album took such a long time. The other is my touring schedule. Also, the amount of ideas that I would give Roger because he would say, "Today I want to work on some bass lines. I'm not satisfied with the bass line that I wrote." So I would go in and give him 30, 40, 50 different bass lines and he would have to pull them all apart and decide which one to do. I can remember very, very vividly one night in the studio, he just basically put this 32 bar section on a loop, and I just went on and on and on and I think for like 28 times, over 32 bars, and then he would go back and he would just pull all this stuff out and say, "OK, I'm going to use this, I'm going to use that." You know, that's how it worked.

NM: That's amazing. How did he keep track of all those different tracks?

BM: Well, yeah, he did. He had it set up so that he would have everything and he would just go back and just put it all together.

NM: I never heard about him before I heard your CD and read your liner notes, and now I'm hearing more and more about him. It's kind of the way it works.

BM: Yeah, that's the way it works.

NM: So, do you consider it a masterpiece?

BM: Yes it is.

NM: I would say so, and that's nice to know that you feel that way. *VOCAbuLarieS* was such a huge undertaking that required a mind-boggling amount of work: 7 to 8 years in the making; over 100 gigs of digital space; recording and editing over 1,400 vocal tracks, that were recorded individually and in groups over those years. So that having been said, with this unprecedented musical statement being made, how does one bring something of this magnitude to a live performance? And what can the audience expect to hear that may be different from the CD itself?

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BM: Oh, it's actually not that difficult because a lot of the singers that were on the LP--most of the recording was done in New York-- are out here and they're going to make up the chorus. I think there's going to be around 40 singers on stage, something like that.

NM: The songs, are they going to be like they are on the CD? I mean it seems kind of hard to translate that for me, with so much of what is done in the studio with regard to editing for instance that doesn't occur in a live performance.

BM: No, it still sounds great.

NM: I'm sure it's going to be celestial. Are you in rehearsals now?

BM: No, I'm only attending the last one before the performance.

NM: So Roger takes care of everything?

BM: Yes, he does. He works out all the choirs. And when we do a performance, he's there at least a week in advance because these tunes are really complex.

NM: Do you want to divulge what songs you will be doing from the CD or is that a surprise?

BM: I don't know, in the past we've done "The Garden", "Messages", and "Wailers", but that's Roger's call.

NM: Let me ask you about your collaborations outside of Roger. I know you've worked with a lot of people, the best in the world. Is there anyone you haven't worked with and would you ever consider working with Cecil Taylor or Ornette Coleman?

BM: Well, Ornette and I have played together, we never really worked together. But we did something recently, maybe a year and half ago in England.

NM: What about Cecil Taylor?

BM: That would be a serious challenge because he's all over the place. I don't really know how I'd fit in with that.

NM: How does your experience as a conductor influence your vocal composition since many of them are written in the moment?

BM: First off, I don't do much conducting anymore. And I don't write much anymore [laughter].

NM: Your Voicestra deals with wordless songs. Conversely, have you ever thought of working with poets and dealing with the words?

BM: Oh, I have many times. I thought about doing that myself. In my early twenties I wrote a lot of poetry, I was writing all the time. I thought at some point I'd like to come back and write some more, you know, start with the words, which is really difficult for me to do, because usually I start with the music and then find the words in the melody or something. But to actually start with words would be really challenging for me.

NM: Start with the words and break it down and digress into sounds. That would be very cool. I know you're an advocate for music education. What do you think of the current jazz educational programs?

BM: I really don't know much about that aspect of it, because I don't spend a lot of time going to schools, so I don't know what's really happening. But I can tell you this: it seems pretty obvious that the arts are not as funded as well as sports or other aspects of education. When I get a chance to speak to teachers I tell them they are in a large part responsible for musically educating their students by simply making music a part of their class environment. Most people sit back and wait for some kind of government funding. They say, "Well if we only had \$10,000 to buy instruments." So they wait for the government to fund some kind of music program when in a lot of ways music education simply requires exposure to music. Teachers can really get a handle on that one and decide that they're going to bring music into the classroom by just simply playing music in the classroom. You introduce music into the classroom as students are walking in at the beginning of the day, particularly for young people, you play music during nap time, you play music during some study time, you play music when they're coming in from recess, and even at the end of the day. You talk about, if you're studying history, what was the music of that time period?

NM: How did you find the singers you used on the CD and for Voicestra?

BM: Roger found them. There are a lot of singers from my group Voicestra, which is sort of like the spine of the project, and then he hired everyone else. Most of the singers are from New York, I believe -- 80% of them easily.

NM: What role does gratitude play in your day to day life?

BM: It absolutely and positively does. First of all I'm

grateful for just waking up in the morning; grateful that I have work that I enjoy; grateful that I've been married to the same wonderful woman for thirty-five years and have three fabulous children. Hugely grateful that my heart beats and my lungs breathe, that I live out in the woods and it's very, very quiet, like a retreat. So I'm grateful for nature and I'm grateful for the gifts God has given me. Gratitude plays a huge part in my life.

NM: Your appeal to the youth is extraordinary and the joy of what you do is very contagious to audiences of all ages. At one of your recent performances, I was attentive to some of the comments around me from a group of young men who were taking great delight in explaining to some of their companions who you were, which was basically summed up in two words as *the man*. I noticed the same magic taking place when I watched the Sing Off video on YouTube and saw the smiling faces, rapt attention and exuberance of the young singers surrounding you. How do you explain your appeal to the younger generation?

BM: [Laughter] I don't know, I can't explain it at all.

NM: They love you and you really get them going. And when I saw in particular one of the young men get up on the stage with you and dance, you were loving him so much, and isn't that what it's all about? They are truly the best of us.

BM: Yes, that's what it's all about. It's amazing.

NM: What is your legacy, then?

BM: It's all about joy and just making music. The joy of having fun together, the joy of being real, accepting of one another. All of that is what it is all about; just being regular, normal. No frills, no thrills, nothing glamorous; it's just all about the music, just being real, just being true.

NM: This is your first time at the Rose Theater. How do you feel about that?

BM: I'm looking forward to it, a new space. I'm excited.

NM: Would you be interested in doing something in the future with your music as an ambassador for peace?

BM: I'd love to. Sure, if I was asked. ■

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hardest battle which any human being can fight; and never stop fighting."

NP: Yeah, that's really true, and it has to be a solemn reward for you. You can't necessarily do it expecting that this or that will happen necessarily. A lot of people, a lot of times just won't get it. Often times you will suffer a great deal, because it'll make other people feel

uncomfortable about their ineptitude; their unwillingness to be authentic. If you speak about what's true and how things really are, that can make people very uncomfortable, and you run a risk of not necessarily being too liked. It's another thing entirely to deny what you felt to be true in your heart, to do something for someone else's sake for some kind of other gain, be it monetary or whatever, and then to not have to come through ... also having to deal with the fact that

you weren't true to who you were. You know, that's something I'm just not willing to do. I don't care how rough it gets. I've dealt with a lot of stuff.

JJ: Talk about your commitment to quality and integrity.

NP: For me good enough is not good enough. I'm al-

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ways seeking to try to push forward. I'm not afraid to get my hands dirty – to do what's required in order to try to create great art, what I feel is great art. I just feel like a lot of people within this industry believe that good enough is OK. You know the amount of mediocrity that is passable or that's acceptable, is disturbing.

JJ: Could you talk about leadership?

NP: You have to know yourself in order to lead others. I think once you have a firm understanding and a direction you want to go in, and you have your feet firmly planted there, people will naturally follow. I don't believe that you have to rule people with an iron fist or hover over others. In fact, I don't like to run my band like that. The reason I have a band and have other musicians is that they have other voices and experiences that they can bring into my music to make it more dynamic. I don't want clones of me on every instrument. I want a music that's multi-layered, that's flexible, and that might go in directions that I may not have thought of.

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PB: I had nothing to offer Miles. It turns out that Herbie played beautifully for him. Nobody missed me on that gig. I had no reason to do it except for career reasons. I mean, geez, you play with Miles, they give you a lifetime insurance policy. You'll never be out of work if you played with Miles, but that's not why you play. You play to get better because if you play better than you did before, you will also never be out of work. You'll have earned it though.

JJ: Going back to IAI, you really struck gold on the recording *Jaco* which introduces Jaco Pastorius and also Pat Metheny for the first time on record. You've been quoted in the past as saying, "it sold through the roof, which is why I never did another electronic record."

PB: Well, you don't want to do something that's successful because you can't do it anymore. The whole point is to make something successful. If it's already successful, they don't need you, although I have noticed that this logic doesn't resonate with everyone.

JJ: Yes, you don't want to micromanage people. Often if you pre-direct people, you aren't going to enable them to rise to the maximum potential that they have to contribute something extraordinary.

NP: Right, and that is reflected in the music, and you're not really improvising. If you tell people too much about what to do, they develop all kinds of complexes. I just don't find that it creates a good energy. If you have to start talking a lot about what you want out of this and from that, then I think its time to find somebody else to do that job – someone who is more in sync with what you're hearing and what you're looking for.

JJ: Could you discuss your activities as an educator?

NP: I don't consider myself a teacher in the formal sense. With improvisation, you're teaching something that essentially can't really be taught. The challenge is to try to stimulate people's minds to locate their inner creative spirit and to figure it out for themselves. Maybe you can give them the tools to tap into

that. I think the sharing communal aspect of it has some kind of intangible affect on the music. To me the music comes from that very communal sharing sort of space, and it's all about the transfers of energy, ultimately. So, when you're transferring energy from that kind of space, that life experience translates into your heart. You know, it requires a certain amount of openness. I view myself as a perpetual student, and I always try to remember to keep the passion and love of the music first. Always be in touch with the feeling of when I got my first trumpet and took it out if it's case. That love and that passion keeps that fire burning – and it's a hard thing to maintain throughout your career. This is particularly true as you progress and there becomes more resistance. Perhaps the closer you get to what it is you are trying to actually do, the realness factor, the authenticity factor, the struggle becomes bigger. So, there is the temptation to give up at a time where you actually might be upon your biggest breakthrough. You just have to remain steadfast and keep pushing ahead at all costs. You're greatest joys are only such because you also had to endure great challenge. ■

JJ: We're trying to understand that line of thinking.

PB: If everybody already loves it, we're doing our jobs.

JJ: So, if the *Jaco* album, which used electric guitar and bass, had failed miserably, you would have done more electric recordings?

PB: I prefer to not go in that direction. "Failed miserably" are two words not in my lexicon. I would have done it over. Do you know the word "inevitable?" Well, when Carla writes music, she's like a jazz Bach. She writes a phrase 107 times, each one is different. So, when you go to Carla and say, 'you know about this piece you wrote, how come you didn't...' She'll say, 'I tried it as one of the 107 things I tried and I chose the best way.' Well, you didn't try it 107 ways, so she wins. Steve will tell you that when she wakes up in the morning, she goes into a small room and composes every day, every day forever. So what are you going to do? Criticize her and say she didn't get it right? She tried it your way long ago. Somebody who gets it right is a genius. It's right because they know how to get it wrong. I'm proposing a much different philosophy, try to get it wrong at the beginning – it's much faster.

JJ: Is there anything wrong with having financial success?

PB: When I experience it, I'll let you know.

JJ: I spoke to Tyner two weeks ago, right after a show, and he was in a terrible mood because the piano was out of tune. He didn't want to talk with anyone but when I mentioned your name he brightened up and was happy to give a comment about you.

PB: I have a McCoy Tyner story to tell. Someone said, "let's call Paul Bley because Coltrane is fad-

ing. Let's put the two together and maybe he can reinvigorate and change the way Coltrane plays." So I was invited to sit-in with Coltrane and I said, 'boy, I know a whole bunch of stuff. I'm going to be able to really do a lot of good like I did with Sonny. I can refresh him because I know what he needs to do next.' I had all the answers. So I got on the bandstand and McCoy Tyner is playing all his fourths and the drummer is playing the usual background for Trane and each one of those guys took me under the arm-pit and carried me three feet off the ground to another McCoy Tyner-John Coltrane recording. I said, 'what happened to my originality, what happened to the contribution I was going to make?' It sounded exactly like a John Coltrane recording with McCoy Tyner! Those guys won, they were so much into their groove and did it so well that I wasn't even there. So you have to have a need for you if you're going to do it good. If they can do it without you, they will!

JJ: What are your feelings on Miguel Zenon, the 31-year-old saxophonist, winning this year's McArthur 'Genius Grant' award?

PB: That's a bad sign. When you start winning contests, it's a sign that you've peaked. If they knew what they were doing, they wouldn't be winning a contest. You don't get any good by winning a contest. It's not a contest!

JJ: You would appear to be a very deserving candidate for this award.

PB: Well, I would be a very hostile candidate.

JJ: What would you do if you were awarded this prize which comes with \$500,000, no strings attached?

PB: Oh, you didn't say that, sorry for the refusal. [Laughs] ■

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Patrick Cornelius

By Robin Friedman

JJ: Tell us about your new recording *Fierce*.

PC: There is a great small live music venue in new York called The Bar Next Door. They present jazz trios 7 nights per week, and I started appearing there back in 2006. After a few years, the idea of recording original music in the saxophone trio setting started to stick in the back of my mind. Bassist Michael Janisch and I had been working together as co-leaders of The TransAtlantic Collective – a Euru-American collaborative ensemble – for a few years, so he was a natural choice for this project. We had developed tremendous chemistry over the years and I knew that he had the power, sensitivity, and finesse to bring this particular music to life. Michael planned to be in New York City – he’s based in London – to record an album with the amazingly versatile drummer Johnathan Blake, whom I had wanted to work with for some time. It was the perfect opportunity to make this project happen with both of these great musicians. As I began to write the music, I felt that some songs would benefit from the addition of another front-line voice. Obviously, my go-to collaborator, trombonist Nick Vayenas, was an easy sell. Nick and I have appeared on six records together, and we’ve become close friends and musical compatriots in the ten years since we first met at Berklee. I really love the rough edges in his sound and style. They compliment my own sound perfectly, and he brings a tremendous amount of fire to his 3 performances on this album. When I wrote the song “First Dance,” I wanted to

<http://patrickcornelius.com>

depict a young couple dancing together for the first time; a bit shy and confused, but also excited, anxious, and full of wonder, with one partner leading at times, and then following the other. In so many instances, saxophone trios or quartets without piano or guitar sound abstract and esoteric to many listeners. I wanted to write music for this particular instrumentation that is melodic and accessible without compromising the format’s inherent freedom. The songs on this album represent all the joy and exhilaration that music has brought to my life.

JJ: Where would you like to be in five years?

PC: In five years, I hope to be tackling a musical project that is completely different from *Fierce*, or any of the other ones I’m working on right now. I want to keep moving forward, challenging myself to search for more opportunities to write and perform new and interesting music. I also hope to be doing more teaching, which I really love.

JJ: What kinds of challenges do you face as an independent artist, and what advice can you share about overcoming one or more obstacles?

PC: The biggest challenge in my life is time management. When you wear the hats of artist/teacher/manager/agent all at once, it can be easy to neglect one or more aspect of your career or musicianship in favor of another. Add to those duties the responsibilities of life, marriage, and parenthood, and you’ll never take a quick 15-minute practice break for

powder). Four: Blumenthal writes that Sonny’s neck strap for his tenor “reportedly” was fashioned by him from a wire coat-hanger and some rope. If he had any doubts he should have asked me. I was there as the producer of the date.



granted again. Organization is key.

JJ: What have you discovered about human nature, from your observations on or off the stage?

PC: It took a lot of frustration and heartbreak to learn to let go of the things in life that I can’t control or change. I can only hold myself responsible for how well I play, how well I write, and what kind of person I am. I’ve also figured out that the kinds of musicians whom I want to collaborate with are those with well-rounded lives – cats who have a wide range of interests, hobbies, and life experiences. I want to work with artists from whom I can learn about life and world, not just music. The most valuable lessons in my life I’ve learned from my mother, my father, and my wife. Those have affected the emotional integrity of my art more than any others. ■

Notice: The eminent and highly estimable French hornist, composer and all around great improviser, David Amram, is celebrating his 80th birthday on November 11th with a gala concert at Symphony Space at Broadway and 95th Street. ■

Apple Gitler Continued from Page 4
featuring Anat; Django’s “Nuages” featuring Bucky; and a closing “Softly As In a Morning Sunrise.”

As I said, “in minor,” but in terms of results, major enjoyment.

Book Review: *Saxophone Colossus: A Portrait of Sonny Rollins* – Photographs by John Abbott, Text by Bob Blumenthal, Abrams Books. This is a classy book, worthy of this giant of jazz. Abbott’s photos are gorgeous, taken with love and reproduced beautifully. Blumenthal’s text is excellent and particularly effective in the way he has framed the various segments of Sonny’s journey.

However (and isn’t there almost always a however?) as a longtime admirer of Sonny I feel compelled to correct some of the facts put forward. First of all “Mambo Bounce” was not recorded for inclusion in an anthology, *Mambo Jazz*. It was recorded as part of Sonny’s first session as a leader for a 10-inch LP on December 17, 1951. Two: Leaving “There Are Such Things” out of the notable ballad section is an egregious oversight. Three: Freddie Webster did not die of an overdose. Someone gave him what was called a “hot shot” (perhaps some lye in the heroin

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GRATITUDE

Nora McCarthy:

The list of things I am grateful for is endless. But of them all, I am most grateful for being a mother and for being given so many chances to get it right. My life thus far has been about turning defeats into victories and mistakes into understanding so therefore I am grateful for all of the love I have been given in my life but perhaps most importantly for the love I was able to ultimately give myself. I believe that gratitude is the manifestation of love in the life experience. It is what allows the beauty to unfold before your eyes in the moment. It is the consummate blessing. It is what the struggle for and the attainment of spirituality is all about. It is the underlying workings of the soul and the joining together of heaven and earth. Gratitude goes beyond appreciation. It is pure joy.

It's interesting to see how gratitude and compassion are intertwined and work together in life – I don't see how you can have one without the other. Gratitude is rooted in the heart and the more gratitude you experience the bigger your heart grows--the bigger your heart, the greater your compassion. I am grateful for the smallest little bug that makes its way in this dangerous world filled with predators. I derive strength from its determination to live, joy from its beauty and amazement from its construction. Whenever, I see an inchworm, fly, spider, ladybug, centipede, or any manor of insect, I try and help it on its way and would never dream of killing it. I am grateful for its life. Sometimes it makes it difficult for me to think about how much suffering there is in the world, so I have to focus on the things that come out of that suffering that I can be grateful for such as awareness

and the opportunity to manifest change by taking action of some kind, no matter how small or seemingly insignificant, because everything is significant and a part of the whole.

It is easy to get discouraged in this life and especially in the business of music. When money issues are paramount and the opportunities are hard to find and even harder to get--I remind myself how blessed I am to be a singer, to have a stage to sing upon, to have an audience to share with and friends to celebrate with. Beyond the political aspects of the music business which I tend to get very passionate about, what keeps me anchored to the truth and steadfast in my work ultimately is gratitude that I am able to do what I love to do regardless of the circumstances. It diffuses my anger over the things that are wrong and unfair in the business and the world and recharges my hope and optimism that through gratitude we can make things better. Many times it occurs spontaneously and when that happens I understand what miracles are. But, it isn't always spontaneous, so I am grateful to be reminded and I know that is what the journey is all about. I find that being grateful for other people's good fortune makes me happier because I can tap into their joy. It brightens my world to see it and resonate with it. It's like partaking in a banquet where everyone is welcome because the gifts are endless and everywhere if you simply open your heart to experience others in this way.



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Travis Shook:

I have gratitude every day that I'm alive and have two legs and two arms and can walk. A lot of people don't have these things. Sometimes I get negative because of *want* and then I realize that is disloyalty to God. Except for food and security, *want* is all ego-based. And when I'm feeling my ego I'm feeling unhappy. Gratitude lifts the burden of ego from me so that I don't have to feel anxious or irritable. I've gone through many periods where I haven't had a single music job, and these serve as reminders to me to be glad whenever I do have the opportunity to play. And the craziness and egos of all the musicians surrounding me don't have to bother me anymore, at least when it's directed at me. I still don't like seeing people being unfair and throwing their usually fictional weight around on the bandstand (or these days on Facebook), but I can't be responsible for making sure everyone's treated fairly. Besides each person has their own lessons to learn. My life is full of joy right now – I have a house, a wife, a job – TWO cars, a small circle of friends that I trust completely. I can breathe and smell the trees in the air, I can see with my eyes (mostly). I can still play the piano; it hasn't gone away from me yet. I am full of love. My days are always busy – sometimes I feel overwhelmed and I know I won't be able to get to it all – but then I quickly become grateful to have so many options: What problem do I want to tackle, which job should I do next. That's a good position to be in; it means I'm doing something right that I have such a full life. My biggest personality issue is my shyness which I've worked very hard to overcome – and I get a little bit better each day. But that doesn't mean I'm not a good person, and I'm grateful for that. The Universe is incredibly forgiving – it accepts everybody and I don't have to be ashamed of myself anymore. I don't know what the



psychiatrists say, religious leaders – whatever, but I’m convinced that shame is a form of ego. Animals don’t feel shame – only we feel shame and it’s based on concern for what others think about us. It should be dispensed with. So, I’m working on that one – someday my dream is to have no shame. And then I will truly be without ego and always blissful and grateful to be alive.

Eric Nemeyer:

“If you can see it in your mind you can have it in your hand.” This is one of the understandings that is at the foundation of the concept of goal-setting. Goals are about accomplishing or getting what we want. The other side, or back end to that is expressing gratitude and developing the attitude and behavior of generosity and giving something back. Since whatever it is upon which we focus and think about, we’re likely to attract more of into our lives – isn’t it important to think about and past the goals, accomplishments and gifts we receive to the gratitude for the people, ideas and things in our lives? As food for thought, does that kind of thinking work for you as a cornerstone toward our experiencing and expressing gratitude?

Have you ever gotten stuck letting yourself think about what you don’t want? Perhaps that might be when we’re envious of someone else’s accomplishments, or things, or wealth — i.e. counting someone else’s blessings, instead of our own. The thought is that just as when we think about what we want we get more of the same – because if you can see it in you mind you can bring it to reality. Similarly, focusing on other people’s blessings that might provide us with thoughts of envy and jealousy, gets in our way. We’re not going to be able to experience and express the gratitude and energy that could free us from those bonds of fear and envy to be more and more grateful and cyclically be open to receive more and more. “A clenched fist can’t receive.”

Not long ago I heard a speech by the late author Og Mandino, who wrote three inspiring books, *The Greatest Secret In The World*, *The Greatest Salesman In The World*, *The Greatest Miracle In The World*. He read a poem that is sometimes attributed to Tennyson Guyer, and other times anonymous. We all underestimate the good fortune and capabilities with which we are blessed. The following poem is presented in hopes that it may inspire gratitude – to go hand in hand with the goal setting and achieving many of us pursue, along with taking responsibility, initiative and leadership kinds of behavior ... and less griping and complaining. “The World is Mine”

Today upon a bus I saw a girl with golden hair; She seemed so gay, I envied her, and wished that I were half so fair; I watched her as she rose to leave, and saw her hobble down the aisle. She had one leg and wore a crutch, but as she passed--a smile. Oh, God, forgive me when I whine; I have two legs--the world is mine.

Later on I bought some sweets. The boy who sold them had such charm, I thought I’d stop and talk awhile. If I were late, t’would do no harm. And as we talked he said, “Thank you, sir, you’ve really been so kind. It’s nice to talk to folks like you because, you see, I’m blind.” Oh, God, forgive me when I whine; I have two eyes--the world is mine.

Later, walking down the street, I met a boy with eyes so blue. But he stood and watched the others play, it seemed he knew not what to do. I paused, and then I said, “Why don’t you join the others, dear?” But he looked straight ahead without a word, and then I knew, he couldn’t hear. Oh, God forgive me when I whine; I have two ears--the world is mine.

Two legs to take me where I go, Two eyes to see the sunset’s glow, Two ears to hear all I should know, Oh, God, forgive me when I whine; I’m blessed, indeed, the world is mine.

One of the challenges to experiencing and expressing gratitude is identified by motivational speaker Guy Finley. He says: “Part of the thing that punishes us in our lives is saying ‘if only I could be like that person.’ That’s the source of fear. You don’t have to be like that person to enjoy the mythical things that they’re pretending they enjoy. When you don’t see them, they’re lying on the floor somewhere wondering how to keep it all going [their lives are out of control, maybe they’re not sleeping, or sleeping well, yet continuing to try to keep up their façade].”

Many of us go through life looking for what Finley calls “the magic bullet” that will solve our problems and make us fearless. He says: “Whatever the magic bullet is that you are seeking to find to overcome your fear and provide security [money, a job, the perfect spouse and so on] is the source of your next fear [or fear of loss].”


What happens when you experience any kind of fear? Fear is inevitably associated with some kind of loss. Can you experience fear and simultaneously embody the mindset and energy of generosity about which gratitude is. If we’re pre-occupied with wanting to be like someone else or have the riches they have, we’re not looking inward and recognizing and being grateful for our own gifts.

It’s the cliché that “the grass looks greener over there on the other side of the fence.” In short, if we’re counting other people’s blessings and wishing they were our own, we’re not seeing the magnitude of hidden jewels that may be right in our own pockets – the riches of gratitude that enable us to be able to give to others, as well as receive even more, and to continue the cycle.



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NEW YORK CITY

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- Mon 11/1: **Sam Harris with Ambrose Akinmusire, Logan Richardson, Martin Nevin & Tommy Crane at Miles' Café.** 9:30pm. \$10 cover, \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Mon 11/1: **Tin Hat at (le) poisson rouge.** 10:00pm. \$15; \$18 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com
- Mon 11/1: **Marco Benevento at City Winery.** 8:00pm. \$12-\$18. 155 Varick St. 212-608-0555. citywinery.com. marcobenevento.com
- Mon 11/1, 11/8: **Phil Schaap at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Jazz 101." Broadway @ 60th St. 212-721-6500. jalc.org
- Mon 11/1, 11/8, 11/15, 11/22, 11/29: **Zinc Bar. Felix Passtorius @ 9:00pm. Ron Affif @ 11:00pm** 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 11/2: **Nicki Parrott Quartet at Rue 57 Restaurant.** 8:00pm. No cover; \$15 min. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
- Tues 11/2: **Igor Lumpert Trio at Tomi Jazz.** 9:30pm. \$10

cover; no min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com. igorlumpert.com

- Tues 11/2: **Miles' Café. Brenda Earle, Ike Sturm & Jesse Lewis at 7:30pm. Chris Byars with John Mosca, Ari Roland & Stefan Schatz at 9:30pm.** \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 11/2: **Motema Records Showcase at Drom. Oran Etkin @ 7:30pm. Gregory Porter @ 7:55pm. K.J. Denhart @ 8:20pm. Milk & Jade @ 8:45pm.** \$15. 85 Ave. A. 212-277-1157. <http://dromnyc.com>
- Tues 11/2: **Lucian Ban & John Hebert with Mat Maneri, Joyce Hammann, Ralph Alessi, Andrew Bishop, Gerald Cleaver Badal Roy at (le) poisson rouge.** 6:30pm. \$12; \$15 at door. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com
- Tues 11/2, 11/9: **Connie Crothers at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Lennie's Listening Lessons." Broadway @ 60th St. 212-721-6500. jalc.org
- Tues 11/2, 11/9, 11/16, 11/23, 11/30: **Annie Ross at Metropolitan Room.** 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com
- Tues 11/2: **Drom. Oran Etkin @ 7:30pm. Gregory Porter @ 7:55pm. K.J. Denhart @ 8:20pm. Milk & Jade @ 8:45pm.** \$15. 85 Ave. A (Bet. 5th & 6th St.) 917-312-5585. dromnyc.com

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- Tues-Wed 11/2-3: **Emilio Solla & the Tango Jazz Conspiracy at Zinc Bar.** 82 W. 3rd St. 21-477-8337. zincbar.com
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- Fri 11/5: **Dave Liebman & Randy Brecker with the Manhattan School of Music Jazz Philharmonic Orchestra at Manhattan School of Music.** 8:00pm. \$10; \$5 seniors & students. Performing John Coltrane's "Meditations Suite," arranged by Gunnar Mossblad. 120 Claremont Ave. 212-749-2802. http://msmny.edu. daveliebman.com
- Fri 11/5: **Diane Moser & Mark Dresser at Klavierhaus.** 8:00pm. \$15. 211 W. 58th St. 212-245-4535.
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- Fri 11/5: **Chris Cochrane at Roulette.** 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Fri 11/5-Sat 11/6: **Gene Perla, Sean Gough & Doug Hirlinger at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 11/5: **Miles' Café. Ridrigo Bonelli with Carras Patton, Mike Shea & Jeff McAuliffe** at 7:30pm. **Uri Gurvich with Asen Doykin & Edward Perez** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com

- Fri-Sat 11/5-6: **Jazz at Lincoln Center Orchestra with Wynton Marsalis & José James at Rose Theater, Frederick P. Rose Hall, Lincoln Center.** 8:00pm. \$30, \$50, \$75, \$95, \$120. Hall of Fame: "The Music of Billy Strayhorn." Broadway @ 60th St. 212-721-6500. jalc.org
- Fri 11/5, 11/12, 11/19, 11/26: **Lou Volpe Trio at Charlie O's Jazz Room.** 8:30pm & 10:30pm. \$15 cover. 1611 Broadway @ 49th St. 212-246-1960. http://louvolpejazz.com
- Fri-Sat 11/5-6: **Space in the Heart, A Jazzopera at Leonard Nimoy Thalia.** 7:30pm. \$35; \$30; \$25. Music by **Bill Smith**, libretto by **Peter Monaghan.** With **Rachelle Fleming, Nicole Pasternak, Dominic Inferrera, Bill Smith, John Eaton, Michael Bisio & Alan Bergman.** 2537 Broadway @ 95th St. 212-864-5400. http://composers.com/page/space-heart-nov-5-6. symphonyspace.org
- Sat 11/6: **Basia at B.B. King's Blues Club & Grill.** 8:00pm. \$35; \$40 day of show 237 W. 42nd St. 212-307-7171. basiasongs.com. bbkingblues.com
- Sat 11/6: **Willie Mack at 5C Cultural Center & Café.** 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com
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- Sat 11/6: **Café Vivaldi. Ahmad Hassan Muhammad @ 6:00pm. Melissa Aldana Quartet @ 7:00pm.** 32 Jones St. 212-691-7538. caffevivaldi.com
- Sat 11/6: **Adrienne Cooper with Marilyn Lerner, Mike Winograd, Benjy Fox-Rosen, Avi Fox-Rosen, Patrick Farrell, Chris Berry, Jon Singer, Ben Holmes & Sarah Mina Gordon at Drom.** 8:00pm. \$15; \$10 students. 85 Ave. A (Bet. 5th & 6th St.) 917-312-5585. dromnyc.com
- Sat 11/6: **Pamela Luss with Houston Person at Metropolitan Room.** 7:00pm. \$20 cover, 2-drink min. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com
- Sun 11/7, 11/14, 11/21, 11/28: **Cidinho Teixeira & Friends at Zinc Bar.** 82 W. 3rd St. 21-477-8337. zincbar.com
- Sun 11/7: **Amiri Baraka's The Election Machine Warehouse at Nuyorican Poets Café.** 3:00pm. \$10. 236 E. Third St. (Bet. B & C Ave.) 212-465-3167. nuyorican.org
- Sun 11/7: **Secret Architecture with Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell at Café Vivaldi.** 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com
- Sun 11/7: **Ehud Asherie at Fat Cat.** 6:00pm. New School Jazz. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Sun 11/7: **Yumi K with Tadataka Unno & Steve Whippel at Tomi Jazz.** 5:00pm. \$10 cover; no min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com
- Sun 11/7: **Jeremy Siskind at Miles' Café.** 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com. jeremysiskind.com
- Sun 11/7: **Jeremy Siskind at Miles' Café.** 7:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 11/7: **Melissa Hamilton with Rale Micic & Hilliard Greene at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
- Sun 11/7: **Winard Harper Group at Duke Ellington Circle, Central Park.** 11:00am. Free. Marathon concert. Fifth Ave. @ E. 109th St. 212-860-1370. nycgovparks.org

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- Sun 11/7, 11/14, 11/21, 11/28: **Junior Mance & Hide Tanaka at Café Loup.** 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. juniormance.com
- Mon 11/8: **New Jazz Quartet with Anton Denner, Nicki Denner, Jennifer Vincent & Rob Garcia at Tomi Jazz.** 9:30pm. \$10 cover; no min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com. myspace.com/newjazzquartet
- Mon 11/8: **Lars Dietrich, Samir Zarif, John Escreet, Zack Lober & Greg Ritchie at 55 Bar.** 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Mon 11/8, 11/15, 11/22, 11/29: **Adam Rudolph's Go Organic Orchestra at Roulette.** 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Mon 11/8: **Kate Cosco with Bill Moring & Luca Santaniello at Miles' Café.** \$10 cover; \$10 min. 212 E. 52nd St., 3rd

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- Tues 11/9: Eugene Marlow's Heritage Ensemble with Bobby Sanabria at NYC Baha'i Center. 8:00pm & 9:30pm. \$15; \$10 for students. 53 E. 11th St. (Bet. University Place & Broadway) 212-222-5159. bahainyc.org/jazz.html
- Tues 10/9: Brad Mehldau & the Saint Paul Chamber Orchestra, Scott Yoo conductor at Carnegie Hall, Zankel Hall. 8:30pm. \$48-\$56. With Joshua Redman, Jeff Ballard, Matt Chamberlain & Larry Grenadier. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org
- Tues 11/9: Florian Hoefner, Mike Ruby, Ruben Samama & Peter Gall at Café Vivaldi. 9:30pm. 32 Jones St. 212-691-7538. caffevaldi.com
- Tues 11/9: Craig Handy Quartet at Rue 57 Restaurant. 8:00pm. No cover; \$15 min. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com

LENA ADASHEVA PHOTOGRAPHY



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<http://lenaadasheva.blogspot.com>
lena.adasheva@yahoo.com

- Tues 11/9: Miles' Café. Michael Reis with Vivek Patel, Tal Gamlieli & Adam Cruz at 7:30pm. Mamiko Kitaura with Malcolm Kirby Jr & Aaron McLendon at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 11/9: Elio Villafranca Quintet at Zinc Bar. 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 11/9: AfroCubism at Town Hall. 8:00pm. \$65, \$50 & \$35. With Eliades Ochoa 7 Grupo Patria, Toumani Diabate & Bassekou Kouyate and others. 123 W. 43rd St. (Bet. 6th & Broadway) 212-307-4100. newaudiences.com/concerts
- Wed 11/10: Fernando Otero Quintet at Zinc Bar. 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 11/10: Miles' Café. Dave Frank at 7:30pm. Todd Horton with Jim Ridl, Chico Huff & Aaron Comess at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 11/10, 11/17: Boo Frazier at Irene Diamond Education Center, Lincoln Center. 6:30pm. Swing University: "Dizzy Gillespie." Broadway @ 60th St. 212-721-6500. jalc.org
- Wed 11/10: Chris Potter with Adam Rogers, Craig Taborn & Nate Smith at Carnegie Hall, Zankel Hall. 9:30pm. \$38-\$48. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org
- Wed 11/10: Dafnis Prieto & John Amira with Loop 243 at The Tank. 8:00pm. \$15. 354 W. 45th St. 212-563-6269. thetanknyc.org
- Sun 11/11: The Art of David Stone Martin at Peter Jay Sharp Arcade, Lincoln Center. 11:00am & 1:00pm. Free guided gallery talks with curators. Broadway @ 60th St. 212-721-6500. jalc.org
- Thurs 11/11: David Amram at Leonard Nimoy Thalia. 7:30pm. \$75; \$55; \$35. "The first 80 years!" With Queens College Orchestra, Brooklyn Conservatory of Music Jazz Orchestra & Gospel Choir, Earl McIntype, Renee Manning and special guests. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org
- Thurs 11/11: Angélique Kidjo with Youssou N'Dour, Omara Portuondo, Dianne Reeves & Romero Lubambo at Carnegie Hall, Zankel Hall. 8:00pm. \$13.50-74. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org
- Fri 11/11: Miles' Café. Asen Doykin Trio at 7:30pm. Nadav Snir with Ted Rosenthal & Todd Coolman at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Thurs-Sat 11/11-13: Henry Threadgill with Zooid & Strings at Roulette. 8:30pm. \$20; \$15 students, seniors, under 30. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Thurs 11/11: Burt Eckoff Duo at 5C Cultural Center & Café. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com
- Thurs 11/11: Pamela Luss with Houston Person at Metropolitan Room. 7:00pm. \$20 cover, 2-drink min. 34 W. 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com
- Wed 11/11: Dafnis Prieto Quartet at Zinc Bar. 82 W. 3rd St. 21-477-8337. zincbar.com
- Fri 11/12: Miles' Café. Chris Crocco with Peter Slavov & Ross Pederson at 7:30pm. Rale Micic at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 11/12-Sat 13: Bobby McFerrin at Rose Theater, Frederick P. Rose Hall, Lincoln Center. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. jalc.org
- Fri 11/12-Sat 11/13: Jon Weber at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 11/12: Gargi Shinde at 5C Cultural Center & Café. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com
- Fri 11/12: Duane Eubanks Quintet with Abraham Burton at Fat Cat. 10:30pm. New School Jazz. 75 Christopher St. 212-675-6056. fatcatmusic.org
- Fri 11/12: Julio Botti with Carlos Pavan, Franco Pinna & Andres Rot at Drom. 7:30pm. \$10. 85 Ave. A (Bet. 5th & 6th St.) 917-312-5585. dromnyc.com. julibotti.com
- Sat 11/13: Brad Linde Trio at Tomi Jazz. 9:30pm. \$10 cover; no min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com
- Sat 11/13: Amy Cervini at 55 Bar. 7:00pm. No cover. 55 Christopher St. 212-929-9883. 55bar.com. amycervini.com
- Sat 11/13: Adam Kromelow, Gregg Bendian & Jon Irabagon at Café Vivaldi. 8:15pm. 32 Jones St. 212-691-7538. caffevaldi.com
- Sat 11/13: Randy Weston & His Orchestra at Tribeca Performing Arts Center. 8:00pm. Uhuru Afrika 50th Anniversary Concert Celebration. \$25, \$15 students & seniors; \$35, \$25 students & seniors; \$45.199 Chambers St. 212-220-1460. tribecapac.org
- Sat 11/13: Miles' Café. Yuki Shibata with Jonathan Greenstein, Yoshiaki Yamada & Jun Young Song at 5:30pm. Julian Pollack with Noah Garabedian & Evan Hughes at 7:30pm. Sam Ryder, Magnus Schriefel, Florian Hoefner, Ruben Samama & Peter Gall at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 11/13: John McLaughline with Gary Husband, Mark Mondesir & Etienne M'Bappe at Town Hall. 8:00pm. \$65, \$50 & \$35. With Eliades Ochoa 7 Grupo Patria, Toumani Diabate & Bassekou Kouyate and others. 123 W. 43rd St. (Bet. 6th & Broadway) 212-307-4100. newaudiences.com/concerts
- Sun 11/14: Joe Fonda, Billy Bang & Barry Altschul at Roulette. 8:30pm. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Sun 11/14: 5C Cultural Center & Café. Daniel Ori Quartet at 8:00pm. Norberto Tamburrino at 10:30pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com
- Sun 11/14: Secret Architecture with Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell at Café Vivaldi. 9:30pm. 32 Jones St. 212-691-7538. caffevaldi.com
- Sun 11/14: Roz Corral & Eddie Monteiro at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
- Sun 11/14: Miles' Café. Bryan Carter Quintet at 5:30pm. Alicia Rau, Adam Lomeo, Marcus McLaurine & Bruce Cox at 7:30pm. Isamu McGregor, Evan Crane & Jeff Hatcher at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Mon 11/15: Charlie Hunder Trio & Mark Guiliana's Beat Music at (le) poisson rouge. 6:00pm. \$15. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com
- Mon 11/15, 11/22, 11/29: Emilio Solla with John Bailey, John Ellis, Tim Armacost, Alan Ferber, Victor Prieto, Meg Okukra, Jorge Roeder & Mark Ferber at Miles' Café. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 11/16: Mingus, Monk & Dizzy: Great Jazz Combos on Film at Tribeca Performing Arts Center. 7:30pm. "Scenes through the Cinema Lens." Free..199 Chambers St. 212-220-1460. tribecapac.org
- Tues 11/16: Elio Villafranca Quintet at Zinc Bar. 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 11/16: Miles' Café. Napua Davoy, Gaku Takamashi & Kirk Driscoll at 7:30pm. Lisa Engelken, Josh Deutsch & Jarrett Cherner at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com

- Wed 11/17: **Melissa Stylianou with Pete McCann, Gary Wang & Rodney Green** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. 55bar.com. melissa.stylianou.com
- Wed 11/17: **Miles' Café. Jazz Patrol** at 7:30pm. **Dreyas Barnes** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Wed 11/17: **Fernando Otero Quintet** at **Zinc Bar**. 82 W. 3rd St. 21-477-8337. zincbar.com
- Thurs 11/18: **Yukai & Chris Dingman** at **5C Cultural Center & Café**. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com
- Thurs 11/18: **Juan Carlos Formell & Johnny's Dream Club** at **Zinc Bar**. 82 W. 3rd St. 21-477-8337. zincbar.com
- Thurs 11/18: **Miles' Café. Marc McDonald, Jim Ridl & Sim Cain** at 7:30pm. **Jorge Sylvester with Nora McCarthy, Waldron Mahdi Ricks, Pablo Vergara, Donald Nicks & Michael Wimberly** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Thurs 11/18: **Wayne Krantz** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com
- Thurs 11/18: **Ismail Lumanovski with Tamer Pinarbasi, Panagiotis Andreu, Engin Gunaydin & Jason Lindner** at **Drom**. 10:00pm. \$10; \$15 at door. 85 Ave. A (Bet. 5th & 6th St.) 917-312-5585. dromnyc.com. myspace.com/nygypsyallstars.
- Thurs 11/18: **Champion Fulton Trio** at **Tomi Jazz**. 9:30pm. \$10 cover; no min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com
- Fri 11/19-Sat 11/20: **Ben Wolfe & Tardo Hammer** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 11/19: **Miles' Café. Bethany Wild, Glafkos Kontemniotis & Apostolos Sideris** at 7:30pm. **Bossa Nova Trio** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 11/19: **Piano trios** at **5C Cultural Center & Café**. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com
- Sat 11/20: **Jazz at Lincoln Center Orchestra** with **Wynton Marsalis** at **Rose Theater, Frederick P. Rose Hall, Lincoln Center**. 1:00pm & 3:00pm. \$12, \$20, \$28. Jazz for Young People: "What Is Jazz?" Broadway @ 60th St. 212-721-6500. jalc.org
- Sat 11/20: **Roswell Rudd** with **Steve Swell, Deborah Weisz, Bob Stewart, Ken Filiano & Barry Altschul** at **City Winery**. 8:00pm. \$25-\$45. Roswell Rudd 75th birthday party. 155 Varick St. @ Vandam. 212-608-0555. citywinery.com
- Sat 11/20: **Carol Sudhalter, Yuima & Burt Eckoff** at **5C Cultural Center & Café**. 8:00pm. 68 Ave. C @ E. 5th St. 212-477-5993. 5ccc.com
- Sat 11/20: **Miles' Café. Ted Kooshian** with **Jeff Lederer, Tom Hubbard & Warren Odze** at 5:30pm. **Bruce Arnold, Dean Johnson & Tony Moreno** at 7:30pm. **Brad Shepik Trio** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 11/21: **Swingadelic** at **Swing 46**. 9:30pm. 349 W. 46th St. swing46.com
- Sun 11/21: **Mose Allison** with **JC Hopkins Band, Elvis Costello, Amy Allison, Jolie Holland, Lea Delaria, Dandy Wellington & Lucy Woodward** at **City Winery**. 8:30pm. \$25-\$40. 155 Varick St. 212-608-0555. citywinery.com. moseallison.com. jchopkins.com
- Sun 11/21: **Miles' Café. Amie Amis Quartet** at 5:30pm. **Paul Jones** with **LeonBoykins, Nick Paul & Dustin Kaufman** at 7:30pm. **Shauli Einav, Jean Caze, Ronen Shmueli & Joseph Lepore** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 11/21: **Brianna Thomas** with **Ethan Mann & Elias Bailey** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
- Sun 11/21: **Secret Architecture** with **Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell** at **Café Vivaldi**. 6:00pm. 32 Jones St. 212-691-7538. caffevivaldi.com
- Tues 11/23: **National Jazz Museum in Harlem Annual Gala** at **The Players**. 6:30pm. Tickets \$1000. Honoree: **Arthur H. Barnes**. Performances by **Geri Allen & Carmen Lundy**. 16 Gramercy Park S. 212-763-8590. http://jazzmuseuminharlem.org/events.php
- Tues 11/23: **Mark Morganelli & the Jazz Forum All-Stars** at **Rue 57 Restaurant**. 8:00pm. No cover; \$15 min. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
- Tues 11/23: **Miles' Café. Elisabeth Lohninger & Walter Fischbacher** at 7:30pm. **GP5** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 11/23: **Jon De Lucia** at **Tomi Jazz**. 9:30pm. \$10 cover; no min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com
- Tues 11/23: **Pedro Giraudo Sextet** at **Zinc Bar**. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed-Thurs 11/24-25: **Osmany Paredes Quartet** at **Zinc Bar**. 82 W. 3rd St. 21-477-8337. zincbar.com

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TUE NOV 2

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THU-SUN NOV 18-21

DANILO PÉREZ TRIO

BEN STREET - ADAM CRUZ

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WED-SUN NOV 3-7

CHRISTIAN McBRIDE & INSIDE STRAIGHT

STEVE WILSON - WARREN WOLF - CHRISTIAN SANDS - CARL ALLEN

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MON NOV 22

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TUE-SUN NOV 23-28

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TUE & WED NOV 9 & 10

JULIAN LAGE GROUP

DAN BLAKE - JORGE ROEDER - ARISTIDES RIVAS - TUPAC MANTILLA

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MON NOV 25

CLOSED FOR THANKSGIVING

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MON NOV 29

MINGUS DYNASTY

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THU-SUN NOV 11-14

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DEZRON DOUGLAS - NEAL SMITH

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- Wed 11/24: Miles' Café. David Gibson, Freddie Hendrix, Jared Gold & Anwar Marshall at 7:30pm. Yayoi Ikawa, Eddy Khaimovich & John Davis at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Fri 11/26-Sat 11/27: Jay Leonhart & Ted Firth at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 11/26: Ian Duerr Duo at Tomi Jazz. 9:30pm. \$10 cover; no min. 239 E. 53rd St., lower level. 646-497-1254. tomijazz.com
- Fri 11/26: Miles' Café. Linda Ciofalo & John Hart at 7:30pm. David Calwell-Mason, Kellen Harrison & Ari Hoenig at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sat 11/27: 5-Hour Jam Session with Melissa Aldana

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- & other jazz musicians at **Café Vivaldi**. Starting @ 6:00pm. 32 Jones St. 212-691-7538. caffevivaldi.com
- Sat 11/27: Rob Duguay's Songevity Quartet with Steve Wilson, Justin Kauflin & Nadav Snir at Galapagos Art Space. 2:00pm. \$10. 16 Main St. 718-222-8500. galapagosartspace.com
- Sat 11/27: Miles' Café. Michael Dease, Mark Whitfield, Corcoran Holt & Andrew Swift at 5:30pm. Mika at 7:30pm. Roberta Piket Trio at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Sun 11/28: Roz Corral with Gene Bertoncini & Harvie S at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. northsquareny.com
- Sun 11/28: Secret Architecture with Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell at Café Vivaldi. 9:30pm. 32 Jones St. 212-691-7538. caffevivaldi.com
- Sun 11/28: Miles' Café. Chiyong, Kuroda Takura, Jamaal Sawyer, Dymski, Etsuko Tajima, Soshi Uchida & Tomoaki Kanno at 6:30pm. Daryl Johnson, Lonnie Plaxico & Lionel Cordew at 7:30pm. David Berkman, Gianluca Renzi & Gene Jackson at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Mon 11/29: Melissa Stylianou with Jamie Reynolds & Gary Wang at The Bar Next Door. 8:30pm. \$12 each set, 1-drink min. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. melissastylianou.com
- Mon 11/29: Lewis Nash at Irene Diamond Education Center, Lincoln Center. 6:30pm. Swing University: "Drums and the Rhythm Section." Broadway @ 60th St. 212-721-6500. jalc.org
- Tues 11/30: Tributes to Dennis Sandole at Roulette. 8:30pm. With David First, Bruce Eisenbeil, Matthew Shipp, Bobby Zankel, Dylan Taylor, Denise Sandole, Brian Groder, Ian Ash & Rob Brown. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Tues 11/30: Michael Feinstein at Feinstein's at Loews Regency. 8:30pm. "Swing in the Holidays." 540 Park Ave. @ 61st St. 212-339-4095. feinsteinsattheregency.com
- Tues 11/30: Allan Harris Quartet at Rue 57 Restaurant. 8:00pm. No cover; \$15 min. 60 W. 57th St. (Corner of Avenue of the Americas) 212-307-5656. rue57.com
- Tues 11/30: Miles' Café. Alexei Tsiganov, Jorge Roeder & Richie Barshay at 7:30pm. Matt Slocum, Danny Grissett, Massimo Biolcati & Matt Slocum at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com
- Tues 11/30: Pedro Giraudo Sextet at Zinc Bar. 82 W. 3rd St. 21-477-8337. zincbar.com
- Tues 11/30: Gil Scott-Heron at B.B. King's Blues Club & Grill. 8:00pm. \$30; \$35 day of show 237 W. 42nd St. 212-307-7171. gilscottheron.net. bbkingblues.com

BROOKLYN

- Mon 11/1, 11/8, 11/15, 11/22, 11/29: John McNeil/Mike Fahie Jam Session at Puppets Jazz Bar. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Tues 11/2, 11/9, 11/16, 11/23, 11/30: Jenny Scheinman at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Tues 11/2: Angelica Sanchez Trio at Korzo. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konzceptions. korzorestaurant.com
- Tues 11/2 & 11/16: Eric Frazier with Danny Mixon & Gene Torres at Rustik Restaurant. 471 Dekalb Ave. 347-406-9700. ericfraziermusic.com
- Wed 11/3, 11/10, 11/17, 11/24: Walter Fischbacher Trio at Water Street Restaurant. 8:00pm. No cover. 66 Water

- St. waterstreetrestaurant.com. phishbacher.com
- Wed 11/3: Trevor Dunn & Phillip Greenleaf at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Thurs 11/4: Ted Rosenthal, Noriko Ueda & Quincy Davis at Bargemusic. 8:00pm. \$25; \$20 senior; \$10 student. Selections by Brahms, Chopin, Mozart, Puccini, Schubert, Schumann & Tchaikovsky reinvented for the jazz piano trio. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. bargemusic.org
- Thurs 11/4: Daniel Kelly with Chris Tarry & Jordan Perlson at Tea Lounge. 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com. dymaxion4.com
- Fri 11/5: Oran Etkin at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Sat 11/6: Yeyi at Nublu. 9:00pm. \$15. 62 Ave. C. 212-375-1500. nublu.net
- Sat 11/6: Tito Puente Jr. Orchestra at Brooklyn College, Walt Whitman Theatre. 8:00pm. \$37; \$40 at door. 2900 Bedford Ave. 718-951-5847. brooklyn.cuny.edu
- Sat 11/6: Puppets Jazz Bar. C. Apicella & Iron City @ 6:00pm. Puppets Jazz Collective Jam Session @ midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Sat 11/6: Tea Lounge. Super Seaweed Sex Scandal @ 9:00pm. Killer BOB @ 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com. dymaxion4.com
- Sat 11/6: Akua Dixon & Aziza Miller at Sistas' Place. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Sun 11/7: Vinnie Sperrazza/Matt Blostein Band at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Sun 11/7: Brooklyn Gospel Celebration at Brooklyn College, Walt Whitman Theatre. 4:00pm. Free. 2900 Bedford Ave. 718-951-5847. brooklyn.cuny.edu
- Sun 11/7, 11/14, 11/21, 11/28: Zack O'Farrill Quartet at Puppets Jazz Bar. Noon. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Sun 11/7, 11/14, 11/21, 11/28: Stephane Wrembel at Barbés. 9:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Tues 11/9: Korzo. Tyshawn Sorey at 9:30pm. Ben Gerstein, James Carney & Tyshawn Sorey at 11:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konzceptions. korzorestaurant.com
- Wed 11/10: Littlefield. Anat Cohen Quartet @ 8:00pm & 9:30pm. WORKS with Ralph Alessi & Chris Lightcap @ 11:00pm. \$14. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. littlefieldnyc.com
- Wed 11/10: Tyler Blanton, Scott Ritchie & Anthony Pinciotti at Café Steinhof. 10:30pm. No cover. 422 7th Ave., Park Slope.
- Wed 11/10, 11/17: Arturo O'Farrill at Puppets Jazz Bar. 7:00pm. \$10 donation suggested. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Thurs 11/11: Charles Brewer with Mike Shobe, Dan Fabricatore & Gabriel Goerge at Tea Lounge. 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com. dymaxion4.com
- Thurs 11/11: John McNeil Quintet at Puppets Jazz Bar. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Sat 11/12: The Dymaxion Quartet at Tea Lounge. 9:00pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com. dymaxion4.com
- Sat 11/12: G. Calvin Weston's Treasures of the Spirit at Puppets Jazz Bar. 9:00pm. Music of the Mahavishnu Orchestra. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com

- Sun 11/13: **Puppets Jazz Bar. Australian Jazz All-Stars** with **Sean Wayland** @ 6:00pm. **Puppets Jazz Collective Jam Session** @ midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Sat 11/13: **Charenee Wade** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Tues 11/16: **Korzo. Lisa Mezzacappa** with **Aaron Bennett, John Finkbeiner & Vijay Anderson** at 9:30pm. **Ben Syversen, Xander Naylow & Jeremy Guston** at 11:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions. korzorestaurant.com
- Wed 11/17: **Tomas Janzon & Ken Filiano** at the **Brooklyn Lyceum**. 8:00pm & 9:30pm. \$10. 2274th Ave. 718-857-4816. brooklynlyceum.com. tomasjanzon.com
- Fri 11/19-Sat 11/20: **Arturo P'Farrill Quartet** at **Puppets Jazz Bar**. 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Sat 11/20: **Vanessa Rubin** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Tues 11/23: **Loren Stillman & Russ Lossing** at **Korzo**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions. korzorestaurant.com
- Fri 11/26: **Puppets Jazz Bar. Ralph Hamperian's Tuba D'Amore** @ 6:00pm. **Arturo O'Farrill Quartet** @ 9:00pm. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Sat 11/27: **Puppets Jazz Bar. Alex Blake Quartet** @ 9:00pm. **Puppets Jazz Collective Jam Session** @ midnight. 481 5th Ave., Park Slope. 718-499-2622. puppetsjazz.com
- Tues 11/30: **Jeff Davis, Russ Lossing & Eivind Opsvik** at **Korzo**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions. korzorestaurant.com

BRONX

- Sun 11/14: **Allen Toussaint, Nicholas Payton & Joe Krown Trio** at **Lehman Center**. 6:00pm. \$35, \$30, \$25. "New Orleans Nights." 250 Bedford Park Blvd. West. 718-960-8833. lehmancenter.org

QUEENS

- Wed 11/3: **Wycliffe Gordon & Friends** at **Flushing Town Hall**. 10:00am & 11:30am. \$6.50 per student; one free chaperone ticket for every 10 student tickets purchased. School performance for students in grades 6-12. 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org
- Sat 11/6: **Vijay Iyer** at **Flushing Town Hall**. 7:30pm. Free. 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org
- Sat 11/6: **Bill Jacobs Ensemble** at **York College Performing Arts Center**. 7:00pm. \$20; \$10 students & seniors. 94-45 Guy R. Brewer Blvd., Jamaica. 212-352-3101. york.cuny.edu
- Thurs 11/18: **Red Baraat** with **Sunny Jain** at **Jamaica Performing Arts Center**. 7:30pm. Free. 153-10 Jamaica Ave. 718-658-7400, ext. 123. carnegiehall.org
- Fri 11/19: **NEA Jazz Masters Concert** at **Flushing Town Hall**. 8:00pm. \$40; \$32 members; \$20 students. "A tribute to **Benny Powell** featuring **Jimmy Heath**." 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org
- Sat 11/20: **Manhattan Brass Quintet** with **Wayne du Maine, Lew Soloff, RJ Kelley, Michael Seltzer & David Taylor** at **Langston Hughes Library**. 2:00pm. Free. 100-01 Northern Blvd. 718-651-1100. carnegiehall.org
- Mon 11/22: **Diane Hoffman** with **Pat Firth & Craig Akin** at **Queens Village Library**. 6:30pm. Free. 94-11 217th St. 718-776-6800.

LONG ISLAND

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- Sun 11/7: **Diane Hoffman** with **Joe Tranchina, Bill McCrossen & Rudy Petschauer** at **New York Institute of Technology**. 3:00pm. Salten Hall, Northern Blvd, Old Westbury.
- Fri 11/12: **Asian Jazz Fusion Concert** at **LaGuardia Performing Arts Center**. 8:00pm. With **Jeff Fairbanks Jazz Orchestra** and guests **Han Gyeol Cho, Yosun Yoo & Yeongjoo Jang**. \$15; \$20 at door; \$10 for students. 31-10 Thomson Ave., Long Island City. 718-482-5151. laguardia performingarts.org
- Sat 11/13: **Jazz at Lincoln Center Orchestra** with **Wynton Marsalis, Ann Hampton Callaway & Linda Celeste Sims & Matthew Rushing** of the **Alvin Ailey American**

- Dance Theater** at **Tilles Center**. 8:30pm. \$62-\$122. "Gala 30." 720 Northern Blvd, Brookville. 516-299-3100. http://tillescenter.org
- Sun 11/14: **Diane Hoffman** with **Joe Tranchina, Bill McCrossen & Scott Neumann** at **Syosset Public Library**. 2:00pm. 225 S. Oyster Bay Rd., Syosset. 516-921-7161.

WESTCHESTER COUNTY

- Sun 11/14: **Winard Harper** at **First Presbyterian Church**. 5:15pm. \$18; \$12 students; \$10 PJS members. Free wine & tea available. E. Lincoln & N. Columbus Ave., Mt. Vernon. 914-667-0823. pjsjazz.org

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<p>NOV 1 / 8:00PM & 10PM MONDAY LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ SPECIAL GUEST JEFF GOLUB AND HENRY BUTLER</p> <p>NOV 2 / 8:00PM & 10PM STACY LYNN BRASS & THE BARRY LEVITT BAND</p> <p>NOV 3-7 / 8:30PM & 10:30PM ELIANE ELIAS 'BRAZIL'</p> <p>NOV 5 / MIDNIGHT JUS CUZ & FRIENDS!</p> <p>NOV 6 / MIDNIGHT ADAM RAMSAY - C.J. GLASS QUINTET: BENEFIT FOR JOSH OXFORD</p> <p>NOV 8 MONDAY LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ SPECIAL GUEST TBA</p> <p>NOV 9 / 8:00PM & 10PM REX REED PRESENTS KURT RIECHENBACH</p> <p>NOV 10-11 / 8:30PM & 10:30PM THE RAGA BOP TRIO FEAT. STEVE SMITH, GEORGE BROOKS, AND PRASANNA</p> <p>NOV 12-14 / 8:30PM & 10:30PM FREDA PAYNE SINGS ELLA FITZGERALD</p>	<p>NOV 12 / MIDNIGHT THE CHARLES BREWER TRIO</p> <p>NOV 13 / MIDNIGHT GREG DIAMOND BAND</p> <p>NOV 15 / 8:00PM & 10PM MONDAY LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ SPECIAL GUEST BILLY SQUIER BLUES DELUXE W/ SPECIAL GUEST THE UPTOWN HORNS</p> <p>NOV 16 / 8:00PM NYC HIT SQUAD BAND</p> <p>NOV 16 / 10:00PM GLEN HEROY</p> <p>NOV 17 / 8:30PM & 10:30PM THE MAHAVISHNU PROJECT PLAYS THE MUSIC OF JEFF BECK</p> <p>NOV 18 / 8:30PM & 10:30PM TRAVIS SULLIVAN'S BJORKESTRA</p> <p>NOV 19-21 / 8:30PM & 10:30PM CHAD SMITH, OF RED HOT CHILI PEPPERS & THE BOMBASTIC MEATBATS</p> <p>NOV 19 / MIDNIGHT COLONY</p> <p>NOV 20 / MIDNIGHT JEFF LOFTON</p>	<p>NOV 22 MONDAY LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ SPECIAL GUEST LARRY CARLTON</p> <p>NOV 23 / 8:00PM & 10PM GREGORY MOORE/ BARBARA ROSENE & THEIR LITTLE BIG BAND</p> <p>NOV 24 TBA</p> <p>NOV 25 TBA</p> <p>NOV 26-28 / 8:30PM & 10:30PM BILLY HART QUARTET FEATURING ETHAN IVERSON, MARK TURNER, BEN STREET</p> <p>NOV 27 / MIDNIGHT VANISSA SANTI</p> <p>NOV 29 / 8:00PM & 10PM MONDAY LES PAUL TRIO <i>Les Paul MONDAY NIGHTS</i> W/ SPECIAL GUEST BUCKY PIZZARRELLI, JIMMY BRUNO AND HOWARD ALDEN TRIO</p> <p>NOV 30 / 8:00PM & 10PM TERESE GENECCO & HER LITTLE BIG BAND W/ GUEST KLEA BLACKHURST</p>
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NOV 8TH
TBA

NOV 15TH 8:00PM & 10PM
BILLY SQUIER BLUES DELUXE W/ SPECIAL GUEST THE UPTOWN HORNS

NOV 22ND 8:00PM & 10PM
LARRY CARLTON

NOV 29TH 8:00PM & 10PM
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NEW JERSEY

- Thurs 11/4: **Warren Vaché** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Thurs 11/4: **Ellington Legacy Band** at **Trumpets**. \$10 cover; \$10 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Fri 11/5: **Blackberry Blues Band** 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>
- Fri 11/5: **Chris Botti** at **New Jersey Performing Arts Center's Prudential Hall**. 8:00pm. \$23-\$92. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Fri 11/5: **Rob Paparozzi Quartet** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com

- Sat 11/6: **Jackie Jones** 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>
- Sun 11/7: **Connie Crothers** with **Richard Tabnik, Roger Mancuso & Ken Filiano** at **Shea Center, William Paterson University**. 4:00pm. \$15; \$12 university community & seniors; \$8 students. 300 Pompton Rd, Wayne. 973-720-2000. Tickets. wpunj.edu
- Sun 11/7: **Geovanni Arcibia** at **Chico's House of Jazz**. 8:00pm. \$10 In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Mon 11/8: **Chris Botti** at **McCarter Theater**. 8:00pm. 91 University Pl., Princeton. 609-258-2787. mccarter.org
- Tues 11/9: **Joe Wilder, Nicki Parrott & Jack Wilkins** at **Rutgers University, Dana Library, Dana Room**. 2:00pm. Free. 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Wed 11/10: **Bucky Pizzarelli** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Fri 11/12: **Bernie Williams & William Paterson Jazz Orchestra** at **Shea Center, William Paterson University**. 7:00pm. \$45-\$125. Senior citizen, student and alumni discounts. 300 Pompton Rd, Wayne. 973-720-2000. Tickets. wpunj.edu
- Fri 11/12: **Jazz at Lincoln Center Orchestra with Wynton Marsalis** at **New Jersey Performing Arts Center's Prudential Hall**. 8:00pm. \$25-\$109. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Fri 11/12: **Charmaine Clamor** with **Sounds of Manila** at **Bergen Community College**. 7:30pm. \$20. Anna Maria Ciccone Theatre, 400 Paramus Rd., Paramus. 201-477-7428. bergen.edu
- Fri 11/12: **All-State Jazz Ensemble & Jazz Choir** at **New Jersey Performing Arts Center's Victoria Theater**. 7:00pm. \$25-\$27. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sat 11/13: **Nat Adderly Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Fri 11/14: **Marlene Verplanck** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Mon 11/15: **Daryl Sherman** with **Jay Leonhart** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Tues 11/16: **Bonerama** at **Chico's House of Jazz**. 8:00pm. \$17; \$20 at door. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>. boneramamusic.com
- Wed 11/17: **Jazz Research Roundtable** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. **Jamale Davis, Jared Negley & Joe Peterson**: "Bottoms Up: The Bass in Jazz." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Wed 11/17: **Jim McNeely Group** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Fri 11/19: **Diane Marino Quartet** at **Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sat 11/20: **Groove Apparatus** 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>. grooveapparatus.com
- Sat 11/20: **Chris Geith** at **Trumpets**. \$15 cover; \$12 min. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sun 11/21: **Sonido Costeno** at **Chico's House of Jazz**. 7:00pm. \$10 In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>. sonidocosteno.net
- Sun 11/21: **Nicky Parrott, Chuck Redd & Rossano Sportiello** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Wed 11/24: **Nicky Parrott & Warren Vaché** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Fri 11/26-Sun 11/18: **Tribute to Phyllis Hyman** at **Chico's House of Jazz**. 8:00pm. With **Solitude Jazz Trio, Angel Rose & Cheryl Hicks**. \$15; \$20 at door. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Sat 11/27: **Jerry Vivino Quartet** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Fri 11/12-Sun 11/14: **Cape May Jazz Festival**. With **Javon Jackson & Les McCann, The Yellowjackets, Terell Stafford Quintet, Umar Raheem, Taeko Fukoa, Jonny Hirsch, Tom Larsens, Ralph Peterson** with **Sean Jones & Gary Thomas, 3D Ritmo De Vida, Bob DeVos Trio, Chris Bergson, Joe Baione & Mark Sganga Trio**. Various venues in Cape May, NJ. 609-884-7200, 877-7-CMJAZZ. capemayjazz.com
- Wed 11/17: **Jeff Barnhart** at **Ocean County Library**. 8:00pm. \$13 advance; \$15 at door. 101 Washington St., Toms River. 732-255-0500. ocean.edu
- Sun 11/21: **Lauren Hooker** at **Madre's Cuban Cuisine**. 7:00pm. 477-B Cedar Lane, Teaneck. 201-530-5100. madesnj.com. laurenhooker.com
- Mon 11/22: **Big Apple Jazz Band** directed by **Dick Voigt** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Tues 11/30: **Stéphane Séva** with **New York Washboard** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org

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- Mon 11/1, 11/8, 11/15, 11/22, 11/29: **John Richmond** with **The Bob Meyer Trio** at **Turning Point Café**. 8:00pm. \$5. Open Jam Session. 468 Piermont Ave., Piermont, NY.

845-359-1089. turningpointcafe.com

- Thurs 11/4: **The Funk Junkies at The Falcon.** 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Thurs 11/4: **Native Soul with Steve Johns, Noah Haidu, Peter Brainin & Marcus McLaurine at Turning Point Café.** 7:30pm & 10:00pm. 468 Piermont Ave., Piermont, NY. 845-359-1089. turningpointcafe.com
- Fri 11/5: **Stephan Crump with David Phillips, John O'Gallagher, Rez Abbasi & Tony Moreno at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. http://firehouse12.com
- Fri 11/5: **Aaron Goldberg, Reuben Rogers & Eric Harland at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 11/6: **Ted Rosenthal, Thomson Kneeland & Matt Wilson at Wilton Library's Brubeck Room.** 7:30pm. \$10 suggested donation. 137 Old Ridgefield Rd., Wilton, CT. 203-762-3950. wiltonlibrary.org
- Sat 11/6: **John Stetch, Joe Martin & Greg Ritchie at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Wed 11/10: **Gandalf Murphy & the Slambovian Circus of Dreams at the Buttonwood Tree Performing Arts Center.** 7:30pm. 605 Main St., Middletown, CT. 860-347-4957. buttonwood.org
- Thurs 11/11: **Adam Levy & The Mint Imperials at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 11/12: **David Phillips with John O'Gallagher, Rez Abbasi & Tony Moreno at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. http://firehouse12.com
- Fri 11/12: **Jen Chapin, Stephan Crump & Jamie Fox at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveat

thefalcon.com

- Sat 11/13: **John Funkhouser Trio at the Buttonwood Tree Performing Arts Center.** 8:00pm. \$10 suggested donation. 605 Main St., Middletown, CT. 860-347-4957. buttonwood.org
- Sat 11/13: **Ted Rosenthal, Todd Coolman & Nadav Snir at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sun 11/14: **John Abercrombie, Adam Nussbaum & Jared Gold at Turning Point Café.** 7:30pm. \$15. 468 Piermont Ave., Piermont, NY. 845-359-1089. turningpointcafe.com
- Fri 11/14: **Medeski Martin & Wood at Tarrytown Music Hall.** 7:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. tarrytownmusichall.org
- Fri 11/19: **Ches Smith with Andrea Parkins, Mary Halvorson & Tony Malaby at Firehouse 12.** 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. http://firehouse12.com
- Fri 11/19: **John Abercrombie & Andy LaVerne Quartet at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 11/19: **Jimmy Vivino & Felix Cabrera Band at Turning Point Café.** 9:00pm. \$30. 468 Piermont Ave., Piermont, NY. 845-359-1089. turningpointcafe.com
- Sat 11/20: **Mayhem Circus Electric at Firehouse 12.** 10:00pm. 45 Crown St., New Haven, CT. 203-785-0468. http://firehouse12.com
- Sun 11/21: **Gabriele Tranchina with Joe Vincent Tranchina, Renato Thoms, Andy Eulau & Bobby Sanabria at Turning Point Café.** 7:30pm. \$15. 468 Piermont Ave., Piermont, NY. 845-359-1089. turningpointcafe.com. gabrieletranchina.com
- Sat 11/27: **Winard Harper at The Falcon.** 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com ■



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CORNELIA DOWNSTAIRS STREET

1	Mon	MELODY FADER PLAYS PIANO MUSIC OF CHOPIN AND MENDELSSOHN; TOM TALLITSCH
2	Tues	BLUE TUESDAYS: JULIE HARDY
3	Wed	SUNNY JAIN
4	Thur	STEPHAN CRUMP WITH ROSETTA TRIO
5	Fri	RALPH ALESSI AND MODULAR THEATRE
6	Sat	LUCIAN BAN'S DECO HEART FEATURING BOB STEWART & MAT MANERI
7	Sun	GREG WARD'S FITTED SHARDS
8	Mon	THE CHINA PROJECT: UMS 'N JIP
9	Tues	LINDSEY HORNER
10	Wed	POST FOLK: SEAN WAYLAND; POST FOLK: NATE WOOD
11	Thur	MICHAEL BATES' OUTSIDE SOURCES
12	Fri	THE JAMIE SAFT SPECIAL QUINTET
13	Sat	THE JAMIE SAFT SPECIAL QUINTET
14	Sun	SPOKE
15	Mon	CORNELIA TONIGHT WITH PAT DIXON
16	Tues	BLUE TUESDAYS: PETER ELDRIDGE
17	Wed	HAPPY BIRTHDAY, DAVID AMRARM PLUS ROBIN HIRSCH, MINISTER OF CULTURE
18	Thur	THE KIRK KNUFFKE QUARTET
19	Fri	ADAM KOLKER TRIO FEATURING BILLY HART AND JOHN HEBERT
20	Sat	ELLERY ESKELIN TRIO
21	Sun	BOBBY AVEY QUARTET FEATURING DAVE LIEBMAN
22	Mon	21ST CENTURY SCHIZOID MUSIC PRESENTS: PRESTER JOHN
23	Tues	TOM BECKHAM GROUP "REBOUND"
24	Wed	DAN RUFOLO TRIO: CD RELEASE
25	Thur	HAPPY THANKSGIVING!
26	Fri	JOHN MCNEIL'S URBAN LEGEND
27	Sat	JOHN MCNEIL'S URBAN LEGEND
28	Sun	MARK DRESSER QUINTET
29	Mon	HARRIS EISENSTADT AND CANADA DAY
30	Tues	JONATHAN KREISBERG QUARTET

CORNELIA STREET CAFE

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Calendar of Events

NOV	Birdland 315 West 44th Street	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedle.com	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com
1 - Mon	Gavin Creel; Jim Caruso	Eric Person	Cecil's Big Band with Mike Lee	Roger Lent Jam Session	David Amram 5
2 - Tue	Django Reinhardt NY Festival	Dizzy Gillespie Alumni All-Stars	Bruce Williams Jam Session	Robert Rucker Jam Session	Julie Hardy 4
3 - Wed	Davis Ostwald Band; Django Reinhardt NY	Dizzy Gillespie Alumni All-Stars	Mid-Week Mellow Out	Les Kurtz 3	Sunny Jain 4
4 - Thu	Django Reinhardt NY Festival	Dizzy Gillespie Alumni All-Stars	Blues Jam Session	Dan Furman 3	Stephan Crump & Rosetta 3
5 - Fri	Birdland Big Band; Django Reinhardt Fest	Dizzy Gillespie Alumni; Colin Dean	Gianni Russo	Evan Schwam 4	Ralph Alessi 5
6 - Sat	Django Reinhardt NY Festival	Dizzy Gillespie Alumni; Sam Barsh	Gianni Russo	Champion Fulton 4	Lucian Ban 5
7 - Sun	Hilary Kole 2; Django Reinhardt NY Festival	Kenny Werner & NYU Ens; Dizzy Gillespie Alumni		Toru Dodo Jam Session	Greg Ward 4
8 - Mon	Gavin Creel; Jim Caruso	Abby Dobson	Cecil's Big Band with Mike Lee	Roger Lent Jam Session	The China Project
9 - Tue	Jim Hall 4	Kyle Eastwood	Bruce Williams Jam Session	Robert Rucker Jam Session	Lindsey Horner 4
10 - Wed	David Ostwald Band; Jim Hall 4	Kyle Eastwood	R&D Show	Les Kurtz 3	Ila Canton 3; Nate Wood 4
11 - Thu	Jim Hall 4	Ottmar Liebert	Blues Jam Session	Michika Fukumari 3	Michael Bates 4
12 - Fri	Birdland Big Band; Jim Hall 4	Ottmar Liebert; Melvin Sparks	Dave Stryker	Gary Fisher 4	Jamie Saft 5
13 - Sat	Jim Hall 4	Ottmar Liebert; Mauricio Zottarelli	Cecil Brooks III Band	Ken Simon 4	Jamie Saft 5
14 - Sun	Hilary Kole; Chico O'Farrill Band	Ottmar Liebert		Toru Dodo Jam Session	Mystery Cabaret; Spoke
15 - Mon	Gavin Creel; Jim Caruso	Tessa Souter	Cecil's Big Band with Mike Lee	Roger Lent Jam Session	Pat Dixon
16 - Tue	Phil Woods 5	Cassandra Wilson	Bruce Williams Jam Session	Robert Rucker Jam Session	Peter Eldridge 3
17 - Wed	David Ostwald Band; Phil Woods 5	Cassandra Wilson	Mid-Week Mellow Out	Les Kurtz 3	David Amram & Robin Hirsch
18 - Thu	Phil Woods 5	Charlie Haden & Paul Bley	Blues Jam Session	Justin Lees 3	Kirk Knuffke 4
19 - Fri	Birdland Big Band; Phil Woods 5	Charlie Haden & Paul Bley; C. Vaindiris	EJ Allen	Masami Ishikawa 4	Adam Kolker 3
20 - Sat	Phil Woods 5	Charlie Haden & Paul Bley; Malika Zarra	Cecil Brooks III	George Stella 4	Ellery Eskelin 3
21 - Sun	Hilary Kole; Chico O'Farrill Band	Julliard Jazz; Charlie Haden & Paul Bley		Toru Dodo Jam Session	Music/Words; Babby Avey 4
22 - Mon	Jim Caruso		Cecil's Big Band with Mike Lee	Roger Lent Jam Session	Prester John
23 - Tue	Monty Alexander 6	Keiko Matsui	Bruce Williams Jam Session	Robert Rucker Jam Session	Tom Beckham 5
24 - Wed	David Ostwald Band; Monty Alexander 6	Keiko Matsui	Musiclocker Rocks	Les Kurtz 3	Dan Rufolo 3
25 - Thu	Monty Alexander 6	Keiko Matsui	Blues Jam Session	Champion Fulton 3	
26 - Fri	Birdland Big Band; Chita Rivera	Dave Brubeck; Jonathan Powell & nu Sangha	Cecil Brooks III	Yaacov Mayman 4	John McNeil 5
27 - Sat	Chita Rivera	Dave Brubeck; Dwight & Nicole	Cecil Brooks III	Larry Banks 4	John McNeil 5
28 - Sun	Hilary Kole; Chico O'Farrill Band	Elio Villafranca; Dave Brubeck		Toru Dodo Jam Session	Mark Dresser 5
29 - Mon	Jim Caruso	NYU Big Band	Cecil's Big Band with Mike Lee	Roger Lent Jam Session	Harris Eisenstadt 5
30 - Tue	Frank Wess 5	John Scofield & Robben Ford	Bruce Williams Jam Session	Robert Rucker Jam Session	Jonathan Kreisberg 4

NOV	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola Broadway at 60th St., 5th Fl 212-258-9595 www.jazzatlincolncenter.com/dccc	Garage 99 Seventh Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com
1 - Mon		Berklee Global Jazz Institute	Howard Williams Band; Ben Cliness 3	Jeff Golub & Henry Butler; Les Paul 3
2 - Tue		Dado Moroni 5	Valery Ponomarev Band; Justin Lees 3	Stacey Lynn Brass
3 - Wed	Trivia!	Dado Moroni 5	Mark Devine 3; Jean Caze 3	Eliane Elias
4 - Thu	Jazz Jam	Dado Moroni 5	Ryan Anselmi	Eliane Elias
5 - Fri	Eric Mintel 4	Dado Moroni 5	Hide Tanaka 3; Tim Price & Ryan Anselmi	Eliane Elias
6 - Sat	Bucky Pizzarelli 3	Paul Beaudry 4; Turning Pointe; Dado Moroni 5	Larry Newcomb 3; Chris Massey; Daylight Blues Band	Eliane Elias
7 - Sun	Gaptime Ensemble	Dado Moroni 5	John Colianni 5; David Coss 3	Eliane Elias
8 - Mon		Don Friedman 3	Howard Williams Band; Austin Walker 3	
9 - Tue		Carl Allen/Rodney Whitaker Project	Lou Caputo Band; Paul Francis 3	Kurt Reichenbach
10 - Wed		Carl Allen/Rodney Whitaker Project	Michael O'Brien 3; Anderson Brothers	Raga Bop 3
11 - Thu	Jazz Jam	Carl Allen/Rodney Whitaker Project	Nick Moran 3; David White 5	Raga Bop 3
12 - Fri	Nancy & Spencer Reed	Carl Allen/Rodney Whitaker Project	Andrew Hadro 4; Kevin Dorn Band	Freda Payne; Charles Brewer 3
13 - Sat	Phil Woods 4	Carl Allen/Rodney Whitaker Project	Gypsy Jazz Caravan; Brooks Hartell 3; Virginia Mayhew 4	Freda Payne; Greg Diamond Band
14 - Sun	Absolute Trio	Carl Allen/Rodney Whitaker Project	Lou Caputo ; David Coss 3	Freda Payne
15 - Mon		Gregory Porter 4	Howard Williams Band; Kenny Shanker 4	Billy Souier, Uptown Horns & Les Paul 3
16 - Tue		Renee Rosnes 5	Anlan Chaubert 3	Glen Heroy; Hit Squad
17 - Wed	Trivia!	Renee Rosnes 5	Bernal/Eckroth/Ennis; Alex Hoffman 4	Mahavishnu Project
18 - Thu	Jazz Jam	Renee Rosnes 5	Rick Stone 3; Mauricio DeSouza 3	Travis Sullivan Band
19 - Fri	Michele Bautier	Renee Rosnes 5	Champion Fulton 4; Dre Barnes	Chad Smith Band; Colony
20 - Sat	Houston Person & Dave Leonhardt 3	Renee Rosnes 5	Larry Newcomb 3; Champion Fulton 3; Virginia Mayhew 4	Chad Smith Band; Jeff Lofton
21 - Sun	Bill Charlap & Steve Gilmore	Renee Rosnes 5	John Colianni 5; David Coss 3; Ryan Anselmi 4	
22 - Mon		Julliard Jazz Ensemble with Brian Lynch	Howard Williams Band; Michika Fukumori 3	Larry Carlton & Les Paul 3
23 - Tue		Ken Peplowski/Bucky Pizzarelli 5	David White Band; Kurt Bacher 4	Gregory Moore & Barbara Rosene Band
24 - Wed	Trivia!	Ken Peplowski/Bucky Pizzarelli 5	Nancy Reed 3; Andrew Atkinson	
25 - Thu		Ken Peplowski/Bucky Pizzarelli 5	Larry Newcomb 3	
26 - Fri	Vicki Doney 4	Ken Peplowski/Bucky Pizzarelli 5	Joseph Perez 3; Kevin Dorn Band	Billy Hart 4
27 - Sat	Dave Liebman	Ken Peplowski/Bucky Pizzarelli 5	David Bennet Cohen; Eve Silber 3; Akiko Tsuruga 3	Billy Hart 4
28 - Sun	Skip & Dan Wilkins	Ken Peplowski/Bucky Pizzarelli 5	Iris Ornig 3; David Coss 3	Billy Hart 4
29 - Mon		Manhattan School of Music Jazz Orchestra	Howard Williams Band; Fukushi Tainaka 3	Bucky Pizzarelli & Les Paul 3
30 - Tue		Mulgrew Miller & Wingspan	NY Youth Symphony; Dave Kain Band	

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SAYURI GOTO - PIANO

DANIELA SCHAECHTER - PIANO

JIM ROTONDI - TRUMPET

STEVE SWELL - TROMBONE

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IRIS ORNIG - BASS

TO BOOK ANY OF THE ABOVE
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GINO MORATTI

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	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St. 212-576-2232 www.jazzstandard.net	Joe's Pub 425 Lafayette St. 212-539-8778 www.joespub.com	Kitano 66 Park Avenue (at 38th St.) 212-885-7119 www.kitano.com	Lenox Lounge 288 Lenox Avenue (above 124th St.) 212-427-0253 www.lenoxlounge.com
NOV					
1 - Mon	Steve Coleman	Mingus Big Band	Anne Steele; Gay Agenda		Eric Wyatt Jam Session
2 - Tue		Benito Gonzalez 5	CMA Songwriter Series		Joey Morant
3 - Wed	Miguel Zenon 4	Christian McBride 5	Happy Ending Music & Reading Series; Chely Wright	Joosam Lee 4	Nate Lucas Organ Trio
4 - Thu	John Escreet 3	Christian McBride 5	Chely Wright; The Civilians; Embassy Ensemble Live	Iris Ornig 4	Calvin Cody West
5 - Fri	Tim Green 5	Christian McBride 5	Tim O'Brien; John Patrick Shanley; Mike viola	Hiromi Shimizu & Don Friedman 3	Benny Russell Trio
6 - Sat	Jonathan Finlayson & Sicilian Defense	Christian McBride 5	Museum of the Moving Image; Joe Iconis; Soufège	Hiromi Shimizu & Don Friedman 3	Melba Joyce
7 - Sun		Christian McBride 5	Matthew MacKenzie; Adam Rapp; Justin Bond	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
8 - Mon		Mingus Orchestra	Honoring Jack O'Brien; 29		Patience Higgins
9 - Tue		Julian Lage 5	Willie Nile; Jeffrey marsh		Joey Morant
10 - Wed		Julian Lage 5	Jim Kweskin & Geoff Muldaur; Louis Hobson	Yuka Mito 5	Nate Lucas Organ Trio
11 - Thu	Philip Dizack 5	Cyrus Chestnut 3	Ricardo Gallo; Dave Barnes	Pascalito 6	Calvin Cody West
12 - Fri	Darcy James Argues' Secret Society	Cyrus Chestnut 3	Asleep at the Wheel	Lew Tabackin & Roberto Gatto 3	Lou Volpe
13 - Sat		Cyrus Chestnut 3	Marta Gomez; Ethan Lipton Band; ZeRui de Pina	Lew Tabackin & Roberto Gatto 3	Scorpius Birthday Party
14 - Sun		Cyrus Chestnut 3	Astrograss for Kids; Crooked Still; Justin Bond	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
15 - Mon		Mingus Big Band	Alejo Aponte & Latonera; Nomadic Massive		Patience Higgins
16 - Tue		Sheila Jordan & Steve Kuhn	Jay Brannan; Pedrito Martinez Group		Joey Morant
17 - Wed	NYU Jazz Ensembles with Ralph Alessi	Sheila Jordan & Steve Kuhn	Real Americans; Our Hit Parade	Libby York 4	Nate Lucas Organ Trio
18 - Thu	Tia Fuller 4	Danilo Perez 3	Alchemiks; Dominik Coco/Rony Theophile	Bob DeVos 3	Dakota & Nite Hawke
19 - Fri	Linda Oh 3	Danilo Perez 3	Capathia Jenkins & Louis Rosen; Lady Rizo; NYU Tisch	Sonny Fortune 4	Ms. Vinnie Knight
20 - Sat	Angelica Sanchez 3	Danilo Perez 3	Capathia Jenkins & Louis Rosen; Jack Ingram; Charanga Soleil	Sonny Fortune 4	Onaje Allan Gumbs Trio
21 - Sun		Danilo Perez 3	Songs for Seeds; Nora York; Justin Bond	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
22 - Mon		Mingus Orchestra	Jackie Five-Oh; Pam Ann		Eric Wyatt Jam Session
23 - Tue		Maria Schneider Orchestra	Molly Pope; Pam Ann		Joey Morant
24 - Wed		Maria Schneider Orchestra	Ute Lemper; Pam Ann	Janis Siegel & Fred Hersch	Nate Lucas Organ Trio
25 - Thu					Dakota & Nite Hawke
26 - Fri	David Gilmore 3	Maria Schneider Orchestra	Ute Lemper; Pam Ann	Kenny Werner	Houston Person
27 - Sat		Maria Schneider Orchestra	Capathia Jenkins & Louis Rosen; Pam Ann; Material Girls	Kenny Werner	Houston Person
28 - Sun		Maria Schneider Orchestra	Capathia Jenkins & Louis Rosen; Barbara Jung	Tony Middleton 3	La Fayette Harris Jazz Open-Mic
29 - Mon		Mingus Dynasty	Jackie Five-Oh; Sean Bradford		Eric Wyatt Jam Session
30 - Tue		Peter Bernstein 4	Darcy James Argue; Claire Chase; David Taylor		Joey Morant

NOV	Miles' Cafe 212 E. 52nd St., 3rd Fl. 212-371-7657 www.milescave.com	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com	Tutuma Social Club 164 E. 56th St. 646-300-0305 TutumaSocialClub.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 - Mon	Alicia Tango Practica; Sam Harris Group	Spike Wilner; Ethan Iverson 3; Spencer Murphy Jam Session		Jeff "Tain" Watts	Chucho Valdés
2 - Tue	Brenda Earle; Chris Byars 4	Marianne Sullivan; Ethan Iverson 3; Alex Stein 4	Eva Cortez	Juini Booth; Stacy Dillard 3	Lou Donaldson 4
3 - Wed	Charley Gerard Clemens Orth 3	Jimmy Bruno; Jared Gold 4; Josh Davis 3		Henry Grimes	Lou Donaldson 4
4 - Thu	Sam Reider; Alex Terrier	Brigitte Zarie & Neil Jason 5; Teodross Avery 4; Carlos Abadie 5	Edward Perez Band; Melissa Aldana Band	G. Calvin Weston 4	Lou Donaldson 4
5 - Fri	Rodrigo Bonelli Group; Uri Gurvich	Michael Ribinowitz 4; Chris Byars 8; Lawrence Leathers	Gabriel Alegria 6; Saponegro Records Showcase	Harriet Tubman	Lou Donaldson 4
6 - Sat	Jo-Yu Chen Trio; Steve Cardenas Jim Campilongo Duet; Little Red Top	Lee Kostrinsky; Ralph Lalama 3; Chris Byars 9	Bichilo; Chilcano	Vincent Chancey 3; Laura Kahle 3	Lou Donaldson 4
7 - Sun	Deborah Davis; Jeremy Siskind; Caleb Curtis 4	Marion Cowings & Jon Roche 3; Spike Wilner 3; Johnny O'Neal		Mark Dresser & Henry Grimes; Matana Robers 2	Lou Donaldson 4
8 - Mon	Alicia Tango Practica; Kate Cosco	Bucky Pizzarelli-Jay Leonhart 3; Ari Hoenig 4		Mark Dresser	Vanguard Jazz Orchestra
9 - Tue	Michel Reis; Mamiko Kitaura 3	Maria Neckam; David Stoler 3; Ken Fowser & Behn Gillece	Pamela Rodriguez	Edwin Torres-Henry Grimes 3; Ismail Lawal	Mark Turner 3
10 - Wed	Master Class: Dave Frank; Todd Horton	Rossano Sportiello; George Colligan 3; Bruce Harris 4		Carmen Staaf 3	Mark Turner 3
11 - Thu	Asen Doykin 3; Nadav Snir	Ehud Asherie; Antonio Ciacca 4; Alex Hoffman	Saponegro Records Showcase; Edward Perez Band; John Raymond	Tyshawn Sorey	Mark Turner 3
12 - Fri	Chris Crocco Fluid Trio; Rale Micić	Champion Fulton 3; Eliot Zigmund 4; Eric McPherson 4	Gabriel Alegria 6; Saponegro Records Showcase	Audrey Chen; Henry Grimes 3	Mark Turner 3
13 - Sat	Yuki Shibata Quartet; Julian Waterfall Pollack 3; Subtone	Lee Kostrinsky; Dwayne Clemons 5; Eliot Zigmund 4; Stacy Dillard 3	Bichilo; Chilcano	Marc Medwin 3	Mark Turner 3
14 - Sun	Bryan Carter 5; aRAUz Quartet; Origin Blue	Ruth Brisbane & Jon Roche 3; Spike Wilner 3; Johnny O'Neal		Lisa Sokolov; Jay Clayton 2	Mark Turner 3
15 - Mon	Alicia Tango Practica; Emilio Solla y la Inestable de Brooklyn	Howard Alden; Ari Hoenig 4; Spencer Murphy Jam Session		Henry Grimes	Vanguard Jazz Orchestra
16 - Tue	Napua Davoy; Lisa Engelken + Olive Noir Quartet	Yaala Ballin; Grant Stewart 4; Alex Stein 4	Maria Cangiano	Salim Washington 3	Paul Motian 6
17 - Wed	Jazz Patrol; Dreyas Barnes	Spike Wilner; Jaimeo Brown 2; Jeremy Manasia 3		Jeff "Tain" Watts 3	Paul Motian 6
18 - Thu	McDonald, Ridl, Cain; Jorge Sylvester ACE Collective	Ehud Asherie; Michael Blake 4; Carlos Abadie 5	Saponegro Records Showcase; Edward Perez Band; Tammy Scheffer	Newman Taylor Baker; Andrew Bemkey 2	Paul Motian 6
19 - Fri	Bethany Wild; Bossa Nova Trio	Jordan Young 4; Lew Tabackin 4; Lawrence Leathers	Gabriel Alegria 6; Saponegro Records Showcase	Mixashawn	Paul Motian 6
20 - Sat	Ted Kooshian's Standard Orbit Quartet; Bruce Arnold Trio	Ned Gould 3; Lew Tabackin 4; Ian Hendrickson-Smith	Bichilo; Chilcano	Stone Improv Night	Paul Motian 6
21 - Sun	Amie Amis Quartet; Paul Jones Group; Shauli Einav	Marion Cowings & Jon Roche 3; Dave Schnitter 5		Connie Crothers & Henry Grimes	Paul Motian 6
22 - Mon	Alicia Tango Practica; Emilio Solla y la Inestable de Brooklyn	Peter Bernstein; Ari Hoenig 4; Spencer Murphy		Connie Crothers	Vanguard Jazz Orchestra
23 - Tue	Elisabeth Lohninger; George Petit	Hillary Gardner; Don Friedman 3; Ken Fowser & Behn Gillece		Marc Ribot	Tom Harrell 5
24 - Wed	David Gibson Organ 5; Yayoi Ikawa/Eddy Khaimovich Trio	David Berkman; Luis Perdomo 4; Craig Wuepper 3		Gino Sitson; Ken Filiano 2	Tom Harrell 5
25 - Thu		Omer Avital 2; Dwayne Clemons 5	Gabriel Alegria 6		Tom Harrell 5
26 - Fri	Linda Ciofalo; David Caldwell-Mason 3	Charles Telerant; Sam Newsome 4; Anthony Wonsey	Gabriel Alegria 6; Saponegro Records Showcase	Charles Burnham; Live at Space Farms	Tom Harrell 5
27 - Sat	Michael Dease Quartet; Mika; Roberta Piket Trio	Lee Kostrinsky; Sacha Perry 3; Sam Newsome 4; Stacy Dillard 3	Bichilo; Chilcano	Andrew Lamb 6	Tom Harrell 5
28 - Sun	Chiyong meets Heavy Flow; Daryl Johnson Trio; David Berkman 3	Ruth Brisbane & Jon Roche 3; Joe Magnarelli 4; Johnny O'Neal		Odean Pope 3	Tom Harrell 5
29 - Mon	Alicia Tango Practica; Emilio Solla y la Inestable de Brooklyn	Gene Bertolncini; Ari Hoenig 4; Spencer Murphy Jam Session		Harriet Tubman 3	Vanguard Jazz Orchestra
30 - Tue	Alexei Tsiganov; Matt Slocum Trio	Michelle Zangara; Dmitry Baevsky 4; Alex Stein 4		Zim Ngqawana 3	Fred Hersch

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Reviews Continued from Page 64

Hutcherson-influenced lyricism is a real treat. "The Great Trip (let)" is reminiscent of early acoustic Miles Davis where Sherman and Magnarelli work off each other nicely. Thelonius Monk's "Trinkle Tinkle" is a clever addition to the mix where Sherman's atypical vibes passages possess an almost Ruth Underwood/Frank Zappa quality.

"The Winning Life" follows with a very upbeat and cinematic essence to it. "Hope" is next in the set and continues that uplifting sentiment.

There are fantastic performances here from truly world class players. And while their talent is clearly evident one should be sure and check out the extras for insightful interviews with the musicians that comprise this outstanding band. Also of note are the stellar production values. Not only is the audio superb but you get an extensive array of camera angles to catch all the action. It's the next best thing to being there!



MARY STALLINGS

DREAM – *Close Enough for Love; That Old Black Magic; Moon Ray; Never Knew; A Weaver of Dreams; Mad About the Boy; Dream Dancing; Hey Now; Watching You Watching Me; Before You Know It; A Timeless Place (The Peacocks)*

PERSONNEL: Mary Stallings, vocals; Eric Reed, piano & arrangements; Hamilton Price, bass; Ralph Penland, drums; Adriana Evans & Mary Stallings, vocal duet on "Never Knew."

The influence of her contemporaries, like the great Nancy Wilson, can be heard in her vocals, but on the latest effort *Dream*, Mary Stallings' voice also possesses a unique quality and richness that sets her apart from other jazz singers.

"Close Enough for Love" starts things off with a great arrangement from pianist Eric Reed. The piece opens slowly to showcase Stallings' wide vocal range. Then the band subtly picks up the tempo to a nice upswing for Stallings to play around with. She's not one for unnecessary flourishes or embellishments in her vocal improvisation. It's just the simple yet beautiful playfulness of Stallings' full-bodied voice that will linger on in the listener's mind.

DeSouza Continued from Page 26

something you would like to see changed that would help the music, the artists and or the business?

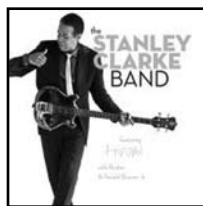
MD: Put jazz on prime time TV so more people could become familiar with it. A lot of people don't really know what jazz is or sounds like. Most enjoy it once they become familiar with it.

JJ: What advice, words, or fragments of wisdom have

"Moon Ray," a romantic ballad, once again highlights Reed's fluid piano coupled with Stallings' vocals. She brings an added level of experience when she sings "BRING BACK MY LOVE TO ME" that makes the song a much more intense and personal one.

"Mad About the Boy," a popular song written by the English playwright Sir Noël Coward, is all about unrequited love for a star on the big screen, but the theme of unrequited love is what stands out most. With her careful phrasing, Stallings again adds a certain level of intimacy to the song that will resonate with the listener.

On *Dream*, the album takes the "less is more" approach very seriously – one that isn't heard too often in music today. It's an approach that seems to work particularly well for this effort because Stallings' truly understands her role as a jazz vocalist. She works in conjunction with the band members rather than separate from them. These musicians not only shine as a collective group, but thanks to Reed's ample arrangements, it gives Mary Stallings the spotlight she truly deserves.



THE STANLEY CLARKE BAND

THE STANLEY CLARKE BAND – Heads Up HUCD3161. www.headsup.com. *Soldier; Fulani; Here's Why Tears Dry; I Wanna Play for You Too; Bass Folk Song No. 10; No Mystery; How Is the Weather Up There?; Larry Has Traveled 11 Miles and Waited a Lifetime for the Return of Vishnu's Report; Labyrinth; Sonny Rollins; Bass Folk Song No. 6 (Mo Anam Cara)*.

PERSONNEL: Stanley Clarke, electric and acoustic basses, Alembic bass guitar, talk box, vocals; Ruslan Sirota, acoustic and electric piano, synthesizer, vocals; Ronald Bruner Jr., drums; Rob Bacon, guitar; Hiromi, piano; Charles Aluna, electric guitar; Armand Sabal-Lecco, electric bass guitar; Chris Clarke, drum programming; Jon Hakakian, programming, drum programming; Felton Pilate, keyboards; Bob Sheppard, tenor and soprano saxophone; Cheryl Bentley, vocals; Doug Webb, saxophone; Andrew Lippman, trombone; John Papenbrook, trumpet;

you received from one of your mentors or leaders for whom you've worked that made a significant impact on you?

MD: My favorite inspirational quote came from Mr. Morello. He said that one of his teachers, George Lawrence Stone, told him, "Joe, the secret to failure is trying to please everybody. The secret to success is being too dumb to quit." Recently, Mike Stern, with whom I had the great pleasure of working on two tunes for my new album – *Here. There* - told me,

Lorenzo Dunn, bass synthesizer; Natasha Agrama, vocals; Ilsey Juber, vocals.

By Matt Marshall

Perhaps a Modern Man back in 1978, bassist Stanley Clarke seems rather mired in the past on his latest effort, *The Stanley Clarke Band*. The funk is thick and heavy and snapping, and, for a while, has the listener's body grooving. But it all soon stretches into a sameness, a strain not helped by the lack of pauses between most of the album's tracks. Nor does it help that the opening track, "Soldier," is the album's strongest and most varied. Subsequent tracks "No Mystery" and "Labyrinth" light new sparks, but the magic is never sustained.

But that opening track may be worth the price of admission on its own. Within it swims all the voices of Clarke's muse, perfectly choreographed. Moving from a somewhat ethereal, melodic beginning, Clarke swats fat solo lines that resonate off his electric bass, leading into a surging electric guitar chorus that will resurface throughout the piece, driving it with a Radiohead-esque propulsion. Some warped, tangling bass statements follow, capped by the renewed guitar surge that in turn gives way to the modal piano stylings of Ruslan Sirota. (Sirota's piano work, coupled with that of guest pianist Hiromi, who played on Clarke's 2009 trio effort *Jazz in the Garden* and contributes to three tracks here, make for some of the album's most interesting moments.) Clarke weaves a solo of rapid-fire lines and individual notes of bluesy burden that is quite effectively resolved by the return of the guitar kick. Voices of new-age swoon then enter, adding yet another dimension to the piece and leading it to a ruminative, solo piano finish that ends mid-thought.

"No Mystery," a rather perky, modernistic number, actually carries something of a mysterious air at its beginning, with Hiromi adopting a repeated figure like that from theme to the movie *Halloween*. But her wonderful duet with Clarke a few minutes into the piece sets the whole a-blazing and the band never looks back. "Labyrinth" likewise features Hiromi and, like all the tracks up to the closing ballad, "Bass Folk Song No. 6," is a quick, driving piece. But, in Hiromi's hands, it is also the album's most emotive, touching dark, lonesome spaces of the spirit.

There are nice surprises elsewhere and some oddities as well, such as the curiously ambivalent global-warming piece, "How's the Weather Up There?," constructed from conflicting environmental messages supposedly left in Clarke's voicemail. But at 63 minutes, the swirl of this funky, electronic stew, spins a little too long. It's perhaps best enjoyed in courses. ■

"Keep playing your heart out." Coming from Mr. Stern, that really means a lot to me. It seems to me that the main message is to keep going, persevere.

JJ: What do you do to recharge your batteries?

MD: I'm a constant reader, Dean Koontz and Stephen King are my favorite writers. I really like comedy - movies, stand up comedians. I enjoy playing chess and my favorite sports are mountain biking and paintball. ■

Eric Nemeyer's
Jazz Inside

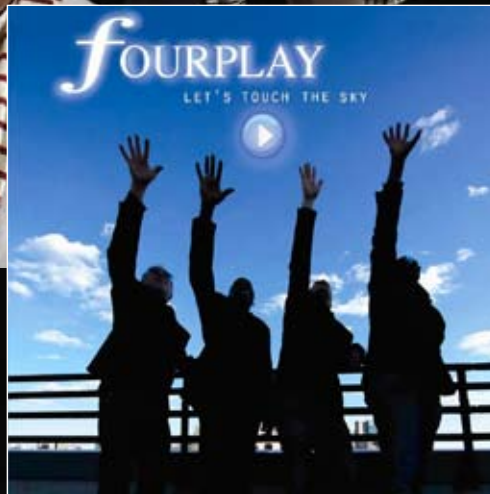
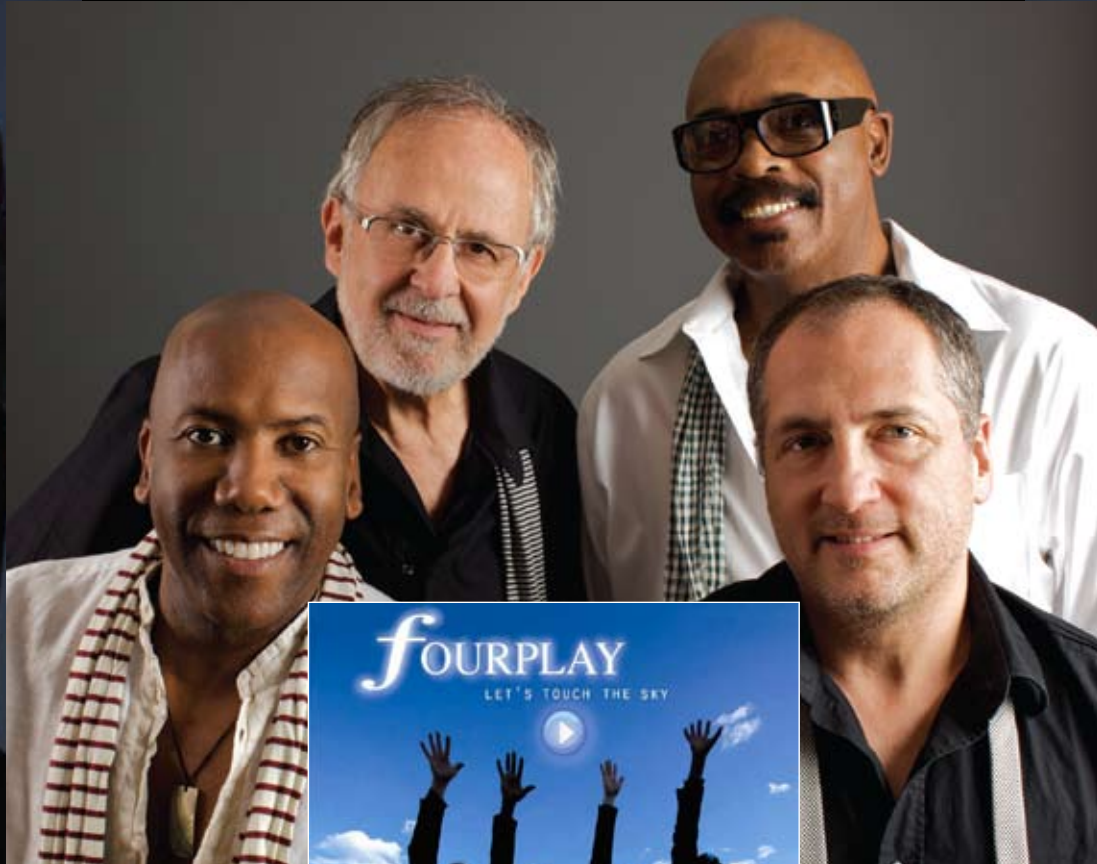
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THE COOKERS

WARRIORS – Jazz Legacy Productions JLP 1001009. www.jazzlegacyproductions.com. *The Core; Spookarella; Close To You Alone; Priestess; Sweet Rita Suite part 2: Her Soul; Capra Black; Ladybug; U Phoria.*

PERSONNEL: Billy Harper, tenor saxophone; Eddie Henderson, trumpet; David Weiss, trumpet; Craig Handy, alto saxophone, flute; George Cables, piano; Cecil McBee, bass; Billy Hart, drums.

By Matt Marshall

Something of a throwback album, *Warriors* recalls the weighty, exhilarating post-bop sets of the 1960s. Appropriately, The Cookers, a group of all-star veterans, chose to kick off this record – their first as a unit – with the aptly titled Freddie Hubbard tune, “The Core.” It serves non only as the foundation for the album, but as a statement of the band’s core “beliefs” – a proclamation of who they are, where they come from, what they value and where they intend to direct their music.

A driving, hard-bop number, originally recorded by Hubbard on his final album with Art Blakey’s Jazz Messengers (*Free For All*, 1964), “The Core” is an excellent set-up piece. Trumpeter Eddie Henderson takes the first solo and has a field day running full-bore through the spacious field the tune spreads before him. Trumpeter David Weiss also solos on the piece (after tenor saxophonist Billy Harper has his go), making for expedient and intriguing comparison of the pair’s individual attacks – Henderson open and heavy, Weiss favoring a more constricted and pinched delivery. Pianist George Cables and drummer Billy Hart also get solo time, and the

band as a whole fires explosively on all cylinders.

The remaining seven numbers are compositions by three of the group’s members: two from Cables, two from Harper and three from bassist Cecil McBee. Harper’s “Priestess” is perhaps the standout of the set. It feeds off a melodic theme of acute familiarity, yet always eludes capture. The trio of soloists – Harper, Weiss and alto saxophonist Craig Handy – take the piece through exuberance, contemplation and peaceful resolution. McBee’s “Ladybug” also delights with Henderson’s muted trumpet and solo space for the bassist to improvise within his own composition. But then, the entire album delights, really. It’s old-school without in any way being old. And reminds that jazz, at its best, is both energetic and substantial.



PATTY CRONHEIM

DAYS LIKE THESE – Say So Records, PO Box 536, Penington NJ 08534. *Estando Aqui; Stella by Starlight; Don't Walk Anymore; Summertime; Superstition; Doggone Blues; I Feel the Heat; Made for Love; Days Like These; Bye Bye Blackbird.*

PERSONNEL: Patty Cronheim, vocals; Aaron Weiman, piano/Rhodes; Brian Glassman, bass; Corey Rawls, drums; Greg Wall and Audrey Welber, saxophones; Clifford Adams, trombone.

By Bob Gish

As vocalist (and composer of seven of the recorded tunes), Patty Cronheim has a way with words, and melody too, of course. She leads off in Spanish, establishing her fluency in that romance language, filled as it is with trills and tongue twists. “I am here,” she announces and so does her band, especially Clifford Adams with his trombone solo, the first of many, on the first cut. Cronheim and company are all here to play, no hesitations, no regrets. They get it on and so must listeners, get this CD on i-pod or stereo ASAP.

Stella by Sunlight follows suit, not as a burner so often associated with the tune’s nocturnal cousin, but as a ballad, with lyrics and tonality more conducive to beach front reveries and observations. Adams chimes in here too with muted trombone, underscoring the softness of the treatment. Stella in the morning light is hardly a fright – more a sight to behold with Ipanema sighs.

Another Cronheim composition like *Stella* is *I Feel the Heat*—a similar track, body heat and corresponding climatic zones, encapsulating the passions of enticements not always realized. Greg Wall’s soprano sax intensifies the trembling temptations of the lyrics. His solo is alluring in a kind of Pied Piper fashion adding to the exoticism and the eroticism of the tune.

Drummer Corey Rawls’ arrangement of Stevie Wonder’s *Superstition* is about as slickly jazzy as one can get, adding a new understanding of the potential of Wonder’s genius. You couldn’t hope for a more imaginative envisioning of the now classic tune.

Don't Work demonstrates Cronheim’s ways with the blues and the tones of a larger ensemble of instruments. She’s groovy, and, wouldn’t you guess it, so is Adams who pretty much monopolizes lead in solos on the early cuts (not to complain). Wall belies up to the trough on this track and shoves Adams aside for a bit in a welcome wailing sax solo. Then Brain Glassman takes his turn showing is proficiency and bluesy prowess on the double bass. It all blends and builds back toward Cronheim’s final chorus with everyone chiming in behind her.

Ah, the Fender Rhodes, that incomparable invention so suitable to that Woodstock feel of the always moving, lazily loving *Summertime*, which as done here is the one indispensable rendering of the lot. This track could hold its own as a single release. Wall is again inspired and at one with the groovy ness of Aaron Weiman and his Rhodes. Glassman again asserts himself, not as a kind of tagalong but as an essential ingredient to the cause. Put them all together and it’ll all give you goose bumps of poignancy and pleasure.

The cut to match it, or almost so (if such choices must be made) as a kind of up-beat, scating book end, is *Bye Bye Blackbird*, that whining announcement of being misunderstood but determined to be wanted. Corey Rawls says as much with sticks and skin, so light the light for him and the sidemen Weiman and Glassman. Cronheim avoids any prima donna sense of regarding the group as merely incidental to the vocals. Just chalk it up to a feeling of Team Cronheim, and do so boldly. So get out the sun block , the cooling beverage, and the fans, Cronheim *Days Like These* is hot, sultry stuff.



CYRUS CHESTNUT TRIO

JOURNEYS – JLP (Jazz Legacy Productions). www.jazzlegacyproductions.com. *Smitty's Joint; Lover; Eyes of an Angel; Little Jon; New Light; Journeys; The Flowers on the Terrace; Yu's Blues; In the Still Hours; Goliath*

PERSONNEL: Cyrus Chestnut, piano; Dezron Douglas, bass; Neal Smith, drums.

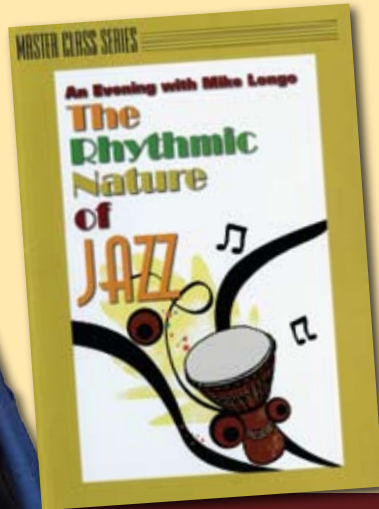
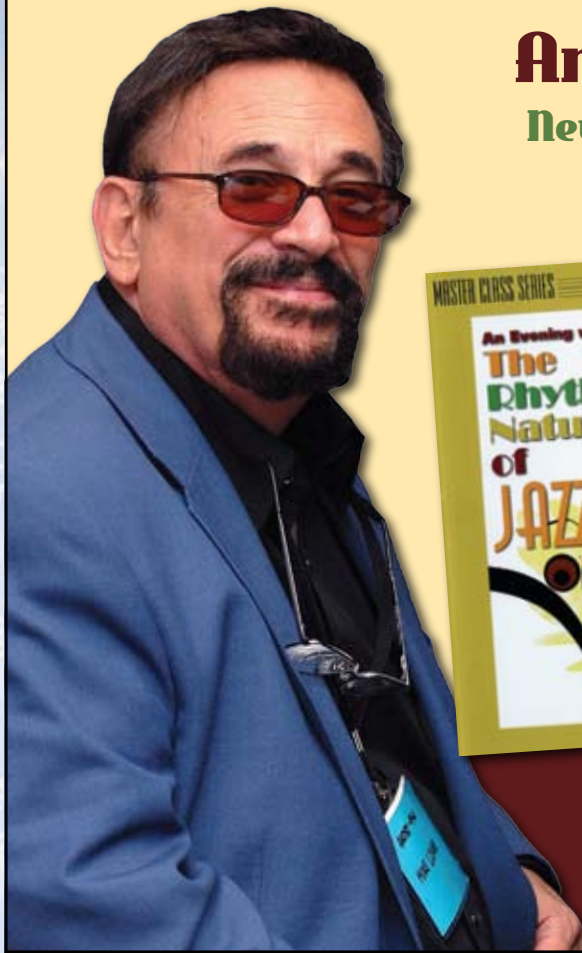
On his latest effort *Journeys*, Cyrus Chestnut does what he does best – he plays the piano. As a sideman, he’s played with everyone from the late greats (Dizzy Gillespie, Betty Carter, Freddie Hubbard) to his contemporaries (Donald Harrison, Jr., Terence Blanchard). His work as a sideman has given Chest-

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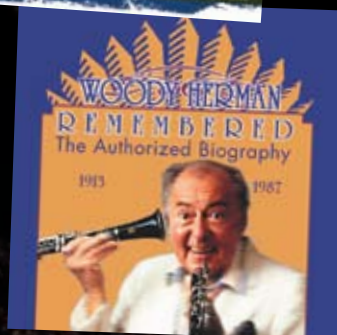
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8. Silver Bells
9. Come Home for Christmas
10. O Tannenbaum
11. Second Line Santa
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H.Sugita, Swing Journal, Japan

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nut ample experience to draw from as a group leader and with his wonderful arrangements, original compositions and progressive musicians, Chestnut can join the long line of jazz greats who explore all of the possibilities in the music rather than play it safe.

“Smitty’s Joint” starts off with an upswing bounce of Chestnut’s piano. His playfulness definitely expands on this piece as he warms up. The listener will become mesmerized with Chestnut’s playing as he creates a nice crescendo while attacking the keys with gusto. Things slowly quiet down as Dezron Douglas gives the piece its rhythmic spine with his decisive fingering on the bass.

On “Lover,” a Rodgers & Hart composition, Chestnut gives us a touch of his romantic side – but

with a twist. Instead of playing the piece as a slow tempo ballad, he instead opts for a slightly faster pace. The arrangement allows for Neal Smith’s drums and Douglas’s bass to step out into the forefront. At one moment, Chestnut’s single-note playing style, reminiscent of Monk, not only allows the listener to hear the melody line more clearly, but it again draws the attention to Douglas’s wonderfully rhythmic bass line.

“Eyes of an Angel” brings things down quite a bit. Not to a melancholic place, but instead it goes to a more contemplative one. Chestnut’s piano is clearly at the helm, but the great timing and rhythm of the bass and drums gives Chestnut complete freedom for some wonderful improvising on the piano.

“Journeys,” the title track, stays in the same contemplative mood as “Eyes of an Angel,” but instead, this track highlights all three players. Chestnut’s piano is rightly understated where it needs to be and it creates ample room for Smith’s drums and Douglas’s bass to weave in and out nicely.

The Cyrus Chestnut Trio will take the listener through a vast range of emotional moods on *Journeys* thanks in part to not only thoughtful compositions from Chestnut but also the addition of Douglas and Smith who round out this wonderful, in sync trio.



COLIN DEAN

SHIWASU – Colin Dean, Roots and Grooves Publishing, www.rootsandgrooves.com. *Growth, Wakan, My Romance: Bardo; Akasha; Brooklyn Ferry; My Ship.*

PERSONNEL: Colin Dean, acoustic bass; Sean Nowell, tenor and soprano sax; Colin Stranahan, drums; Rachel Z, piano.

By Bob Gish

Colin Dean is what you call a dedicated musician, and at the threshold of his career states, “I want to contribute to peace through every note I play and every composition.” It’s a sentiment much in need in the stressed world today, although not a particularly novel resolution for most jazz musicians whose music, whose world is something of a refuge to be at once protected and shared. This project surely affirms Dean’s aspirations because every track, whether new or an established standard, is a loving, caring contribution to peace and reconciliation.

Dean’s assembly of side personnel is stellar, most notably Rachel Z, a pianist and recording artist of some considerable recent repute, and Sean Nowell, another fresh voice whose tenor and soprano sax solos are custom fitted to Dean’s crafted and soothing bass tonalities. Colin Stranahan’s drums are, as well, a perfect match for this ensemble. His work on such dreamy, ethereal tunes as “Growth” and “Wakan”

bespeaks the ageless, ancient sounds of Xanadu and the primal rhythms of the orient.

All of the solos are superb and when each musician takes a turn it’s compelling, if not spell binding, the solos enhanced by the absolutely synchronized accompaniment – all contributing to a special beauty and sense of regeneration much in need in today’s harried, frenetic world. Rachel Z is a phenomenal keyboardist with still developing and untapped talents. And when she and Dean lead out on “My Romance” and “My Ship” it’s luscious, creamy delight, as if partaking of some elixir of honeydew or the proverbial milk of paradise.

All of the tunes, new and old, most notably “Bardo” and “Akasha” contribute to that special richness of imagery and sound, alluded to in the lyrics of “My Ship” – music of gold and silk and precious jewels, the music of peace and love.



GARY GRANT

DON’T HOLD YOUR BREATH – www.garygrantmusic.com. *Tres Gatos Profundos; Thank You, Michael; Set it Straight; I Still Hear You; Ireland; American Native; Skunkin’; Live for the Day; GG Song; Skyrise; Subatomic; One Peace.*

PERSONNEL: Gary Grant, Wayne Bergeron, trumpet; Wally Minko, piano; Dan Higgins, reeds; Vinie Colaiuta, John Robinson, Johnny Friday drums.

By Bob Gish

This is a superbly well-produced CD and well worth the effort instilled in it, both envisioned and achieved. The sound quality is striking and the arrangements are of the first order. Which is not in any way to undervalue the quality of the compositions – all original and striking.

The entire effect from first cut to last evidences quality, giving special meaning to the title for both Grant and his audience (as well as his band) all find themselves holding their breaths both literally and figuratively at both the technique and the instrumentation.

The trumpet, whether in jazz club, a symphony hall or at a bull fight is a commanding and demanding instrument . . . daring one, tempting one to heights of pitch, tonality, and virtuosity.

Grant establishes first one dazzling plateau then another one, up and onward to the scaling of more than one musical height. Super players like Grant soon leave the valley for the mountaintop, aspiring not merely to climb the mountains but to leap from peak to peak.

All musicians and jazz fans will learn and grow when engaging this CD! Trumpet players will especially be inspired and, yes, awestruck, resulting in breathless adoration.

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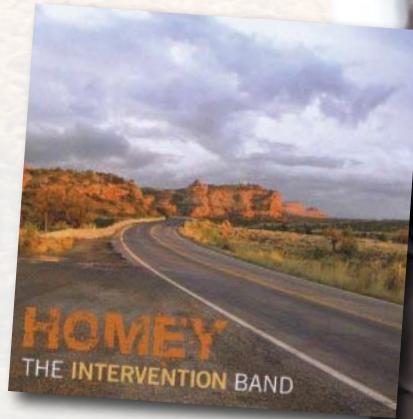
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PERSONNEL: Susie Hansen, electric violin, lead vocal, background vocal; George Balmaseda, lead vocal, background vocal; Kaspar Abbo, lead vocal, background vocal; David Stout, trombone; Tim Messina, tenor sax, flute; Joe Rotondi, piano; René Camacho, bass, background vocal; Jimmy Branly, timbales; Joe De Leon, congas; Erich Bulling, background vocal; Ricardo “Tiki” Pasillas, bongo, hand percussion.

By Matt Marshall

On this, her third album as a leader, electric violinist Susie Hansen not only serves up more of the hard-driving Latin jazz for which she’s become

known, but, as the title (and title track) makes clear, she also stakes a claim as the music’s Representative. It’s not an unfounded boast. But, then again, labeling Hansen and her band as representative of Salsa may be selling them a bit short.

While the violin certainly has a well-established history and strong contemporary presence within Latin music, setting the strings aquiver with electrical juice can safely be said to be outside the traditional norm. As is the way in which Hansen employs her aggressive bowing, often scraping away to fill the sonic wave more regularly assigned to a horn section. Yet with the oomph granted by electric current and her own naturally powerful playing, Hansen continually pulls off the switch without sacrificing any brassy thunder. In fact, listeners who allow their ears to drift may be caught enjoying several blasts from the horn section only to later realize it was primarily Hansen who was entertaining them. Check out “Te Quiero, Te Amo” and “I Want to Love You” and you’ll hear what I mean.

And aside from this innovative flare with which she attacks the traditional form, Hansen also makes some intriguing choices from the pop music world to bring into the Salsa fold. First up is “Vehicle,” the 1970 Ides of March hit. Rendered here faithfully through the opening two verses, with singer Kaspar Abbo on the English lead vocal, the song subsequently – and effortlessly – morphs into Spanish, as the supporting music likewise moves south of the border, revealing the Salsa at the song’s heart. Han-

sen immediately follows this number with a medley whose construction is found in its title: “Frank Sinatra Cha Cha Cha” – a quartet of songs made famous by Ol’ Blue Eyes, set to a cha cha cha beat. Hansen sings the second song in the set, “It Could Happen to You,” in a strong, clear voice that seems the sweeter of her two instruments. The more angular, aggressive fare is left to the five strings under her chin, culminating in a ripping, yet highly – and appropriately – intellectual solo on the album’s final number, “Y Sigue Pensando.” She sings again on “I Want to Love You,” but leaves the Spanish lyrics in the throats of Abbo and, primarily, George Balmaseda, who are both excellent throughout.

So, representative of Salsa? Yes, but not necessarily *Salsa típica*. Hansen and her band play for live, 21st-century listeners and dancers, not some musical museum.



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

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jaimoe.com. *Softly as in a Morning Sunrise; Twilight Waltz; People Get Ready; Dewey's Tune; I Believe I'll Make a Change; Impressions; A Change is Gona Come; Mercy, Mercy, Mercy.*

PERSONNEL: Jaimoe, drums; Junior Mack, guitar and vocals; David Stoltz; bass; Mathias Schubert, keyboards, back ground vocals; Richard Boulger, trumpet and flugel horn; Jay Collins, tenor, soprano saxes and flute; Frank Kozyra, tenor sax; Chris Karlick, baritone sax.

By Bob Gish

Ed Blackwell (1929-1992), the notable American free jazz drummer, is honored in this two-disc tribute and memorial concert, performed by the Jaimoe's Jasz Band, and recorded live in February of 2008. He would be proud indeed for the performance is heartfelt and both audience and musicians are impassioned and inspired.

Jaimoe stands out on drums in his special kinship with Blackwell and each beat is a thank you for their shared love and legacy. Saxophonists Jay Collins, Frank Kozyra, and Chris Karlick blow hard and free capturing Blackwell's spirit felt by musicians and audience alike – and listeners to the recordings by extension. Karlick's baritone is alarmingly resonant and clear. Kozra and Collins bring their tenors to front and center with cogent solos and recede when leading tones and helpful obligato are in the works. And

Richard Boulger's trumpet and flugel horn solos seem inspired by Gabriel himself who is imagined upstairs celestially jamming with none other than Blackwell himself. Junior Mack and David Stoltz are nothing less than inspired when their solos come round.

All of the tracks are long ones, allowing all the band to stretch out and reach their own epitomes (if not epiphanies), and listeners will groove to each and every song and arrangement of the compositional ideas in inspirations of Hammerstein, Romberg, Cedar Walton, Curtis Mayfield, Walter Dewey Redman, Junior Mack, Coltrane, Sam Cooke, and Josef Zawinul.

The songs and Blackwell's memory remain the focus yet each musician pays respects with the glories of their talents and improvisations. The applause of the audience pays respect in return.

Junior Mack and Mathias Schubert shine forth in their true blues, guitar and organ offering of Mack's "I Believe I'll Make a Change". They bring it home in the most authentic of ways and Mack's string-bending, wailing guitar, and his raspy, "I'm here to sing it, brother" vocal is ironically selflessly show-stopping. Sam Cooke's "A Change is Gonna Come", as sung by Mack, is as moving and plangently inspirational as one will ever hear. The two songs capture the moods and expectations of hope and disappointment inherent in not just mutability but mortality.

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PERSONNEL: Pete Levin, organ; Dave Stryker, Joe Beck, guitar; Lenny White, drums; Manolo Darena, percussion; Danny Gottlieb, drums.

By Bob Gish

Funky! Cool to the max! Pete Levin and company have a winner here! So, jump with joy at the release of *JUMP!*, a great constellation of songs and musicians who not only know their business but feel it too.

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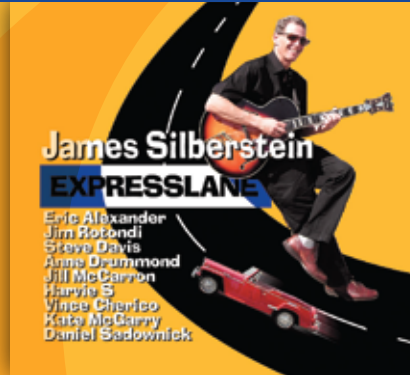


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heard on this CD is nothing less than high, far, and wide. Call it soaring for lack of a better word. Just take a gander at the play list and your pleasure will only be heightened to hear what these slinky stalwarts have to say about them.

There's jumpin' Dave Stryker on a cool double-cutaway, double pick-up long neck Gibson, not just joining the jump but leading it too, at times taking what can only be thought of as double-daring trampoline, six-string tricks vertically and horizontally across the frets. Levin of course answers such lines with fire-works fingers, more laddy than lady, of his own in cherry-bomb and sky rocket keyboard explosions pointing the way, in turn to Stryker and on "Honeysuckle Rose" to jolly Joe Beck who knows musical somersaulting in all its variations.

In the broad-jump vein there are great groovy tunes such as "That Was Then", "Little Sunflower", and "Candido" where the Latin sway motivates the moves and sweet it is, soft and tender and tough and textured. Motion and rhythms are indeed marvelous and multitudinous. Lenny White, Manolo Dadrena (especially on the "Big Dog is Always Right") and Danny Gottlieb (on "Honeysuckle Rose"), provide the snugly, embracing blanket of drums and percussion. And these dancing cats do contain multitudes of moves, hits, and strikes with sticks, brushes, and hands.

Levin and Stryker are through and through much in the tradition of Burrell and Montgomery when it comes to blending guitar and organ and the

illustrious panoply of great jazz organists then and now from Jimmy Smith to Joey DeFrancesco.

Just about any track becomes a favorite and listeners will jump back to hear again what they've marveled at hearing. Shuffle might be the best setting. Be it deliberate or random, jumping through with these tunes is pure delight. So excuse me while I pause to jump back to hear "Little Sunflower", and then ahead to catch "Alone Together" one more time, before I jump back and "Talk to the Animals", or maybe a jump to *Jump!* is in order.



MIKE MAINIERI/ MARNIX BUSSTRA QUARTET

Trinary Motion/Live in Europe – NYC Records, NYC 6042. CD1: *Piece; My Good Leg; Kannada; Don't Break Step; Strega; It's Done; Lost in Little Spain*. CD2: *Three Years, Three Months, Three Weeks, Three Days; All in a Row; Trinary Motion; Young and*

Fine; The Secret Lake; Square Brown/From Father to Friend.

PERSONNEL: Mike Mainieri, vibraphone; Marnix Busstra, guitars and bouzouki; Eric van der Westen, double bass; Pieter Bast, drums.

By Eric Harabadian

This live 2008 two disc set was recorded in early December over three days in Belgium and The Netherlands. This is a strong and vibrant pairing of American vibraphonist Mainieri with three European musicians for a meeting that brings together a modern impressionistic sensibility with good old fashioned bebop.

The date begins with the simply titled "Piece." This intrepid tune is fueled by a deceptively simple bass hook that anchors the entire composition, allowing for a simultaneous ebb and flow of established melody and full-on experimentation to take place. "My Good Leg" recalls Mainieri's tenure with Steps Ahead as he gracefully addresses the vibes supported by a funky yet swinging rhythm section. A take on a traditional Indian children's song "Kannada" is an interesting departure in the program as Busstra approaches the melody on bouzouki. "Don't Break Step" ushers in a traditional bebop element, with a brisk and somewhat angular unison head by Busstra and Mainieri. "Strega" brings in another flavor again that is darkly cool and a tad film noir. "It's Done" is a somber and serene piece that is beautifully played by Busstra. And "Lost in Little Spain" concludes the

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Bobby LaVell

Musician • Writer-Composer • Multi-instrumentalist • Educator

Bobby LaVell has spent his entire life in music from his introduction in high school to the more than ten years he has spent with the Duke Ellington Orchestra. He has also continued that commitment with the creation of the Hudson River Jazz Orchestra years ago. His beginning as a writer can be heard on his CD Bobby LaVell and The Hudson River Jazz Orchestra. In addition to this he teaches at a number of private schools in the New York area among them are, The Learning Tree Multi-Cultural School (Queens, New York) and Youth Theatre Interaction (Yonkers, New York) an after school program. He has also for the last two years maintained a close association with Jeff Huddleston a music teacher at Overton High School in Memphis TN. His hometown. "Giving back is important" says LaVell born (Robert LaVell Garner). Having young musicians see someone that is currently in the business is important, it was to me when I was young and I believe it still is. Jeff is a great guy and a wonderful musician and teacher. I always enjoyed working with him and my time at home.

The Ten and Twenty Band is his most recent recording. It features several of LaVell's original compositions and gives a peak into his artistry. I say peak because there is so much more to this wonderful musician/ writer-composer/ multi-instrumentalist/ educator.



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Mark Sherman

WINNER in Downbeat Magazine's
 Critics Poll 2007-2010

'LIVE AT SWEET RHYTHM'
 Mark Sherman Quintet (Miles High)

Want to check out a furiously hip vibes player? Well, Mark Sherman's live, two-CD set will convince you that his hard bop chops are on fire! Of course, it takes a village to put out all that heat, and this village includes Allen Farnham, piano, Dean Johnson, bass, and Tim Horner, drums. —*JSO Jazz Scene*

"Live at Sweet Rhythm" by vibist Mark Sherman and his band provides the kind of entertainment that can give club-like life to an evening at home. Besides being a great vibist, Sherman also is a talented composer and wrote nine of the 10 songs. The music all is straight-forward jazz, highlighted by Sherman's fine playing and the excellent trumpet and flugelhorn playing of Joe Mag-narelli. He and Sherman show the combination of the vibes and flugelhorn is one that deserves more exploration. Besides the fine play, which is good enough to invite multiple listenings, the DVD has interviews with each member of the band and one in which they all talk about the band. —*Bob Karlovits*



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first set/disc with a raga-like drone that sets the pace for a Scofield/Stern inspired piece.

The second set/disc continues the festivities in a cool and relaxed manner. There is an urbane feel to the opening of their performance here that is an inventive balance of ambience and the blues. Mainieri's "All in a Row" seems like somewhat of a musical exercise but remains playful, with its odd and angular melody. The title track "Trinary Motion" is another Mainieri composition, with very inspired phrasing and inventive ideas. The vibist really steps out floating on a sea of strong rhythm and tasteful comping from Busstra. Marnix Busstra's acoustic guitar resolves the night on "Square Brown/From Father to Friend" providing an intriguing blend of folk and swing.

This two disc set is an incredible package and offers a really interesting and engaging display of some true modern jazz masters at work.



MARK SHERMAN

LIVE AT SWEET RHYTHM – Miles High Records MHR-8610, *Tip Top Rhythm*; *Little Lullaby*;

The Great Trip(let); *Trust*; *Trinkle Tinkle*; *The Winning Life*; *Hope*; *Sandy*; *Ella Bella*; *Hardship*.

PERSONNEL: Mark Sherman, vibraphone; Joe Magnarelli, trumpet and flugelhorn; Allen Farnham, piano; Dean Johnson, bass; Tim Horner, drums.

By Eric Harabadian

Recorded live in NYC in July 2009, Mark Sherman and his award-winning band were definitely on their game for this excellent DVD concert. There is a simpatico with this outfit that exudes confidence, positivity and engages the audience to come along for the ride. You are in for a good time and the master of ceremonies is Sherman himself.

Kudos to the band for the foresight to capture this night for visual posterity as well as audio because watching them perform is as riveting and as fun as listening to the music. Sherman is situated front and center amidst the stage area and he thrusts his all into every mallet strike and facial expression. He's certainly in the moment and feeds voraciously off the raw and palpable energy that is being shared by his musical compadres.

The majority of tunes were written by Sherman beginning with the strong mid-tempo swingfest "Tip Top Rhythm." They slow things down a tad for the waltz-like "Little Lullaby." Farnham's sensitive Tyner-like comping blended with Sherman's Bobby

Continued on Page 48



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