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NOVEMBER 2011

Interviews

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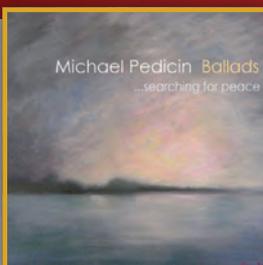
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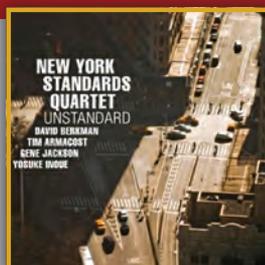
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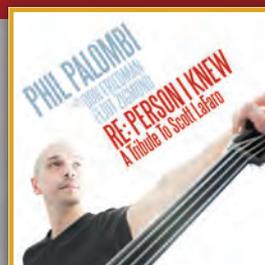
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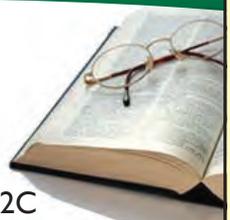
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Jazz Inside

Jazz Inside Magazine

ISSN: 2150-3419 (print) • ISSN 2150-3427 (online)
November 2011 – Volume 3, Number 4

Cover Design by Shelly Rhodes

Cover photo of George Coleman by Eric Nemeyer

Publisher: Eric Nemeyer

Editor: Gary Heimbauer

Advertising Sales & Marketing: Eric Nemeyer

Circulation: Robin Friedman, Susan Brodsky

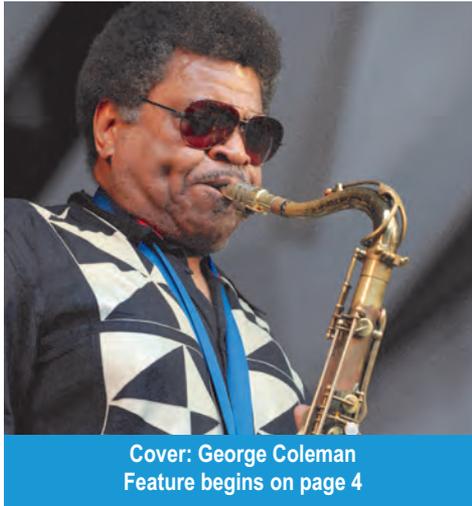
Photo Editor: Joe Patitucci

Layout and Design: Gail Gentry

Contributing Artists: Shelly Rhodes

Contributing Photographers: Eric Nemeyer, Joe Patitucci, Ken Weiss, Andrew Lepley.

Contributing Writers: John Alexander, Chuck Anderson, Al Bunschaft, Curtis Davenport, Bill Donaldson, Shannon Effinger, Eric Harabadian, Gary Heimbauer, Rick Helzer, Mark Keresman, Jan Klincewicz, Matthew Marshall, Nora McCarthy, Joe Patitucci, Ken Weiss.



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Telephone: 215-887-8880

Email: advertising@jazzinsidemagazine.com

Website: www.jazzinsidemagazine.com

SUBSCRIPTION INFORMATION

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George Coleman

Interview By Eric Nemeyer

JJ: Talk about your upcoming performances at the Jazz Standard.

GC: There are some excellent guys that will be there. Larry Goldings will be on organ. Russell Malone will be playing guitar, George Jr. on drums and Danny Sadownick on percussion. My son suggested that we do a few more originals. So we'll be playing some of those that we don't do too often. I usually get caught up doing standards – which we'll be doing as well. I might even have some of the guys do some of their original music. So, we'll mix it up. We'll play some popular songs like "Where Is The Love" and "At Last"

JJ: Will you be doing "Cherokee" in all twelve keys?

GC: Well, I don't know about that. That's quite a challenge for anybody – including myself ... these days ... since I don't do that too often.

JJ: The Hammond B3 organ sound that will be an integral part of your upcoming performance isn't something that you've used to often.

GC: I used to work with Shirley Scott a lot. I got used to playing with her. She was fantastic. I've played and recorded with Joey DeFrancesco.

JJ: You're originally from Memphis. However, as was sometimes the case years ago, you did not come straight to New York. You went to Chicago. Talk about your experiences in Chicago and making your way to New York in that way.

GC: Chicago was a great experience. Fortunately, I had some good experiences musically in Memphis. I grew up with a lot of great musicians there. No one knows them. But, they were instrumental in giving me the musical direction and guidance that became instrumental for me in getting involved with some of the top players – Miles, Max Roach, Johnny Griffin, Gene Ammons. Clifford Jordan had already left. He was another great player that I admired. But Bob Cranshaw was there, and Walter Perkins. I played in his MJT band. Bill Lee was there – Spike Lee's father – and he was a great arranger and composer. I was hooked up with him. Of course I had my sidekick – my younger protégé – [trumpeter] Booker Little, who was fantastic. He was a great trumpeter. He was just a baby. He died when he was 23. He played with John Coltrane, and I did some things with him with Max Roach. Chicago was such a hotbed of knowledge jazz wise.



JJ: Could you talk about your association with Ahmad Jamal, who was leading his own trio in Chicago then and with whom many years later you performed and recorded?

GC: I feel fortunate and honored. He had never used a saxophone player on any of his recordings or with his band. He performed with either his trio or with a guitar in his band. He liked my approach to the music and he wanted to include me in some of his music. I did a tour with him in 2000 in Europe for about five or six weeks. That was great. It was a wonderful experience playing with him – listening to him every night playing

his music.

JJ: Did you get to play with Ahmad while you were out in Chicago in the 1950s?

GC: No. I just listened to him a lot when he was playing at the Persian Room in Chicago. He stayed there for many years – with Vernell Fournier on drums and Israel Crosby on bass.

JJ: How did your time in Chicago help you before you made your way to New York?

GC: There was music 24 hours a day in Chicago. There were places where guys would come in at 3:00 or 4:00 in the morning and sit in.

(Continued on page 7)

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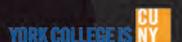
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There was a place called Cotton Club - later on it became Swingland. They had a bass and a set of drums and guys would come in and play. I played some very unusual gigs while I was in Chicago. I had a gig that started at 6:00 AM in the morning. There was another gig that started at 9:00 AM in the morning at another club. There was a lot of early in the morning stuff, and a lot of late at night stuff. The gig on Saturday started at 11:00 at night and went until 5:00 in the morning. That was a different era, a different time, a different economy, and a different interest in jazz. There are a few clubs now that have an after hours band. But, after hours now means that they start at 12:30 AM.

JJ: How did you meet Max Roach out there?

GC: All the guys that came through heard me, and they liked what I was doing – like Lee Morgan. He gave me my first jazz recording called *City Lights*. He had Alfred Lion from Blue Note Records fly me into New York to record. I made a couple more with him after that. That’s what happened with Cannonball Adderley. People were saying there’s a monster playing alto in Florida. A guy told me that when I was still in Memphis. I said, “Cannonball? Who or what is that?” He said, “He’s a big guy that looks a little bit like you”. His name was derived from the word cannibal, because he ate so much. He was also a good cook. He was the real deal. A lot of times you would hear a lot about guys and then you would hear them and not be impressed. But, Cannonball was the real deal. He came to New York and left everyone in shambles. He was a good business man, a great player, and very intellectual. He was a school teacher. So he did really well. Only a few guys were as great as legends said they were.

JJ: Did you remember any conversations you may have had with him?

GC: He liked what I did and I liked what he did. We had a great rapport. I didn’t see him too much because he was out there on the road a lot. But all of the experiences I had with him and with John Coltrane were wonderful. I played John Coltrane’s horn one night, sitting in with Miles’ band at the old Bohemia, around 1959. John lent me his horn and was impressed and so was Miles. That facilitated my getting the gig I think. It was Coltrane who recommended me. He was a great guy. He was soft spoken. You know the word genius has been thrown around a lot. He was definitely a genius – and very industrious. He practiced a lot, and he was very talented and very gifted. He came up playing in R&B bands just like me, and a lot of guys – including Clifford Brown. Coltrane was playing with Earl Bostic – one of the premier saxophonists during that era.

JJ: Do you remember any conversations you might have had with Coltrane?

GC: I remember once at the Apollo Theatre asking him about certain fingering he was using on saxophone. But I was pretty laid back. I never wanted to bug guys. I know that guys have other things on their agenda. Some people don’t respect other people’s time and their space. You know, you come off the bandstand and before you can get to the dressing room, they’ve got you – asking you to sign an autograph, asking questions about how this or that was when you were with Miles. Someone would always be stopping you before you could get a breath. So I figured I would hold off with some people until the time is right – when they’re not busy. But I never liked to invade their privacy.

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JJ: What prompted you to move from Chicago?

GC: Well, Max Roach came through, liked the way I played, and sent for me. I was hired. I think Sonny Rollins had left his band and he wanted me to join. That was March of 1958. I joined the band in Pittsburgh. Kenny Dorham was in the band on trumpet along with Nelson Boyd. We had a quartet – no piano, of course. Later on, when Kenny Dorham left, Booker Little came into the band, and Ray Draper came into the band on tuba. Max wanted to add another instrument. I couldn't understand why he wanted a cumbersome instrument like a tuba in the band – but that's what he wanted. It worked out.

JJ: What were your observations about the evolution of free or open form or avant-garde playing that was beginning to appear on the scene?

GC: When the avant-garde came in, everyone was lauding and praising it – all the intellectuals, Gunther Schuller, John Lewis, even Ray Brown. "Oh man, this is hip stuff. This is the greatest stuff." So, Little Jazz, Roy Eldridge said, "Oh man, that's sh*t. What are you guys talking about? It's just a farce." Some guys were saying, "No man, this is the real deal. These guys are playing the new thing. This is a modern approach to jazz." So one day, Little Jazz, went into a room that had a piano, and took his tape recorder and set it up, and then started playing all this weird crazy stuff. Then, he took the tape

to a number of these guys who were avant-garde fanatics. He said, "Okay, I've got this seventeen year old guy I want you to hear. He's a phenom. He's great." They said, "Let's listen to this." Then Roy played it for them, and they said, "Wow, that's fantastic. How old did you say he was?" Roy said, "Seventeen." They said, "What's his name?" And Roy said, "It's me you dumb...." [laughs] He got a real kick out of that. You can't prove that these guys are not playing

the real guys – the ones who are really legit – they are the ones who stood out. The Europeans jumped on that bandwagon too. That's not to say that there aren't some great European jazz musicians – because I've played with quite a few. I've recorded with one of them and he was blind – Tete Montoliou. He could play everything. And, he could only hear out of one ear. He knew, almost before I played, what to play underneath it. I also met a lot of great musicians in

"because when he wouldn't show, I would be left out front. And a lot of people thought I was Miles Davis, if you can believe that... They would come to me at the end of the set, after the show when he hadn't shown on the gig at allthey'd say, "Oh, Mr. Davis, that was so beautiful. I really enjoyed it." They thought I was Miles Davis!"

or can't play – except by your own ear, especially your own delicate ear.

JJ: Admittedly, we have all heard it said that some – with an emphasis on some – musicians playing in the arena of free or open form or avant-garde find it to be a convenient space to pass off their shortcomings under a banner bearing credibility, while not having mastered their instruments or the music. The compelling aspect of Coltrane's exploration into open form music is that he had gone from an early fumbler over challenging chord changes to a master of tonal music – and possessed all the tools to create and impart structure in a "free" setting where there was none. Although the order that he created in the setting of playing freely, I think often is misunderstood as having no form by ears that are less trained, and those not paying careful attention to the subtlety embodied in his music.

GC: Yes. When I was coming up in Memphis, I was hip to the avant-garde – before Ornette [Coleman] and all those guys. There was a guy there called Popeye. He used to play in all the minstrel shows. He would be playing the same kind of stuff that Ornette was playing. People would hear even us playing bebop in the clubs and say, "Oh man, play us some blues. Get out of that bebop stuff." But, when this guy came on the stand, he would run the people out of the club. He eventually came to New York and would sit in with Coleman Hawkins, Lucky Thompson and all those guys and he became known as Demon. I knew him as Popeye. He used to come in and say, "Yeah man I used to sit in with Charlie Parker and Sonny Stitt." But they all knew him for what he was. I said to him, "You came along at the wrong time. They should have discovered you before Ornette – because then you would have been the next Ornette Coleman." There have been a lot of phenomenal things happening out there in jazz. But

England. I would go and play at Ronnie Scott's every year, maybe two or three times a year, for maybe 20 years in a row. I ran into a lot of great musicians there – piano players, bass players, drummers, saxophone players. I was very much impressed with the piano players.

JJ: Could you talk about the group that you put together when you recorded the album *Amsterdam After Dark*?

GC: Hilton Ruiz was on piano. Sam Jones on bass and Billy Higgins on drums were premier. They were tops. They were spectacular. I've been fortunate to have played with all of these great people. It has enhanced my expertise in terms of playing the music

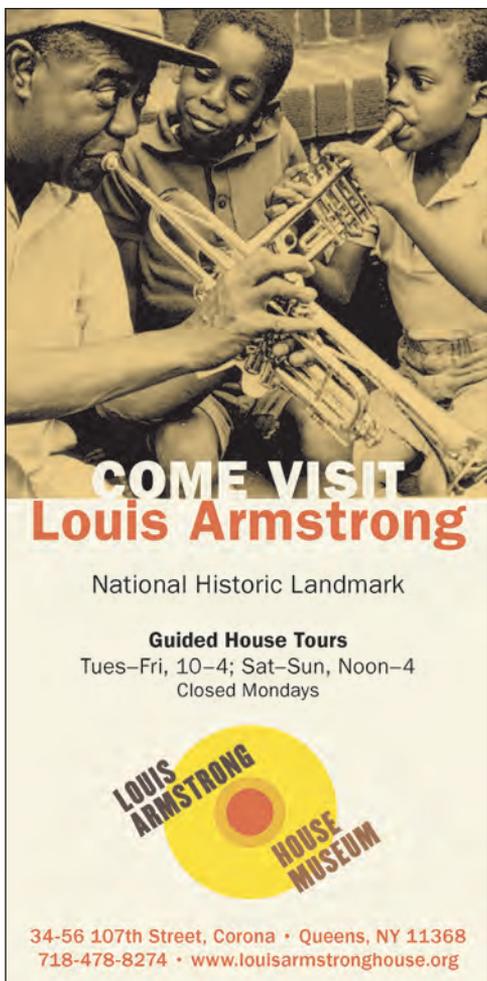
JJ: What kinds of challenges did you experience when you got to New York?

GC: I didn't face too many because I was with the top guy – Max Roach. Nobody could play as fast as he could. So that was the challenge for me. The book was 90% up-tempo – "Lover," "Just One Of Those Things," "Cherokee," "I Get A Kick Out of You." He was a technical master. Playing up tempo was his forte – along with other stuff. He was playing waltzes – and no one was playing waltzes. That prepared me for playing any kind of tempo I ever wanted to play.

JJ: And, the tracks on the album *Four and More*, by Miles Davis, the other half of that 1964 concert at Carnegie Hall [*My Funny Valentine* was the first half] were all up tempo.

GC: When I joined the [Miles Davis] band everything was way up. Prior to that, things were pretty much medium – even when Trane was in the band, and Sony Rollins and Hank Mobley.

(Continued on Page 54)



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Jerry Dodgion

Interview By Eric Nemeyer

Photo by Ken Weiss

*Jerry Dodgion has made his reputation playing alto saxophone, flute and clarinet with a who's who of bands over the past 50+ years. Originally from the San Francisco area, Jerry joined vibraphonist Red Norvo's Quintet in 1958-and stayed through 1961. The group was tapped by Frank Sinatra to tour with him during the 1959-1961 period, and the same group was often incorporated into the Benny Goodman ten-piece band of the time. By 1962 Jerry had moved to New York City, and was on the well-known tour that Benny Goodman made to Russia with his band. Dodgion has also played with virtually everybody in the music and many of the leading big bands of the 50s, 60s and 70s – including Count Basie, Duke Pearson, Gerald Wilson, Quincy Jones, Oliver Nelson, Tadd Dameron, Toshiko Akiyoshi, Dizzy Gillespie, The American Jazz Orchestra with John Lewis, The Lincoln Center Jazz Orchestra [Wynton Marsalis], The Smithsonian Jazz Orchestra [David Baker], The Carnegie Hall Jazz Band [Jon Faddis], and of course, Thad Jones and Mel Lewis. Dodgion appears on a number of Blue Note albums including recordings by Stanley Turrentine, and the landmark Herbie Hancock release, *Speak Like A Child*, and other dates by Louis Armstrong, Charles Mingus, Clark Terry.*

JJ: Could you talk about your experiences with the Thad Jones-Mel Lewis Big Band?

Jerry Dodgion: I was in the band from the very beginning – from the very first rehearsal. And, I stayed with the band longer than anyone – longer than any of the originals. I was the last one to leave in the summer of 1978. They were making a tour that I couldn't make. I felt so bad about leaving – and that tour was the eventful tour where Thad and Mel had their "divorce." I had actually met Thad before. I used to hear the Basie band that he was in, a lot. I was living in San Francisco in those days. When they came to the Bay area they would stay and play all around. It was a great band – a totally acoustic band. There was no amplifier on anybody. It was a great, warm sounding band. Anyway, Ralph Gleason introduced me to Thad one night, just to say hello. I went to the local jam session place – Bop City – which opened at 2:00 AM in the morning, every morning. And I always would take my horn there because I was able to play there. I didn't say anything to the owner when I walked in – just "hello."



Then later, I heard an announcement by him saying: "On this next set, we're going to have Milt Jackson playing the piano, Percy Heath playing the bass [I don't remember who the drummer was], Thad Jones and Jerry Dodgion." Oh my God. [laughs] So we get on the bandstand, and Thad says, "Do you want to play this tune?" I said, "Geez, I don't know that. Can you think of something else?" Then he came up with something else that I don't know, and then something else I don't know. But, he was totally relaxed and gentlemanly, polite – he

was just great. So then he said, "Well, why don't you suggest something?" [laughs] So, then I was having trouble trying to think of something. You know, every time I played with Hank Jones, he would say, "What do you want to play?" My mind would go blank – because I know he can play everything. I was thinking I don't know anything well enough to play with him. So, finally, with Thad, I said "But Not For Me." By the time I arrived in New York, I had done three years with the Red Norvo Quintet. I eventually got off in New York and stayed in New York. Thad was still with Basie for

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(Continued on Page 28)

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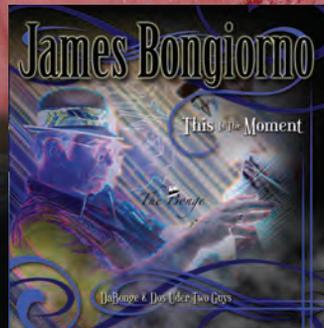
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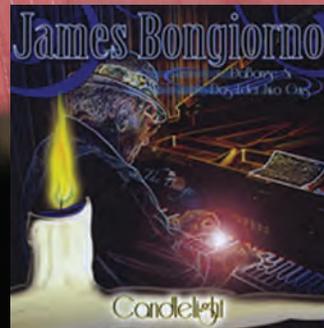
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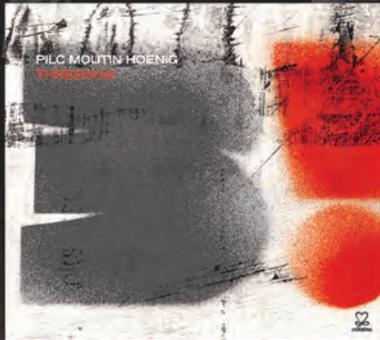


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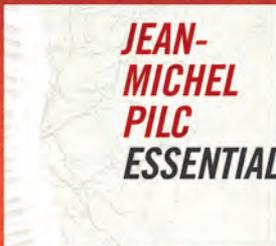


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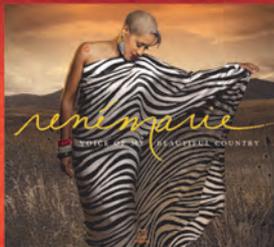
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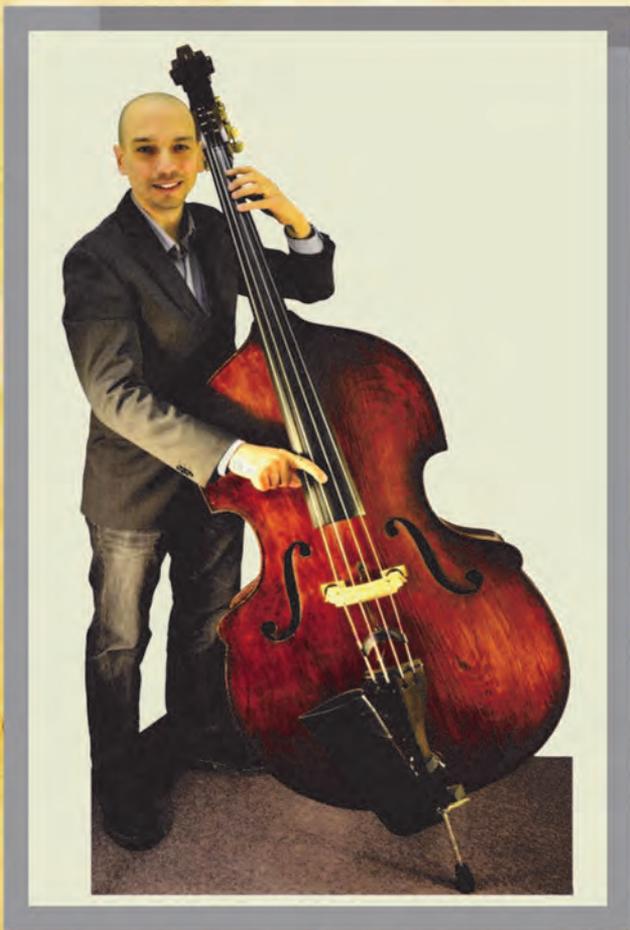
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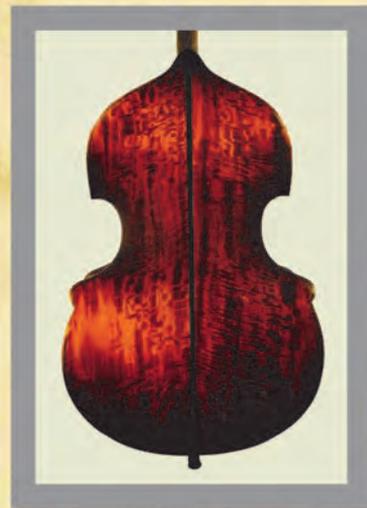
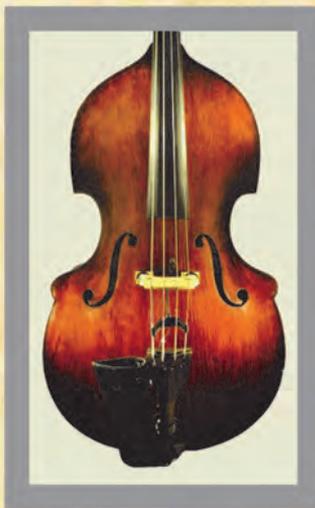
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Phil Palombi

Interview by Joe Patitucci

JJ: What is it about Scott LaFaro and his music that inspired you and has since led to your publishing a book of his improvised solos that you transcribed, as well as recording an album dedicated to him.

PP: *Waltz for Debby* and *Sunday at the Village Vanguard* were the very first jazz LPs that I ever bought. I was in a record store the summer before I started college and the college radio jazz DJ put them in my hands and ushered me to-

wards the checkout line. I had no idea what jazz was at the time. It was an instant match for me. I was in love with the sound on those records - the ambiance of the Vanguard, the chemistry of the trio, the song selection... everything. Scott's playing on that date is so passionate and melodic! You can hear him digging in and just going for things, pouring all of his energy into the instrument. I think that was the best possible thing for me to get into my ear starting out. Play with passion! I was clueless to the fact that he

was a bass virtuoso. I guess I assumed that everyone could get around the bass like that. Fast forward years later, I was sitting home one afternoon pondering how my life was about to change when our daughter arrived in a few months. I was thinking that once the baby came, I'd have less time to practice, transcribe, listen, etc... It had been a while since I transcribed anything, but who should I transcribe - LaFaro! It took me a day to write out Scott's solo on *All of You*. It was fun! I transcribed another, which went a little easier. I then had this mental image of all of Scott's solos (with the alternate takes) in a folder sitting on my desk. That was it. I went crazy. I transcribed all 15 solos with the alternate takes, about 50 pages, over the course of a few months. When I was done, I checked to see if someone else had published them so I could check my work. I couldn't believe that nobody had ever published these solos. What came next is a long story, but I'm honored to be the person that was allowed to present these masterpieces to the world.

JJ: Could you discuss your use of Scott LaFaro's 1825 Prescott bass and the story behind it?

PP: Sometime in November I was talking to Scott LaFaro's sister, Helene LaFaro-Fernandez, and I mentioned that I was recording a tribute to her brother. She immediately asked "How would you like to use Scotty's bass?" Ummmmm, definitely! Barrie Kolstein owns the instrument, but he and Helene are close friends. She gave him a ring and told him about the project and he thought it was an excellent idea. About a week before the recording, I drove out to Barrie's shop in Baldwin Long Island to make sure that I would like playing it. I wasn't going to use the bass just because it was Scott's. I had to like playing it. When I began to play the bass, I didn't think about LaFaro at all. I fell into a trance. I was completely in love with the instrument. Every note speaks clearly, the tone is deep and rich, its easy to get around the fingerboard. I forgot that I was playing LaFaro's bass - *the* bass that he used for the last four or five years of his life. The bass that was in the car accident that took his life. The first thing that hit me after I came out of my trance was "where has this bass been all my life?" Anyway, I spent the week before the recording getting to know the bass better, and most importantly, getting her to open up. She hasn't been played much in the last 50 years. Marc Johnson had her out for a few days for a few tunes on Eliane's [Elias] tribute to Bill Evans, but other than that, this was the most



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(Phil Palombi — *Cont'd from page 15*)

action she's seen since Scott's last gig with Stan Getz at Newport. I brought her home on a Saturday afternoon, played her for a few hours, then had to run out for a gig (on my own bass). That night I could feel that my playing had changed. The next day I played for 8 hours straight. I couldn't put her down. Barrie let me use her again in April of this year for a weekend at the Kitano with Don and Eliot. I got to have her for another whole week. It was weird. I thought that I was going to have a spiritual experience having "Scott LaFaro's bass" in my hands. I didn't get

Brad Melhdau, etc.... I didn't want a CD that would sound like we're "going into a Bill Evans Bag". Last summer I was playing a session at my house with pianist Don Friedman and drummer Eliot Zigmund. I've played a lot with them individually in other settings and groups, and Don and Eliot go way back, but this was the first time I played with both of them at the same time. It hit me immediately— this is *exactly* the trio that I need for a tribute to Scott LaFaro! Don and Eliot weren't "trying" to be anything. It's who they are. They were on the scene creating what we know today as the modern piano trio. Don's first

idea was to then spend two full days of recording whatever we felt like recording. We had a few originals rehearsed and ready to go, but we also freely improvised a few things. At the end of the session each night, I stuck around and recorded a few bass improvisations. I'm a bit of a stereo geek (a.k.a. audiophile), so I went the extra mile and released the recording as a 96K-24bit FLAC file download also. Man, HD audio is amazing! The CD sounds great, but you have to hear the 96K tracks. I'm hoping to raise some money to include a vinyl release next year. Anyway, from there I enlisted my good friend and pianist Matthew Fries to take the photos and create the artwork. He's a very handy guy when it comes to design, to say the least. I really wanted to get Orrin Keepnews to write the liner notes. He was interested, though it seemed like he was really busy so I didn't want to bug him too much about it. I was under a deadline to get the CDs pressed in time for the CD release party in April, so I ended up writing the liner notes myself. I happened to be on the road in Argentina at the time, so I enlisted a bottle of Malbec from Mendoza to help with the writing. That probably explains the 12 page booklet that accompanies the CD.

"I've learned to approach writing using the same advice that a college English professor once gave me.

Rewrite, rewrite, rewrite, rewrite, rewrite. In a nutshell, I go into a stream of conscience mode and just get something down on paper. Then I make my wife play it — Sarah Jane Cion, a great jazz pianist — who tells me how much she doesn't like it."

that at all. That bass plays and sounds so great, I forgot about the "instrument" and just played music – what ever I could hear, I could play. I realized how much more I need to learn about music. It occurred to me that Scott probably had that same musical awakening when Barrie's father, Sam Kolstein, restored the bass for Scott back in the late '50's. I felt like I was possibly having a shared experience with LaFaro separated by 50 years. Since then, Barrie has made me a copy of the bass, which plays and sounds every bit as good. I feel like I'm playing better than ever from a technical standpoint, but now I need to learn what to say. I need music lessons!

JJ: Talk about how the new album you've released, which is a tribute to bassist Scott LaFaro and features Don Friedman and Eliot Zigmund, developed from concept to completed artwork?

PP: 2011 marks the 50th anniversary of Scott's death. It was also time for me to record a solo project. I wanted to put something together to honor LaFaro and acknowledge all of his hard work. Scott's legacy spans many different groups and musicians, but I feel that his work with the Bill Evans trio allowed him the space to develop his unique musical vision on the bass. Without Evans and Motian, I wonder if we would have ever heard the true LaFaro. Also, as I mentioned, that trio set me on my path early on, so it's also a thank you from me personally. I have always wanted to record a jazz trio tribute to Scott, actually, but tributes can be tricky. I wanted to pay tribute to Scott and the Bill Evans trio, but how can you do that musically without sounding like you're trying to BE the Bill Evans trio? ... especially the piano chair. Most people of my generation aren't coming out of that piano trio bag with their own voice. They've moved on from Bill into Herbie, Keith Jarrett, Chick Corea,

recording as a leader was for Riverside Records in 1961 just a few weeks after Evan's Vanguard session for Riverside. He and Scott were good friends (and even roommates for a time). Don even subbed for Evans with the Bill Evans trio one night when Bill couldn't make it. He has his own voice on the piano that has evolved from the time period that I wanted to capture without sounding contrived. Eliot, of course, played in Bill's trio as well as some of the other great piano trios of jazz. He's one of my favorite drummers, has his own identifiable voice on the drums, and the perfect drummer for a piano trio. With Don and Eliot, I felt like we could make a recording that paid tribute to the piano trio that let LaFaro explore the possibilities of his instrument and (most importantly) have our own unique sound. My next call was to my good friend (and excellent engineer) George Petit to see if he was interested. Actually, being a friend, he didn't have a choice. I was going to coerce him if necessary. George was very instrumental in helping the session become a reality. He helped me find the right studio and took over from there— negotiating a good price with the studio, mic acquisition (a big thanks to our mutual friend Mauricio, another great engineer who owns a box of vintage mics and wanted to be involved), and also completely understood my vision for the recording process. I wanted to setup in one big room with as little separation as possible and he made that happen. He took care of everything so that I could focus on making music. That's a *huge* deal when you're self producing a recording! He also mixed the CD and set me up with a great mastering engineer, Oscar Zambrano. Since this is the first full length recording to feature LaFaro's bass since 1961, I wanted to make the absolute best sounding recording as possible. George had about 50 microphones to choose from, and we spent one full day just setting up and capturing sounds. My

JJ: Could you talk about composers who have influenced your writing?

PP: There are so many composers and compositions that have influenced me. The person that stands out the most is Wayne Shorter. Man, his stuff with Blakey is amazing, his Blue Note albums as a leader are amazing, his current writing is amazing. There is something about his root movement versus melody counter point that I'm drawn to. I feel like I have a similar vision, but I'm still climbing that mountain. Next to Wayne, my friend Matthew Fries has influenced me a lot. He's a great composer. We co-lead a trio together called Tri-Fi and we're constantly playing together. One afternoon, about an hour before he came up to my place to play, he threw down a challenge – write a tune in the hour before he arrived. My tune came out pretty decent, but his was amazing. We have a method of workshopping each other's stuff that's really helped me along. He also is great at interpreting other people's music, which has given me the confidence to experiment with more involved, long form writing.

JJ: What are some of the process you go through or sources of ideas or approaches that you take to composing?

PP: I've learned to approach writing using the same advice that a college English professor once gave me. Rewrite, rewrite, rewrite, rewrite, rewrite. In a nutshell, I go into a stream of conscience mode and just get something down on paper. Then I make my wife play it (Sarah Jane Cion - a great jazz pianist), who tells me how much she doesn't like it. Then I start editing and rewriting into something that's more cohesive. Then maybe I'll pull it out on a session only to hear it crash and burn, then I'll rewrite it again. Sometimes I'll start out with a tune, and a month later that one tune will be dissected into three

(Continued on page 36)

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Martial Solal

Interview & Photo by Ken Weiss



Still little known in the United States, Frenchman Martial Solal (August 23, 1927) is widely considered to be one of the finest European jazz pianists of all time. Born in the French colony of Algiers to a Jewish father, he was expelled from school in 1942 under the Nazi race laws imposed on France and its colonies. With nothing but time on his hands, Solal took to the family's piano with intense focus, quickly mastering it. He moved to Paris in 1950, formed a relationship with expat U.S. drummer Kenny Clarke and made his first recording session with Belgium guitar legend Django Reinhardt. Solal would go on to record with stars such as Sidney Bechet, Stephane Grappelli, Lucky Thompson, Don Byas, Slide Hampton, Stan Getz, Clark Terry, Lee Konitz, Johnny Griffin, John Scofield and Jack DeJohnette. Perhaps best known for the music he composed for Jean-Luc Godard's 1960 breakthrough film, *Breathless* (A Bout de Souffle), he has also composed 15 piano etudes and more than 35 film scores. Solal is a serious and self-disciplined artist who actively practices long stretches daily in order to empower his fingers to follow his mind. He's a carnivore of theoretic knowledge and jazz' vast history which allows him to fit in with groups of almost any stylistic observance. His solo performances are spellbinding displays of ingenuity and the unexpected. He is a fan of jazz standards but also a talented composer. He currently presides over an international jazz piano competition held in Paris that carries his name and though he often

has played solo during his career, he also leads a 10-piece brass dominated group called the *New Decaband*. This interview took place on April 16, 2011 in New York City prior to his performance at the Village Vanguard.

Jazz Inside Magazine: The jazz critics love you, they call you one of the most important European jazz pianists of all time yet you are mostly unknown in America. Does that bother you?

Martial Solal: Yes. [Laughs] I should say it's my own fault because I didn't come here often enough. By the way, over fifty years, I came eighteen times (to the United States). That's not much, once every four to five years. So, how could they know me! I suppose that is the reason I am not better known in America but I can't prove it. Who knows, maybe if I were living here, maybe it would be worse? [Laughs]

JJ: How are you received in Europe?

MS: Better. No, I can't say better because I am very welcome here. Each time I come, I have good reviews, the people come out to where I am playing and I can't complain, but these audiences aren't big enough to make me a star in America. In France and Europe, I've been doing it for years and years because it's been possible. Here it's difficult, if you don't live here, you can't be known by everyone.

JJ: You are currently finishing up a week at the Village Vanguard. What does it mean to you to play this famed club and to think of all the great musicians who have stood on its stage before you?

MS: I've always said that this club, the Village Vanguard, is the most exciting place to play, especially because of all the great musicians who played before. It might be the oldest club in the world, I don't know. It has a fantastic reputation, even if it is not exactly as true nowadays. There are other clubs where great musicians also played, but this one has something special and the audience is very interested in the music that we play. They understand most everything I do. Sometimes I hear people laughing here and there because I just did something strange. Many people in the room pick up the subtleties.

JJ: You had a very eventful first appearance at the Vanguard. You arrived in New York right after the terrorist attacks on 9/11/01. What was your experience regarding the disaster?

MS: It was a strange experience [to perform then] but, you know, as soon as the show started, me and the audience forgot everything. But it was a special moment, and afterwards, we had to go back to reality. We had a flight booked for two days before the appearance and one day before, we didn't know if we could fly here. Everything was difficult. To the contrary, the big hotel sold the room for half price, so we had a big suite for the price of a small room. We arrived five or six days [after the attacks], it was a sort of end of the world, smoke everywhere from downtown. But the club only closed for a few nights, it's crazy.

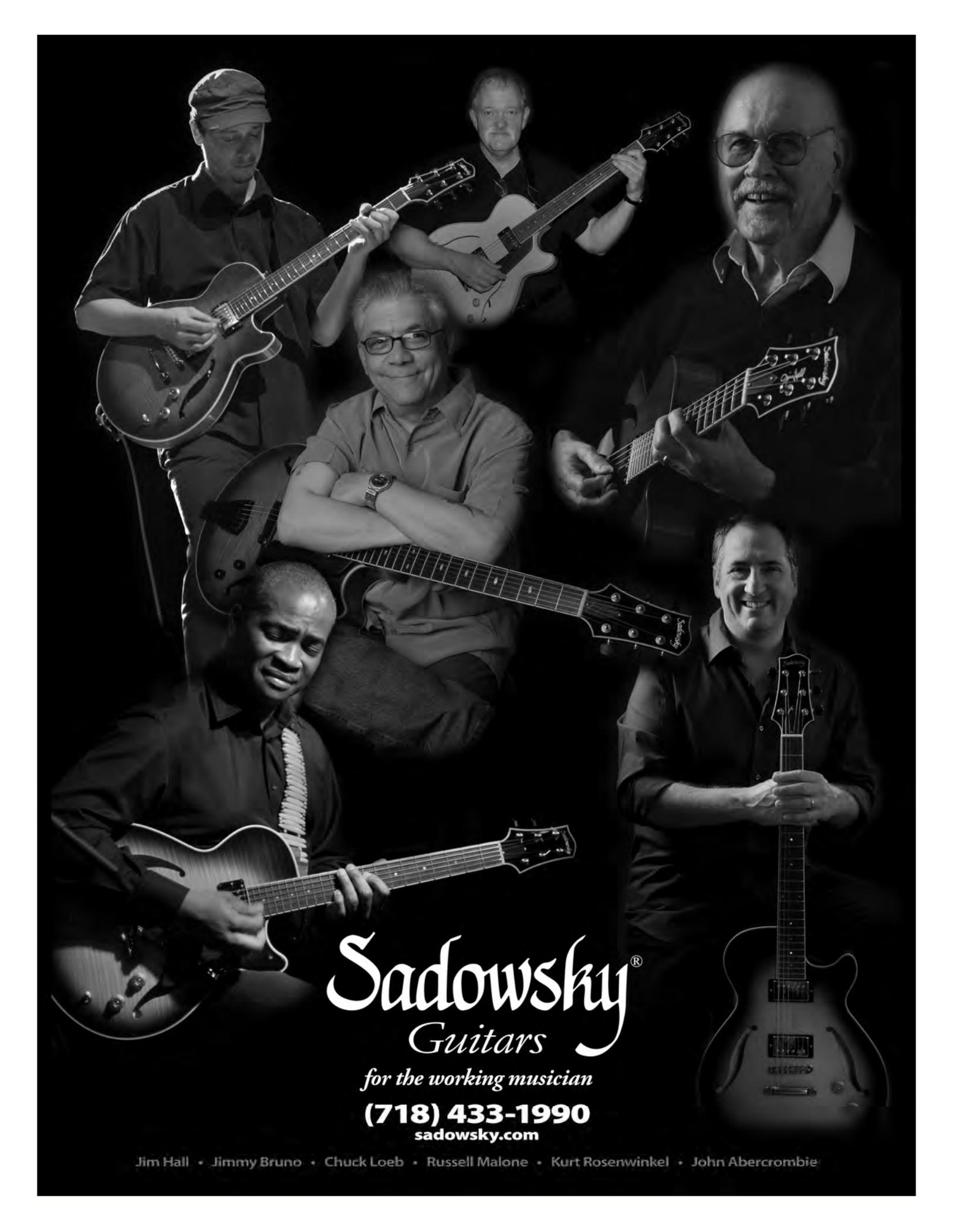
JJ: Lorraine Gordon, the owner of the Village Vanguard, has a book out called *Alive At The Village Vanguard* and she writes that her proudest booking coups have been Chucho Valdes and you. That's quite a compliment.

MS: Oh, she loves Chucho Valdes, I know that. It's nice from her, but there have been many good musicians that have played there. I know she has something for Chucho and for me, she loves us. Why not? I don't think it is wrong but there are always fantastic musicians there.

JJ: You're playing duo this week with French bassist Francois Moutin. What does Moutin add to your playing and do you often play only with a bassist?

MS: Well, first of all, he's been playing with me for fifteen years. I remember him and his twin

(Continued on page 20)



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brother coming to hear Lee Konitz and me at a small club in Paris and they sat on the floor near my upright piano. They were, maybe, fifteen or sixteen years old and they've loved jazz from that moment on. Francois Moutin is a fantastic bass player, he has what I call musical reflex — he's fast. Do you understand? Sometimes faster than me! He has everything and he plays piano very well, he knows harmony and a lot of things. For me, he's an ideal bass player and I play with many good ones.

“Why I like to practice is to be able to do anything, anything that comes here (points to head), I want to hear it (played), and for this, you must be in good shape.”

JJ: You played the Newport Jazz Festival in 1963. Please talk about that and also how George Wein found you.

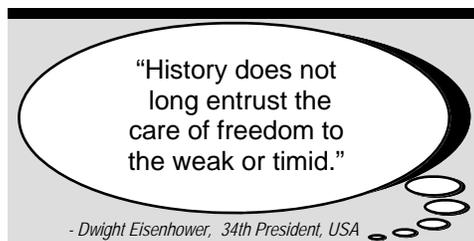
MS: He listened to one of my records by chance and he said, “Oh, this guy is good, bring him in.” He sent me a cable, at that time there was no internet. I received the cable while I was playing in the club in Saint-Germain-des-Pres in Paris. It said will you come to play the Newport Festival for three hundred dollars a week. I didn't know what it means, three hundred dollars. I remember there were some American customers in the room so I asked them, “How can we live with three hundred dollars in New York?” They said, “It's okay.” Anyway, I would have come for free because it was such an important experience. I think this cable was the most exciting thing I've ever had in my life as a musician.

JJ: And what was your experience at the Newport Festival?

MS: It was very exciting, I can't describe it. To be in New York, a city of which I was dreaming of for years by watching film and listening to jazz musicians, to be here was sort of out of the world. Today, now, I'm not so excited because I know (New York). When you know something, it's different from when you imagine.

JJ: So it's not exciting to come to New York anymore?

MS: Yes, it is, but not that much. It's still exciting after so many years, but it's not surprising.



JJ: Where would it still be exciting to play? Where in the world haven't you played?

MS: I think I've played almost anywhere, at least in Europe. I've never wanted to go to Japan, it's too far away. America is far away also but it has a special meaning to play at the Vanguard. For me, it would have no meaning to play in a club in Hiroshima. Just to make some money? I don't need it. I like to play in London, I like to play in Italy and everywhere in Europe.

JJ: You're known for your marathon practice sessions. How long do you practice the piano every day and what exactly are you playing?

MS: Well, ask my wife. [Laughs] It depends on when is the next concert and how important it is. Recently, before I came here (New York) and Washington and Philadelphia, I think I started playing when I woke up and I finished when it was time to go to sleep with some intermission to watch a film on TV and to eat, but this meant between five to six hours. When there is no important thing to do, I can play half-an-hour or two hours just to keep in good shape.

JJ: Do you practice improvisation during these sessions?

MS: No, I only practice sport music. I mean scales, arpeggios and technique, only technique. I want to keep my mind free and to have freshness. I can't imagine practicing improvisation at home, that's what you do when you start. When I was fifteen, of course, I was trying.

JJ: Is it true that you read novels while you are practicing?

MS: Yeah, I did, but not always. I've read big books but now I've changed because I can't read because my eyes aren't as good. So you know what I'm doing now? I watch TV, I watch film on TV. I have my piano here, my TV here and I watch only American movies with subtitles in French so I don't listen to the sound of the TV. The sound is off and I'm playing my scales very seriously. It's too difficult to play scales and arpeggios, so with the film, it's easier.

JJ: So you are doing that to exercise your fingers more than your mind?

MS: Only for exercise, I don't need it (for anything else). The music is here now [points to head]. I mean that I know a lot of music. I don't need to listen or to know more, but I need to

keep my muscles in a state of function.

JJ: Do you know of other musicians that practice and read books or watch movies at the same time?

MS: I don't know any but I suppose there are many others.

JJ: What's the longest you've gone without practicing in your life?

MS: I don't know. At one time I had a show on radio and I was playing every Sunday a solo concert along with some guests for years. At that time, I was practicing every day, all day, but after four years the show was over and I stopped practicing for a while. Maybe a few weeks, and I immediately realized that it was not possible to stop practicing. But I must say that I know many American musicians and European musicians of my age who don't practice anymore and I can hear it. We lose if we don't practice

JJ: Pianists Paul Bley and Misha Mengelberg are both very vocal against practicing. They say practice doesn't make you better.

MS: Everyone has the right to be wrong.

JJ: Have you heard that they are against practicing?

MS: Yes. Paul Bley, I know him, we played some duets in France some years ago. We were close friends enough but I knew he was not practicing and before a concert he didn't want to rehearse. He thought it was not necessary to make a list of the tunes we were going to play or anything. Okay? But when he started playing, he couldn't play difficult things on the piano. He could play what he was about to do but not anything else. Why I like to practice is to be able to do anything, anything that comes here (points to head), I want to hear it (played), and for this, you must be in good shape. That's my point of view.

JJ: You're a student of classical music. What does a jazz musician gain from a good knowledge of classical music?

MS: Jazz music can catch from any areas of music and transform it. In jazz, it is very important to transform any music in the way of jazz. If you play just a classic thing in the classic way, it's not jazz anymore but I think classical music has a lot to take out of it. Especially the modern twentieth century composers like Debussy, Stravinsky and Bartok. All of these people invented many things in harmonies which can be useful in jazz.

JJ: You perform a lot of jazz standards. What attracts you to them?

MS: I haven't done that all my life, there was I time that I was playing only my own compositions. At that time, nobody played compositions. I have been always the contrary to what was

(Continued on page 40)

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Michael Pedicin

Interview by Eric Nemeyer

J: You've told me that your new album release is one with which you are satisfied more than any others you've done. Let's talk about that.

MP: I've always wanted to do a ballad album, going back to when I first heard Trane do one—my idol. And, of course I heard Mike Brecker do one, *The Nearness of You*. So all these sax players who I love, adore and listened to, had done these projects. I always felt, and was told by many people, that I probably play ballads better than anything else that I played. [laughs] I enjoy playing ballads more than anything else. The moment captures me—and the sensitivity, and the emotional outpouring that I feel when I play ballads. This project came about in a funny way. When I went into the studio about a year and a half ago to do a follow-up to the *Everything Starts Now* CD, we had three ballads out of eight tunes on there. I didn't like the other five tunes—I only liked the ballads. They were the three originals with Barry Miles playing piano. After listening over and over and over, and the other guys not being happy with my decision—I didn't want to put it out. I didn't feel good about the music or the way I played, or the playing in general. So I thought I would take those three ballads and add four other tunes that I really

back into the studio with the same bass player, drummer, and guitarist. We used Dean Schneider on piano from Philadelphia. I mixed it, mastered it and the cover art is a painting by my wife. She didn't do it for the CD. I've known my wife since high school. Not only was she really smart, fifth in our class, but she was a really talented artist. She went to Carnegie Mellon and then the Philadelphia College of Art. She has always been a painter. I was just walking in my house and this painting hanging there, and I said to her, "This would be such a perfect painting for the cover of the album. We took a photo of it, sent it to Kathy Ridl, and she flipped out over it and did the artwork for the cover."

J: You also recorded a Dave Brubeck project earlier this year. Could you talk about what motivated you to do that one?

MP: Randy Jones and Michael Moore are really good friends of mine. Randy Jones has been Dave's drummer since 1978—33 years.



Dave first to see if he would be comfortable with me doing a CD of his music. Kathy Ridl did the artwork—which is reminiscent of Dave's *Time Out* album that he had done years before. Dave and his wife Iola gave me blessing, and sent me a beautiful note and a beautiful gift, some legacy stuff of Dave's, and then he wrote a quote for the CD itself. Once we got those approvals, we worked a little. It's a fun project and fun for me to go back and visit this music. I can say that after doing this project, and learning some of Dave's beautiful ballads, that I never knew of—which Randy and Mike introduced me to—I got more involved in Dave's music than ever before. Knowing that we would play it in a different way, I was kind of excited about doing it. As a result of this, Dave's manager Russell Gloyd called, and asked if I would do a trip to Germany with them. They were going to do some chamber orchestra stuff with a quartet. I was surprised Bobby Militello wasn't going—since he has been the sax player since I left in the 1980s, and he's still with him. So I said, "Of course, I'd love to do it." Dave ended up not being able to go because he wasn't well enough, and his son Darius did that brief tour with us, which was really fun to do. In doing that, and going up to Dave's house to rehearse, I developed such a different perspective and view of Dave as the iconic pianist he is.

www.MichaelPedicin.com

[Dave Brubeck asked] “You know most of my stuff, right?” And, I said, ‘Oh yeah.’ But the only song that I had ever played by Dave Brubeck, at that age, was ‘Take Five.’ I don’t think I knew anything ... That was on New Year’s Day. So the next day, the second the stores were open, I went out and bought every LP album I could find to learn all the music to go to the rehearsal.”

like to play a lot. “You Don't Know What Love Is” is one of those. “Home At Last” is a Hank Mobley tune that so few people know—and that's a slow bossa nova. “Virgo” is a Wayne Shorter tune that I've played for a long time, and “Search For Peace” by McCoy Tyner I've always liked to play—and I'm a big McCoy fan, after first hearing him with Trane years ago. I went

We're good friends outside of Dave Brubeck, and I have been talking to him about this. I thought that if Dave would give us his blessings, outside of what his sons do with his music, it would really be nice to put a band together and have Randy and Mike in it—and myself as an alumnus. Dean Schneider was the ideal choice on piano. He sounded like Dave, but didn't sound like Dave. I talked to



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JJ: How do you mean?

MP: When I was young, and went with his band in the early 1980s, and he called me, I asked where rehearsals would be—and he said they would be at his house in Connecticut. I asked, “Will you send me music in advance?” ... since he said the rehearsal would be in about three weeks. He said that he really didn't have quartet music. But, he said, “You know most of my stuff, right?” And, I said, “Oh yeah.” But the only song that I had ever played by Dave Brubeck, at that age, was “Take Five.” I don't think I knew anything outside of “Take Five.” That was on New Year's Day. So the next day, the second the stores were open, I went out and bought every LP album I could find to learn all the music to go to the rehearsal. “In Your Own Sweet Way” became a favorite of mine

“We went up to John Coltrane and introduced ourselves as students of the music and shook his hand. I tell students that I didn't wash my hands for three years after that. [laughs] But, he was just a gentle soul—just like Elvin Jones said, ‘he was like an angel.’ That's how he was—soft and sensitive. When he shook your hand, he embraced your hand and held it softly in his hands.”

to play, from those years on. But over the years I never played a lot of Dave Brubeck music. I was so involved in writing my own music and so involved with people writing their own music, and trying to learn as much Coltrane music as possible and falling in love with others like Joe Henderson and Mike Brecker.

JJ: Brubeck is known for his exploration of odd time signatures back in the late 1950s and early 1960s. Were you playing a lot of those compositions? What were the challenges that you experienced?

MP: Interestingly, when he called, I thought he was asking me to play alto—or would expect me to play alto. I said that to him on the phone. He said, “No, Jerry Bergonzi has been playing with me for a year on tenor, and I like tenor, and would like you to play tenor. Tenor is my main instrument so that was no challenge. The time signatures were definitely a challenge for me. We do “Blue Rondo” and “Unisphere” ... and Randy and Mike play in 5/4 or 9/8 like any of us play in 4/4. Those time signatures never fully settle

for me. In any case, his ballads are beautiful, like “Strange Meadowlark” and “All My Love” - is just gorgeous music. As far as what Randy told me to learn that Dave often plays — “The Duke,” “Blue Rondo,” “In Your Own Sweet Way,” “Cassandra,” ... and then in his performances, anything goes. You could have a set planned with Dave, and more than 70% of that will not be played. There will be spontaneous thoughts of his, and movement from one tune into something that he might be playing a little cadenza on that evolved from a standard. As a kind I was never a “tune” maven. I wasn't able to jump into anyone's band—even in a commercial sense and have a gig, like a night club or wedding. Later in life I learned a lot of tunes, because I realized I wasn't going to work a lot if I didn't learn the jazz standards and the standard repertoire that commercial gigs would call for. So initially, a lot of the tunes Dave would call were a challenge for

me. I could solo on them, even if I wasn't totally familiar with the head—and then I would make sure that I would learn the melody.

JJ: How did you originally make Randy Jones' acquaintance. Was that back in the 1970s when Maynard Ferguson's band used to come through here, and Randy and his pianist Pete Jackson settled in Philadelphia?

MP: Yes, that's how we met. We became really good friends early and our wives became really good friends.

JJ: Could you talk about some of the artists with whom you've played who have been mentors or who have inspired you and provided guidance or words of wisdom?

MP: Pat Martino. That was my last road gig, touring with somebody of that stature. Growing in Philadelphia, and idolizing Pat Martino, who is only a couple years older—it was always on my wish list. A dream was to play in Pat's working band. When that came about I was thrilled. I really learned a lot

about performance, how to stage a performance, and the way he pleases a crowd with his music, and his playing. He's always at the top of his game. I got to play in places I had never played in. We played at the Blue Note in South Korea. It was a challenge learning Pat's music. His heads are all hard as hell—rapid and fast, and “guitaristic.” Just like with Brubeck, playing “Blue Rondo ala Turk” - where do you breathe? As a piano player or guitar player, you don't have to literally breathe [as is the case on a wind instrument]. The other thing is that Pat liked those lines in unison and with his phrasing—so I learned his phrasing and breathing with him. Intonation had to be a little different, playing with a guitar player.

JJ: When you were a kind trying to make your way into this music in Philadelphia in the 1960s, did you have a chance to see or speak with Coltrane, or any others ... and go up to him as a nervous kid?

MP: I did. I have the greatest story about Coltrane. I went to Pep's to see Coltrane. Pep's was at Broad and South. I guess I was 17 and I went with Jimmy Paxson [drummer], first year of college. We went up to John Coltrane and introduced ourselves as students of the music and shook his hand. I tell students that I didn't wash my hands for three years after that. [laughs] But, he was just a gentle soul—just like Elvin Jones said, “he was like an angel.” That's how he was—soft and sensitive. When he shook your hand, he embraced your hand and held it softly in his hands. I told him I played the saxophone, and I listened to him every day and I loved his music. This 1963 maybe. He was still playing very tonally. I remember him playing a bass clarinet one night at Pep's and the bottom half of the bass clarinet fell off and he just kept playing the solo for another thirty minutes. He looked like he was somewhere else. Spiritually, he was somewhere—but the squeaks and squawks and sounds that were coming out of the clarinet were so removed from what I had listened to so much.

JJ: Is there anything you'd like to mention that I may not have prompted you about.

MP: For the very first time—and I don't think that I've don't it fully ... my voice has really been recorded the way I wanted ... I played comfortably, I played well, I chose tunes that I wanted to record, and had someone mix it for me with ears that really heard what my saxophone is supposed to sound like. I don't think that ever on a recording did my saxophone sound like me—until this release, *Blame It On Your Heart*.





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George Coleman Jr.

Interview by Eric Nemeyer

George Coleman, Jr. will be performing on drums with his father, saxophonist George Coleman, at the Jazz Standard, November 17-20.

JJ: How did your mom, Gloria Coleman, who was a piano, organ player and singer.

GC: The story was that they initially met in Memphis. Mom was down there with some type of band—like the Four Jewels of Jazz, or one of those all female bands. Or she might have been playing with Sonny Stitt. She played a lot with Sonny on organ and before that when she was a bass player. She was from New York. So

involved in music so I got to hear them play a lot. There were a lot of sons and daughters of musicians in the neighborhood I lived in—who I either met through my parents or in the neighborhood. There was the Mario Rivera family, Arturo O’Farrill, who I went to school with. I knew Joe Farrell’s kids, Ron Carter. So there was always music around. My parents used to have jam sessions. I went to the High School of Music and Art, where I actually studied art, not music. But I always played music. I supported myself through college playing music. I always loved music—so there wasn’t any disconnect between me and music. The music thing is:

[Miles] was essentially trying to get my dad to re-join the band ... my dad was *not* going to be going back to that band. [laughs] It’s funny because there are all these stories about how my dad was fired from the band and all that stuff ... Suffice it to say, my dad didn’t get fired from the [Miles Davis] band — he left of his own volition.”

when George came to New York—he went from Memphis to Chicago, hooked up with Max Roach and then came to New York, and that’s where my parents met. Then I was born. Although, they didn’t stay together for very long. Two musicians together can be a bit volatile. Even though they weren’t together, I did get to see my dad a lot. We were living in Manhattan at that time, as was he. I got to hear them play a lot—and that was great. New York was a different place in those days. Being someone who is interested in the arts, New York is and was a hot bed of energy. There was much more respect for artists and their craft—and just being an artist. Being an artist wasn’t looked at any differently than being a bus driver or a financier or a doctor. It was just another person trying to make a living and support a family. That’s pretty much what my parents were doing. For most of their lives they did nothing else but play music—and raising two kids in Manhattan. Being able to do that, pretty much tells you all that you need to know.

JJ: Is your sister involved in music?

GC: She’s a year younger than me. When she was younger, she was the smarter one, and got involved in graphic design and art and that’s what she does for a living.

JJ: What kinds of exposure and encouragement were you getting about music?

GC: It was an organic thing. My parents were

you’re either into it, or you’re not, and it’s a hobby. The amount of energy and study required to play good music at a high level is the same as any area of study. It requires a tremendous amount of dedication and time. More than anything, my parents have instilled in me a level of intellectual curiosity.

JJ: That’s the kind of perspective that probably contributed to artists developing their own sounds—trial and error.

GC: Well, there were very few books back then. When we were coming up, people cultivated more original sounds because they had no choice but to do so. The material was limited—and after they went through it, they had to come up with different ways to practice or interpret the music—to help them get to wherever they were trying to get to. When my father was coming up in Memphis with Booker Little, Harold Mabern, Charles Lloyd, Frank Strozier and all the guys I call the Memphis Mafia, they had really good grounding. He had a great teacher—I don’t remember his name now—but he was the father of Dee Dee Bridgewater. Of course, there were also a lot of gigs to play. The opportunities for the many musicians graduating music schools in New York, let alone everywhere else and coming to New York, it’s nothing like it was. There was studio work. You know, my dad played on the *Captain Kangaroo* TV Show with Slide Hampton. My dad played at the Apollo many times backing many of the R&B stars of the day—Stevie Wonder and many others. It’s a challeng-

ing time now. I think when you decide to be an artist ... in every era there are crazy challenges ... and you do what you have to. I have a Bachelor’s Degree in chemical engineering. At the time my mother wasn’t doing so well financially—and I decided to suspend my music career and help out the family. I still wound up playing music anyway. I decided to do music full time, and I remember talking to my dad about it. I said, “Dad, you know I’m going to do music full time because in order to progress in the way that’s necessary, to move to the next level musically and creatively...” There was silence on the phone. I was sort of expecting a nugget of wisdom about how I was going to accomplish all this. But there was silence. And, then he sort of said, “Well [pause], good luck,” and then he hung up the phone. [laughs] I kind of laughed of course. Months later we talked about it. I had been on tour in Asai and when I came back, he said, “I just didn’t know what to say to you that wouldn’t discourage you.” [laughs] “Essentially, you made up your mind...” That kind of sums up where you have to be mentally in order to try to make it in this business. You have to feel like there is no other choice.

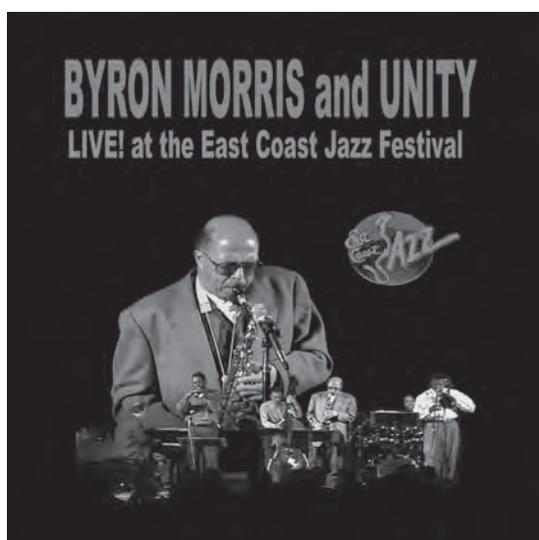
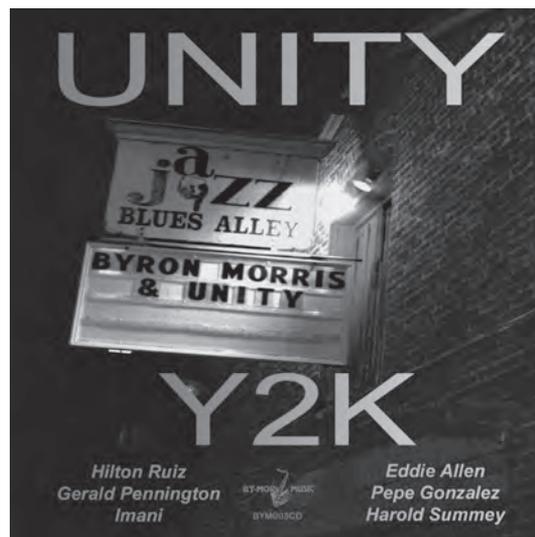
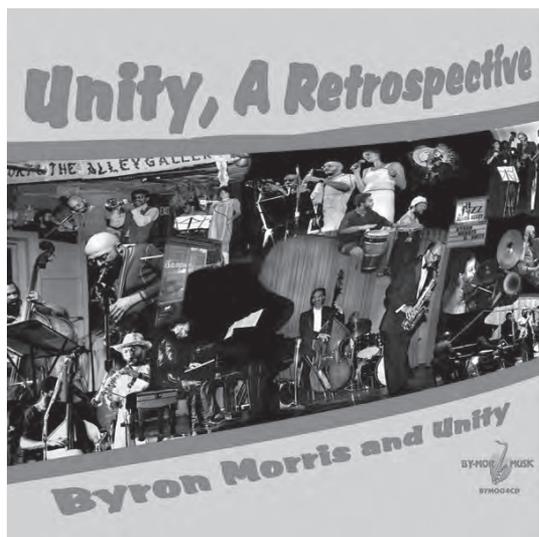
JJ: Do you remember any conversations among artists that made a significant impact on you?

GC: In the 80s I had a chance to see Billy Higgins and Idris Muhammad. I was often backstage, and there was always something that they would impart. People tell you things but sometimes it takes you a lot longer to get it. Usually if someone gives you some advice or wisdom, it’s not going to be easy—it’s going to cause you to change your whole approach. One piece of advice I got was from one of my teachers, Michael Carvin, who said, “Stop paying attention to what you’re playing and start paying attention to what you’re doing.”

JJ: What do you remember about Miles Davis?

GC: I was pretty young. But the thing that I do remember is going to his house many times. I remember at one point, my mom got summoned by Miles. We lived a few blocks away from him. He didn’t tell my mom what he wanted to talk about until she got there. He was essentially trying to get my dad to rejoin the band. My mom was divorced from my father at that point. She knew that my dad was *not* going to be going back to that band. [laughs] That was *not* going to be happening! It’s funny because there are all these stories about how my dad was fired from the band and all that stuff. You know, my dad is an old school guy. He was always respectful of Miles—and he was not interested in talking about things that he thought were private between him and Miles. Suffice it to say, my dad didn’t get fired from the [Miles Davis] band, he left of his own volition. If you look at my dad’s career and ask him, he’ll tell you that a year was long enough to be in any band, anyway—no matter how famous or great that band was. By the time the 70s came along, it was important him to develop his own band and do his own writing. □ □ □

Byron Morris and Unity



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a short while, and Hank arranged for him to join the Ed Sullivan Show band – because Hank was playing in that band. I knew Mel from playing with Peggy Lee at Basin Street East. So I knew Thad and Mel separately. Then Mel called me once and said, “Thad Jones and I are starting a band.” And, I said, “Really?” [laughs] Then, he said, “We want you to be part of it.” I said, “I wouldn’t miss it for anything in the world.” I thought of them as something like the odd couple. I thought, “I can’t miss this” – not even thinking about how long it might ever last. I just didn’t want to miss the first minute of it. It was the best place I could be, for as long as I could be there. No kidding.

JJ: What was the first rehearsal like with Thad and Mel?

JD: We rehearsed at A&R Studios on 48th Street – the one that was above Jim and Andy’s. We rehearsed at midnight. To get all those guys at that time, that’s the way it worked. Everybody was like, “Wow.” There was electricity in the air. It was unbelievable. We rehearsed again there, and then the next time it was at another recording studio. By this time, the word got around to a lot of musicians. So there were more spectators – but there was no room for them at A&R. You could tell that something was in the air that was great. It was just amazing. Alan Grant used to do remote broadcasts from the Half Note. I actually used to play there with Al [Cohn] and Zoot [Sims] sometimes – either playing for one of them, or subbing until he got there from a record date or something. If Zoot was going to be late or if Al had some writing to do, they would call me. I would sub for both of them – at different times. That’s where I met Alan Grant. Around that time, Mel Lewis said Alan Grant’s got some possibility for us to get a gig some place. He was talking to Max Gordon at the Village Vanguard. And, Max said, “Yeah Monday night is a good night to do something like that.” Things were really slow in the middle 60s. So, Max said, “OK, let’s try it out for two Mondays.” That was in February of 1966. It’s amazing to think that the band is still there. Word of mouth seemed to work because the place was just jammed – on opening night, and every night after that – just jammed! What a great learning experience for me. I’ve been lucky my whole life anyway. I’ve gone from one learning experience to the next – segues, forever. I didn’t plan it. I call it luck because it was great timing as those opportunities came along. I certainly wasn’t in charge of the timing. A lot of those opportunities I was almost ready for – so it was great timing. With Thad and Mel, I stayed as long as I could. Pepper [Adams] left a year before me. I was the last to leave.

JJ: Were you heavily involved in the studio scene in New York at the time?

JD: That’s what they say – that I was heavily involved. I wasn’t that heavily involved but I was lucky. Jerome Richardson is the man who really talked me into coming to New York. I met

him when I played with Gerald Wilson’s band in San Francisco for a year or so. I would come through New York with Red Norvo. Playing with Red Norvo’s group was another learning experience – great experience that I could never get in any school. Benny Goodman would hire the whole group and incorporate it into his ten piece band. My first time to Europe was with Benny Goodman with this group. We did lots of tours. Then we’d always go back to Las Vegas. So I always had this job to go back to in Las Vegas. Frank Sinatra got him the job to play in the lounge. Then Frank got the idea that he wanted us to play for him too. So there was so much varied experience playing in this quintet. We were never out of work. We started in 1958

and those were not good times. Horace Silver was having trouble finding work – and he was popular as could be. There just wasn’t a lot of work. But for me, the timing was great. It was just amazing.

JJ: Do you remember any kinds of conversations with or observations about Sinatra that made an impact on you?

JD: Not necessarily. Just working with him was great. It was a really good time. He was making another comeback.

(Continued on Page 30)



Jerry Dodgion
with the Ron Carter Big Band
Photo by Fran Kaufman

MIKE LONGO

TO MY SURPRISE

MIKE LONGO piano | **BOB CRANSHAW** bass | **LEWIS NASH** drums

JIMMY OWENS trumpet | **LANCE BRYANT** sax

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(Jerry Dodgion — Cont'd from page 28)

JJ: That was during the period that he was recording for Capitol Records and Nelson Riddle was writing arrangements for him.

JD: Yes. It was after he had gotten his Academy Award for the film *From Here To Eternity*. We actually were doing his personal appearances for about a year and a half, but he wasn't working that much then. It turned out that a lot of the places that he played in those days, the house bands weren't very good. We would just play with the five of us and Bill Miller was Frank's

recorded.

JJ: What kinds of advice or suggestions did Red Norvo give you about the music?

JD: Well, we rehearsed the music at Frank's place in Hollywood. We were just trying to get into the arrangements and make sense of them and get through them. Bill Miller knew the music and knew what was required. So we just had to learn the formats and get them together. Even that was fun.

“[Thad Jones-Mel Lewis’ Big Band first rehearsal was] at A&R Studios on 48th Street ... at midnight. To get all those guys at that time, that’s the way it worked. Everybody was like, “Wow.” There was electricity in the air. It was unbelievable. ... You could tell that something was in the air that was great. It was just amazing.”

piano player – and he'd use the house band on the last two numbers or something like that, at the end of a show. It was exciting, and I was learning and it was new – just new stuff all the time. There was no entourage. Our first gig was at The Shrine Auditorium in Los Angeles, and he made the announcement, “From now on, I'm just going to just be appearing with this group.” We thought, “Wait a minute, that's a big statement.” [laughs] The next gig was – we went to Australia. There was a bootleg of what we played in Australia. We had no idea it was being recorded. Will Friedwald got hold of that and got it to Bruce Lundvall. One time, I was playing someplace where Bruce Lundvall was and he said, “Hey I've been listening to you all day today.” I said, “Doing what?” He said, “Playing with Frank Sinatra.” I said, “Oh really?” He said, “Yeah, we bought that and we're going to release it.” It was actually really well recorded for some place where no one knew that there was recording going on. [laughs]

JJ: What kind of arrangements were you playing with Frank? Were you writing anything?

JD: No, I wasn't writing anything. But, Bill Miller helped out with that. He had the scores for a lot of those that needed that format.

JJ: Reductions of the big band arrangements?

JD: Yeah. See, Red played with five or six mallets. So Bill wrote some things for him so he could simulate the string section a little bit in certain places. It actually worked very well. The recording in Australia is very good. It shows how he enjoyed playing with the small group. He didn't have to do things the same way so much like he did with the large orchestra. He could be more relaxed and kind of free – more of a jazz feeling than a lot of those things that were

JJ: Did you have ample opportunity to solo when you were playing with Frank Sinatra?

JD: No. Nobody did. Nobody played any solos on Frank's stuff that I know of – not even Bill.

JJ: Were you playing alto sax and flute? Double on clarinet?

JD: Just alto and flute – very little flute actually. My flute playing at that time wasn't very ... [laughs]. Later on I studied when I got to New York.

JJ: I always marveled at how quickly you were able to make the change from alto sax to flute to clarinet when I would hear you with Thad's band. When I write for big band, I try to be cognizant of the time it takes for reed players to make those changes – and try to leave a couple of measures at least, depending upon the tempo.

JD: Some changes are impossible. But you find a way to do it if you get to play the music more than a few times. That didn't seem to be a problem. When I moved to New York, I started studying flute. Gene DeNovi was playing piano with us with Benny Goodman at Basin Street East. I said, “While I'm here I'll take some flute lessons.” He said, “Oh, good idea. I'll get you with Julie [Julius] Baker.” I said, “No. No. He's one of the greatest in the world. I've got to pay some dues before I go to him.” Then the next night, Gene hands me this LP and said, “Here's an LP of mine called *The Scandinavian Suite*. Julie plays on this and he doesn't have a copy of it yet. So you have a lesson with him at 9:00 in the morning and I want you to take this record.” I said, “Thanks a lot Gene.” The lesson went great. It's amazing to hear him play. What an inspiration. I took about six or seven lessons and then we'd go back on the road. When we'd come

back to New York again with Benny Goodman – and be in town for a few weeks – I'd call him and have another lesson. We just kept doing that. I needed a new flute – and he ordered me one. It was a very exciting time. One time we played in the garden at the Museum of Modern Art. I told Julie, “On Thursday evening we're playing at the Museum of Modern Art. Do you want to come by and catch the concert?” He was hesitant. I said, “I can leave your name.” He said, “Oh really?” Of course, it meant he'd get in free. He showed up. I remember the concert was going well, and we were playing Red's arrangement of “My Funny Valentine.” I was cranking out a low C on the flute – and it sounded just like a saxophone player trying to play the flute. I looked down and he was sitting right in front – and he was smiling. I thought, “Oh boy!” He brought a date – a girl who was singing in the Bach Aria group that he was playing in at that time. Every time I saw him after that through the years, he would say, “Jerry Dodgion. He took me to my first jazz concert.” Then I'm thinking it was the only one... This was 1960. We were in New York a lot because we were working with Benny Goodman and touring. I wasn't living in New York until 1961. When I joined Red Norvo he said, “We have a six week job that Frank Sinatra got us, and I told him I wanted a quintet. I couldn't play with a trio in a big lounge like that. Do you want to do it?” I said, “Sure. But we've never met. How come you're calling me?” Red said, “My brother-in-law told me to call you.” I said, “Who's your brother-in-law?” Red said, “Shorty Rogers.” I said, “I don't know Shorty Rogers.” Red said, “I told my brother-in-law I need an alto player who plays a little flute.” Shorty said, “Get that guy from San Francisco.” Then Red said, “Well, what's his name?” Shorty said, “I don't know.” We [Shorty Rogers and I] met a jam session. See, they were there with Shelly Manne and His Men, playing at The Blackhawk. I don't know how they found this place I was playing a jam session every Sunday. It was a motel in San Mateo, down by the airport, every Sunday afternoon. Anyway, a couple months later, Russ Freeman called me and said we're doing an album with Charlie [Mariano], and he wanted to know if you wanted to do it with us. I said, “Sure. What is it?” Russ said, “Well, you know, you have to have a gimmick to get an album these days.” That's a timeless statement isn't it? [laughs]

JJ: Nothing has changed.

JD: I said, “What is it [the gimmick].” He said, “They're all World War One songs.” I said, “Oh, wow.” He said that Charlie [Mariano] was doing the arrangements. I said, “Will you send me the music, please?” He said, “Oh, yes. Sure.” It was Shelly Manne on drums, Monty Budwig on bass, Jimmy Rowles on piano, Victor Feldman played vibes, Charlie and me. It was called *Beauties of 1918* on the Pacific Jazz label. This record changed my life – and it wasn't released for about a year after that. I had seen Shorty Rogers come into the control room. These guys all knew him, so they went in and said hello to him. I figured I would just stay in the studio and work

(Continued on page 32)

JEFF HEDBERG

The talented musician from Chicago, IL releases his nostalgic new album, *Too Darn Hot*, is the first in a series of albums that Jeff Hedberg and his band C11 plan to release entitled "Pages of Paich."

15 songs from the masterful pen of late arranger, Marty Paich.

The rhythmic and stylistic undercurrent bears testament to the classic style that was introduced by West coast jazz musicians in the 1950's, "Cool Jazz." The release is punctuated throughout with strong solo work from fellow Chicagoans Nick Drozdoff (trumpet), Steve Duncan (trombone) and Rich Moore (alto sax).

These rare ten-piece band arrangements, forgo the use of piano, and instead employ voice, alto sax, tenor sax, baritone sax, two trumpets, French horn, trombone, tuba, bass and drums.

Scott Yanow writes in the liner notes: "Jeff Hedberg & C11 have brought back and re-introduced classic music in performances that would certainly cause Mel Torme and Marty Paich to smile."

"Jeff is to Mel Torme, as Mendelssohn was to Bach."
—John Bany, legendary Chicago Bassist

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"Hedberg has blossomed into a coolly powerful, fully swinging artist. Hedberg's band also lives up to its inspiration, reeling off Paich's writing with exuberance as well as care." —Neil Tesser, author, PLAYBOY Guide to Jazz



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on my stuff. I had lots of tunes there to play. So, he heard me and heard the playbacks, but he didn't know my name. But he recommended me. That record changed my life because it got me into Red Norvo's group. I thought it was a six week job. But we just kept getting held over. So our first six weeks turned out to be six months. I became a Las Vegas resident because of that. Then we went out on tour — my first time to the East Coast. We went to Detroit and played Baker's Keyboard Lounge. We went to Toronto and played The Town Tavern, the Buffalo, and into New York. In New York, we played the Dave Garroway Show [the morning TV show on NBC from 1952 to 1961]. Then we went to

“I call it ‘relaxed intensity’ — when you really want to do something, and you’re relaxed. You’re not tense. But there’s an intensity you can get and you’re relaxed. I think that’s one of the joys in jazz music. The intensity is there and still relaxed — not nervous and jerky.”

Camden to play the Red Hill Inn and then to Rochester. After playing in Buffalo for a week, we had three days to get to Los Angeles for a television rehearsal for the Dinah Shore Show. We played on her show three or four times. When we were playing with Frank, we never did make a real recording, but we did record with her. We made a record called, *Dinah Sings Some Blues With Red*. When we were on her show, she would come over and sing a song with us. I think she was the first woman to sell a million records — doing Harold Arlen and Johnny Mercer's “Blues In The Night.” Fast forward to The Sands [in Las Vegas] ... We were playing in the Lounge and she was playing in the main showroom. We had just finished one of my songs, and she came up to Red and said, “What’s the name of that song?” Red said, “Well, that’s Jerry’s song.” So, Dinah said, “Oh Jerry, will you send me a lead sheet on that. You know, Johnny Mercer is a very good friend of mine and I’d like to see if he could do a lyric on that. I like that.” I never did get around to it. I was not very aggressive — not even survival aggressive. [laughs] Playing with Red was a total learning experience. It never did get boring because after we had been in one place for awhile, we’d go touring with Benny. That was interesting because he was him. [laughs]. I was on the Russia tour with Benny’s big band in 1962. I had the best seat in the band. I sat between Phil [Woods] and Zoot [Sims]. Talk about learning experiences ... I’m still doing it, still having learning experiences — and the level has come up quite a bit.

JJ: If you’re a student of your craft or art or pursuits, you’re constantly drawn forward by a lifetime of learning.

JD: Well, I guess when you stop learning, you’re finished.

JJ: As philosopher Bertrand Russell suggested, “The trouble with this world is that the foolish are cock sure and the intelligent are all full of doubt.”

JD: [laughs] That’s great. That is perfect. Of course, if you gave that advice to a young musician, he’d say, “Oh, sure.” You grow into an understanding of that. You know, I was the youngest in all the bands for so long. Now I look around and I’m certainly the senior. With the Carnegie Hall Jazz Orchestra, Frank Wess was in there. He’s ten years older than me, so I was covered. He doesn’t play in bands anymore where you have to read music.

JJ: Going back to your experience in 1962 on the Benny Goodman tour, sitting between Phil Woods and Zoot Sims, what were some of your observations?

JD: Every day there was something. Of course, we had Benny to contend with. It was a great band. Somehow or other, he managed to hire the right people. He had a really good band. When we arrived back at Idlewild Airport [now JFK Airport] in New York, the manager Jack Lewis passed out envelopes to some of us. It was an invitation to a record date the next day. It was a small band — four saxes, two trumpets, trombone and rhythm section. Al Cohn wrote the arrangements. The recording is great because it is so spirited — a release after feeling like we were in jail for six weeks with Benny Goodman in Russia. Then we were out, and the recording, that first day captured that spirit. The album was called *Mission To Moscow*.

JJ: Were there any humorous or dramatic moments from the Goodman tour that you could share?

JD: Well, there were a lot of dramatic moments. Some were funny and some weren’t so funny. Talk about learning experiences ... I was definitely the youngest guy in the band. I was 29. John Bunch played with the big band and Teddy Wilson played with the smaller group. It wasn’t just the six weeks in Russia. We rehearsed two weeks in New York before we went anyplace. We made a five one-nighter trip to Seattle and we played the 1962 World’s Fair in Seattle for ten days. Benny put Jimmy Maxwell on fourth trumpet and he [Jimmy] was the lead trumpet player. Benny made Jimmy go through hell to take the job. Jimmy kept turning him down, and turning him down. He and worked with him

before when he took Chris Griffin’s place in 1939 after the famous 1938 Carnegie Hall Concert. So, he knew what was happening with him. Jimmy got phone calls from the State Department, and they asked him, “Wouldn’t you like to make this tour with Mr. Goodman?” Jimmy said, “No, I told him I don’t want to make it.” The guy from the State Department said, “Well, you know you don’t have to worry about your job with NBC or anything like that.” Jimmy said, “I know.” It got to the point where they said, “Don’t you think you should consider it your patriotic duty.” Jimmy said, “I do my patriotic duty when I pay my income tax every year.” It used to be March 15. Jimmy got even in a way. You weren’t allowed to take anybody on this tour. But Jimmy took his son, who was 14. It made such an impression on this young man’s life that when he came back he started studying Russian. He was going back and forth as an exchange student three or four times and he wound up at Yale or someplace teaching Russian. Anyway, there was one arrangement of a Joe Lipman song, “Meadowlands,” and it had all high G’s. Benny had Jimmy pass the parts down, and they kept coming back. Nobody wanted to play it — because of the sustained high notes. Actually, Johnny Frosk had to play most of the lead parts because neither Joe Wilder nor Joe Newman are heavyweight lead players. They could handle some stuff, but not all that. Benny strikes again!

JJ: What kind of challenges did you experience when you arrived in New York?

JD: We had just played two weeks in Las Vegas at the Desert Inn. Benny brought a drummer with him that he auditioned in his apartment — and he just wasn’t working out. Benny was so funny. He said, “When Zoot played, he sounded OK.” Benny played on the song, then Zoot played later, and then Benny followed Zoot again. It was swinging, and then Benny jumped back in and it’s sagging again. [laughs] It was funny watching him figure it out — what’s wrong? What’s missing? Anyway, when we got to New York, he asked John Bunch to get a bass player and a drummer for him — because our drummer and bass player couldn’t make it. He got Joe Hunt to play drums and Chuck Israels to play — what a combination to play for Benny Goodman. In the rehearsal that afternoon of opening day, I could tell that Benny was not happy. So, Benny came over to me and said, “Say Jerry, where’s Dottie?” — my wife. [drummer, Dottie Dodgion] I said, “She’s out buying a rain coat. She’ll be back in a little while.” Benny said, “Well, let me know when she comes back.” Dottie had played a half of a tune once. We were in Lake Tahoe. It was after the job, they were rolling stuff off the stage. John Markham was the drummer and he asked Dottie if she wanted to play. The bass player was there and they played a little bit and Benny walked over and played with her. She can really swing — really swing! She has great time. So back to New York, I said, “Benny, Dottie’s here.” So Benny said, “Dottie, why don’t you come up and play a song with us?” She’s thinking that the rehearsal is over and she’s going to

(Continued on page 34)

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12/21	Le Poisson Rouge (guest)	NYC	2/23	Ankara, Turkey Tour	TURKEY
12/3	Kamchatsky (Igor Butman BB)	RUSSIA	2/24	Istanbul, Turkey Tour	TURKEY
12/25	Moscow Int'l Music Arts Ctr.	RUSSIA	2/25	Izmir, Turkey Tour	TURKEY

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jam with him. So she comes up. Joe [Hunt] gets off the drums and she gets on the drums. Benny calls up a number and this was the small band with four horns, with Red [Norvo] and guitar.

So she goes to reach for the music – and she didn't really read music. One of the smartest things Benny ever did – he said "You don't look at the music." That's a really smart thing for a band leader to do with any drummer who's new to a band and just sitting down. So we played a tune. And, then he called off another tune. She starts to read the music again, and he said, "No, no." So we played about four or five tunes – and Benny said, "Okay Dottie, I'll see you tonight." She said, "What?" This was our first day in New York. We hadn't even spent a night there yet.

JJ: Wasn't Benny rather mercurial?

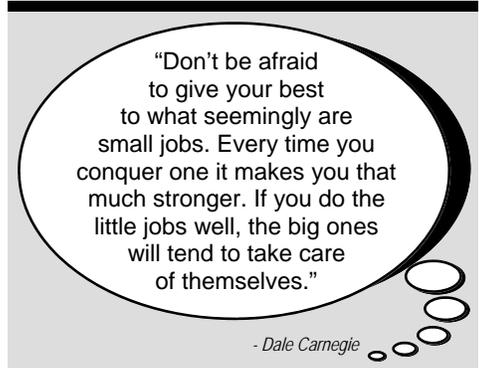
JD: Oh yes. That's a positive way of putting it. I made so many tours with him. You never knew what he was going to do. You never knew where he was coming from.

JJ: You have a lighthearted way about you, and evidently could look at these events as being kind of humorous.

JD: They were. I didn't really have a position of responsibility. I didn't play lead alto. When we went to South America with the Fletcher Henderson size band, I didn't play lead. Herb Geller played lead on that. So, second alto [sax] is a safe place. You don't get hurt there. You don't expect too much. And, for me everything was so new, and a total learning experience.

JJ: Talk about playing lead alto with Thad and Mel's band.

JD: We were playing "Fingers" once. [That is a fast-tempo arrangement based on "I Got Rhythm" chord changes] The tenor player on my left couldn't make it that night [to the Village Vanguard], whoever it was, Ron Bridgewater maybe. So I got Carmen Leggio to come in. He played with Woody Herman. He was a band player and a very talented guy. So the first time he played "Fingers" was great. I explained to him [about the sax soli that occurs in the middle of the arrangement], we're going to play this half time. We're going to stand up and play it and then sit down. Then Mel [Lewis] and the rhythm section play a chorus, and then we come back and play it at the regular tempo – fast. He said,



"Don't be afraid to give your best to what seemingly are small jobs. Every time you conquer one it makes you that much stronger. If you do the little jobs well, the big ones will tend to take care of themselves."

- Dale Carnegie

"Okay." We stand up. He's right next to me and he's looking at the music – and he doesn't play a note. Then when we sat down, he said, "How did I look?" [laughs] I said, "Oh, Carmen, that's perfect. I'm going to use that." And, I have, since then – 100 times.

JJ: One of my favorite arrangements by Thad is "Little Rascal On A Rock" from the album *New Life*. That arrangement has some incredible writing for saxophones with woodwind doubles. It called for bass clarinet at some point, but Pepper Adams played it on baritone sax.

JD: Pepper didn't ever really play the bass clarinet, but he sure played the baritone. "Little Rascal On A Rock" is just a masterpiece. I played at the Vanguard last Monday. I subbed and we played that. I said, Oh my ... that brings back so many memories." That piece is pure Thad. I got spoiled playing his music. I played it longer than maybe anybody – twelve and a half years – with him there. And, he was such a great player, a great soloist and a fantastic conductor.

JJ: Back in the 1970s, four of Thad Jones' arrangements were published for the first time – including parts and full scores – "Big Dipper," "Central Park North," "Don't Get Sassy," and "Us." I bought all of them and spent the summer studying every note and voicing in those scores. One of the most amazing aspects of his artistry is how closely aligned his improvised solo approach and vocabulary reflected his composing and arranging and vice versa. There are a lot of great soloists who compose songs and great songs at that – but I don't hear that kind of completely aligned connection between the soloist and the writer as I do and always have in Thad's music. What I love most about his improvised soloing is that he was not a "lick" or "pattern" player. Everything he improvised truly was unexpected, the "sounds of surprise" as this music has sometimes been characterized.

JD: I know what you mean. Some people write a song and it sounds just like them. And, others write a song and it sounds nothing like them.

JJ: Talk about some of your experiences as you got settled in New York by around 1962.

JD: I was very fortunate. Every time I came through, I'd call Jerome Richardson and say hello and he would invite me over and he'd play records. He was also the contractor for Quincy Jones. He and Quincy had played way back with Lionel Hampton – and that band had Clifford Brown, Art Farmer ... One day I get a call from Radio Registry – Dottie and I were visiting Hal Gaylor and I had left that number with the Registry. The phone rang at his place, and he said, "It's for you Jerry." It was Phil Woods. I had not met Phil Woods yet. Phil said, "Jerry, we're playing in Philadelphia for two weeks at Peps with Quincy Jones' band. Sunday is our last night. But Sunday I have to take off. There's an afternoon and an evening." He had to take off. He had a triple record date or something like that. Phil went on to say, "Jerome is the straw boss, and he said I can't take off unless I get you

to sub for me. Can you do it?" I said, "Sure." So I got in my Volkswagen and drove down there on a Sunday. This was something I always wanted to do – to play his music. I got there and I figured I'll sit in the second alto chair – because that's what you traditionally do. The guy who is playing second alto moves to first and the sub takes the second seat. Jerome was already sitting in the tenor chair next to the lead alto, and he said, "No, you sit here. You're playing lead." I said, "Oh, OK." The other alto player was Joe Lopes – and they both helped me ... you know, telling me things like, stand up here, and be careful of this at letter "C" and so forth. I got lucky. I'm a lucky person anyway and sometimes you get lucky and you play way over your head. I call it "relaxed intensity" – when you really want to do something, and you're relaxed. You're not tense. But there's an intensity you can get and you're relaxed. I think that's one of the joys in jazz music. The intensity is there and still relaxed – not nervous and jerky. After that, Jerome started calling me for record dates. I played flute too.

JJ: You played with Dinah Washington and Sarah Vaughn with Quincy Jones' band.

JD: Yeah. The first record date Jerome called me for was with Dinah Washington. The record date started at 11:00 at night. It turned out that Dinah never wanted to record until after midnight. It was great. One thing led to another and I got more and more of those dates.

JJ: Could you share any memories you have of Dinah or Sarah Vaughn from those dates?

JD: When were recording with Sarah we would do two or three takes. I remember asking Quincy, "How do you decide which of these three takes to use?" He said, "Truthfully, we take the one that the band sounds the best on – because she's perfect on all of them. She's never done a bad take." I'm in the land of make-believe when this is all happening. I can't believe I'm there. I wanted to pinch myself.

JJ: Do you remember any other aspects of your experience with Quincy that you might add?

JD: Billy Byers was very important in those days. He was Quincy's [Billy] Strayhorn, you might say. [Strayhorn was Duke Ellington's collaborator] Quincy could get the gigs and he was very charming. He was a great writer, but very slow. Billy could write fast – high quality stuff. He wrote his scores in ball point pen. You know a really good writer has the arrangement finished in his head before he starts to write. I sure learned a lot what kind of brain Thad Jones had. In fact, there was no score to his arrangement of "Mean What You Say." He just wrote the parts – and he copied them himself. Now that's some kind of brain. That's before computers. That is really mind boggling – and what beautiful arrangements.

□ □ □

Look for Part 2 of the interview with Jerry Dodgion in the following issue.



Betty Liste



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(Phil Palombi — Cont'd from page 16)

stand-alone tunes. For instance, the song on my new CD called "A Monk Minute" originally started out as the intro to another tune – just an intro! Every once in a while I might be lucky enough to write something down from beginning to end without much rewriting. I used to write at the bass, but that would limit me to what I could play on the bass. I started writing at the piano, which was better since the melodies would usually sound better register wise when someone sat down at the piano to play them, but I'm not a very good pianist. Sometimes I would hear a really good melody, but by the time I would figure it out on the piano and write it down, I would lose the thread. I've finally found a new method that seems to work best. I sit at the piano with manuscript in front of me ready to go and imagine the music. When I come up with something, I play it over and over in my head. I'll start to edit it in my mind, trying different things. When I feel like it's firmly in my mind, I'll write it down directly on the manuscript without figuring it on the piano. Finally, I'll play what I have written down on the piano and see if it matches what I was hearing in my mind. If it doesn't, I'm better able to recall what it was that I was hearing. It's great ear training, but most importantly I'm completely removing the mechanics of playing an instrument and connecting directly to the source of inspiration in my mind. Once it's down, I'll throw it into the rewriting process that I described.

JJ: If there are two or three recordings that have influenced you and remain perennial favorites could you talk a bit about those?

PP: That's tricky, since there are so many that have influenced me along the way. Besides LaFaro's work with Evans, Chick Corea's trios have been immensely influential. Someday I want to be in his trio! It's probably easier to mention two or three recordings that are influencing me this week. I've been listening to Art Blakey's album *Ugetsu* a lot lately. Man, what a swinging band! Cedar's tunes and playing are amazing. Then there's Wayne. Could you imagine being in a band with those two guys and trying to bring a chart in? I love Reggie Workman's playing in that band as well. I'm a huge Cannonball fan. I've been collecting his original Riverside LPs on eBay. Sam Jones and Louis Hayes are one of my favorite hookups. I've been spinning the original Capital mono version of *Cannonball Adderley / Nancy Wilson* a lot this week. There's a trio that I discovered from Europe that few New Yorkers seem to know about, though they were huge in Europe – The Esbjorn Svensson trio (E.S.T.). Esbjorn died a few years back way before his time. I've fallen back into their recording *Viaticum* again this week. That whole recording sounds like a requiem to me now. The writing is beautiful and the trio is very unique. I'm drawn to musicians and groups that have their own sound. I've also been spinning Keith Jarrett *Live at the Deer Head Inn* again. I love the sound and playing on that CD! They sound so relaxed, and you can hear that they're just having a fun time making music.

JJ: How did your work touring with saxophonist Curtis Stigers benefit or challenge your artistic pursuits?

PP: Ha! You're asking for a singer joke, aren't you? My time with Curtis was great. I love to be a bass player, and backing up a vocalist is the best place in the world to simply play the bass. I've worked hard on playing time, playing a two feel, playing ballads, all the stuff that a bassist has to do first and foremost. First of all, Curtis is probably the baddest singer out there. In five years I never heard him sing one note out of tune. He's also a great entertainer, so it was a blast playing all over the world to people who were really digging the band. At one point, we were playing over 100 dates a year on the road. We were a super tight band. The backing trio of myself, Matthew Fries on piano, and Keith Hall on drums, came to the notion that we should be a working piano trio in our down time. We used to play a lot in New York City, but we really came together as a band behind Curtis. How many groups these days play that many gigs together? We formed a trio called "Tri-Fi" and recorded our debut in 2004. We're just getting ready to release our fourth recording, a Christmas CD which should be out next month. We've developed a pretty big fan base from all of the traveling we did with Curtis, which with the help of the website Kickstarter.com, has allowed us to pre-finance our last two recordings. There's no small correlation between the way I feel about Tri-Fi to the way LaFaro must have felt with the Bill Evans trio. I feel like Tri-Fi is the place where I can set up and explore what I'm hearing in my head – my direction and contribution to the bass vocabulary. Keith and Matthew give me the space and opportunity to play the way I'd like to play, and it seems that we share a vision about what the trio should be. I feel like we have our own sound – we're not imitating any trio's of the past. We may occasionally pay tribute to a certain vibe, but every recording that comes out seems to distill further into our own "Tri-Fi thing."

JJ: Could you share some conversations or advice you may have gotten or ideas you picked up that made a significant impact on you in your associations with one or more artists with whom you've played: Michael Brecker? Joe Lovano? Maynard Ferguson? Lew Tabackin? Don Friedman?

PP: Man, I've gotten so much great advice from all of those people. Sometimes it was a direct statement, other times it was just hearing a good story about something or being around that person. I was never fortunate enough to have been in one of Michael's bands, but I did get to play with him as a sideman on some recordings. After one session, I asked him what he'd been up to lately. He said that he'd been transcribing a lot of Pat Metheny and George Coleman. There's a lesson right there – the learning never stops! Of all those people, I'm closest with Lew and Don. My favorite thing to do is dig through eBay to find some of their out of print LPs, then bug them for stories about the date or time frame. They've played with everybody! I love the oral

history of jazz – road stories and the like. They came up in a different time. Of course, every time I play with them is a music lesson!

JJ: Talk about what you learned about leadership and attitudes during your tenure with Maynard Ferguson's band?

PP: The biggest lessons I learned from Maynard is that if you're a positive, easy going person, touring is a heck of a lot easier. In the two years that I was with him, I only heard him raise his voice twice. Once, he had a good reason to yell at someone in the band – who shall remain nameless and no it wasn't me – and another time in the Czech-Republic when the hot water was out in the hotel. Actually, I heard him yell from down the hall. He didn't need a trumpet to project! It was an unbelievably grueling tour of Europe that year, and he had a moment. Even then, he was smiling through it. He was a very positive person and he gave me a lot of space in the band to play. Another lesson that I learned from that experience is that music should be fun. When it's not fun anymore, it's time to move on.

JJ: Could you talk about how your experiences performing with the Vanguard Orchestra has contributed to your abilities as a bassist and your understanding of arranging?

PP: There's nothing quite like playing a large ensemble arrangement by someone who really knows how to arrange – Thad, Jim McNeely, Bob Brookmeyer, Bob Mintzer, Bill Mobley... Each one of those arrangers has their own unique way of incorporating the bass into the arrangement rather than just designating us a time keeper. For instance, I approached the VJO the same way I approached playing in an orchestral bass section. Sure, you can walk in and just play what's on the page, but that book has room to really get detailed about each bass note. I would listen to every note I played and try to match the attacks, cut offs, volume, intensity, articulations, of the horns. Of course, I do that all the time in any situation, but it really shows through in that band. Playing in that band also gave me the confidence to walk into any sight reading situation and be confident. I remember my first gig at the Vanguard. There was no rehearsal. Set up. Tune up. Deep breath. Down beat. Sight read for two and a half hours. My first tune was "Quietude". They took it pretty easy on me the first set, but once they saw that I could read, they let me have it on the 2nd set. The first chart on the 2nd set was "ABC Blues", which is a bit of a bass feature and really tricky, not to mention the actual chart was in tatters. Road map? Not in the chart. Dennis Irwin was renowned for his librarian skills. I miss Dennis! Lucky thing I've listened to a lot of that music. The rest of the set had a ton of tunes from *Soft Lights Hot Music* which I wore out in college, as well as a bunch of charts with all sorts of unison bass lines. I love the pressure of sight reading.

JJ: Could you share some words of wisdom or concepts by which you abide that you discovered from or one of your mentors?

(Continued on page 38)



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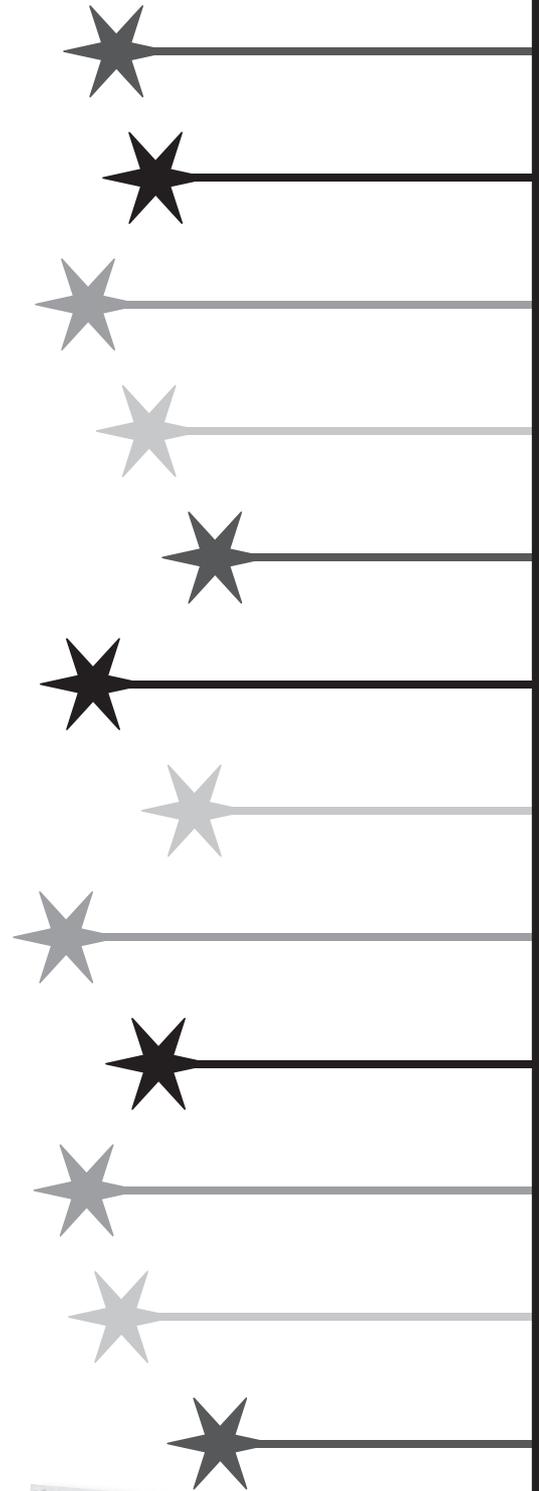
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PP: My first bass teacher, Tony Leonardi, gave me some great advice when I was starting out on the acoustic bass. Sometime during my first year of playing he told me that I wasn't a prodigy. I wasn't the type of player that everything would come easy to. He said that I needed to work hard for gains – claw my way up. Well, I began to work harder, but I was still intimidated by all of the outstanding musicians in the world that were light years ahead of me. In the back of my mind I wondered if it was possible for me to attain that level of musicianship and have the career in music that I've always wanted. A few years later, I came across a great quote from Bill Evans that reassured me that it was possible to catch up to the prodigies of the world. To paraphrase, he felt that skills are developed through hard work and dedication. Those people usually arrived at something more beautiful than the person who seems to have a natural ability from the beginning. He felt that he was the type of person who fell into the category of someone who had to work for everything. I remember the day that I found that quote.

JJ: Talk about the kinds of sounds and motivation you were exposed to as you were growing up that led you to pursue this path?

PP: My dad was a guitar player in an R & B / Rock organ trio when I was young. One of my earliest childhood memories was staring at the drummers high-hat during a rehearsal at our house. I was hypnotized by it. My dad was a part time musician. He worked full time for GM. He taught me how to use the record player when I was around 6, and I loved checking out different sides. I distinctly remember pulling out "The Clones Of Dr. Funkenstein" by Parliament and,

workers, I guess I assumed that I'd follow in those footsteps. When I got to be about 13, I remember standing in the kitchen with my dad telling me to stick with music. "GM won't be around for you, and there probably won't be any other jobs like that, but people will always need music. You can't out source musicians". That was in 1983! In high school, I was completely intent on playing music for the rest of my life. Luckily, I had a band director for my senior year who noticed my ambition and steered me towards Tony Leonardi at Youngstown State. The teacher, an alto player Dave D'Angelo, used to play in Buddy Rich's band and just happen to get out of NYC for a few years to relax and ended up teaching for a year at my school. If it wasn't for him, I wouldn't be talking to you right now. Dave pointed out that, though I was an electric bassist at the time, if I wanted to make a career in music I'd need to double on the acoustic. Of course, after I heard a few jazz bassists like Stanley Clarke and Scott LaFaro (to name just a few), the competitive side of me kicked in and I wanted to achieve that level of playing.

JJ: What kinds of activities are you doing, or planning to do to expand your talents, abilities and perspectives as an artist?

PP: First and foremost, I'm trying to build my harmonic knowledge into areas that I never thought I'd be able to apply to the bass. Now that I have this beautiful bass that Barrie made for me that allows me to play almost anything I can think of, I have to learn what to play! I feel like I'm starting over again. I've transcribed solos by people like Chick Corea before, for instance, but it used to be tough to make all of the lines work on the bass. But my new bass seems to like those lines.

"I remember my first gig at the Vanguard. There was no rehearsal. Set up. Tune up. Deep breath. Down beat. Sight read for two and a half hours. My first tune was "Quietude". They took it pretty easy on me the first set, but once they saw that I could read, they let me have it on the 2nd set."

once I got done making sense of the robot bird people on the cover, I was funk-ing out for the rest of the day! Issac Hayes "Hot Butter Soul" was another favorite, as well as every Booker T and the MGs LP - tons of great stuff, which I have since liberated into my own collection. When I was 5, he quit the band when it became too much to have a factory job plus gig four or more nights a week, but he still played a lot in the house. Though he was a guitarist, he had an old Fender Precision bass in the closet that he dropped into my hands when I was about 7 or 8. I had a knack for following him though old blues tunes and 50's rock. At that point, I was dreaming about being a professional musician every day. I used to go to sleep with the radio on every night, but coming from a long line of factory

JJ: What have you discovered about human nature as a result of your business and or creative pursuits in the music world?

PP: Well, I guess the music world has allowed me to spend a lot of time outside of the country. With Curtis, for instance, I filled up my passport in about two years. It's interesting to see the news outside of the bubble where the reporters don't have a stake in our politics. It's kind of sad to see smart people get distracted by talking points, and people clinging to "their team", instead of acknowledging that there are no easy answers to anything in our modern society.

JJ: What are your thoughts on the following perspective of philosopher Eric Hoffer and how

it relates to the world of jazz on the creative and business sides? "In a world of change, the learners shall inherit the earth, while the learned shall find themselves perfectly suited for a world that no longer exists."

PP: I've never heard of him, but that's a good quote. I'll Google him after the interview! Yeah, that's a very erudite way of saying "A rolling stone gathers no moss." I completely agree with that sentiment, and will take it a step further in that if we don't keep learning, we're destined to go extinct - either in our chosen professions, and as a species. It's easy to see that in action here in New York City. Every fall there are hundreds of new musicians coming into New York all with the intention of stealing your gig. A lot of them are playing great. That keeps me in the shed. That said, though, I've always felt the need to improve comes from within. I know where I want to be, so I don't need anyone breathing down my neck. I'm my own best competition.

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?

PP: I'd like to see more live music around the country— any type of music. I'm not talking about concert halls and theatres. I'm talking about your average joint on the corner. What ever happened to the Holiday Inn circuit, for instance? Not that that was such a milestone in the arts, but man, you're local Holiday Inn probably used to have a traveling band that would shack up there for a month and play nearly every night. When I was growing up in Youngstown, my parents would purposely hang at clubs that had a band. If you wanted to compete in the bar scene, you competed with other clubs for the better bands. When I talk to people like Don Friedman about gigs when they were coming up, if someone called you for a gig in Chicago, it wasn't just one night or a weekend, it was probably a month or two. I hope that someday the people in this country begin to turn off their TVs, computers, and iPhones, and leave their homes in search of live entertainment.

JJ: How have you avoided the tyranny of the ego given your accomplishments in the music world?

PP: Ha! That's easy. There's nothing like playing a gig and seeing four great bassists sitting at the bar staring back at you. That will suck your ego in pretty quickly.

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

PP: It's a toss up between tinkering with my turntable or driving down the West Side highway at about 6pm yelling at the bad drivers. Honestly, the left lane is for *passing!* How did that get turned around in New York?

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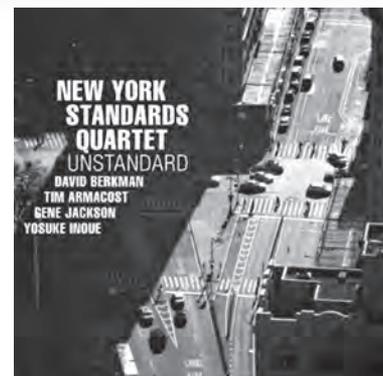
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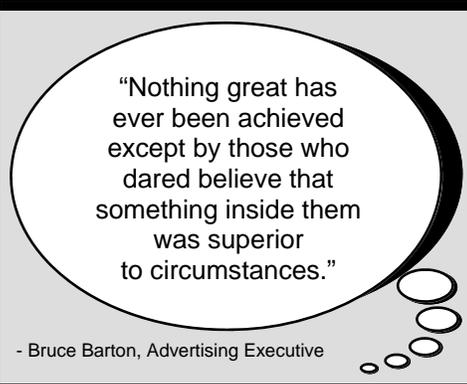
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(Martial Solal — Continued from page 20)

usual to do but now I came back to more standards because it's a way to communicate with the audience. I think people like to compare the original song and the improviser.

JJ: Your performances are intense technical and artistic displays. You take a well-known song and break it down to pieces and put it back together like a Picasso cubist painting. Do you begin with a set plan of attack or are you working on a free flow of ideas?

MS: I don't know if I do that, some say that. There's no plan before, I never know what's going to happen but, of course, I have my habits. I am a slave to myself, as is everyone.

JJ: When you perform, you are really submerged in your playing, there's an obvious strong emotional connection. Please talk about your passionate connection to music.

MS: Well, music is the only thing that gives me that much of emotions, every kind of emotion. Music can make me happy, sad, it can make me cry, or it can make me laugh. I don't know anything else that can do this to me. For some other people, it's painting or books. I don't know, for me, it's music. I think most musicians are like that, I'm not special.

JJ: Your music is always changing shape, especially when performing solo, listeners who love a sustained melody may miss that element in your playing. What do you have to say to those who find your music too challenging?

MS: It's not my fault, I can't play thinking of every listener, I just play what I'm able to do. The way I do it is exactly the way I like it. I think if things are played too obvious, it cheapens it. It's not due to too much pride, I'm not trying to impress anyone, I just want to express music the way I feel it. If I play a melody straight, jazz standards are not done to be played straight. You know jazz singers, for instance, they always turn around the melody. They sing in advance or too late, they change everything. A jazz improviser has the right to play like a composer, he plays "Lady Be Good" like he was the composer himself. He gives himself the right to change harmony, part of the melody, as long as it's understandable.

JJ: How long will you practice a composition

before you play it in public?

MS: Not at, I don't need to practice it. I hope to make it different each time so if I learn exactly what I'm going to do, it's not what I want.

JJ: You are such a technically sound and practiced pianist that mistakes are rare for you. Some musicians welcome mistakes because it leads them to new directions. What are your feelings about making mistakes during a performance?

MS: I think the greatest musicians don't make too many mistakes but, of course, what is a mistake when we improvise? It's something that the player is the only one who knows there is a mistake because he planned to do a C and he plays a D, for instance. That's a mistake in his mind but for you listeners, you don't know if the player wanted a C or a D. The solution is to transform the mistake into something which is not a mistake. It can be the start of a new thing but you have to think very quickly, you have to be fast. If you make a mistake, you have to make believe that it's not a mistake.

JJ: Are you making many mistakes these days?

MS: Oh, of course, of course. Especially when I speak English!

JJ: I read an article where you actually thanked Mr. Hitler for helping you discover music. Do you care to elaborate on that?

MS: Well, it's a way to make fun of something. It's exactly the contrary of what I think, of course. No, I never liked so much this guy.

JJ: What was your experience living through the occupation of France during World War 2?

MS: I was too young to realize how bad it could become. We can say thank you for the American and English people who came to help us.

JJ: I love the story about you hearing a recording on the radio of two pianists playing together and thinking it was one player and then training hard in order to duplicate it.

MS: It's a true story. You know, when you said that, I had the feeling that it was yesterday, it is so close for me. This piano playing was fantastic. I think on the right part of the keyboard it was Lionel Hampton playing with one finger of each hand, like he would play a vibraphone, and on the left part of the piano was a man playing stride but with two hands, so there are four hands - of course impossible to play for one man but I was young and not a good piano player. I thought it should be possible but this sounded so good, it was the way I wanted to do it.

JJ: I'm a little surprised that didn't make you quit piano right then.

MS: That same day I started to practice a lot but I never reached that point.

JJ: You moved to Paris and started playing in

clubs. Why did you play under the name of O. J. Jaguar?

MS: [Laughs] At that time, we could not live (financially) playing music (I wanted to play) so I tried to play popular songs. My record company chose the name for me after the name of the car. The record company already had a musician who called himself Earl Cadillac, after the car. The company said, "There is a Cadillac, become a Jaguar." They were not very clever but that was the story. I loved Jaguars so that became my name for three months and it was not at all successful, so I still did not live from my music at that time.

JJ: What was your experience playing with Django Reinhardt?

MS: Very short, we met only one afternoon. We recorded four or five tunes and that's all. I knew him, of course, by listening to his recordings but we had never met before and after this, he had the bad idea to die so it was difficult to meet him again.

JJ: How about playing with Sidney Bechet?

MS: About the same, I met him just for a recording. But he was living in France so I knew him. I met him once in a while in the office of the record company and once I said, "Why don't we do something together? Some old-time jazz and more modern jazz," and he said, "Yes, it's a good idea." So we did it. In three hours it was finished.

JJ: How about Wes Montgomery?

MS: I played with him for a TV show in Hamburg, Germany, that's all. All these people, I met them only once.

JJ: Who would you say is the person that you've played with in the past that most people would be surprised to hear you associated with? It doesn't have to be another musician.

MS: I did a special concert recently with Wayne Shorter. We were both in London at a series of concerts. I played a solo concert and the agent said, "I would like you to play with Wayne Shorter." So we did it but we didn't talk about anything before we played. Like Paul Bley, we didn't say anything before about what we were going to play. There were no tunes, we just played free the whole concert. I'm used to this circumstance, nothing can astonish me anymore. I wish it would not be possible but I've lived in these situations.

JJ: So how do you both agree not to talk before the performance?

MS: Well, it's a challenge, it was exciting to me.

JJ: But how do you let each other know that you're not going to talk before the performance?

MS: Oh, that's secret, I can't tell you. You
(Continued on page 42)

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(Martial Solal — Continued from page 40)

know, music is a language. When he plays one note, I understand which note it is and where we could go from there and so and so, and what I could do to please him or to not please him.

JJ: There was a time when drug use amongst American jazz musicians was very common, they thought it would improve their creativity. Were the French musicians also heavily into narcotics?

MS: Not anymore, but in the '50s and '60s, drugs killed all my friends. My best friend and European and American musicians living in France died before turning fifty. It was terrible, they were using this and that, everything. Not too much alcohol, more drugs. For European musicians, drugs were the best way to get near Charlie Parker, for instance. Charlie Parker does drugs and is fantastic so I'll take drugs, I'll be fantastic. That was the thinking but I was never interested. I'm very lucky, otherwise, you wouldn't be here nor me.

JJ: Have you ever felt intimidated during your career?

MS: At the beginning I was always intimidated, when I had to approach a big name or older musician, of course. I remember the first time I played with Don Byas, it was like crazy because he was one of my idols. Once we had a jam session at five o'clock in the morning in the early '50s when I just started in this job. He came and said, "Let's play 'Laura,'" that was a dream for me. Believe me, I was like this. [Trembling]

JJ: On stage you can be very funny when talking to the audience and that also comes through in your playing, you're skilled at throwing in bits of cartoonish tunes. What purpose does humor serve for you?

MS: You know, I'm just imitating American musicians of the '50s and '60s. They used to say a few words to make people laugh and be relaxed, so I started to speak with people. In the beginning, I used two or three words and now I make people laugh more in French than in English, I'm not that good (in English). I discovered that each time I start speaking with people, the

atmosphere changes. If I play three tunes, for instance, in solo concert very serious, I hear like this. [Polite clapping] The people don't know what to do. So I come to the microphone, say a few words, than the next tune. [Loud cheering]

JJ: You also put humor into your music.

MS: Yes, I like it. I like it but it's not premeditated. If it happens, it happens. I'm not going to say, 'Don't do this, it's too ridiculous, don't do it now.' No, I just do it, and when it's gone, then I make it intelligent by doing something else after.

JJ: You've been pretty outspoken regarding your opinion that Thelonious Monk had poor technique. Would you please expound on that?

MS: I met him when he first came to Europe and then again in New York in '63. In '64, I was playing in San Francisco at El Matador when suddenly, Monk was watching me. He was standing in front of the piano. He left before the end of the set (he was playing in another club, Broadway, on the same street. We never talked together. At this time, he was already a little disturbed, I think. His music has always interested me but his piano technique, not at all.

JJ: What's your view on avant-garde jazz?

MS: My point of view has changed over the years. When it started, I was not so much interested because they were changing the rules. Those rules took me twenty years to learn and suddenly the rules changed so I was against it at the beginning. Then I discovered that in the free position, it could work with some new things added to what we knew before. So now, I have nothing against no one.

JJ: Your daughter Claudia not only composes songs that you record, she also sings with an advanced vocal technique that mimics sax-like textures. What more can you tell us?

MS: You know my daughter? The only way to speak about someone is to listen to them.

JJ: I listened to her on YouTube.

MS: She has a fantastic register. She can sing a

low E and has a large range. With her voice, she can do strange sounds, she can do two songs together, she's fantastic.

JJ: She sings avant-garde.

MS: Yes, but before avant-garde she was a quite normal singer. She knew all the American standards, she knew every word of every standard. She started (in the tradition) and then she found something with a different concept. She has her own quartet and, you may not know that she also plays in my little big band. She's not the singer, she's the saxophone player.

JJ: Any words of wisdom or life philosophies to give us?

MS: I have my own way to think. When I was younger, I was interested in religion but over the last forty years, religion doesn't interest me in the same way. So I am free of everything, I feel free. That's my concept for the moment, tomorrow I'm not sure but today, that's it.

JJ: Do you think music can make a difference in the world?

MS: I'm afraid not. Men are stupid, they will stay stupid. I'm an optimist but I just can't see with the way the world is...I mean, men are not all good. Most of the men are good, I would say, but if only ten percent are bad, it makes the world awful.

JJ: Any final comments?

MS: I'd like to mention my long collaboration with Lee Konitz, Lucky Thompson, Kenny Clarke and Stephane Grappelli. I've played with them for years and recorded many albums. And something else, it's my work as a composer, which is at least as important to me as my work as a pianist. I've composed and recorded many scores for film (about 30) and many concertos for very large orchestras. I have also written different methods, but I don't know if this interests your readers. If you want to know "everything" about me, you must read in French the book I wrote 3 years ago *Ma Vie Sur Un Tabouret*.

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(Geogre Coleman — Continued from page 56)

The line would be longer than the first night, when he wouldn't show. And the next night, when he would show, the lines would be longer, man. So these club owners, they tolerated it. I mean, he could get away with murder. The man could get away...because he was so charismatic, and demanding...They knew when he got on the stand, when he turned his back to them, and wiped his forehead on his \$2000 suit - Italian suit - you know [laughing]...all of these things, and his finger in his ear, and he's shaking his head...all these gestures and things--they were mesmerized by this. I mean, they were mesmer-

ized by his playing, when he played that trumpet, too...but, still, all this other stuff--that was a bonus, as far as where the Miles Davis thing was.

JJ: When you were getting ready to leave the group...or, when you did leave, did he ask you to stay? Or was there a mutual agreement...

GC: Well, I think they wanted me out of there, for the appeasement of Tony — because he wanted me out of there. So, it had come time for me to leave, things were happening, you know...late paychecks, and me having to stand

out front, and be in that kind of pressure situation...People say: "Man, why did you leave?" That was it! A lot of negatives were happening, and probably it was time for me to go, anyway. I get tired of people talking about, "Man, why is it that you are the most underrated...?" and this and that and the other...And, this has been going on for years, you know? But it's never bothered me. I've never let that make me go off into negative things, or things that might make me want to do some bad things to myself, physically - you know, like a lot of musicians have done to themselves out of frustration.

□ □ □

Calendar of Events

How to Get Your Gigs and Events Listed in *Jazz Inside Magazine*

Submit your listings via e-mail to advertising@jazzinsidemagazine.com. Include date, times, location, phone, info about tickets/reservations. Deadline: 15th of the month preceding publication (e.g. Nov. 15 for Dec.). *We cannot guarantee the publication of all submissions.*

NEW YORK CITY

- Tues 11/1: Amir ElSaffar Band at Drom. 8:00pm. \$10; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Tues 11/1, 11/8, 11/15, 11/22, 11/29: Jeremy Siskind at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Tues 11/1: Jon Batiste at Rockwood Music Hall. 10:30pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. www.rockwoodmusichall.com
- Tues 11/1: Lisa & Sruli's Family Band featuring Zach Mayer at Sixth Street Synagogue. 8:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Tues 11/1, 11/15: Sakai at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Tues 11/1: Oscar Peñas with Dan Blake, Moto Fukushima, Franco Pinna & Gil Goldstein at 55 Bar. 7:00pm. 55 Christopher St. 212-929-9883. www.55bar.com.
- Tues 11/1: Seminar for musicians at St. Peter's Church. 3:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Tues 11/1, 11/8, 11/15, 11/22, 11/29: Arthur's Tavern. Yuichi Hirakawa Band at 7:00pm. Curtis Dean & Peter Conway at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Tues 11/1: Liz Childs with Jamie Fox & Dan Fabricatore at Le Pescadeux. 7:00pm. 90 Thompson St. 212-966-0021. www.lepescadeux.com. www.lizchilds.com
- Tues 11/1: Simón Bolívar Big Band hosted by Arturo O'Farrill at Harlem Stage Gatehouse. 7:30pm. Free. 150 Convent Ave. @ W. 135th St. 212-281-9240, ext. 19. www.harlemstage.org
- Tues 11/1, 11/8, 11/15, 11/22, 11/29: Annie Ross at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com.
- Tues 11/1: Harriet Tubman Double Trio at (le) poisson rouge. 7:00pm. \$20. 158 Bleecker St. 212-505-FISH. www.lepoissonrouge.com.
- Tues 11/1: Cross Island Trio at St. Peter's Church. 8:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.

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NOV 1-6 FRANK WESS QUINTET

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NOV 7 ERIK CHARLSTON JAZZBRASIL SEXTET

with Ted Nash, Mark Soskin, Jay Anderson,
Café, and Rogerio Boccato

NOV 8-13 LENY ANDRADE & HER TRIO

with Klaus Mueller, Sergio Brandao,
and Helio Schiavo
After Hours: *Antonio Madrugá Quartet*

NOV 14 HOWARD FISHMAN & THE BITING FISH BAND

NOV 15-20 MARY STALLINGS WITH ERIC REED TRIO

After Hours: *Alphonso Horn/Jordan Pettay Quintet*

NOV 21 MANHATTAN SCHOOL OF MUSIC JAZZ ORCHESTRA & JAZZ ENSEMBLE

NOV 22-27 BUCKY PIZZARELLI / KEN PEPLOWSKI QUINTET

with Derek Smith, David Finck,
and Chuck Redd
After Hours: *Chorenee Wade Quartet*

NOV 24 AMERICAN ANTHEMS THANKSGIVING DAY SPECIAL

NOV 28 MONDAY NIGHTS WITH WBGO STEVE NELSON QUARTET

with Mulgrew Miller, Dezron Douglas,
and Ulysses Owens

NOV 29-DEC 4 MULGREW MILLER & WINGSPAN

with Steve Nelson, Tim Green,
Duane Eubanks, Ivan Taylor,
and Rodney Green
After Hours: *Dmitry Baevsky Quartet*



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

AFTER HOURS SET
Tues-Sat after last artist set

Photo courtesy of The Frank Driggs Collection.

- Tues-Sun 11/1-11/6: **Django Reinhardt Festival with Dorado Schmitt** at **Birdland**. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Wed 11/2: **Arlee Leonard Quartet** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Wed 11/2: **Akemi Yamada Quartet** at **Tomi Jazz**. 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 11/2, 11/9, 11/16, 11/23, 11/30: **Midtown Jazz at Midday** at **St. Peter's Church**. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Wed 11/2, 11/9, 11/16, 11/23, 11/30: **Arthur's Tavern**. **Eve Silber** at 7:00pm. **Alyson Williams & Arthur's House Band** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Wed 11/2: **Orrin Evans with Ralph Peterson, Luques Curtis & Ralph Bowen** at **Dominion**. 8:00pm. \$15; \$20 at door. 428 Lafayette St. www.dominionny.com
- Wed 11/2: **Somethin' Jazz Club**. **Aaron Ward** @ 7:00pm. **Youngjoo Song 3** @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 11/2: **Frank London** at **Sixth Street Synagogue**. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Wed 11/2, 11/9, 11/16, 11/23, 11/30: **Louis Armstrong Centennial Band** at **Birdland**. 5:30pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Thurs 11/3, 11/10, 11/17, 11/24: **Lou Volpe** at **Creole Restaurant**. 7:00pm. Jam session starts @ 7:30. \$3 to jaz; \$7. 2167 Third Ave. @ 118th St. 212-876-8838. www.creolenyc.com
- Thurs 11/3: **Scot Albertson Trio** at **Tomi Jazz**. 9:00pm. 2 sets. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Thurs 11/3: **Darshon** at **Sixth Street Synagogue**. 8:30pm. \$10. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Thurs-Sat 11/3-5, 11/10-12, 11/17-19, 11/24-26: **Arthur's Tavern**. **Eri Yamamoto Trio** at 7:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Thurs 11/3: **Somethin' Jazz Club**. **Tom Dempsey/Tim Ferguson Group** @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 11/3: **Joseph Perez Quartet** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- Fri 11/4: **Shimrit Shoshan** with **Eric McPherson & Carlo DeRosa** at **Fat Cat**. 75 Christopher St. @ 7th Ave. 212-675-6056. www.fatcatmusic.org.

www.shimritshoshan.com

- Fri 11/4: **Sweet Honey in the Rock** at **Carnegie Hall, Perelman Auditorium**. 8:00pm. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Fri-Sat 11/4-11/5: **Brazilian-Jazz Quartet** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri 11/4: **Jim Snidero Quartet** at the **Rubin Museum of Art**. 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas": 150 W. 17th St. 212-620-5000. www.rmanyc.org
- Fri 11/4: **Arturo O'Farrill and Simón Bolívar Big Band** at **Skirball Center**. 8:00pm. Complimentary tickets. 566 LaGuardia Pl. @ Washington Square South. 212-352-3101. www.skirballcenter.nyu.edu
- Fri 11/4, 11/11, 11/18, 11/25: **Birdland Big Band** at **Birdland**. 5:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080. www.birdlandjazz.com
- Fri-Sat 11/4-11/5: **Luis Bonilla, Bruce Barth & Andy McKee** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 11/4: **Somethin' Jazz Club**. **Camille Thurman** @ 7:00pm. **Kat Webb** @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 11/4: **Bill Frisell** with **Ron Miles, Tony Scherr & Kenny Wollesen** and a **Bill Morrison** film at **Carnegie Hall, Zankel Hall**. 10:00pm. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- Sat 11/5: **Family Concert: Who Is Duke Ellington?** at **Rose Theater, Lincoln Center**. 1:00pm & 3:00pm. Jazz for Young People. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Sat 11/5: **Giovanni Almonte** at **Drom**. 9:30pm. \$10; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sat 11/5: **Eric Frazier** at **Nuyorican Poets Café**. 9:00pm. 236 E. Third St. (Bet. B & C Ave.) 212-465-3167. www.nuyorican.org.
- Sat 11/5: **Oscar Peñas** with **Moto Fukushima & Franco Pinna** at **The Bar Next Door**. 129 MacDougal St. 212-529-5945. www.lalanternacaffe.com.
- Sat 11/5: **Somethin' Jazz Club**. **Jake Hertzog Guitar Workshop** @ noon. **Dylan Meek** @ 5:30pm. **Agachiko** @ 7:00pm. **Will Sellenraad** @ 8:30pm. **Sinan Bakir Trio** @ 10:00pm. 212 E. 52nd St., 3rd Fl., 212-371-7657.
- Sun 11/6, 11/13, 11/20, 11/27: **Tony Middleton Trio** at **Kitano**. 11:00am. 66 Park Ave @ 38th St. 212-885-7119.
- Sun 11/6, 11/13, 11/20, 11/27: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Sun 11/6: **Vicki Burns** with **Saul Rubin & Tom Hubbard** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 11/6: **The Manhattan Dolls** with **David Fanning** at **Triad Theater**. 3:00pm. \$15; \$20 at door; 2-drink min. 158 W. 72nd St. www.triادنyc.com.
- Sun 11/6: **Drom**. **Chico Hamilton** at 7:30pm. **Alex Lopez** at 9:30pm. \$12; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sun 11/6, 11/13, 11/20, 11/27: **Arthur's Tavern**. **Creole Cooking Jazz Band** at 7:00pm. **Curtis Dean** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Sun 11/6: **Jazz Mass** at **St. Peter's Church**. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sun 11/6: **Somethin' Jazz Club**. **Beginners Djembe Class** @ noon. **Beginners Jazz Improvisation Class** @ 1:30pm. **Ekah Kim Quartet** @ 7:00pm. **Youngjoo Song 3** @ 8:30pm. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Sun 11/6, 11/13, 11/20, 11/27: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. www.juniormance.com
- Mon 11/7, 11/14, 11/21, 11/28: **Jim Campilongo** with **Stephan Crump & Tony Mason** at **The Living Room**. 7:00pm. \$12. 154 Ludlow St. 212-583-7237. www.livingroomny.com.
- Mon 11/7: **Somethin' Jazz Club**. **Jazz Jam Session** @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Mon 11/7, 11/14, 11/21, 11/28: **Arthur's Tavern**. **Grove Street Stompers** at 7:00pm. **Curtis Dean & Peter Conway** at 10:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Mon 11/7, 11/14, 11/21, 11/28: **Open Jam Session** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St.



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- Tues 11/8: Eve Sicular & Isle of Klezbos at Sixth Street Synagogue. 8:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Tues 11/8: BET Music Matters Party at Drom. 7:30pm. Free with RSVP. 85 Ave. A. 212-277-1157.
- Tues-Sat 11/8-11/12: Maureen McGovern at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 11/8: Sultans of String at The Living Room. 7:00pm. \$12. 154 Ludlow St. 212-583-7237. www.livingroomny.com. www.sultansofstring.com
- Tues 11/8: Somethin' Jazz Club. Chieko Honda @ 8:30pm. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Wed 11/9: E.J. Strickland with Myron Walden, Marcus Strickland & David Bryant at Dominion. 8:00pm. \$15; \$20 at door. 428 Lafayette St. www.dominionny.com
- Wed 11/9: Jamie Saft at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Wed 11/9: David Helbock with Simon Frick, Alfred Vogel & Marcus Rojas at Austrian Cultural Forum New York. 7:30pm. Free. 11 E. 52nd St. (Bet. 5th & Madison Ave.) 212-319-5300, ext. 222. www.acfny.org
- Wed 11/9: Maurice Brown with Derek Douget, Solomon Dorsey, Chris Rob & Joe Blaxx at the Schomberg Center. 7:00pm. 515 Malcolm X Blvd. 212-491-2040. www.carnegiehall.org.
- Wed 11/9: Manhattan Vibes at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Wed 11/9: Eric Wyatt Quartet at Zinc Bar.

- 7:00pm. \$10. 82 W. 3rd St. 21-477-8337. www.bandofbones.com
- Wed 11/9: Somethin' Jazz Club. Kenny Shanker @ 8:30pm. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Thurs-Fri 11/10-11: Shemekia Copeland at The Allen Room, Lincoln Center. 7:30pm & 9:30pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Thurs 11/10: Martin Wind Quartet at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Thurs 11/10: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Corina Bartra & Her Azu Project at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Thurs 11/10: Jamie Baum Septet at Leonard Nimoy Thalia, Symphony Space. 7:30pm. \$30, \$25 members, \$15 under 30. 2537 Broadway @ 95th St. 212-864-5400. www.symphonyspace.org
- Thurs 11/10: New American Quartet at Sixth Street Synagogue. 8:30pm. \$10. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Thurs 11/10: Ogans, Eddy Marcano Trio and Los Chamanes & Natalia Bernal at Hiro Ballroom. 8:00pm. \$10; \$15 at door. 88 9th Ave. 212-414-5994. www.highlineballroom.com.
- Thurs 11/10: Somethin' Jazz Club. Jazz Horn's Silhouette Quintet @ 7:00pm. Arun Luthra Quartet @ 8:30pm & 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs-Sat 11/10-11/12: Ethan Lipton & Orchestra at Joe's Pub. 7:00pm. 425 Lafayette St. 212-539-8778. www.joespub.com

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TUE-WED NOV 1-2

RUDRESH MAHANTHAPPA: SAMDHI

DAVID BILMORE - RICH BROWN - DAMION REID

THU-SUN NOV 3-6

HENRY BUTLER & JAMBALAYA

RON JENKINS - JEFF BOLUB - ADRIAN HARPHAM

★ MINGUS ★
★ MONDAYS ★

MON NOV 7

MINGUS ORCHESTRA

TUE NOV 8 CLOSED FOR PRIVATE EVENT

WED NOV 9

HELEN SUNG QUINTET

DONNY McCASLIN - YOSVANY TERRY - DEZRON DOUGLAS - JOHNATHAN BLAKE

THU-SUN NOV 10-13
7:30PM & 9:30PM ONLY

KARRIN ALLYSON

BRUCE BARTH - ED HOWARD - MATT WILSON

★ MINGUS ★
★ MONDAYS ★

MON NOV 14 & NOV 28

MINGUS BIG BAND

TUE NOV 15

BEN WILLIAMS & SOUND EFFECT

MARCUS STRICKLAND - MATTHEW STEVENS - KRIS BOWERS - JAMIRE WILLIAMS

WED NOV 16

JOHN COLTRANE'S ASCENSION

JOE LOVANO - DONNY McCASLIN - SABIR MATEEN - VINCENT HERRING
JEREMY PELT - JOSH ROSEMAN - JAMES WEIDMAN - BEN ALLISON
BILLY DRUMMOND - MATT WILSON

THU-SUN NOV 17-20

GEORGE COLEMAN ORGAN QUINTET

RUSSELL MALONE - LARRY BOLDINGS - GEORGE COLEMAN, JR. - DANIEL SADOWNICK

★ MINGUS ★
★ MONDAYS ★

MON NOV 21

MINGUS DYNASTY

★ MINGUS ★
★ MONDAYS ★

TUE-SUN NOV 22-27

MARIA SCHNEIDER ORCHESTRA

THU NOV 24 CLOSED FOR THANKSGIVING

TUE NOV 29

METTA QUINTET

MARCUS STRICKLAND - GREG WARD - DAVID BRYANT - JOSHUA BINSBURG - HANS SCHUMAN

WED NOV 30 ★ NEW DIMENSIONS IN LATIN JAZZ

JOHN BENITEZ QUINTET

YOSVANY TERRY - MANUEL VALERA - TOM GUARNA - FRANCIS BENITEZ

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- Thurs 11/10: Poncho Sanchez at B.B. King Blues Club & Grill. 8:00pm. \$26.50; \$30 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
- Thurs 11/10: Miguel Zenón at Harlem Stage Gatehouse. 7:30pm. Free. 150 Convent Ave. @ 135th St. 212-281-9240, x19. www.carnegiehall.org. www.harlemstage.org
- Fri-Sat 11/11-11/12: Russ Kasoff & Steve LaSpina at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 11/11: Gene Bertoncini Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri-Sat 11/11-12: Music of Astor Piazzolla with Paquito D'Rivera, Pablo Ziegler, Papi Piazzolla & Pablo Aslan at Rose Theater, Lincoln Center. 8:00pm. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri 11/11: Somethin' Jazz Club. Dave Pollack @ 7:00pm. Jazz Patrol @ 8:30pm. Josiah Boornazian @ 10:00pm. 212 E. 52nd St., 212-371-7657.
- Fri 11/11: Trombone Shorty & Orleans Avenue at Terminal 5. 7:00pm. 610 W. 56th St. (Bet. 11th & 12th Ave.) 212-582-6600. www.terminal5nyc.com
- Sat 11/12: Somethin' Jazz Club. Dylan Meek @ 5:30pm. Yvonne Simone @ 7:00pm. Carole Troll @ 8:30pm. Ark Ovrutski Quintet @ 10:00pm. 212 E. 52nd St., 3rd Fl., 212-371-7657.
- Sat 11/12: Tulivu-Donna Henry with Ray Abrams Big Band @ 92nd St Y. 8:00pm. \$15; \$18 at door. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Sat 11/12: Karen Oberlin & Jon Weber Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St.
- Sun 11/13: Camila Meza with Pablo Menares & Nir Felder at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 11/13, 11/20, 11/27: Jazz Vespers at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) www.saintpeters.org.
- Sun 11/13: Somethin' Jazz Club. Beginners Djembe Class @ noon. Beginners Jazz Improvisation Class @ 1:30pm. Chad McLoughlin Trio @ 7:00pm. Sofia Rubina @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Mon 11/14: Somethin' Jazz Club. Jazz Jam Session @ 10:00pm. 212 E. 52nd St., 3rd Fl. .
- Mon-Tues 11/14-11/15: Enrico Pieranunzi at Merkin Concert Hall at Kaufman Center. 8:00pm. 129 W. 67th St. 212-501-3330. <http://kaufman-center.org/merkin-concert-hall>
- Mon 11/14, 11/28: Craig Harris Nonet at The Dwyer. 8:30pm. \$10. 258 St. Nicholas Ave @ W. 123rd St. 212-222-3060. www.dwyercc.org
- Mon 11/14: In One Wind at Rockwood Music Hall. 10:30pm. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. www.rockwoodmusichall.com
- Tues-Sat 11/15-11/19: Jim Hall Quartet at Birdland. 8:30pm & 11:00pm. 315 W. 44th St.
- Tues 11/15: Somethin' Jazz Club. Deborah Latz Trio @ 8:30pm. 212 E. 52nd St., 3rd Fl.
- Tues 11/15: Klezmerfest with Greg Wall & Aaron Alexander at Sixth Street Synagogue. 8:00pm.

- \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Wed 11/16: Kerry Linder at Le Pescadeux. 90 Thompson St. 212-966-0021. www.lepescadeux.com.
- Wed 11/16: Meshell Ndegeocello at Hiro Ballroom. 9:00pm. \$25; \$30 at door. 88 9th Ave. 212-414-5994. www.highlineballroom.com.
- Wed 11/16: Somethin' Jazz Club. Roxy Coss Quintet @ 7:00pm. Luiz Simas @ 8:30pm. 212 E. 52nd St., 3rd Fl., 212-371-7657.
- Wed 11/16: Leslie Pintchik Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Wed 11/16: Kohane of Newark at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Wed 11/16: Assaf Ben-Nun, Arthur Sadowsky & Tobias Ralph at Tomi Jazz. 9:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. www.tomijazz.com.
- Wed 11/16: Vince Giordano & the Nighthawks at Merkin Concert Hall at Kaufman Center. 8:00pm. 129 W. 67th St. 212-501-3330. <http://kaufman-center.org/merkin-concert-hall>
- Wed 11/16: Bela Fleck & the Flecktones at Town Hall. 8:00pm. \$54.50 & \$74.50. 123 W. 43rd St. (Bet. 6th & Broadway) 212-307-4100.
- Thurs 11/17: Ayn Sof Arkestra & Bigger Band at Sixth Street Synagogue. 8:30pm. \$10. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- Thurs 11/17: Somethin' Jazz Club. Aline Almeida @ 7:00pm. Napua Davoy Trio @ 8:30pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3d Ave.) 212-371-7657
- Thurs 11/17: Matt Slocum Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Thurs 11/17: David Murray with Antonio Zamora, Tosvany Terry, Denis Yuri Hernandez, Shareef Clayton, Terry Greene, Eddy Mauricio Herrera Tamayo, Edgar Pantoja Aleman, Junior Terry Cabrera & Yusnier Sanchez Bustamenta at Skirball Center. 8:00pm. *Plays Nat King Cole en Español*. \$30. 566 LaGuardia Pl. @ Washington Square South. 212-352-3101. www.skirballcenter.nyu.edu
- Fri-Tues 11/18-11/22: Cotton Club Parade with director Warren Carlyle, music director Wynton Marsalis & Jazz at Lincoln Center Orchestra at New York City Center. Tickets start @ \$25. Broadway @ 60th St. 212-721-6500. www.jalc.org
- Fri-Sat 11/18-11/19: Denny Zeitlin Trio at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri-Sat 11/18-11/19: Cynthia Sayer at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
- Fri 11/18: Somethin' Jazz Club. Jake Hertzog Trio @ 7:00pm. Mala Waldron @ 8:30pm. Nick Grinder Quintet @ 10:00pm. 212 E. 52nd St., 3rd
- Sat 11/19: Paula West with George Mesterhazy Quartet at Kaufmann Concert Hall. 8:00pm. Lexington Ave. & 92nd St. 212.415-5500. www.92Y.org.
- Sat 11/19: Somethin' Jazz Club. Jake Hertzog's Guitar Workshop @ noon. Brenda Earle Quartet @ 5:30pm. Dee Cassella @ 7:00pm. David Greer Quartet @ 8:30pm. 212 E. 52nd St., 3rd Fl.
- Sat 11/19: Either/Orchestra at Tishman Auditorium. 2:00pm. Free. Premiering *The Collected Unconscious*, based on Ethiopian music. 66 W. 12th St. 212-229-5488. www.newschool.edu
- Sat 11/19: Jump N Funk Live with Rich Medina, The Marksman & ZoZo Afro Beat at Harlem Stage Gatehouse. 7:30pm. Celebrating Fela Kuti. \$20. 150 Convent Ave. @ W. 135th St. 212-281-9240, ext. 19. www.harlemstage.org
- Sun 11/20: Roz Corral with Roni Ben-Hur & Alex Gressel at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
- Sun 11/20: Somethin' Jazz Club. Beginners Djembe Class @ noon. Beginners Jazz Improvisation Class @ 1:30pm. Dana L. Holness @

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Calendar of Events

- 5:30pm & 7:00pm. **Yuhan Su Trio** @ 8:30pm. 212 E. 52nd St., 3rd Fl.
- Sun-Wed 11/20-11/23: **Allen Toussaint** at **Joe's Pub**. 7:00pm. \$30. \$15 for children under 12 (Sunday matinee). 425 Lafayette St. 212-539-8778. www.joespub.com
 - Mon 11/21: **Somethin' Jazz Club**. **Jazz Jam Session** @ 10:00pm. 212 E. 52nd St., 3rd Fl.
 - Tues 11/22: **Nana Simopoulos Trio** at **Le Pescadeux**. 90 Thompson St. 212-966-0021. www.lepescadeux.com.
 - Tues 11/22: **Somethin' Jazz Club**. **Gene Ess & Nicki Parrott** @ 7:00pm & 8:30pm. **Michael Coppola** @ 10:00pm. 212 E. 52nd St., 3rd Fl.
 - Wed 11/23: **Joey Morant Quartet** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
 - Wed 11/23: **Eyal Maoz** at **Sixth Street Synagogue**. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
 - Wed 11/23: **Gonzalo Grau y La Clave Secreta** at **Joe's Pub**. 9:30pm. \$14. 425 Lafayette St. 212-539-8778. www.joespub.com
 - Thurs 11/24: **Gino Sitson's VoCello** at **Farafina**. 9:00pm. 1831 Amsterdam Ave. @ 150th. 347-293-0899. www.farafinacafeharlem.com. www.ginositson.com
 - Fri 11/25: **Somethin' Jazz Club**. **James Whiting Quartet** @ 7:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
 - Fri-Sat 11/25-11/26: **Junior Mance & Hide Tanaka** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. www.knickerbockerbarandgrill.com
 - Fri-Sat 11/25-11/26: **Barry Harris Trio** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
 - Sat 11/26: **Somethin' Jazz Club**. **Jake Hertzog Guitar Workshop** @ noon. **Hiroshi Yamazaki** @ 7:00pm. 212 E. 52nd St., 3rd Fl., 212-371-7657.
 - Sat 11/26: **Jimi Hendrix 69th Birthday Tribute** at **B.B. King Blues Club & Grill**. 6:30pm. With **Larry Coryell, Leon Hendrix, Melvin Gibbs, Godfrey Townsend, Ducks Can Groove, Gil Parris & Sim Cain**. \$25; \$30 at door. 237 W. 42nd St. 212-997-4144. www.bbkingblues.com.
 - Sun 11/27: **Somethin' Jazz Club**. **Beginners Djembe Class** @ noon. **Yoko Furuta** @ 1:00pm. 212 E. 52nd St., 3rd Fl., 212-371-7657.
 - Sun 11/27: **Roz Corral** with **Dave Stryker & Boris Kozlov** at **North Square Lounge**. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. www.northsquareny.com.
 - Sun 11/27: **Victor Prieto** at **City Winery**. 11:00am. \$10. 155 Varick St. @ Vandam. 212-608-0555.
 - Mon 11/28: **Somethin' Jazz Club**. **Jazz Jam Session** @ 10:00pm. 212 E. 52nd St., 3rd Fl.
 - Tues 11/29: **Michelle Samuels** at **The Metropolitan Room**. 7:00pm. 34 W. 22nd St. 212-206-0440. www.metropolitanroom.com. www.michellesamuels.com
 - Tues 11/29: **Matt Darriau's Shabbes Elevator** at **Sixth Street Synagogue**. 8:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
 - Tues 11/29: **Lizzie Thomas Jazz Band** at **Le Pescadeux**. 90 Thompson St. 212-966-0021. www.lepescadeux.com.
 - Tues 11/29: **Somethin' Jazz Club**. **Strayhorn Project** @ 8:30pm. **Matt DiGiovanna Trio** @ 10:00pm. 212 E. 52nd St., 3rd Fl.
 - Wed 11/30: **Adam Kolker Quartet** at **Kitano**. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119. www.kitano.com
- ## BROOKLYN
- Tues 11/1: **Eric Frazier** at **Rustik Restaurant**. 8:00pm. 471 Dekalb Ave. 347-406-9700. www.ericfraziermusic.com
 - Wed 11/2, 11/9, 11/16, 11/23, 11/30: **Walter Fischbacher Trio** at **Water Street Restaurant**. 7:00pm. No cover. 66 Water St. www.waterstreetrestaurant.com. www.phishbacher.com
 - Wed 11/2, 11/9, 11/16, 11/23, 11/30: **Sasha Dobson** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
 - Thurs 11/3: **Darius Jones Trio** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
 - Thurs 11/3: **Barbés**. **Giancarlo Tossani's Synapser** at 10:00pm. **Partipilo/Okazaki/Weiss** at 11:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
 - Fri 11/4: **IBeam Music Studio**. **Alex Marcelo Trio** at 8:30pm. **Pavees Dance** at 10:00pm. \$10 suggested donation. 168 7th St.
 - Fri 11/4: **Nate Wooley** at **ISSUE Project Room**. 8:00pm. Premiere of *8 Syllables*. Free. 232 3rd St., 3rd Floor. 718-330-0313. www.issueprojectroom.org
 - Fri 11/4, 11/11, 11/18, 11/25: **The Crooked Trio** at **Barbés**. 5:00pm. 376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
 - Sat 11/5: **Mike Formanek, Rob Garcia, Michel Gentile & Daniel Kelly** at **Brooklyn Conservatory of Music**. 58 Seventh Ave. @ Lincoln Place. 718-622-3300. www.connectionworks.org
 - Sat 11/5: **John McNeill/Jeremy Udden Quartet** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
 - Sat 11/5: **Pablo Ziegler & Hector del Curto** at **Bargemusic**. 8:00pm. \$25; \$20 senior; \$15 student. Fulton Ferry Landing, at the foot of the Brooklyn Bridge. 718-624-2083. www.bargemusic.org.
 - Sun 11/6, 11/13, 11/20, 11/27: **Stephane Wrembel** at **Barbés**. 9:00pm. 376 9th St., 347-422-0248.
 - Sun 11/6: **Douglass Street Music Collective**. **Rob Garcia** at 4:00pm. Workshop for Young Musicians. 295 Douglass St. www.295douglass.org.
 - Sun 11/6: **Manhattan Brass** at **Brooklyn Central Library**. 4:00pm. 10 Grand Army Plaza. 718-230-2100. www.carnegiehall.org.
 - Sun 11/6: **The Four Bags** at **Barbés**. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
 - Mon 11/7: **Andrew Rathbun Band** at **the Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
 - Mon 11/7, 11/14, 11/21, 11/28: **Brian Cloud** at **Barbés**. 7:00pm. 376 9th St. @ 6th. 347-422-0248.
 - Wed 11/9: **Frank & Ben Perowsky & Guests** at **Barbés**. 7:00pm. Celebrating Ben Perowsky's father's 76th birthday. 376 9th St., 347-422-0248.
 - Wed-Sat 11/9-11/12: **Darcy James Argue** at **BAM Harvey Theater**. 7:30pm. *Brooklyn Babylon*. 651 Fulton St. 718-636-4100. <http://bam.org>
 - Thurs 11/10: **Darius Jones Trio** at **IBeam Music Studio**. 8:30pm. \$10 sugg. donation. 168 7th St.
 - Sat 11/12: **Sound of the Prairie** at **IBeam Music Studio**. 10:00pm. \$10 sugg. donation. 168 7th St.
 - Sun 11/13: **Tulivu-Donna Henry** with **The Baritone Saxophones** at **Universal Temple**. 5:00pm. \$20. 9502 Ditmas Ave. 917-474-6711.
 - Sun 11/13: **Red Hot Chili Cup** at **IBeam Music Studio**. 8:30pm. \$10 sugg. donation. 168 7th St.
 - Mon 11/14: **Craig Bailey, Tim Armacost & Brooklyn Big Band** at **the Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762.
 - Wed 11/16: **James Ilgenfritz, Josh Sinton, Jeremiah Cymerman & Brian Chase** at **ISSUE Project Room**. 8:00pm. Premiere of *8 Syllables*. Free. 232 3rd St., 3rd Floor. 718-330-0313. www.issueprojectroom.org
 - Wed 11/16: **Jon De Lucia Group** at **Barbés**. 7:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
 - Thurs 11/17: **Douglass Street Music Collective**. **Louise D.E. Jensen Strings & Winds** at 8:00pm. \$10. 295 Douglass St. www.295douglass.org.
 - Fri 11/18: **IBeam Music Studio**. **Crane/Hasumi/Witty** at 8:30pm. **Behroozi/Mintz/Neufeld** at 9:30pm. \$10 suggested donation. 168 7th St.
 - Sat 11/19: **Douglass Street Music Collective**. **Dollshot & CPark** at 8:00pm. 295 Douglass St. www.295douglass.org.
 - Sat 11/19: **Tulivu-Donna Henry** with **Brooklyn Repertory Ensemble** at **Herbert von King Cultural Center**. 1:00pm. 670 Lafayette Ave. (Bet. Thompkins & Marcy Ave.) 718-622-2082.
 - Sat 11/19: **McInnis/Dunham** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St.
 - Sat 11/19: **Brian Carpenter's Ghost Train Orchestra** at **Barbés**. 8pm. 376 9th St. 347-422-0248.
 - Mon 11/21: **Joshua Schneider Easy-Bake Orchestra** at **the Tea Lounge**. 9:00pm. 837 Union St., Park Slope. 718-789-2762. www.tealounge.com.
 - Wed 11/23: **Mat Maneri** at **Barbés**. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
 - Fri 11/25: **Jonathan Lindhorst Trio** at **IBeam Music Studio**. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
 - Sat 11/26: **IBeam Music Studio**. **West of Jaffa** at 8:30pm. **Yoni Kretzmer Group** at 9:30pm. \$10 suggested donation. 168 7th St.
 - Sun 11/27: **Aimee Allen** at **Linger Café**. 2:00pm. 533 Atlantic Ave. (Bet. 3rd & 4th Ave.) <http://aimeeallenmusic.com>
 - Wed 11/30: **Travis LaPlante** at **Barbés**. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248.
- ## QUEENS
- Fri 11/4: **Arturo O'Farrill** with **the York College Big Band** at **York College Performing Arts Center**. 7:00pm. 94-20 Guy R. Brewer Blvd., Jamaica. 718-262-2000. www.york.cuny.edu
 - Sun 11/6, 11/13, 11/20, 11/27: **Eric Frazier** with **the Lon Ivey Millennium Band** at **Déjà vu Club**. 7:00pm. 180-24 Linden Blvd., Cambria Heights. 516-527-0341.

- Wed 11/2: **Monthly Jazz Jam at Flushing Town Hall.** 7:00pm. \$10; members students & performers free. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org.
- Sun 11/13: **Charlie Porter Quartet at Flushing Town Hall.** 2:00pm. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org.
- Fri 11/18: **Jimmy Heath, Barry Harris, Frank Wess & Jeremy Pelt at Flushing Town Hall.** 8:00pm. NEA Jazz Masters Concert: Armstrong & Beyond. \$20; \$32 members; \$20 students. 137-35 Northern Blvd. 718-463-7700, x222. www.flushingtownhall.org.
- Sat 11/26: **Eric Frazier at Harvest Room Catering Hall.** 9:00pm. \$20. 90-40 160th St., Jamaica. 212-859-5047.

STATEN ISLAND

- Fri 11/11: **Eric Frazier at Staten Island Jazz Crusaders.** 9:00pm. \$20. 293 Van Duzzer St. 347-495-3378.

BRONX

- Thurs 11/3: **Arturo O'Farrill & Simón Bolívar Big Band at Casita Maria Center for Arts Education.** 7:30pm. 928 Simpson St. 718-589-2230. www.casita.us. www.afrolatinjazz.org
- Thurs 11/17: **Third Annual Lehman College Jazz Festival at Lehman College, Lovinger Theatre.** 10:00am-4:00pm. 250 Bedford Park Blvd. West. 718-960-8247. www.lehmancenter.org
- Sun 11/20: **Lehman College Jazz Band at Lehman College.** 2:00pm. 250 Bedford Park Blvd. West. 718-960-8247. www.lehmancenter.org

LONG ISLAND

- Fri 11/4, 11/18: **Diane Hoffman & Oliver von Essen at Per Un'Angelo.** 7:30pm. 3275 Byron St., Wantagh. 516-783-6485.
- Fri 11/18: **Manhattan Transfer & New York Voices at Tilles Center.** 8:00pm. \$37-\$77. 720 Northern Blvd, Greenvale. 516-299-2752. <http://tillescenter.org>.

WESTCHESTER

- Fri 11/18: **Rene Marie at Emelin Theatre.** 8:00pm. 153 Library Lane, Mamaroneck. 914-698-0098. www.emelin.org. www.renemarie.com

NEW JERSEY

- Tues 11/1: **The Bond Quartet at Mike's Court-side.** 8:00pm. No cover. 1 Elm Row, New Brunswick. www.nbjp.org
- Thurs 11/3: **Lee Hogans with Andrew Gutauskas, Jim Ridl, Tom DiCarlo & Jerome Jennings at Makeda.** 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Fri 11/4: **Ruben Blades at New Jersey Performing Arts Center's Prudential Hall.** 8:00pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sat 11/5: **Ambrose Akinmusire Quintet at Mayo Performing Arts Center.** 8:00pm. The Miles Davis Experience: 1949-1959. \$27, \$37, \$42, \$47. 100 South St., Morristown. 973-539-8008. www.morristown.com/communitytheatre
- Sun 11/6: **Pete McGuinness with the William**

- Paterson Jazz Orchestra** conducted by David Demsey at **William Paterson University, Shea Center for Performing Arts.** 4:00pm. \$15. \$12 university associates & seniors; \$8 students. Meet The Artist session at 3:00pm in Shea 101. 300 Pompton Road, Wayne. 973-720-2371. www.wplive.org. www.eddiepalmierimusic.com
- Tues 11/8: **Bradford Hayes Ensemble at Rutgers University, Dana Library, Dana Room.** 2:00pm. Free. 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Wed 11/9: **Bela Fleck at McCarter Theater.**

- 8:00pm. 91 University Pl., Princeton. 609-258-2787. www.mccarter.org
- Thurs 11/10: **Todd Bashore Quartet at Makeda.** 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Sat 11/12: **Phoebe Legere & Mike Richmond at Trumpets.** 8:00pm & 10:00pm. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com
- Sat 11/12: **Ambrose Akinmusire Quintet at Pollak Theatre, Monmouth University.** 8:00pm. \$32, \$42. 400 Cedar Ave., West Long Branch. 732-571-3400. www.monmouth.edu

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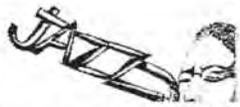
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NOV 3-5 / 8:00PM & 10:00PM	NOV 6 / 6:30PM	NOV 7-8 / 8:00PM
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NOV 9-11 / 8:00PM & 10:00PM	NOV 12 / 8:00PM & 10:00PM	NOV 16-17 / 8:00PM & 10:00PM
 ARTURO SANDOVAL	 JORDAN RUDESS & FRIENDS	 LES MCCANN & JAVON JACKSON
NOV 19-21 / 8:00PM & 10:00PM	NOV 25-27 / 8:00PM & 10:00PM	NOV 29-DEC 3 / 8:00PM & 10:00PM
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11/1: Charli Persip and Super Sound

11/8: Chip White Ensemble

11/15: Eugene Marlow's "Heritage Ensemble"

11/29: Mike Longo Funk Band

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13 Jacam Manricks Quartet

20 Jazz Mass
George Schuller's Trio This

27 Helen Sung Quartet

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Joan Morris (singer)

9 Sandy Stewart (singer)
Bill Charlap (piano)

16 Lenore Raphael (piano)
Howard Alden (guitar)

23 Art Lillard's Heavenly Big Band

30 A Tribute to Ruth Etting
Martha Lorin, (singer)
Bill Pernice (piano)

Calendar of Events

NOV	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	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 corneliastreetcafe.com
1 - Tue	Return to Forever Un-plugged	Bruce Williams Jazz Jam Session	Robert Rucker 3; Jam	Camila Meza, Mika Hary, Pablo Menares, Shai Maestro, Gilad Hekselman
2 - Wed	Return to Forever Un-plugged	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee 3	Mike Baggetta 4
3 - Thu	Chick Corea, Gary Peacock & Paul Motian	Open Mic	Michika Fukumori; Daisuke Abe 3	Robin Verheyen 4; Joris Roelofs 3
4 - Fri	Five Peace Band; Greg Ward	John Lee	Mamiko Watanobe; Jesse Simpson 3	Marilyn Crispell & Mark Helias
5 - Sat	Five Peace Band; Iqmar Thomas	John Lee	Rodney Siau 4; Kevin Hsien 3	Ralph Alessi 4
6 - Sun	Jean-Michel Pilc; Five Peace Band		Keith Ingham 3; Noah Haidu 3	Peter Evans 4
7 - Mon	Vivian Green	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	David Amram 4
8 - Tue	Chick Corea & Bobby McFerrin	Bruce Williams Jazz Jam Session	Robert Rucker 3; Jam	Grupo Los Santos
9 - Wed	Chick Corea & Bobby McFerrin	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee 3	Reggie Quinerly 4
10 - Thu	Chick Corea & Bobby McFerrin	Open Mic	Rodi Mwangogi; Daisuke Abe 3	Paradoxical Frog
11 - Fri	Chick Corea & Bobby McFerrin; Ryan Sawyer	Cynthia Holiday	Evan Schwam 4; Jesse Simpson 3	Mark Shim 4
12 - Sat	Chick Corea & Bobby McFerrin; Chelsea Baratz	Cynthia Holiday	Ken Simon 4; Kevin Hsien 3	Michael Bates 5
13 - Sun	Judy Wexler 4; Chick Corea & Gary Burton with Harlem String Quartet		Keith Ingham 3; Noah Haidu 3	Loren Stillman 3
14 - Mon	Sheila Jordan & Steve Kuhn	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	
15 - Tue	From Miles-Corea Gomez DeJohette Roney & Bartz	Bruce Williams Jazz Jam Session	Robert Rucker 3; Jam	Benjy Fox-Rosen & Avi Fox-Rosen
16 - Wed	From Miles-Corea Gomez DeJohette Roney & Bartz	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee 3	Greg Ward 3
17 - Thu	From Miles-Corea Gomez DeJohette Roney & Bartz	Open Mic	Dan Furman 3; Daisuke Abe 3	
18 - Fri	Chick Corea's Flamenco Heart; Kevin Shea	Dave Stryker	Yaacov Mayman 4; Jesse Simpson 3	Jeff Davis 3
19 - Sat	Chick Corea's Flamenco Heart; Rhonda Thomas	Dave Stryker	Vitaly Golovnev 4; Kevin Hsien 3	Carlo DeRose 4
20 - Sun	Chick Corea's Flamenco Heart		Keith Ingham 3; Noah Haidu 3	Dan Weiss, Arun Ramamurthy & Samarth Nagarkar
21 - Mon	Patricia Barber	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	
22 - Tue	Chick Corea & Marcus Roberts	Bruce Williams Jazz Jam Session	Robert Rucker 3; Jam	Taksim
23 - Wed	Chick Corea & Herbie Hancock	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee 3	Ryan Blotnick 5; Tattoos & Mushrooms
24 - Thu	Sophie Milman	Open Mic	Champion Fulton 3; Daisuke Abe 3	
25 - Fri	Chick Corea Original Electric Band; Jeff Ballard, Thomas Morgan & Becca Stevens	Cecil Brooks III Band	Nail Djuliarso 4; Jesse Simpson 3	John McNeil 4
26 - Sat	Chick Corea Original Electric Band; Jay Rodriguez	Cecil Brooks III Band	Sonellus Smith 4; Kevin Hsien 3	John McNeil 4
27 - Sun	Amina Figarova 6; Chick Corea Original Electric Band		Keith Ingham 3; Noah Haidu 3	Claire Daly 3; Scott Dubois
28 - Mon	Leon Ware	Cecil's Big Band with Mike Lee	Roger Lent 3; Jam	
29 - Tue	John Scofield 4	Bruce Williams Jazz Jam Session	Robert Rucker 3; Jam	Peter Eldridge & Matt Aronoff
30 - Wed	John Scofield 4	Midweek Mellow Out	Les Kurtz 3; Joonsam Lee 3	Catarina Dos Santos 4

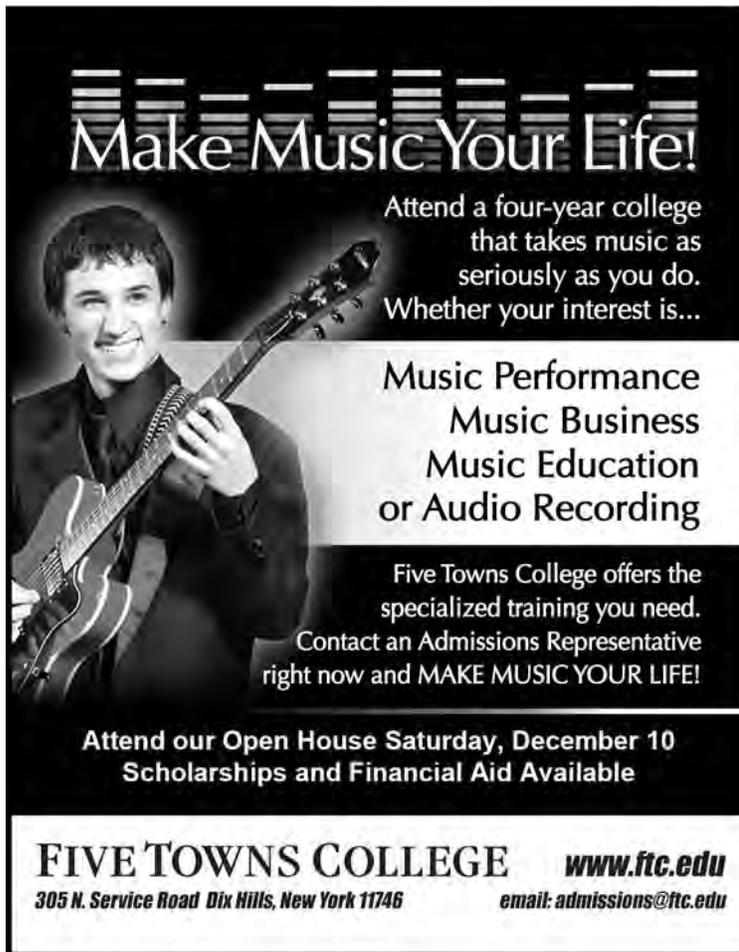
Calendar of Events

- Wed 11/16: **Paul Renz Quartet** at **Trumpets**. 7:30pm & 10:00pm. \$10, \$5. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com
- Wed 11/16: **Dorthaan Kirk** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. "My Life with Rahsaan Kirk and with WBGO-FM." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
- Thurs 11/17: **Conrad Herwig Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. www.nbjp.org
- Fri 11/18: **All-State Jazz Ensemble & Jazz Choir** at **New Jersey Performing Arts Center's Victoria Theater**. 7:00pm. One Center St., Newark. 973-642-8989. <http://njpac.org>
- Sun 11/20: **Andrea Wolper** at **Trumpets**. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com
- Mon 11/21: **Joe Licari & Mark Shane** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. www.njjs.org
- Fri 11/25: **John Ehlis & Karl Berger** at **Trumpets**. 8:00pm & 10:00pm. \$15, \$12. 6 Depot Sq., Montclair. 973-744-2600. www.trumpetsjazz.com
- Wed 11/30: **Shamie Royston Quartet** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. www.nbjp.org

...AND BEYOND

- Wed 11/2: **Jazz Jam** at **Knight People Books & Gifts**. 7:00pm. \$5. 228 William St., Middletown, CT. 860-347-4957. www.buttonwood.org
- Fri 11/4: **Michael Franks** at **Tarrytown Music Hall**. 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytownmusicall.org
- Fri 11/4: **Cedar Walton** at **Nyack Library**. 7:30pm. 59 S. Broadway, Nyack, NY. 845-608-3593. www.carnegieroom.org
- Fri 11/4: **Jay Collins** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY.
- Fri 11/4: **Rudresh Mahanthappa** with **Damion Reid, David Gilmore & Rich Brown** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468.
- Sat 11/5: **Fleurine** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. www.liveatthefalcon.com
- Sat 11/5: **Noah Baerman & Sean Clapis** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. www.buttonwood.org
- Sun 11/6: **Matt Jordon Band** at **The Falcon**. 10:00am. 1348 Rt. 9W, Marlboro, NY.
- Mon 11/7, 11/14, 11/21, 11/28: **John Richmond & Bob Meyer** at **Turning Point Café**. 8:00pm. Open jam session. \$5. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com
- Wed 11/9: **Sultans of String** at **Turning Point**

- Café**. 8:00pm. \$15. 468 Piermont Ave., Piermont, NY. 845-359-1089. www.turningpointcafe.com
- Sultans of String**. www.sultansofstring.com
- Thurs 11/10: **Howard Fishman** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY.
- Fri 11/11: **Marty Ehrlich** with **Ben Perowsky, Erik Friedlander & Ron Horton** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 11/11: **Becca Stevens** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY.
- Sat 11/12: **Stanley Clarke Band** at **Tarrytown Music Hall**. 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. www.tarrytownmusicall.org
- Sat 11/12: **Arturo O'Farrill** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY.
- Wed 11/16: **Trombone Shorty** at **The Klein Memorial Auditorium**. 8:00pm. \$35. 910 Fairfield Ave., Fairfield, CT. 203-259-1036. <http://fairfieldtheatre.org>
- Fri 11/18: **Richard Sussman** at **Nyack Library**. 7:30pm. 59 S. Broadway, Nyack, NY. 845-608-3593. www.carnegieroom.org
- Fri 11/18: **Either/Orchestra** at **Fairfield Theatre Company**. 7:30pm. 70 Sanford St., Fairfield, CT. 203-259-1036. <http://fairfieldtheatre.org>
- Fri 11/18: **Jeff Lederer** with **Jamie Saft & Matt Wilson** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468.
- Sat 11/19: **Jaimeo Brown** at **The Falcon**. 7:00pm.



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Calendar of Events

NOV	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Dizzy's Club After Hours B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsatheregency.com
1 - Tue				Marilyn Maye
2 - Wed	Trivia Tapas & \$2 Drafts	Frank Wess	Curtis Brothers	Marilyn Maye
3 - Thu	Bill Goodwin 4	Frank Wess	Curtis Brothers	Marilyn Maye
4 - Fri	Vicki Doney & Jim Ridl	Frank Wess	Curtis Brothers	Marilyn Maye
5 - Sat	Joe Locke 4	Frank Wess	Curtis Brothers	Marilyn Maye
6 - Sun	Joanie Samra	Frank Wess		Colleen Zenk
7 - Mon		Erik Charlston		Harry Allen
8 - Tue		Leny Andrade 3	Antonio Madruga 4	Marilyn Maye
9 - Wed	Trivia Tapas & \$2 Drafts	Leny Andrade 3	Antonio Madruga 4	John Malino Band; Marilyn Maye
10 - Thu	Bill Goodwin 4	Leny Andrade 3	Antonio Madruga 4	Marilyn Maye
11 - Fri	Clay Jenkins 4	Leny Andrade 3	Antonio Madruga 4	Marilyn Maye
12 - Sat	Luiz Paulo Bello Simas 3	Leny Andrade 3	Antonio Madruga 4	Marilyn Maye
13 - Sun	Wayne Smith	Leny Andrade 3		Joanne Tatham
14 - Mon		Howard Fishman Band		Joanne Tatham
15 - Tue		Mary Stallings 4	Alphonso Horne/Jordan Pettay 5	Bebe Neuwirth
16 - Wed	Trivia Tapas & \$2 Drafts	Mary Stallings 4	Alphonso Horne/Jordan Pettay 5	Jerry Costanzo 3; Bebe Neuwirth
17 - Thu	Bill Goodwin 4	Mary Stallings 4	Alphonso Horne/Jordan Pettay 5	Bebe Neuwirth
18 - Fri	Bobby Avey	Mary Stallings 4	Alphonso Horne/Jordan Pettay 5	Bebe Neuwirth
19 - Sat	Nancy & Spencer Reed	Mary Stallings 4	Alphonso Horne/Jordan Pettay 5	Bebe Neuwirth
20 - Sun	Donna Antonow 3	Mary Stallings 4		Magical Nights
21 - Mon		Manhattan School of Music Jazz Orchestra & Jazz Ensemble		Peter Mintun; Bebe Neuwirth
22 - Tue		Bucky Pizzarelli/Ken P eplowski 5	Charenee Wade 4	Bebe Neuwirth
23 - Wed		Bucky Pizzarelli/Ken P eplowski 5	Charenee Wade 4	Bebe Neuwirth
24 - Thu		Bucky Pizzarelli/Ken P eplowski 5	Charenee Wade 4	Thanksgiving
25 - Fri	Co-Op Bop	Bucky Pizzarelli/Ken P eplowski 5	Charenee Wade 4	Bebe Neuwirth
26 - Sat	Eric Doney & Zach Brock	Bucky Pizzarelli/Ken P eplowski 5	Charenee Wade 4	Bebe Neuwirth
27 - Sun		Bucky Pizzarelli/Ken P eplowski 5		Julie Reyrburn
28 - Mon		Steve Nelson 4		Clayton Bryant; Julie Reyrburn
29 - Tue		Mulgrew Miller & Wingspan	Dmitri Baevsky 4	Michael Feinstein & Barbara Cook
30 - Wed	Trivia Tapas & \$2 Drafts	Mulgrew Miller & Wingspan	Dmitri Baevsky 4	Brian Newman; Michael Feinstein & Barbara Cook



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NOV	Garage 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com	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
1 - Tue	Valery Ponomarev Band; Justin Lees 3	Duke Robillard Band		Rudresh Mahanthappa 4
2 - Wed	Marc Devine 3; Masami Ishikawa 3	Blue Coupe	NYU Jazz Ensembles with Ralph Alessi	Rudresh Mahanthappa 4
3 - Thu	Champion Fulton 3; Alex Stein/Matt Brown 4	Mike Clark Band	Dezron Douglas Black Lion 4	Henry Butler 4
4 - Fri	Hide Tanaka 3; Kevin Dorn Band	Mike Clark Band	Gregoire Maret	Henry Butler 4
5 - Sat	Larry Newcomb 3; Justin Wood; Virginia Mayhew 4	Mike Clark Band	Shane Endsley Band	Henry Butler 4
6 - Sun	Ben Healy 3; David Coss 3	Russell Garcia with Terese Genecco Band & Shaynee Rainbolt		Henry Butler 4
7 - Mon	Howard Williams Band; Ben Cliness 3	Jeff Lorber Fusion		Mingus Orchestra
8 - Tue	Eyal Vilner Band; Paul Francis 3	Jeff Lorber Fusion		
9 - Wed	Jean Caze 3; Fukushi Tainaka 3	Arturo Sandoval	Ben van Gelder	Helen Sung 5
10 - Thu	Rick Stone 3; Mauricio DeSouza 3	Arturo Sandoval	Jannah Bell	Karrin Allyson 4
11 - Fri	Ryan Anselmi 5; Dre Barnes	Arturo Sandoval	David Gilmore 5	Karrin Allyson 4
12 - Sat	Elli Fordeuce 3; Brooks Hartell 3; Daylight Blues Band	Jordan Rudess	Ralph Bowen 4	Karrin Allyson 4
13 - Sun	Lou Caputo 4; David Coss 3; Nueva Encarnacion	Turtle Island 4 & Tierney Sutton		Karrin Allyson 4
14 - Mon	Howard Williams Band; Mayu Saeki 4	Montreal Guitar 3 & California Guitar 3		Mingus Big Band
15 - Tue	Lou Caputo Band; Joe Saylor	Devon Allman		Ben Williams 5
16 - Wed	Bernal/Eckroth/Ennis; Michike Fukumori 4	Les McCann & Javon Jackson	Patrick Cornelius 5	John Coltrane's Ascension
17 - Thu	Nick Moran 3; Dylan Meek 3	Les McCann & Javon Jackson	Randy Ingram 4	George Coleman 5
18 - Fri	Austin Walker 3	Acoustic Alchemy	Doug Wamble 4	George Coleman 5
19 - Sat	Dave Kain; Mark Marino 3; Virginia Mayhew 4	Graham Parker & Bob Andrews	Dayna Stephens 4	George Coleman 5
20 - Sun	Evan Schwam 4; David Coss 3	Graham Parker & Bob Andrews		George Coleman 5
21 - Mon	Howard Williams Band; Kenny Shanker 4	Graham Parker with Les Paul Trio		Mingus Dynasty
22 - Tue	Cecilia Coleman Band; Alan Chaubert 3	Barbara Rosene		Maria Schneider Orchestra
23 - Wed	Anderson Brothers			Maria Schneider Orchestra
24 - Thu	Larry Newcomb 3; Justin Lees 3			
25 - Fri	Enoch Smith Jr. 3; Tim Price & Ryan Anselmi	Ronnie Laws & Tom Browne Band	Sachal Vasandani	Maria Schneider Orchestra
26 - Sat	Marsha Heydt 4; Champion Fulton 3	Ronnie Laws & Tom Browne Band		Maria Schneider Orchestra
27 - Sun	Iris Ornig 4; David Coss 3; Ryan Anselmi 5	Ronnie Laws & Tom Browne Band		Maria Schneider Orchestra
28 - Mon	Howard Williams Band; Alex Garcia	Frank Vignola 3		Mingus Big Band
29 - Tue	Jazz Band Classic; Andrew Atkinson 3	Eliane Elias 3		Metta 5
30 - Wed		Eliane Elias 3		John Benitez 5

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PAQUITO D RIVERA Photo by Platon

*“I was slightly ostracized in the band ... they were trying to play something that they considered, you know, ‘ultra-hip’ and modern ... one night, I said: ‘I’m gonna get these guys off of my neck.’ ... I played some of the “outtest” sh*t you ever wanted to hear ... all their eyes popped off! ... they were impressed ... after that - I never did it again.”*

(George Coleman — Continued from Page 8)

They never played that fast. When Tony Williams came into the band, things got really fast. Miles loved the way Tony played. He was such a creative young player.

JJ: The interplay between you and Herbie Han-

cock on tunes like “My Funny Valentine” and “All Of You” among others was so connected.

GC: Herbie told me, a few years later, that Miles came to him and said, “Why don’t you play those same chords behind me that you play behind George?” Herbie was listening to what I was playing – I was playing a few half steps and

other chords than the original chords. But, he was hearing all that with me. So he was playing what I played. That was created on the spot. We didn’t rehearse it. He just heard what I was playing and put those behind me. Miles might not have played as many notes as I played, but he would have played them. He loved to play underneath and over the top of stuff. But, I never knew this until Herbie told me.

JJ: Could you talk about the differences in playing in a piano-less group with Max Roach and the full rhythm section with piano in Miles Davis’ group?

GC: In Max’s group, Booker Little and I were playing some substitute harmonic progressions. We knew harmony. So with the arrangements in the band, we did some things that were harmonically unusual – though not that unusual. There’s nothing new under the sun. All the stuff had been done before, but we utilized it in the music. I enjoyed playing in Max’s band. Matter of fact, there’s not a band I’ve been in that I haven’t enjoyed – even B.B. King’s. I’ve never been in a band for more than a year. I was in Lionel Hampton’s band for about a year, and I was in Lee Morgan’s band for about a year. I was in Elvin Jones’ band with Frank Foster for about a year. That was another piano-less band, with Wilbur Little on bass. Frank Foster and I were like two guys with one brain – like extra sensory perception. You know with Coltrane, he could play on the inside, outside, whatever. The screams, the squeals... he had another dimension going on with his freedom. Miles said, “Freedom is something controlled. It’s controlled freedom.” That was his expression. Miles had a way of playing out. He could place notes. He was a good note-placer. That’s what I liked about him. He could put one note in a spot – and it would fit completely.

JJ: Around the time you were in New York, playing with Elvin [Jones], Thad Jones and Mel Lewis had a band - did you play with them at all?

GC: I subbed with that band--and that was one of the most difficult sight-reading experiences I ever had....

JJ: [laughs]

GC: That stuff was flyin’ so fast, and I was so nervous, I probably couldn’t read nothing! Especially if you’re sitting near a guy like Jerry Dodgion. Man, his stuff is poppin’ out. Jerry Dodgion is runnin’ over this stuff, and phrasing, and hittin’ all...ain’t missin’ no notes. Man, that’s enough to scare the sh*t out of you right there! [laughs] But, I had the opportunity to sub

(Continued on page 56)



Calendar of Events

NOV	Shrine 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com	Smalls 183 W. 10th 212-252-5091 smallsjazzclub.com	The Stone Ave. C & Second St. thestoneny.com	Village Vanguard 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net
1 - Tue	Kevin Bernstein 3; OSEKRE; Annekei; Trio Caiami	Francesco Bearzatti, Francesco Diodati & Ohad Talmor	Steuart Liebig 2; Vinny Golia & Sylvie Courvoisier	3 Cohens 6
2 - Wed	Score; Manhattan Nocturne; Joe McCormack	Michela Lerman; Lucian Ban 4; Tivon Pennicott	Erik Friedlander 4; Ben Goldberg School	3 Cohens 6
3 - Thu	Nay-Nay; Mr. Tough; Sistine Criminals; Mental Notes; Afro Mix	Dwayne Clemons & Tim McCall 5; Mike Hashim & Spike Wilner; Jon Gordon; Josh Evans	Gregg Bendian 3; Goat Structure	3 Cohens 6
4 - Fri	Lonnie Gasperini; Edwin Wasquez; Groove Shoes; Sam Waymon Band; DJ	Sacha Perry & Jon Roche; Tardo Hammer 3; Harry Allen 4; Lawrence Leathers	Trio M; ash laddies	3 Cohens 6
5 - Sat	Sam Anning 5; M.F. Grant; Shelyl Bhushan; Larrama	Cory Cox 5; Pete Malinverni 3; Harry Allen 4; Stacy Dillard 3	Jeff Gauthier 5; Tim Berne 5	3 Cohens 6
6 - Sun	Jazz Jam Session; Shrine Big Band; Reggae	Marion Cowings; Jon Roche; Ruth Brisbane 4; Johnny O'Neal 3; Dwayne Clemons	Myra Melford & Ben Goldberg; David Witham 4	3 Cohens 6
7 - Mon	Jhaye Ames; Alex Sugarman; Maria Christina	Tyler Blanton 2; Orrin Evans 9; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra
8 - Tue	OSEKRE; The Ivory Dubstep	Nancy Harms; David Budway 3; Ken Fowser & Behn Gillece	Motoko Honda & Jesse Gilberg; Michael Dessen 3	Bill McHenry 4
9 - Wed	PJ Rasmussen; Maria Davis	Michela Lerman; Zaccai Curtis	Erik Friedlander; Dessen/Gauthier/Honda	Bill McHenry 4
10 - Thu	Colleen Clark; Mario Cancel; Therese Rose; Sweeter Than Honey; Afro Mix	Dwayne Clemons; Craig Wuepper 3; Marcus Strickland	Eclipse 4; Todd Sickafoose & Eclipse 4	Bill McHenry 4
11 - Fri	Brianna Thomas; Grown N Sexy; Identity Crisis; House DJ	Sacha Perry & Jon Roche; Marion Cowings 4; Freddie Redd 5; Spike Wilner 3	Scott Amendola & Charlie Hunter; Los Totopos	Bill McHenry 4
12 - Sat	Afrazz; Brooklyn Jazz Rebellion; Makane Kouyate	Larry Gelb 3; Ralph Lalama 3; Freddie Redd 5; Stacy Dillard 3	Zeena & Adorables; Yuka Honda	Bill McHenry 4
13 - Sun	Jazz Jam Session; Shrine Big Band; Reggae	Marion Cowings; Jon Roche; Ruth Brisbane 4; Johnny O'Neal	Denman Maroney 3; Ken Filiano	Bill McHenry 4
14 - Mon	The Gathering; Tess Reese	Paul Renz 4; Ari Hoenig 4; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra
15 - Tue	Blanca Cecilia & Jesse Elder; OSEKRE; Lieven Wenken; Casimir Libersk; Das Festen	Greg Murphy 3; Bruce Harris/Alex Hoffman 5	Ideal Bread; Roswell Rudd & Ideal Bread	J.D. Allen 4
16 - Wed	Suhee Chun; Taylor Simone; Khaled; Nora Lang	Michela Lerman; Nate Radley 5; Josh Davis 3	Ottokar; Joel Forrester 7	J.D. Allen 4
17 - Thu	Trevor Long Band; Ben Tyree; R3PIAV	Dwayne Clemons & Tim McCall; Spike Wilner; Alexis Cuadrado	Revolutionary Snake Ensemble; Positive Catastrophe	J.D. Allen 4
18 - Fri	Guihem Flouzat; Band Droizd; House DJ	Sacha Perry & Jon Roche; Nick Hempton 5; Lew Tabackin 4	Jason Adasiewicz 5; Claudia 5	J.D. Allen 4
19 - Sat	Andre matos Band; Brother Num; Freaky Baby Daddies	Steven Feilke 7; Tad Shull 4; Lew Tabackin 4; Eric Wyatt	John Zorn Improv Marathon	J.D. Allen 4
20 - Sun	Jazz Jam Session; Natty Dreadz	Marion Cowings; Jon Roche; Ruth Brisbane 4; Johnny O'Neal	Upsilon Acruz; Mahacoustic	J.D. Allen 4
21 - Mon	RendezVous	Dave Allen 4; Ari Hoenig 4	Karl Berger Band	Vanguard Jazz Orchestra
22 - Tue	OSEKRE; Lynette Williams; Phamie Gow	Ethan Iverson Tootie Heath & Corcoran Holt; Behn Gillece	Hamster Theatre; Thinking Plague	Gerald Clayton 3
23 - Wed	Derin Young; Boom Bits; Hip Hop Meets Reggae	Michela Lerman; Ethan Iverson Tootie Heath & Corcoran Holt; Noah Preminger 5	Cellular Chaos; Jason Robinson 5	Gerald Clayton 3
24 - Thu		Joris Teepe; Carlos Abadie 5		Gerald Clayton 3
25 - Fri	Wendy Williams; Ourida; Philemon Chante; Kiwi; House DJ	Sacha Perry & Jon Roche; Chris Flory 3; Rob Scheps 5; Spike Wilner 3	Carlo de Rosa 4; Dead Cat Bounce	Gerald Clayton 3
26 - Sat	Yuhan Su; Gene Clemetson; Session; Rainbow Children	Chris Massey 5; David Schmitter; Rob Scheps 5; Eric Wyatt	Birdsongs of the Mesozoic; Rattlemouth	Gerald Clayton 3
27 - Sun	Jazz Jam Session; Reggae	Marion Cowings; Jon Roche; Ruth Brisbane; Charles Owens	Alec K. Redfearn 6; Ergo	Gerald Clayton 3
28 - Mon	Damion Sanders; Dead Cats Dead Rats	Peter Bernstein; Orrin Evans Band; Spencer Murphy	Karl Berger Band	Vanguard Jazz Orchestra
29 - Tue	Abe Ovadia; OSEKRE; A. Lyric; Speakers of the House	Phil Palombi 3; Bruce Harris/Alex Hoffman 5	Forever Einstein; Doctor Nerve	Christian McBride
30 - Wed	Steve Katz; Old Time Musketry; Gloria Ryan	Michela Lerman; Alex Sipiagin 5; Kenneth Salters 6	Zevious; Gutbucket	Christian McBride



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(George Coleman — Continued from page 54)

in the band a couple of times, but it was, it was...man, I was too nervous to even try to think about playing.

JJ: The best part of it was probably soloing, not trying to play the parts...

GC: Yeah, that's right...exactly. The solos were okay, but lookin' at those charts and all that

“Herbie told me, a few years later, that Miles came to him and said, ‘Why don’t you play those same chords behind me that you play behind George?’ Herbie was listening to what I was playing – I was playing a few half steps and other chords than the original chords.”

stuff, man--that really was not easy. That's some difficult stuff and the reed solis were ... I mean, oh man! The reed solis, man - they were, oh, tough. And Pepper Adams, you know - people didn't realize what a great reader Pepper Adams was. Pepper could play solos like a bitch, and read around the corner, man! Pepper was one of the best readers in that band, in the reed section!

JJ: Well let's talk a little more about your time with Miles Davis. What kind of direction did Miles give the band?

GC: Well, he was very elated about the usefulness, and the ability to expand, and create, and maybe even do the so-called hip, avant-garde type thing--because he was on the cusp of that, himself, you know. He was playing a lot “freer” with that band than he had, say...especially back in the old days. Because, he was a strict change-player; where, in that, he was tending to step out on the “outside.” But, he was very enthused about that setup, because things began to pick up in tempo--you know, some of the stuff that had been recorded before, like the “All Blues” thing? That was sped up when Tony joined the band, you know? And you can see what kind of groove it was, with that kind of tempo--because if you remember the original, it was much slower than that.

JJ: And then, as things grew, maybe because he got a little more well-known, it maybe wasn't incumbent on him to be as prolific a practicer, or technical player, and he played maybe to his weaknesses...So then, rather than try to play more bebop oriented changes, play in the upper register, he stuck more in the middle, and played less notes...

GC: You know, you might have a point there, because it seems to me he maybe got, kind of, a little bit complacent. Or, in the recesses of his mind, maybe he wanted to do something different. I think he was stretching out and trying to do something different, because playin' notes was always his thing--playin' the right notes at the

right time. So, he probably figured, with this new style of playing, you know... He was most concerned with stretching out, and branching out, and being a little bit more “free” within the harmonic realms. That's not to say he sounded bad, like out of the harmonic context. I mean, he'd always play a note to let you know he knew where he was. But, he was less involved in playing precise stuff. He said one of the things he liked about me was that I played perfect stuff.

And then, Tony didn't particularly care for that.

JJ: Was Tony vocal about what he wanted from you, as a sax player?

GC: Well, yeah. He thought I was old-fashioned. His concept of me was, I was playing a little too bebop-ish for him, and he wanted somebody--or wanted to play behind--somebody who was playing a little more “out,” so to speak.

JJ: How did that impact your relationship while you were in the band?

GC: Well, it impacted it this way: One night, I said, well, I'm tired. All of them were tired. I was slightly ostracized in the band, because I was a little too careful, and I'm playing bebop, and the right changes, and stuff. So, they were trying to play something that they considered, you know, “ultra-hip” and modern, for the times. “Yeah, man, we gonna go ‘out’”, ya know. So, one night, I said: I'm gonna get these guys off of my neck. I'm tired of this, ya know. So, Miles stepped off the bandstand, and I remember ... I think it was “Walkin',” real fast. So, when it came time for my solo, I played some of the “outtest” sh*t you ever wanted to hear, but I was swingin' right along with Tony. You know, I was playing all kinds of weird notes, goin'...doin'...but, I was still swingin'. Man, all their eyes popped off! They had been riding my back, making it very plain that they didn't dig what I was doing man. When they heard this, they said, “Yeah!” Every last one of 'em: Herbie, Tony...and Ron. And they were impressed, because they had never heard me do this. He [Davis] rushed--he was at the bar, having a champagne. He rushed up to the bandstand, sayin' [mock raspy voice] “What was that?” And from that night - after that - I never did it again. I just proved a point. And they didn't have no idea I could do that, and neither did he.

JJ: [chuckles] So, let's get back to Miles for a second. Were you playing the same tunes, in person, as you were on the recordings?

GC: Yes, basically we were doing that. But, when I got in the band, you know, the repertoire changed slightly. There was “Joshua,” although we still played “[Bye Bye] Blackbird”...though, there were some things, probably, that we didn't play when Trane was in the band...Different people involved, they played different tunes, but--“Joshua,” “Seven Steps To Heaven,” see, that was kind of new stuff. Away from “Blackbird,” and “Green Dolphin Street,” and stuff like that. “I Thought About You” was something that was added, instead of, say, “Round Midnight,” when Trane was in the band--that's what they were playing, you know? So, there were a few changes in the repertoire, ballad-wise, and other things. And in the other changes, with the songs they had been playing, were tempo changes. Like, in the case with the “All Blues.” That got faster.

JJ: It seemed like on those albums that they did at Lincoln Center, back in February of '64 were just like whole albums full of burning, up-tempo tunes.

GC: Yeah, that was all recorded that night, in just that single concert. There were two albums from that: [My] *Funny Valentine* and *Four And More*.

JJ: Now, that seemed like it was a magical night...

GC: Well, you know...We didn't think so. We didn't think we had it together...but, as we heard it back, we were amazed--because that was probably one of our lackluster nights. So we thought. Well, it was magical nights--every night was a magical night. And, sometimes the pressure would be on me, because when he wouldn't show, I would be left out front. And a lot of people thought I was Miles Davis, if you can believe that... They would come to me at the end of the set, after the show--when he hadn't shown on the gig at all--they'd say, “Oh, Mr. Davis, that was so beautiful. I really enjoyed it.” They thought I was Miles Davis! These people had never seen Miles Davis, and they just thought, because I was standing out front - and this created a lot of tension, and a lot of ... And that was one of the reasons why I couldn't stay. When we were playing the Vanguard, he wouldn't show up some nights. And there I would be, left on the stand, masquerading maybe--but unintentionally, of course. [chuckles]

JJ: It sounds like the guys in the band were a little jealous that you were perceived as the leader. But, that wasn't your fault.

GC: No, it wasn't my fault. I just happened to be the saxophone player, standing out front...

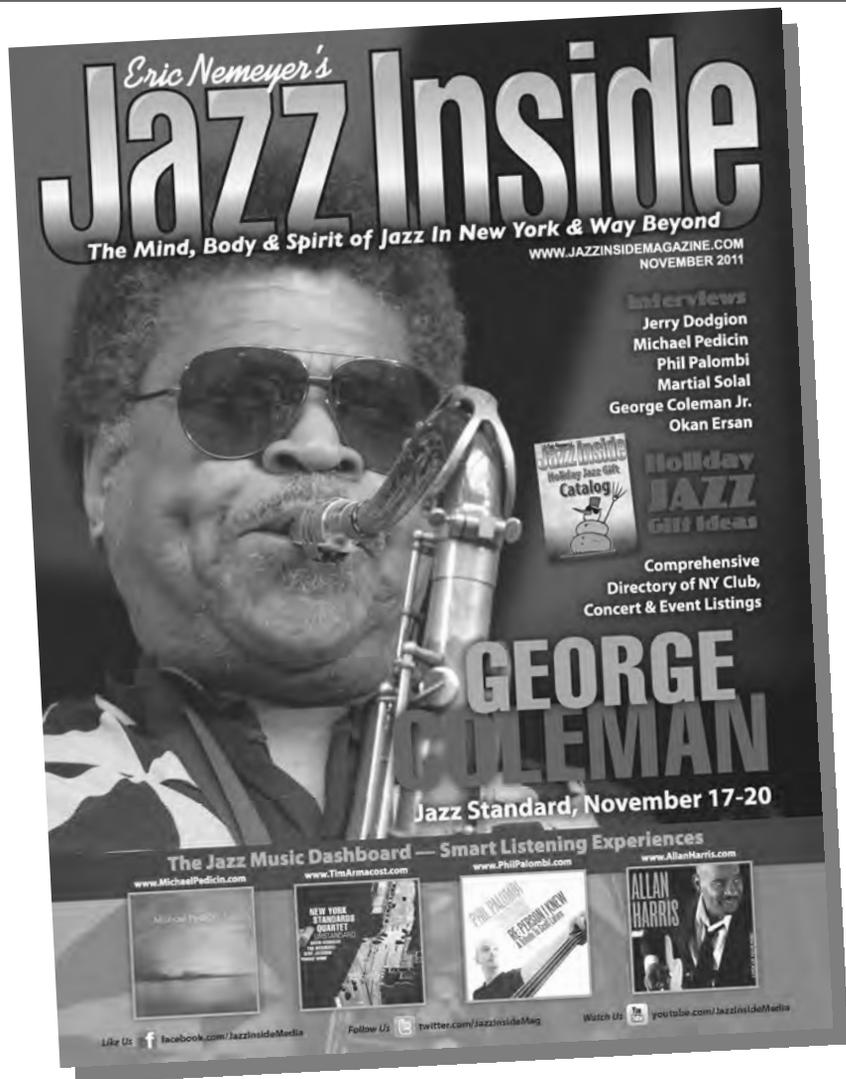
JJ: Now, the question is, what was your observation when Miles didn't show, and club owners--they were on the bad end of the stick.

GC: Well, yeah, that would be it...but they wouldn't worry about that. You know why? Because the next night, the line would be longer!

(Continued on page 42)

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WKCR 89.9, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org
One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)
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Jazzmobile, Inc., 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org
Jazz Museum in Harlem, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org
Jazz Foundation of America, 322 W. 48th St. 10036, 212-245-3999, www.jazzfoundation.org
New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org
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The Kolstein- LaFaro Prescott Bass

Interview by Eric Nemeyer



attend the second evening's performance and not only see and hear Phil perform on Scotty's Bass, but also hear Phil's legacy counterparts in the group of Don Friedman on Piano and Eliot Zigmund on drums.

It should be noted that Phil's album and performance was the first time that this Bass was used since the untimely passing of Scott LaFaro in 1961.

(Bassist Mark Johnson was also allowed to use the LaFaro Bass to record on for a tribute album to Bill Evans, but due to time constraints and other logistics, the bass was utilized on only two tracks of his album. Phil's entire album was recorded solely with Scotty's Bass.)

The challenge when Phil approached Barrie Kolstein to make a copy of Scotty's Bass was that Phil, became so attached to Scotty's actual bass, that it took a perfect replica for Phil to accept a copy.

Phil states: "I absolutely love the bass that Barrie made for me. Not only does it sound better than any bass I've ever played, I feel like I can play anything on it. I've never been this inspired by an instrument before."

Barrie Kolstein finds it a true honor to have Phil playing, recording and performing with the Kolstein Bass. Barrie Kolstein went on to say that he has only "...made 6 copies of the LaFaro Bass and I really only intend on taking commission for one or two more copies before I no longer make this bass." When asked why, Barrie Kolstein responded: "I feel so connected to Scotty's bass. It has been with the Kolstein family

since Scotty passed away in 1961, when my late father, Samuel Kolstein, requested to acquire the remnants of this damaged bass from the LaFaro family. Mrs. Helen LaFaro, Scotty's mother, allowed my father to acquire the bass with the promise it would be restored back to playing condition..." This task fell on Barrie's shoulders from 1986-1988 and was resurrected in time to be displayed for the International Society of Bassists Convention at UCLA, California in 1988.

This model bass and other Kolstein model basses can be viewed at the Kolstein website at www.kolstein.com

Inquires can be directed to Kolstein through the shop located at: 795 Foxhurst Road, Baldwin, NY 11510, Telephone: (516) 546-9300 , Email: Bkolstein@kolstein.com



Kolstein's is most honored to have recently completed a commissioned copy of the famed Scott LaFaro Prescott Bass Violin for Maestro Phil Palombi. Barrie Kolstein, owner and head Luthier in the Kolstein Shop, commented that Phil, after utilizing the actual LaFaro Prescott for his most recent CD "Person That I Knew, A Tribute to Scott LaFaro," commissioned Barrie to make a replica of the LaFaro Prescott, which he now has in his possession. Phil also played the actual LaFaro Prescott at Kitano's Jazz Club for the "kick off" of the CD release.

Barrie, with his wife, was privileged to

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Around Town

Louis Armstrong House Museum Expands Holdings with Gösta Hägglöf Collection from Sweden

On September 22 Louis Armstrong House Museum archivist Ricky Riccardi presented the Gösta Hägglöf Collection to the press. The collection includes a spectacular compilation that documents Armstrong's entire career through videos, precious memorabilia and one-of-a-kind recordings, many of which have never been commercially issued.

Gösta Hägglöf once wrote, "At age 15, when I discovered the great Louis Armstrong, I had no idea that I entered a love affair which will last for the rest of my life." This "love affair" inspired Hägglöf to become the Swedish oracle of Louis Armstrong. He began collecting Armstrong photos, video and sound clips from all over the world, including Sweden, Belgium, Germany and the United States. When Hägglöf passed away in 2009, he left his entire Armstrong collection to the Louis Armstrong House Museum.

Louis Armstrong House Museum First Annual Gala Tuesday, December 6

Louis Armstrong House Museum will host the first Annual Gala celebrating 25 years with Queens College. The Gala will honor Jazz Legend and Record Producer George Avakian, world-renowned Trumpeter and Educator Jon Faddis and President of Queens College Dr. James L. Muyskens. It will be a night to remember with cocktails, hors d'oeuvres, dinner and special performances. Tuesday, December 6, 2011, 3 West Club, 3 West 51st street, New York, NY 10019

Central Brooklyn Jazz Consortium 12th Anniversary Celebration November 16

Central Brooklyn Jazz Consortium (CBJC), producers of the annual Central Brooklyn Jazz Festival, will celebrate its 12th anniversary on Wednesday, November 16th, at Sugar Hill Supper Club, 609 DeKalb Avenue near Nostrand Avenue. Restaurant opens at 5:00 performance until 9:00 PM. The celebration features the music of Ahmed Abdullah's Diaspora; award presentation to The Noel Pointer Foundation with a light buffet. Tickets available at <http://www.brownpapertickets.com/event/205543> or 800.838.3006. Information call 718.467.1527 or 718.773.2252.

Central Brooklyn Jazz Consortium founded in 1999 is a not for profit organization. An amalgam of patrons, entertainment venues, faith based institutions, community organizations, and musicians. CBJC is committed to preserving and promoting jazz; making the music accessible to



all people. "Jazz is an American art form whose African American roots are overlooked by the majority of educational institutions in America," said Clarence Mosley, Jr., chairman of CBJC. "Our goal is to create a museum (compliment Brooklyn Jazz Hall of Fame (TM)) to archive and educate the public about Brooklyn's contributions to the jazz community."

Jazz at Lincoln Center: The Music of Astor Piazzolla with Paquito D'Rivera November 11-12, 8pm

When the great Argentinean tango master Astor Piazzolla died in 1992, there were few musicians keeping his music alive. But thankfully (and in time to celebrate Piazzolla's 90th birthday) multi-instrumentalist and jazz ambassador Paquito D'Rivera has brought an unprecedented focus on tango's relationship to jazz, and on Piazzolla's central role in its development. D'Rivera's most recent album, *Tango Jazz*, featured 2011 Grammy nominee and Buenos Aires native Pablo Aslan on bass and will provide the foundation for his Rose Theater concert. They are joined by Piazzolla's former pianist, Pablo Ziegler, drummer Pipi Piazzolla (Piazzolla's grandson), and many more. Free pre-concert discussion nightly at 7pm.

Chick Corea 70th Birthday Celebration November 1-30 Blue Note, New York

Chick Corea, pianist, composer and NEA Master will be performing at The Blue Note in New York City for the entire month of November. Corea's eponymous birthday celebration features *Return to Forever Unplugged*—Nov 1,2; *Chick, Gary Peacock, Paul Motian*—November 3; *Five Peace Band (John McLaughlin, John Patitucci, Kenny Garrett, Brian Blade)* - November 5-6; *Chick & Bobby McFerrin*—November 8-10; *Chick & Gary Burton plus the Harlem String Quartet*—November 11-13; *From Miles: Chick, Eddie Gomez, Jack DeJohnette, Wallace Roney, Gary Bartz*—November 15-17; *Chick's Flamenco Heart, Nino Joselle, Carles Benavent, Jorge Pardo, Jeff Ballard and vocalist Concha Buika*—November 18-20; *Duet with Marcus Roberts*—November 22; *Duet with Herbie Hancock*—November 23; *Original Elektric Band (Chick, John Patitucci, Eric Marienthal, Dave Weckl, Frank Gambale)* - November 25-27. For more information, visit www.BlueNote.net.



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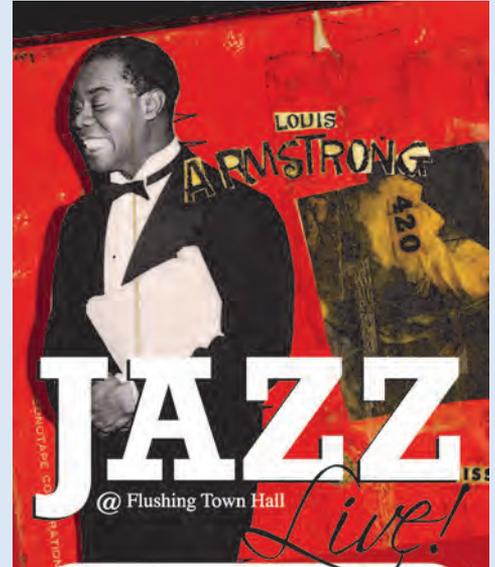
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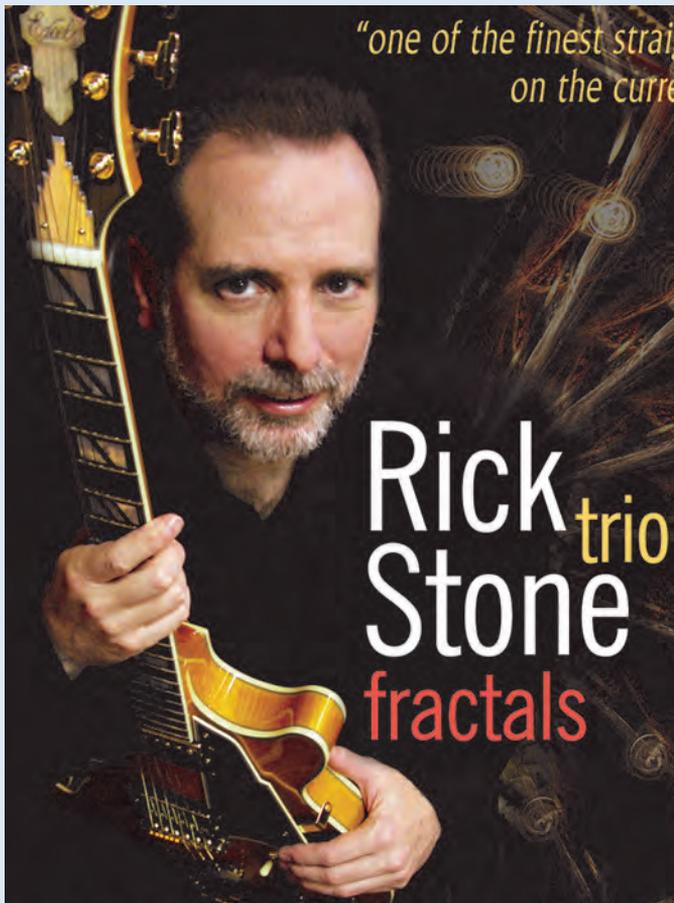


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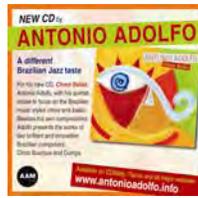
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CD Reviews



Antonio Adolfo

CHORA BAIÃO—AAM, AAM 0703. *Da O Pe, Loro; Nona Garganta; Choro, Baiao; Voce Voce; A Ostra e o Vento; Chicote; Chorosa Blues; Gota D'agua; Di Menor; Catavento e Girassol; Morro Dois Irmaos.*

PERSONNEL: Antonio Adolfo, piano; Leo Amuedo, guitar; Jorge Helder, double bass; Rafael Barata, drums; Marcos Suzano, percussion; Carol Saboya, vocals.

By Eric Harabadian

Antonio Adolfo is a consummate pianist who dedicates this album to Brazilian jazz and some key progenitors of that music involved in the creation of the two-beat musical styles—Choro and Baiao. Those composers are Guinga and Chico Buarque. Both have been instrumental in the evolution of modern Brazilian jazz and pop genres and Adolfo pays loving respect to them as well as contributing some of his own creations. The overall aura of this disc is one of peace and reflection mixed with a sentimental and romantic aesthetic. “Da O Pe, Loro” is an easy going samba that evokes a tender morning mood. Of note is a very simple and recognizable melody that leaps in a whimsical intervallic manner. “Choro, Baiao” is an Adolfo penned work that is an upbeat samba with a brisk swing. The musical conversation between the pianist and guitarist Amuedo is exceptionally nice. “Voce Voce” is another standout that spotlights vocalist Carol Saboya. It is a strong melody and a pleasing pop song delivered in her sweet Brazilian tongue. “A Ostra E O Vento” also features Saboya doing a wordless vocal and singing in unison with Adolfo’s lithe piano lines. It is kind of a semi-classical feel blended with some light

swing via guitarist Amuedo’s Wes Montgomery-like accents and chord accompaniment. “Chicote” is a cut that simmers with rhythmic intensity as guitar and piano offer a very lyrical and delicate exchange on top. “Chorosa Blues” is a short Adolfo solo spot, with some inspired Bill Evans-like flourishes. Two other compositions of note couldn’t be more different. “Di Menor” focuses on percussion that kicks off a fast tempo that leads to a bebop influenced high-wire melody. And the closer “Morro Dois Irmaos” resolves into a sleepy and tranquil cocoon that envelops the listener in its grace and solitude.



New York Standards Quartet

UNSTANDARD – Challenge
www.challengerecords.com. *How High the Moon; Polka Beamlet; All the Things You Are; Polka Beamlet #2; Stabilemates; But Beautiful; Lunar; Interplay; Two Meetings; Thy Ballet Girl Stirs (by Starlight); After Thought; Summer Night; Polka Beamlet #3.*

PERSONNEL: David Berkman, piano; Tim Armacost, saxophones, alto flute; Yosuke Inoue, double bass; Gene Jackson, drums.

By Mark Keresman

Here’s yet another opus by a quartet of New York-based musicians, each of whom has an impressive resume, and while not exactly at superstar status, each is an established contributor, leader, and/or educator. The band—Unstandard is their second as a unit—presents a batch of standards, the titles of which will likely surprise no one. Does the jazz-world need yet another run-through of “How High the Moon”? (At least they skipped “Fly Me to the Moon.”) In this particular case, the answer: A resounding yes!

These lads give the standards a truly creative interpretation, as opposed to jumping-off-points for blowing/jamming. “How High...” is given a contemplative yet amiable modal treatment that’d be a fine fit on an early 1960s Miles Davis or George Russell session. “All the Things You Are” gets a similar treatment, yet sounds less like a page from the American Songbook and more like one from the books of Branford Marsalis, mid-’70s McCoy Tyner, or Joe Farrell, especially with Tim Armacost’s lissome, snaking soprano sax and the volatile Elvin Jones-like quakes triggered by Gene Jackson’s drums. It fades at nearly five minutes, and left me aching for more. (How rare is that? Almost as rare as

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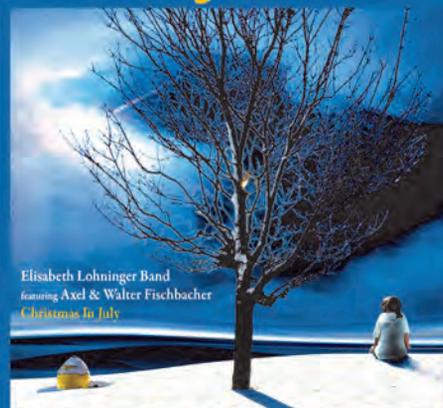
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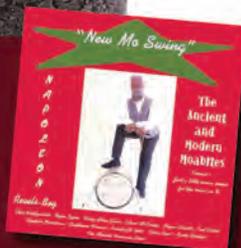
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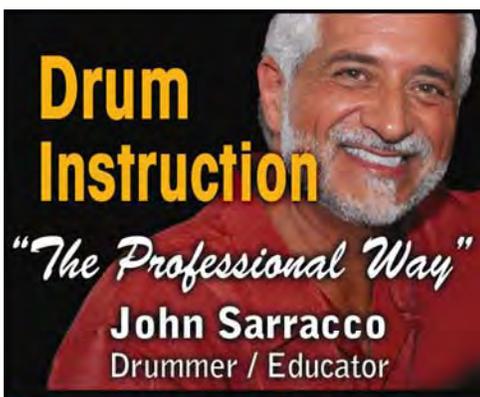


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hearing someone say after a night at the movies, "I liked it, but it could've been a bit longer." But I digress.) Benny Golson's "Stablemates" is some stimulating mid-tempo bop with Armacost's cheerfully burly tenor, the suggestion of a Latin lilt and some vaguely funky cowbell.

"But Beautiful" becomes a piece for deep meditation (think Charles Lloyd or Yusef Lateef), lead by Armacost's serene, gently soulful flute. "Lunar" takes Miles' "Solar" as its foundation, using its harmonic structure to go to town, to swing tough (as in a storm a-brewing) an overcast area of geography, featuring more volcanic drumming by Jackson. Throughout, Berkman is a self-effacing marvel—like Fred Hersch, he plays with an unflinching sense of economy, never showboating, with an amazingly deliberate style that retains emotional directness. Yosuke Inoue's bass is mostly in the background, the rock, the anchor. Another crucial difference about this session is the inclusion of three "Polka Beamlets," solo piano vignettes/interludes and a postlude, pretty, oblique, and tantalizing.

Unstandard is an album best taken in gradually—not because of inaccessibility or ponderousness, but because it is something to be relished, in good time. This fab foursome show loyalty to the concept of "standards" but it's not the blind, unquestioning kind of loyalty. Let's hope this combo remains a band for sometime to come—they've a lot to offer.



James Carter

AT THE CROSSROADS — jamescarterlive.com. *Oh Gee*; *JC Off the Set*; *Aged Pain*; *The Walking Blues*; *My Whole Life Through*; *Walking the Dog*; *Lettuce Toss Yo' Salad*; *Misterio*; *Ramblin' Blues*; *Come Sunday*; *'Tis the Old Ship of Zion*; *The Hard Blues*.

PERSONNEL: James Carter, tenor, alto, soprano & baritone saxophones, flute; Gerard Gibbs, organ; Leonard King Jr., drums, vocals; Brandon Ross, Bruce Edwards, guitar; Kenyon Harrold, trumpet; Vincent Chandler, trombone; Miche Braden, vocals; Eli Fountain, tambourine.

By Mark Keresman

When some musicians talk of "embracing the tradition" (pause for pious reverence, please), it's often a selective embrace. Basically, it's the bebop era and the Great American Songbook, whilst many completely skip over funk, fusion, soul-jazz, the free scene, and pre-big band era styles. For the benefit of those that slept through

class, saxophonist James Carter is a most inclusive musician, one that's embraced virtually the entire jazz tradition. He's played "out" jazz, given a healthy shot in the arm to organ-combo soul-jazz, and recorded a tribute to the Gypsy/Roma swing of Django Reinhardt. Carter's third disc for Emarcy to a degree brings some of these strands—and more—together.

Crossroads kicks off the proceedings with the hard-swinging "Oh Gee," Carter going for the robust, blues-soaked, and gruff tenor approach of Illinois Jacquet, Willis Jackson, and Rusty Bryant. His slightly enhanced trio swings right along with him every step of the way, organist Gerard Gibbs laying down some thick, chunky, assertive chords—buoyant, never heavy-handed. "JC Off the Set" is a sumptuous ballad by Gibbs, Carter's tenor romancing the melody for all he's worth, letting loose with a few joy-filled squawks occasionally. "Aged Pain" is another ballad, from the somewhat unlikely pen of free-funk-metal drum demigod Ronald Shannon Jackson. This time, Carter's on the baritone, giving a similarly sensitive romantic ballad treatment, albeit with some focused energy playing, pushing the envelope without tossing the tune out the window. Guitarist Bruce Edwards injects some swell bluesy twang throughout.

If there's any underlying concept to *Crossroads*, it's the points in time in which styles and genres cross-pollinated, laying the basis for new ones. In the early and mid-1940s, swing and blues crossed paths giving birth to jump blues; the formerly rural blues became electrified, laying the basis for rock & roll. Gospel and pop got into the mix, then came R&B, soul, and funk. "The Walking Blues" is a ribald jump-blues (think Louis Jordan, the Treniers) classic, an augmented horn section imparting some big band flavor, featuring some amiably lusty singing from Miche Braden (who recalls Ruth Brown and the young Esther Phillips).

Carter and company revisit 1950s rhythm & blues ("Ramblin' Blues"); Duke Ellington's cross between a classy ballad and Sunday morning Faith "Come Sunday," essayed with gentle grandeur, and gospel with a heavy soul-jazz orientation, "'Tis the Old Ship of Zion." On the latter, Carter's rich tenor does some passionate yet reflective testifying. Carter visits the other side of the coin in Julius Hemphill's unputting, loping "The Hard Blues," where his tart, raw-toned alto sax sounds like its weaving through Hellfire, occasionally pausing to speak in tongues (i.e., intense, gurgling, guttural sax-speak). Brandon Ross engages in a few Jimi Hendrix-like flurries, but like Carter, never gets too far from blues.

James Carter could've simply gone the popular organ-combo route, played some familiar standards and coasting on his formidable talent on the sax-horns, and come up with a good album. Instead, he *built upon* the organ-combo sound, using it as a jumping-off point for some exhilarating—and fun—creative, varied jazz that learned its lessons from American music history



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beyond the Songbook standards, took some chances, and came up with a *great* album.



Lars Haake

IN THE PICTURE — Larsiosax. www.larshaake.com. Organism; Intro to Larsio Theme; Larsio Theme; Cheating; Ballad; Bengupe; Big Brother; On Green Dolphin Street; Mr. P.C.

PERSONNEL: Lars Haake, alto sax; George Burton, piano & Fender Rhodes piano; James Genus, acoustic bass; Wayne Smith Jr., drums; Oli Rockberger, vocals (track 3).

By Mark Keresman

Born in Germany in 1972, Lars Haake got his basic training at home (clinics with Michael Brecker and Vincent Herring) and Boston's Berklee College. Now, Haake is based in NYC and he's completed (and self-released) his debut disc *In The Picture* with his "dream band." We should all be so lucky.

Haake has got a truly distinctive tone—it's lithe, richly tart with a blues feeling, *a la* Cannonball Adderley, Eric Dolphy, and Olive Lake, with occasional amber, slightly brusque hues that evoke a tenor sax. Yet his approach has a touch of the frosty (in a good way), brainy yet elegant cool of Lee Konitz. Haake gets mournful but unsentimental with "Ballad" and sardonically jagged with "Cheating." Phil Woods is a likely influence too—hear him navigate with steely aplomb on the Coltrane-penned standard "Mr. P.C." Unlike some young bop-oriented players, some old-school R&B influences slips in—I think there are some Maceo Parker and Junior Walker moves in the rollicking opener "Organism" and wee hints of same in "Bengupe."

Haake goes for some of the husky, earthy swing of Gene Ammons on Stevie Wonder's "Big Brother" and he gets it too. On this, pianist George Burton gets in touch with his inner McCoy Tyner with a punchy, deliberate, measured solo. James Genus and Wayne Smith kick up a mighty ruckus on the "out" section of the tune without abandoning the tune's commanding impetus. Burton's ballad playing on "Ballad" is gently supportive to Haake's sweet-but-not-too sweet creamy horn, and gets to shine himself on the slightly oblique, nicely sprawling "Bengupe"—Burton knows how to impress without gumming-up the proceedings with too many notes.

Stylistically, this *Picture* is invigorating hard bop, with some forays into post bop (some

hints of free and R&B, but not funk). Nine tracks in over 54 minutes, some thoughtful, fresh-sounding originals, a couple of evergreens, and an R&B chestnut—nothing startling here, but nothing that feels run-of-the-mill or facile either. Mr. Haake, you done made a fine debut platter!



Mike Longo

TO MY SURPRISE—Consolidated Artists Productions, CAP 1030. *A Picture of Dorian Mode; Still Water; New Muse Blues; Limbo; Alone Again; I Hadn't Anyone 'Til You; Old Devil Moon; Magic Bluze; To My Surprise; You've Changed; Eye of the Hurricane; In the Wee Small Hours.*

PERSONNEL: Mike Longo, piano; Bob Cranshaw, bass; Lewis Nash, drums; Jimmy Owens, trumpet & flugelhorn; Lance Bryant, tenor saxophone.

By Eric Harabadian

The Mike Longo Trio is a group of veterans that simply define the term "modern jazz." Their background and pedigree truly speak for themselves. When you add the stellar talents of Owens on brass and Bryant on woodwinds it is a sure-fire hit! This is a relaxed date that feels familiar, friendly and should assure the listener that, musically, they are in good hands.

A sampling of the proceedings reveals a number of strong Longo compositions such as the opener "A Picture of Dorian Mode." It begins with a regal sounding horn arrangement that gives way to a brisk take-no-prisoners tempo. There are excellent performances from all, with nice drum breaks by Nash. Another Longo tune "Still Water" lays down a mildly funky groove that the pianist locks down well with his more than able rhythm section. It is soulful and somewhat somber reminiscent of an Art Blakey and the Jazz Messengers piece. Wayne Shorter's "Limbo" is covered here and receives a light and bubbly treatment from Longo's waltz-like figure. He also provides nice shifts of mode and mood. "Alone Again" is a Longo samba that simmers with a romantic and sexy energy. Owens and Bryant offer tasteful melodic accompaniment and counterpoint. Owens throws his compositional hat in the ring with the tune "Magic Bluze." It has a raw and down home feel accentuated by Cranshaw's stating of the song's theme in the intro. The title track "To My Surprise" is another samba piece that, again, spotlights smooth contributions from Owens on flugelhorn and Bryant tenor work. Herbie Hancock's "Eye of the Hurricane" puts an additional stamp on the

modern jazz moniker as the ensemble dives into this mid-'60s classic head first. The tempo is lithe and brisk and Longo's playing is angular and edgy. They conclude with "In the Wee Small Hours." The focus here is on the trio as Longo delivers his best and most serene reading of the Mann/Hilliard classic, with all the care and tenderness he can muster. This is essential listening!



René Marie

BLACK LACE FREUDIAN SLIP – Motema. www.motema.com. *Black Lace Freudian Slip; This for Joe; Wishes; Thanks But I Don't Dance; Free For a Day; Ahn's Dream; Gosh, Look at the Time; Rim Shot; Fallin' Off A Log; Deep in the Mountain; Serenity Prayer; Rufast Daliarg; Tired.*

PERSONNEL: René Marie, vocals; Kevin Bales, piano; Rodney Jordan, bass; Quentin Baxter, drums; Bill Kopper, acoustic guitar (track 3); Lionel Young, electric guitar, fiddle (track 10); Dexter Payne, harmonica (track 3); Michael A. Croan, vocals (track 10).

By Mark Keresman

Like it or not, most jazz singers are a bit predictable—no, not that they “all sound the same,” but they perform a LOT of the same songs—namely, American Songbook standards and jazz-ified versions of well-known pop and/or R&B songs. There's likely to be some scat-singing and not a lot of attention to the nuances of the lyrics (as in, lots of vocal acrobatics and forget the words) and songs that celebrate dysfunctional human behaviors (i.e. s/he treats me like dung but gosh darn it, I'm in love; you're less than a complete person if no one loves you, etc.). What we (the audience) could use is a singer that disregards conventions and makes some truly, dangerously distinctive songs, a jazz counterpart to pop iconoclasts Tom Waits, Bjork, Joni Mitchell, Randy Newman, and Peter Hammill. Fortunately, there IS one such: René Marie, and her new album is proof positive of such a vocal maverick.

From the title—Black Lace Freudian Slip—on down, Ms. Marie declares her independence from mainstream jazz singing. Firstly, the program is almost entirely originals, with NO standards to be found. Her accompaniment is barebones: keys, bass, and drums, with occasional support from guitars, harmonica [!], and fiddle [!!]. Her lyrics are some of the sharpest ever I've seen by a jazz vocalist, closer in spirit to the spiked wit of Waits and Elvis Costello than Cole Porter—“We've used up all the codas and repeats/We even modulated on and off the beats/Too ill at ease in major keys, we sing in these/

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Gosh, look at the time.” She even seems to be gently mocking (or expressing ambivalence about) how her music endears her to fans and/or romantic partners, but: “You win somebody's heart because of your art/and then your art is what gets in the way.” “This for Joe” is one of those this-tough-gal-is-laying-down-the-law songs, but it's not about romance but jazz singing and its accouterments: “Please don't compare me to Ella or Sarah/magnolias won't stay in this hair” and “You play some famous solo, transcribe every note/but where's the stuff that YOU wrote?” (capitalization hers)—but it's not self-importance, as she's wailing/swinging real fine here, using syllables to phrase like an instrumentalist (*a la* Anita O'Day). Marie is confi-

dently (though not arrogantly) strutting her stuff and throwing down the gauntlet to other singers. Pianist Kevin Bales' notes sparkle, thrust, and parry in a manner that'd make Red Garland and Herbie Hancock beam with approval. The laid-back, ruminative “Wishes” reflects the influence of rural blues (think Sonny Terry & Brownie McGhee) and stripped-down, acoustic country music. “Thanks, But I Don't Dance” has Marie singing in the smoky, romantic fashion of Helen Merrill that brilliantly belies the acerbic lyrics.

Ms. Marie's voice is pure jazz, with some cagey, cozy blues influence and feeling (*a la* Nina Simone). She sings in a clear, pretty, velvety, wispy-though-not-ethereal voice touched by Betty Carter's musicality, Dinah Washing-

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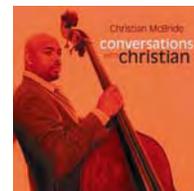
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ton's dignified soulfulness, the folk-jazz fusion and impishness of Phoebe Snow, and the relaxed confidence of Nancy Wilson. Her band—a core trio—plays with mostly understated flair, kicking up swing and focused turbulence when need there be. This may seem like hyperbole, but judge for yourself: As fusion had *In A Silent Way* (or *Bitches Brew*, if you prefer) as its watershed, vocal jazz has the playfully insolent, amiably scathing, and cool-cat swell *Black Lace Freudian Slip*.



Christian McBride

CONVERSATIONS WITH CHRISTIAN — Mack Avenue Records, MAC 1050. *Afrika; Fat Bach and Greens; Consider Me Gone; Guajeo Y Tumbao; Baubles, Bangles & Beads; Spiritual; It's Your Thing; Alone Together; McDukey Blues; Tango Improvisation #1; Sister Rose; Shake 'n Blake; Chitlins & Gefiltefish.*

PERSONNEL: Christian McBride, acoustic bass; Anjelique Kidjo, vocals; Regina Carter, violin; Sting, vocals and guitar; Eddie Palmieri, piano; Roy Hargrove, trumpet; Dr. Billy Taylor, piano; Dee Dee Bridgewater, vocals; Hank Jones, piano; George Duke, piano; Chick Corea, piano; Russell Malone, guitar; Ron Blake, tenor saxophone; Gina Gershon, vocals and Jews harp.

By Eric Harabadian

From Juilliard to James Brown, McBride is a bassist's bassist that has played with and has an ear for all. When you hear his warm and robust tone it envelops the listener and really draws you in. No matter the musical style, he will adapt to make it sound like his own. So when he had an opportunity to take on a project of this magnitude he was up for the challenge. But, from the very first track, you can hear that this was a labor of love and a blast to be a part of. McBride performs a series of duets with some of the legends and giants of jazz, rock and even film, with no overdubs, and what sound like first takes. This is a fun record that is raw, uninhibited, somewhat unscripted and a joy to be had!

McBride's first musical counterpart is African vocalist Anjelique Kidjo. The track "Afrika" really defines the tone of this disc, with an unadorned and ebullient kind of folk song. The cleverly titled "Fat Bach and Greens" pairs McBride with violinist Regina Carter. This is an inspired mix of classical counterpoint and soulful improvisation that truly works. Sting joins the bassist for the bluesy "Consider Me Gone." This is probably one of the former Police front man's best vocal performances and his staccato chord accents blend well with McBride's walking lines. "Guajeo Y Tumbao" is an Eddie Palm-

(Continued on page 72)

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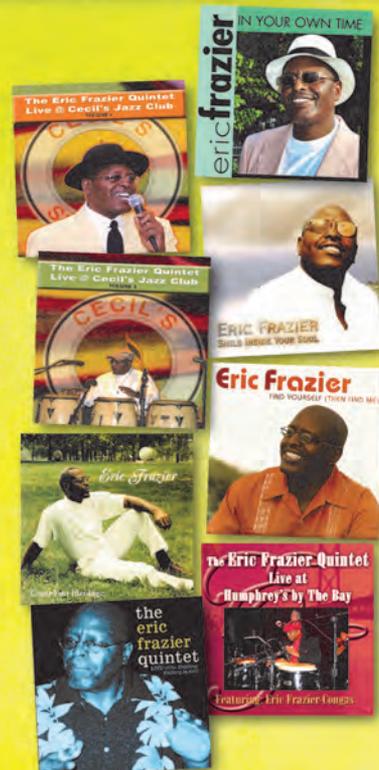
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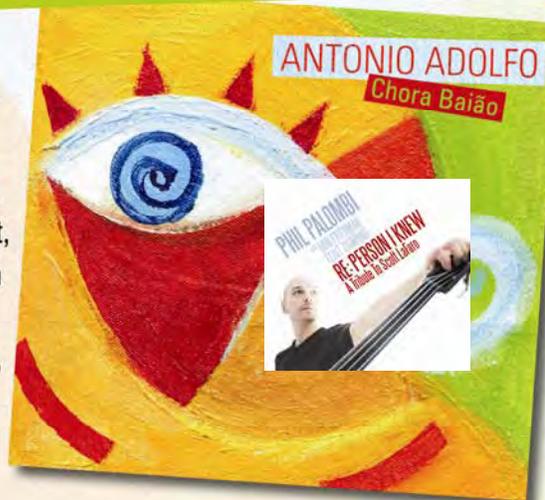


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ieri vehicle that finds the Latin artist at his most visceral and experimental. McBride teams up with trumpeter Roy Hargrove for the classic “Baubles, Bangles & Beads.” This simply swings in a light and bouncy manner. “Spiritual” matches the late pianist Dr. Billy Taylor with the bassist for a sweet and inspirational piece that can only make you smile. A real wild card can be found in Dee Dee Bridgewater’s take on the Isley Brother’s “It’s Your Thing.” The singer exhibits some amazing energy and sass that sparks this soul classic into the stratosphere! She and McBride obviously had too much fun cutting this track. “Along Together” is the duet between the late Hank Jones on piano and McBride. This is nice and straight-ahead, with a simplicity and sophistication that spans the generations. George Duke is a consummate keyboardist that has made a name for himself as a synthesizer specialist. On “McDuke Blues” he gets down in a basic modern bop context that is innovative and truly breathtaking. One of the longest pieces on the record, and one of the most inspiring is the duet with Chick Corea called “Tango Improvisation #1.” Both McBride and Corea have ample time to stretch out and really craft a musical call and response rapport that is incendiary. Corea engages an open modal approach that is ably anchored by McBride’s mighty relentless drive. Russell Malone joins McBride on guitar for a track called “Sister Rosa.” It’s a cool and smoky blues that finds both artists digging deep into the well of their souls. Ron Blake follows blowing some tasty tenor sax on “Shake and Blake.” This is a fun and spirited piece featuring straight-ahead bebop phrasing and a nice exchange of solos. And, just when you think you’ve heard it all, McBride tosses another wild card into the mix joining actress/musician Gina Gershon for an insane romp called “Chitlins and Gefiltefish.” It’s kind of a crazy off-the-cuff thing, with Gershon on scat-like vocals and Jews harp and McBride her semi-comedic foil. It’s a loose jam, of sorts, and a great way to wrap up an exciting and diverse collection of world class artists and stellar duet performances.



Phil Palombi

RE: PERSON I KNEW (A Tribute to Scott LaFaro)—Le Goat Records, GTO-68. *Israel; Turn Out the Stars; Improvisation: Meditation; Gloria’s Step; Chopin-esque; Improvisation: Inspiration; RE: Person I Knew; The Calling; Improvisation: 1961; A Monk Minute; Memories of Scotty; Trepidation.*

PERSONNEL: Phil Palombi, acoustic bass; Don Friedman, piano; Eliot Zigmund, drums.

By Eric Harabadian

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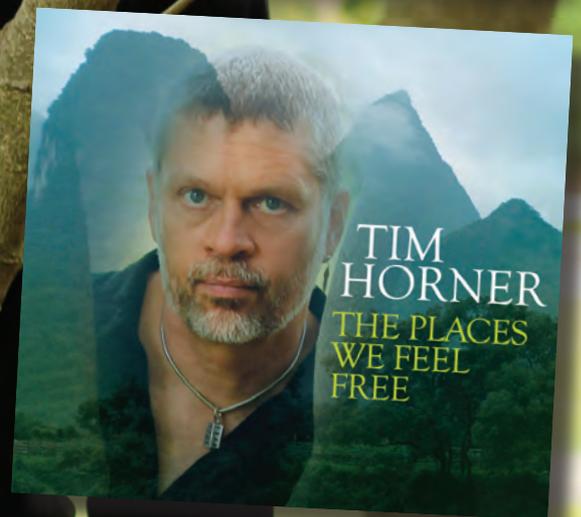
Scott Robinson - tenor saxophone and flute

This recording has been a long time coming, something I always wanted to do but resisted until I had written music worthy of presentation. I never wanted to do one of those recordings where someone else writes, arranges and produces the music I'm presenting. That process could result in a great recording, although it would put me in the "being a sideman on my own recording" category. To be honest, I just couldn't see the reason for doing such a thing when I am already a sideman on so many recordings. Now after writing more than 20 compositions and realizing the statement I wanted to make, I am presenting my first recording as a leader/composer.

—Tim



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www.TimHornerMusic.com



Long before there were modern era bass phenoms like Stanley Clarke or Jaco Pastorius there was a young musician named Scott LaFaro that revolutionized, not only a bold and fresh technique on the instrument, but the bass player's role in a jazz ensemble. Scott made a name for himself in the late '50s and early '60s as an integral member of pianist Bill Evans' trio. LaFaro put the bass front and center as a lead as well as supportive rhythmic and melodic vehicle. And his sophisticated sense of harmony and counterpoint was groundbreaking and inspirational to many. So when he was taken away from this earth in a tragic car accident in the early '60s—barely past 20 years of age—he left a legacy that has endured for over five decades.

LaFaro's monumental approach to modern bass obviously had a significant affect on NYC musician Palombi who assembled and arranged this loving tribute to the fallen icon. The liner notes are most informative and intriguing as they document the odyssey Palombi took in putting the album together and, ultimately, through an association with LaFaro's sister, was able to borrow Scott's original 1825 Prescott bass for the recording.

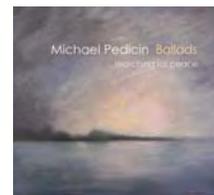
Joining Palombi on the disc are Friedman, who played with and was personal friends with LaFaro back in the day, and Zigmund who had worked for years with Bill Evans. There is a rich history and simpatico between the musicians and the subject matter and that rapport shines through. Evidence of this can be found with an opening selection called "Israel." This is a very lyrical and vibrant piece that gets things off on a very swinging foot. The mode is minor but the band, and Friedman in particular, keeps it light and buoyant. Bill Evans' "Turn Out the Stars" evolves from a delicate and understated rubato intro to a fully formed ensemble piece featuring fine interplay between Palombi and Friedman. "Improvisation: Meditation" is the first of three solo bass vehicles on the album. It is a nice interlude that leads into a LaFaro original called "Gloria's Step." This one seems to spotlight Zigmund's wonderful cymbal work and tasteful tom accents. The title track "RE: Person I Knew" is a meditative and reflective composition by Bill Evans that was originally dedicated to producer Orrin Keepnews. Palombi reimagined it as a tribute to his mentor as Friedman seems to effortlessly balance that barrier between total freedom and thematic structure. "Memories of Scotty" is a nice sentimental track by Friedman that is appropriately somber and respectful. Palombi's bowed bass at the beginning gives it a chamber music feel. This a warm and very heartfelt tribute that works on a number of different levels—emotional, spiritual, intellectual and physical. It is a total musical experience.

Michael Pedicin

BALLADS – Jazz Hut
www.michaelpedicin.com. *You Don't Know What Love Is; Blame It on Your Heart; Home At Last; Few Moments; Virgo; Tell Me; Search for Peace.*

PERSONNEL: Michael Pedicin, tenor sax; John Valentino, guitar; Barry Miles, Dean Schneider, piano; Andy Lalasis, bass; Bob

Shomo, drums.



By Mark Keresman

The name of Philadelphia tenor saxophonist Michael Pedicin might ring more bells with the "Junior" added to his surname—he played on many, many sessions including those of the O'Jays, Arthur Prysock, Charo (yes, the one that mangles the English language), and the Salsoul Orchestra. He also did road work with Lou Rawls and Maynard Ferguson. Before you skip to the next review, *Ballads* is not some typical "crossover"/smooth-jazz disc. *Ballads* is, simply, a straight-up old-school ballads set—no string sections, no synthesized strings, no funky beats, no commercial blather.

Pedicin has a gorgeous tone—big, bold yet never aggressive, and shiny in the mold of Dexter Gordon and Sonny Rollins with some of the soothing, romantic side(s) of Hank Mobley (whose "Home at Last" is essayed here), Ben Webster (although not as breathy), and that king of big-toned tenor goodness, Gene Ammons. There's not a lot of "swing" here in the usual sense—lots of class, grace, and elegance, and Pedicin's band has the essence of swing, but if this album were released in the 1950s or '60s, it'd likely be titled "...Plays for Lovers." It's got that relaxed, chilled-out, cuddle-and-smooch ambiance a "...Lovers" set is supposed to impart. The opening track "You Don't Know What Love Is" has Pedicin weaving an intro unaccompanied—pretty and romantic, but not sticky-sweet or limpid—while not exactly sounding just like Dexter Gordon he brings to mind Gordon's Prestige and Blue Note glory years with his assertive, giving-a-gentle-bear-hug to the changes. Mobley's "Home..." breaks the reverie (ever so slightly) with Pedicin's still-mellow but vigorous approach and guitarist John Valentino sturdy plucked/plucky solo sparkles like morning dew on a new set of wheels. Dean Schneider plays some darn lyrical 88s as well, and the rhythm section lays down a bit of bossa nova cadence.

Further, Pedicin contributes a nice original, "Tell Me," which deserves to be picked-up-on by other wielders of tenor sax-ism, as it has the feel of the balladry of tenor titan Benny Golson. He does some subtly striking, blues-tinged middle-register playing here. 1970s fusion whiz Barry Miles shows up, but on acoustic keys and plays oh so nicely. Bob Shomo is subdued (aren't all drummers on "ballad-type" programs) but provides a solid foundation for the proceedings, as does bassist Andy Lalasis. Is Pedicin going "straight-ahead" on us, become a born-again bebopper? Truth is: It really doesn't matter, except to the hardcore purist types. *Anyone* seeking a classic-type jazz chill-out/ballad/relaxation set with the spotlight on the tenor saxophone in the manner of the masters mentioned above should seek out Pedicin's latest, a true son of Philly jazz 'n' soul.

□ □ □

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Noteworthy Performances



Mulgrew Miller www.JALC.org/dccc
Dizzy's Club Coca Cola, Tuesday, 11/29-12/4

Growing up in the rural South, Mulgrew Miller developed an early interest in playing piano, and was inspired by Oscar Peterson among others. One of his early opportunities was touring with the Duke Ellington Orchestra. Miller has recorded more than 15 albums as a leader for a variety of labels, along with numerous credits as a sideman on recordings by such luminaries as Art Blakey, Freddie Hubbard, Woody Shaw, Betty Carter, Ron Carter and many others. In addition to playing and recording, Miller is a noted jazz educator. His group Wingspan includes Steve Nelson, Tim Green, Duane Eubanks, Ivan

Taylor, and Rodney Green.

Dead Cat Bounce thestonenyc.com
The Stone, 11/25, 10 PM (Photo by Charles_Steckler)



Dead Cat Bounce celebrates the release of its strident, joyful and lush Cuneiform CD *Chance Episodes*. Bolstered by bassist Dave Ambrosio and drummer Bill Carbone, DCB features an interactive and inventive frontline quartet of saxophonists: Matt Steckler, Charlie Kohlase, Terry Goss, and Jared Sims. Drawing inspiration from blues and funk, as well as Caribbean, Brazilian, and West African traditions, DCB's fourth studio album presents a cosmopolitan and international sound.

Either/Orchestra newschool.edu
New School, Tishman Auditorium
Saturday, 11/19, 2PM, Free (Photo by Eric Antoniou)



The 10-piece Boston-based Either/Orchestra premieres *The Collected Unconscious*, a new suite composed by band founder Russ Gershon and based in the pentatonic modes of and triple rhythms of Ethiopian music. The language of the suite goes far beyond those parameters, recalling Ellington, Mingus, Tito Puente and others in its broad scope. The music is moving and nostalgic as well as hot, exciting and challenging. The program also includes musical highlights from the band's May 2011 tour of Ethiopia.

George Coleman www.jazzstandard.com
Jazz Standard, Thursday-Sunday, 11/17-11/20



Saxophonist George Coleman grew up in Memphis along with musical associates Harold Mabern, Booker Little, Frank Strozier, Hank Crawford and Charles Lloyd. Coleman worked with Ray Charles and B.B. King in the early 1950s. After moving to Chicago, Coleman played with Max Roach in 1958-59. He recorded with Lee Morgan and Jimmy Smith prior to moving to New York. He joined Miles Davis' band in 1963-64. He went on to record with Chet Baker and many others, and has led and recorded with his own small groups and octet. More recently, he toured and recorded with Ahmad Jamal—and was the only sax player to do so.

Leslie Pintchik www.kitano.com
Kitano, 11/16, 8PM & 10PM



Manhattan-based pianist and composer Leslie Pintchik taught English literature at Columbia University, where she received her Master of Philosophy degree in English literature. Since then, she has performed primarily in a trio and quartet setting, with long-time band-mates bassist Scott Hardy and percussionist Satoshi Takeishi, and most recently, the extraordinary drummers Tony Moreno and Michael Sarin. The strength of Pintchik's original compositions lends her music great depth and beauty; Jim Wilke of the nationally syndicated "Jazz After Hours" show included her most recent CD *We're Here To Listen* on his "Best CD's of 2010" list. At the Kitano, Pintchik will be playing with bassist Scott Hardy and drummer Tony Moreno.

Les McCann & Javon Jackson
www.TheIridium.com
The Iridium, 11/16-17



Pianist Les McCann emerged on the scene in the early 1960s when he recorded with his trio for Pacific Jazz Records. Atlantic Records released *Swiss Movement* in 1969—a live recording with saxophonist Eddie Harris at that year's Montreux Jazz Festival. Gene McDaniels' "Compared To What," was a hit single and propelled the success of the album and McCann. After that McCann emphasized his vocal talents. He is known for merging jazz, funk and world rhythms. He also discovered singer Roberta Flack. A stroke in the mid 1990s sidelined McCann briefly.

Chick Corea www.BlueNote.net
Blue Note, 11/1-29



Chick Corea, pianist, composer and NEA Master will be performing at The Blue Note in New York City for the entire month of November with a variety of his past sidemen and collaborators—all to celebrate his 70th birthday. Highlights include: Return to Forever Unplugged; Chick, Gary Peacock, Paul Motian; Five Peace Band (John McLaughlin, John Patitucci, Kenny Garrett, Brian Blade); McFerrin; Chick & Gary Burton—November 11-13; From Miles: Chick, Eddie Gomez, Jack DeJohnette, Wallace Roney, Gary Bartz—November 15-17; Chick's Flamenco Heart; November 18-20; Duet with Marcus Roberts—November 22;

Duet with Herbie Hancock—November 23; Original Elektric Band (Chick, John Patitucci, Eric Marien-thal, Dave Weckl, Frank Gambale) - November 25-27. For more information, visit www.BlueNote.net.

Oscar Peñas www.lalanternacaffe.com
Bar Next Door, 11/5



Brooklyn Jazz Underground Records, BJURecords.com, recently released the third recording, *From Now On*, from guitarist/composer Oscar Peñas. In celebration of the new recording Peñas will be appearing in NYC on two occasions, November 1 at The 55 Bar with his quartet, plus special guest, Gil Goldstein, and November 5, in an intimate trio setting at The Bar Next Door. Utilizing a multi-cultural band with members from the U.S., Japan and Argentina, Peñas delivers an album of music that he is very attached to, as it truly defines who he is as a Barcelona-born/Brooklyn-based composer and improviser. Paradoxically, Peñas feels that he had to be removed geographically from his native Spain to compose the music for *From Now On*. The recording is many things, but it is predominantly Peñas' personal and heartfelt reflection on his cultural heritage.



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