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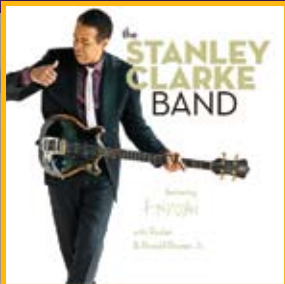
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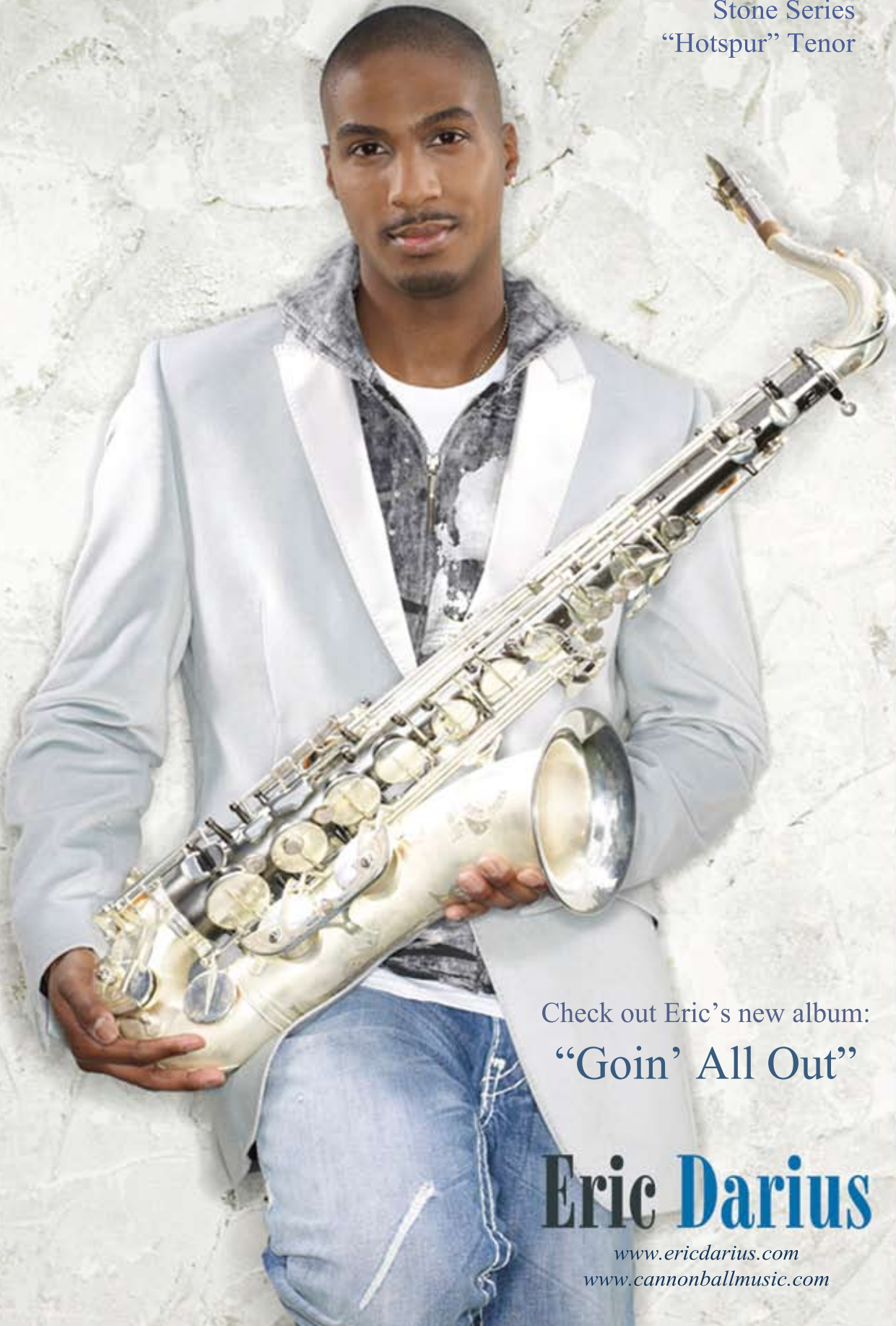
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Credit: Ken Weiss

Cover: George Duke
Feature begins on page 6

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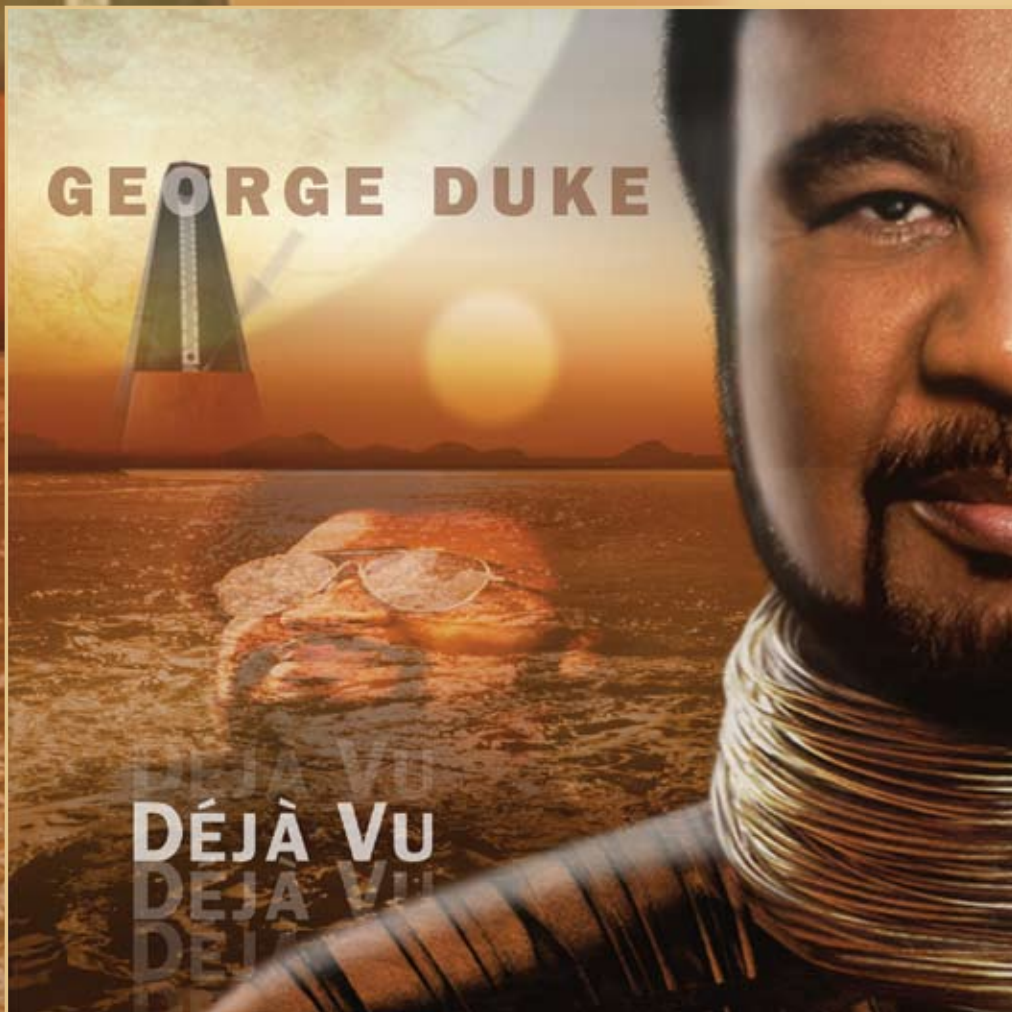
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HEADS UP
INTERNATIONAL

Jazz In The Park, Sonny Rollins

by Ira Gitler

From time to time I have used the phrase “jazz is where you find it” (I think it popped up in my brain as a vague remembering the title of a Michael Curtiz 1938 movie, *Gold Is Where You Find It*. Well this time I found jazz in Central Park.

In the last ten years, when I have gone to the park to get the sun, I heard an alto saxophonist playing solo in the tunnel that leads on to the ball fields behind the Metropolitan Museum of Art. Mostly he played standards without a modicum of improvisation but was proficient. I haven't heard him in the last couple of years but this August there was an upgrade in the form of a combo set up along a path in from 5th Avenue below a side of the Met before you would hit that tunnel.

I actually heard them before I saw them. The sound of a tenor saxophone wafted up to where my wife and I were sitting by the side of the Met. The tenor man sounded very fluid and clear-toned. I said so and she suggested I go down and check them out in person. I waited until the next day. A trumpeter had replaced the tenor; the rest of the group consisted of bass, drums and guitar. After several numbers the guitarist made the rounds of people occupying the neighboring benches, trying to sell some CDs or sim-

ply asking for monetary support. There was a receptacle on the walkway in front of the band and while they were playing, people who had stopped to listen dropped dollar bills or change into it. Often, people just passing through contributed on the fly.

During the break after the first set the guitarist, who is the organizer, got to me on his rounds and I asked him to sit down and introduced myself. He was a bit incredulous when I gave him my name and perhaps even more so when I said that I wanted to write about the band in my column. I got his e-mail address and began the process.

Ian Duerr (pronounced dure, but he is a do-er) was born July 10, 1981, in Waupaca, Wisconsin into a musical family. His parents and grandparents are still active performers. Ian began on guitar and between the ages of 6 and 7 was playing rock in his mother's band. In high school he played in a Jimi Hendrix cover band, Jimi being his first pro inspiration until he found jazz and Wes Montgomery.

Ian studied jazz guitar at Cardinal Stritch University in Wisconsin and Jazz Composition at the Wisconsin Conservatory of Music where he began to learn some piano as well. In 2005 he got a job as the pianist in a trio hired by Carnival Cruise Lines. This lasted through 2008. In 2009 Ian made up his mind to try New York. At first he stayed at Jazz On Lenox, a youth hostel in Harlem for \$13 a night. Then it came to sleeping on friends' floors. Finally he hooked up with a trumpeter he had met on the scene and moved into the other's Brooklyn apartment.

In March of 2009 Duerr got a job telemarketing for Jazz at Lincoln Center and began jamming at the Fat Cat, Smalls and Cleopatra's Needle, on piano. He put a group together that rehearsed at off hours at Fat Cat. Then one of the musicianshipped him to playing in the park and in June '09 he began the arboreal gig, this time with his mellow, thoughtful, swinging guitar. I've heard Ian and his men a number of times since our first meeting. The personnel shifts from time to time but the regulars seem to be drummer Adam Miller, bassist Brian Vinson from Louisville, Kentucky and trumpeter Alex Berti Jr, from Caracas, Venezuela. I still haven't heard Frasier Campbell, the tenorist from Scotland on tenor since that first time. Recently he showed up with a borrowed soprano (his tenor was in the repair shop) that I wouldn't wish on Kenny G.

The repertoire consists of standards jazzmen like to play and jazz material such as “Solar”; “Nardis”; “Isfahan”; “Straight, No Chaser” and Ellington's “Take the Coltrane.”

If you want to catch them, weekend afternoons are best; sometimes they play at the entrance to the Central Park Zoo.

One of the brightest pianists today is youthful veteran Ehud Asherie. Born in Israel in 1979, he lived with his family in Italy for six years before they moved to New York when he was 9. He has studied in accredited college courses but probably his best

training came when he hung out at the original Smalls and absorbed the wisdom of the late Frank Hewitt. I'm sure he shaped his style - or should I say styles - by doing a lot of listening on his own to a wide variety of pianists. He shows excellent taste within a scope that includes both James P. Johnson and Bud Powell. In early September his quartet appeared at the Kitano on the occasion of the release of his CD, *Modern Life*, on the Positone label. With him were Harry Allen, tenor sax; Clovis Nicolas, bass (Joel Forbes is on the recording) and Chuck Riggs, drums.

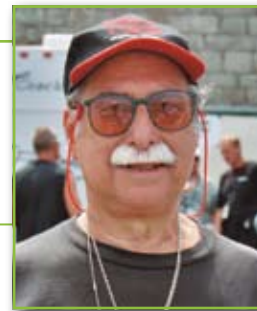
They did material from the CD— “I've Told Every Little Star”; “The Trolley Song” and Asherie's groovy “One For V.” Warmth, swing and musicianship came forth in every case. Allen was leaning toward his Ben Webster side at times, which isn't a bad place to be, and his Getzian proclivities were more Allen-ized. Nicolas was solid, and performed a nice solo on “Every Little Star.” Riggs took care of business and was outstanding in the “eights” and “fours.”

Non-CD material ranged from a moving rendition of Powell's “I'll Keep Loving You” and “Gotta Do Some War Work” that Bud soloed on with Cootie Williams' Orchestra back in the '40s to solo performance by Ehud on Eubie Blake's poignant “Love Will Find A Way” and James P's rollicking “Harlem Strut.”

One of the events of the year was the concert at the Beacon Theater on September 10th that celebrated Sonny Rollins' 80th birthday (September 7th) with his current band and special guests. Sonny commanded the stage from the jump with the sheer grandeur of his sound and an energy that did not flag for two hours. There was one thing that weirded me out - Ornette Coleman's contribution. No doubt it was historic, but much of the time he stood humbly by like a pupil in his master's conservatory. When he first soloed following Sonny on “Sonny Moon For Two,” he entered in a different key and played the same gibberish solo each time he re-entered at any length. I have never been able to figure out how he can have written many wondrous themes but is not able to match their essence once he begins to improvise - except for some of his earliest works: “Lonely Woman”; “Ramblin'”; and “When Will the Blues Leave” to name a few.

Recommended CDs: In addition to Asherie's *Modern Life*, his *Welcome to New York*, piano solos (Arbors); *Freddy Cole Sings Mr. B* (High Note); *Warriors, The Cookers* (Jazz Legacy); *Israeli Song*, Eli Degibri (Anzic); *Around the Corner*, Grant Stewart [for information visit: www.grantstewartjazz.com]; *Down With It*, Dmitry Baevsky [for information visit: www.dmitrybaevsky.com]; *Zollar Systems*, James Zollar (JZAZ Records).

Club Suggestion: Michael Weiss at the Kitano, October 1&2. ■



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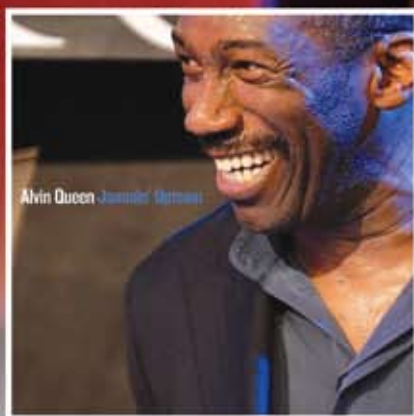


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George Duke

By Vic McLean

JJ: With *Déjà Vu*, the second record you've done with Heads Up, how many albums have you recorded in your career?

GD: That's a good question. I stopped adding them up a long time ago – cause it made me feel old. [laughs]. I think there may be 39 or 40. I've been asked this question before. So I guess I better go look, huh?

JJ: That's a lot of productivity. Tell me how you feel about this new album for Heads Up.

GD: I like the album. It's similar to *Dukey Treats* only in that it's kind of a look back at some of the styles I've loved over the years, but it's a little more toward the jazzy side, a little more to the left. The *Dukey Treats* record was an attempt to be more straight down the middle, more mainstream. Except for a couple of things, it's pretty much the raw, funky kind of stuff, and the more commercial aspects of the music that I like. This record (*Déjà Vu*) on the other hand is a little more on the left, in general. There's some things I visited – the Stevie Wonder school, the Mahavishnu Orchestra kind of school, Brazilian Love Affair kind of school, visiting old synthesizers, like analog synthesizers where you can play only one note at a time – and combine that with a new digital synthesis. I tried to write songs like they used to do back in the day. Most of the old school projects being done today involve people repeating what has already been recorded. They're revamping old songs. I wanted to write new songs within those styles.

JJ: I think you did, and I want to talk about a few of the tracks on the album. One of the things I wanted to talk about is that you were an innovator with the synthesizers – you and Stevie and some folks. And, you took it to a whole new musical level in terms of the versatility, how many ways you would use it, what you would use it for, the sounds you would create. On some of the tracks it sounded like you were using older school synthesizers. That made it cool.

GD: Absolutely. Well, I combined it on a lot of these. I wanted to have some tracks where I could play without holds being barred or thinking that I can't play this long. I really had no concept of a particular radio format, or fans or anything. I just became a musician and made the music I love. I think it's a really melodic record and at the same time there are some daring elements and some funky elements in there.

JJ: One of the tracks that I noted was "You Touched My Brain." It started out real bluesy and then it turned into the jazziest funk sound until the end. It was a whole journey. It was clear from that why you called it *Déjà vu* – it was a looking back. Another track that really stood out was "Bring Me Joy." I loved your vocals on that one. Who was playing the vibes on that?



Credit: Ken Weiss

GD: That was me. That wasn't a real vibe. That was a virtual instrument.

JJ: That sounded like the real thing. I thought that that was Roy Ayers in there with you.

GD: It was me trying to imitate Roy. [laughs]

JJ: For your core fans, this is a track that they are going to gravitate to. I'm hoping there's an effort to bring that to the forefront – because people are going to respond to that track. It's strong.

GD: It's got a retro drum sound. It's the only track on the record that's got an older drum machine sound. The only other one that I play drums on is "What Goes Around Comes Around". I wanted to make that so no one would know that that is a virtual drum set. I fooled most people. They don't know.

JJ: Another one I like is "Come To Me Now" – a really, really wonderful ballad. It represents a little bit of the style of singing – boleros, ballads – that your fans like. One of the things that struck me was how under-appreciated you are sometimes as a vocalist. It's right in the pocket as a great ballad for you.

GD: You know, I don't care anything about singing.

I've begun to do less of the falsetto thing which is what characterized "No Rhyme, No Reason." It has become more difficult to do as I've gotten older. My vocal chords have atrophied. I can't get those notes anymore. So I kinda cut back on it – doin' more stuff in my full voice at this point ... which I'm almost kind of learning to do. Basically, I kind of concentrated on my falsetto thing and I had a vibe up there. But I never concentrated on developing my full voice. Now I have to do that.

JJ: That's how things work out. And it's for the best. You had a lot of success with your falsetto but you've got a great voice – and the vocals on this track are very, very good. Your fans are going to be happy with this. How about "Stupid Is As Stupid Does"? Is that Forrest Gump?

GD: Well, I used to tell that to my drummer. He's young. He played on Stanley's [Clarke] too – Ron Bruner Jr. I started playing with him when he was 23. Stanley introduced me to him when we did our tour several years back. He's been playing with me pretty much ever since – and working with Stanley. He's young and he sometimes does these stupid things – sometimes musically ... I don't mean just personally. He's a kid. But musically, I'm looking at him sometimes and saying, "Why did you play that?" I'll say, "He's just young." And, I'll look at him and say "You remember, stupid is as stupid does."

JJ: You can hear why, near the end of the record,

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when he has a drum solo – why you put him on there. The boy can play.

GD: There's no doubt about that. He's very unique. There are not a lot of young drummers like him right now.

JJ: Any other things that stick out for you on the album that you want to talk about?

GD: I think it's an interesting collection of songs in the Duke tradition of diversity. There's a look back on the first tune or a melody that kind of tries to go back to the *Brazilian Love Affair* kind of vibe – with me playing a lot of synthesizers with those smooth vocals on top. I'm kind of feeling that I might want to do another *Brazilian Love Affair* type album. I get a lot of response from that and I love the music – so I'm thinking maybe that. The last track, which is a title track, is a very offbeat kind of thing. It's not something you're going to hear on the radio. But it's very melodic and I love playing those kinds of things live. You just don't hear it anymore. It's kind of a shout out at the Mahavishnu Orchestra and Billy Cobham – my old buddy, from the day. Those are kind of stand-outs for me that gave me a chance to really play a lot.

JJ: Well I think you hit it on the head a minute ago when you said this album represents the diversity of Duke. Let's shift gears. This issue in which you are featured is our independent artist issue. You're unique in that you've been with labels a very long time. But then you've also gone out and done what's necessary in the future for artists to do and be an independent. So, I wanted you to speak on the state of the music industry that you know, and what you think may be happening down the road.

GD: Well, I don't know where the dust is going to settle. But, I know one thing. For people interested in music, or art, so to speak, it's going to involve independents. The major labels, with the turn in the industry, are going to turn more towards what sells the most records – and that's generally the least musical. And, there's room for that. There's nothing wrong with any of that. But for a person who is interested in music and moving music forward ... I'm stumbling because I was talking to Jill Scott yesterday and we were talking about that. There's a young girl she said that was absolutely amazing, and was on some show with her. She sounded like she had flowers coming out of her mouth. A record exec came up and said, "Look we want to sign you. But we're only willing to sign you if you're not an artist," or something to the effect of that. I understand that. But, man that's the reason that I got into the business. I understand the commercial side. You have to understand both sides – no matter where you are. But anyway, the long and short of it is I don't know where the dust is going to settle. But I know it involves the Internet. I know it involves selling music live. CDs may be gone in five years. It all may be downloaded. But one thing for sure – I don't think venue sales are going to go away. That buying that comes right when you get off the stage – that impulse buying – is very strong. So I have

become my largest retailer – between that and the Internet. I'm glad that I got in early. Matt Pierson, who was at Warner Brothers, did me a favor when he let me know they were in for a tumultuous time – and that I'd be better taking my stuff somewhere else. I was very taken aback at the time. But then I started BPM Records and got you involved – and it worked for me.

JJ: I like musicianship and great musicians – and that's what people have to get back to from the business side of it. At the end of the day, the music is what people are attracted to and the people who make it have to remain at the top of the pyramid. Everybody else has got to support that or there won't be anybody. Over the last few years, the only configuration

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of music that has grown significantly has been vinyl. There are certain things that consumers want. And from the merchandise side of it, people are always going to try to find a way to meet that need. Apparently there is a growing interest in vinyl.

GD: Well, my engineer actually talked to me about it. He said I should always make a certain amount of my material available in vinyl. Because there are a lot of people still involved in vinyl – even the turntable guys.

JJ: Tell us a little bit about your BPM label and its relationship with Heads Up.

GD: It's essentially a license deal. Around 2000, I formed this company called BPM – Big Piano Music – essentially as a vehicle for me. I was thinking it would become a vehicle for a lot of other artists at that time. There were a lot of people who were interested in being involved with the label – including Anita Baker, Rachele Ferrell, and a lot of other people who had called me. I wanted it to be an artist-friendly label. I wasn't ready to do it at that time. I needed to set the tone of what this was going to be on my own, and then the bottom kind of fell out of the industry – and that was the end of that. So nothing ever came of it, other than the reissues I've done and my own CDs – which is important for me. I signed with Navarre as a distributor but eventually went to Heads Up because it offered me the best of a license deal, along with the perks of an artist deal – without being an artist. And, I still own my own material. Ownership was the key and control of what I do.

JJ: It sounds like you found a good fit. Still, you have to manage those folks. They can't manage your project. You have to manage them, as they manage your product. It looks like it's doing well. I was looking at the sales on SoundScan.

GD: I remember when the *Dukey Stick* album came out. The initial shipment was 300,000. I remember those days. [laughs]

JJ: The number one record today has sold something like 26,000 copies since it's been out.

GD: It's really changed, and I don't know where it's all going to end. I know Prince and some guys will come down on the other side of the thing – that the Internet is the downfall of the industry. But, I choose to look at it the other way – the glass being not half empty, but half full. There are a lot of things that are not healthy about it. But there are a lot of things that are very healthy about it – in getting your music to your fan base and beyond.

JJ: The Internet isn't going away, so the best thing is to figure out a way to work along with it. The box is open and nobody is going to be able to close it. Talk about BPM Records and being independent as versus being part of a label – and what are the good points of making your own decisions and determining your own destiny, without having to account on the label side.

“It's really changed, and I don't know where it's all going to end. I know Prince and some guys will come down on the other side of the thing – that the Internet is the downfall of the industry. But, I choose to look at it the other way – the glass being not half empty, but half full.”

GD: In many ways, it was scary. There was nobody else to talk to. Now this is all falling on me – other than talking to my manager or Bob or you. It wasn't like dealing with A&R. The biggest change in coming from a record label to being in control of my own imprint was financial. All of a sudden I was paying for everything out of my pocket immediately. The record companies get to defer that payment and take it out of your royalties. I didn't see it and what you don't see you don't feel so bad. With my own imprint, I had to pay for publicity, pay for promotion. Anytime we went somewhere to do an in-store, I had to pay for the tickets, the hotel, and the internal transportation. There was a whole lot of money that went out the door that way. In the end, for that period of time, it was definitely worth it. I'm glad that I did it. The industry was healthier than it is right now.

JJ: Everything goes in cycles. The one thing that doesn't decline is people's interest in music. If we can align with their interest, we can transition into a whole new music business – a new model. You mentioned venues. Anyone who buys a CD may not go and see an artist perform. But anyone who goes to see an artist perform will buy the CD – if they know it's available. You sell the product at the performance and you report those sales to SoundScan – so you have a history. As an independent artist you need a support group. Who serves as part of your support group?

GD: When I was with Navarre I needed a larger independent support group. Since I have been with Heads Up, and this is only the second record ... they are a record label so they have a lot of that in house ... which means I don't have to go out of pocket and pay for that unless I want to. It's kind of a license deal with the perks of an artist deal. I have a publicity team, a promotions team. Since they have been absorbed by Concord, I have a little larger staff. This is going to be the wave of the future – because Concord is eating up a lot of the smaller independents anyway.

JJ: You mentioned your manager Herb Cohen who was one of the greatest managers in the business. Could you talk about what he meant to you? Everyone who knew him, he made an impact on.

GD: No doubt about that. Herb was a character. Back in the old days, there were these managers and record moguls who had distinct personalities. I don't know if there are many of those around now – because a lot of stuff is done by committee. But back then, there were these individuals that had these personalities – and Herb was one of them. Herb is not with us anymore,

but his legacy lives on. The guy was truly amazing – especially in his younger years. He was energetic, outspoken. If I did something wrong he would say, “George, you're wrong” and he couldn't care less about it. He managed many of the great rock groups including Frank Zappa and The Mothers of Invention, Tom Waits, Linda Ronstadt, and I was pretty much his sole act of color – at least a darker color. [laughs].

JJ: Herb had a history with clubs, from an ownership standpoint.

GD: You know there's one thing I wanted to mention. I've been working on a live DVD, and I haven't done a live DVD since 1983 in Japan. This is a live George Duke DVD at the Montreux Jazz Festival 2009, which will come out on the Montreux label next year, and it'll feature Rachele Ferrell, Chaka Khan, Lee Ritenour and the Cubanese Horns. It's like an enlarged group of the regular George Duke band. I'm also working on a project for native instruments for Hip-Hop producers. It's a sample CD of my playing. I played for four days about ten hours straight – just playing every lick I could possibly think of. They're compiling it and calling it *George Duke Soul Treasures*. It's a look back at some vintage instruments – like Fender Rhodes and Wurliitzer.

JJ: Who do you enjoy working with as a producer?

GD: The most fun I've had in a studio was with Jeffrey Osborne. The three albums we did together were just a great time. We were in there laughing, drinking coffee, drinking wine, talking some stuff, and making music at the same time. We had a decent budget so we actually did what we wanted. The stuff I did with Miles Davis was interesting. That was more interesting than fun. It was fun musically because I could stretch out.

JJ: There are two people you are known for working with. The first one is Frank Zappa.

GD: Frank was a very interesting person and probably one of the most pivotal persons in my career. He is the first one to get me to seriously think about playing synthesizer, singing, moving out from behind the keyboards, and coming to the front of the stage – which meant I needed to have an instrument I could wear around my neck. That kind of forced that. Using comedy ... allowing my personality to come out on stage as opposed to just being a straight ahead keyboard player with my eyes closed and not address-

Continued on Page 32

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Chieli Minucci

By Eric Nemeyer

“There are many ways to make money, but there is no greater satisfaction than doing it your way, without compromise. Work with people you enjoy and make your dreams come true!”

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

CM: Touring the world - Europe, Asia, and the good ol' USA. The plan from day one - sometime way back in 1984 - was always the same: play 4 segments a year, in those territories. Reality often differs from the ideals we have though! ...also scoring a full-length motion picture. I have done shorts, TV work, commercial work, children shows, etc. I am practicing and ready! Ha!

Ji: 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?

CM: It truly would be magic to overcome the loss of that idealism that usually exists at the beginning of

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things. As soon as an artist compromises and 'goes for the dollar', as soon as the record company or radio station exhales and says, 'it's time to get paid!' - this change of attitude, although human, and predictable, is often the beginning of the slide back down the mountain. As to changing the music, there is no need. It's all good! Music is always evolving - it cannot be good or bad, right or wrong. It just is. It's there waiting to be discovered, like the light spectrum. Eventually someone will tap into it. It does not need to change, we do.

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

CM: The most important thing I've learned so far is to put things in their proper order - namely health and well being first. Taking care of ourselves enables us to take care of others, and in the music world this is



wonderful, as it affords us the ability to transmit this health through our music performances and writing. This means exercise, good eating, and understanding towards others. The best music I've written has flown through me, like water.

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

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Kerry Politzer

By Gary Heimbauer

“Club owners, bookers and managers assume that if they haven't heard of you, your music is probably not very good ... If you're an indie, you, and your music, might not be taken seriously. I recently played a concert and hired some really wonderful musicians who have played all over the world. A newly-minted manager showed up, and his unsolicited critique was that I needed to banter more like Tony Bennett between songs.”

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

KP: Recently I've been writing more through-composed and arranged material. In the coming years, I'd really like to record a lot of this and perform it at clubs, and hopefully, festivals.

Ji: If you could wave a magic wand, what would be something you would like to see change that would

www.kerrypolitzer.com

help the music, the artists and or the business?

KP: A lot of the industry seems to be about "more of the same." There isn't much room for new or independent talent - many times, the door seems automatically closed if you haven't been especially lucky. I would like to see a festival for independent artists. Maybe another Jazz Improv Live!

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



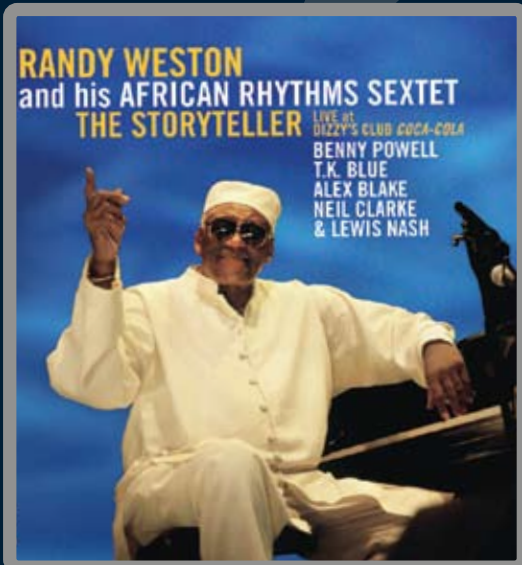
KP: Charlie Banacos, the wonderful teacher who touched so many musicians' lives, was my biggest inspiration. He always talked to me about the practice of music as self-improvement, and always encouraged making music for music's sake - independent of any business considerations.

Ji: What kinds of challenges do you face as an independent artist, and what advice can you share about

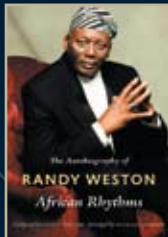
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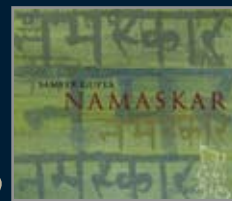
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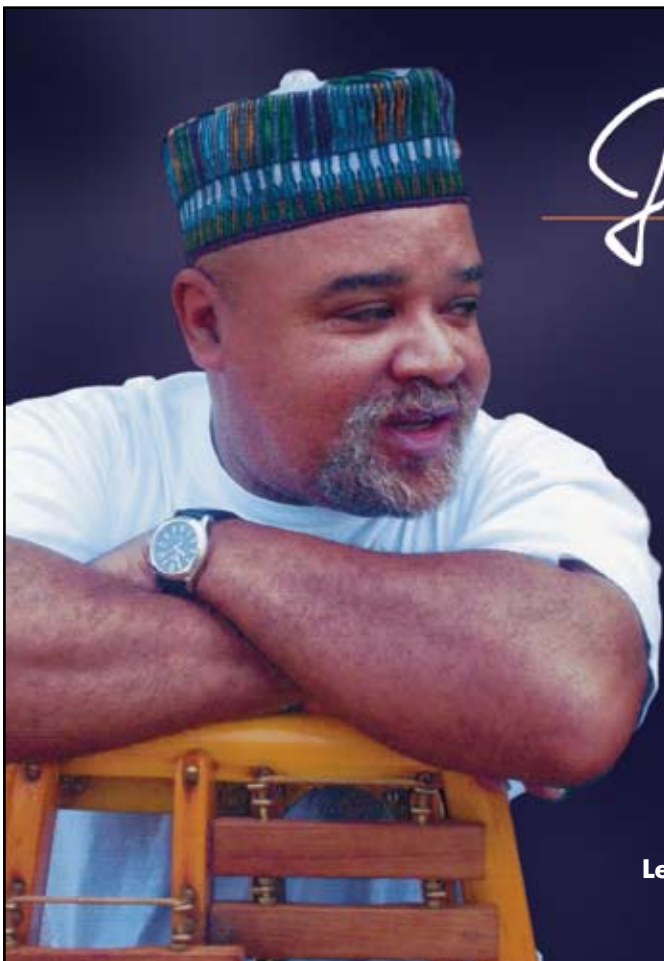


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Alvin Queen

By Eric Nemeyer

“...we have to fight to let the positive side emerge without fear. If we can turn the negative into positive, we will definitely win the battle. You can't live your life feeling bitter about someone else's – perceived – success. Above all, learn to like yourself.”

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

AQ: I would like to be here in Switzerland, where I enjoy relaxing, climbing and traveling to different areas enjoying my hobby, which is photographing the Swiss Alps. I feel that I have reached my destination as far as playing with the best musicians and creators of this music called jazz, many of whom have moved to a different plane. I've been blessed with the privilege of having worked with the best, such as Harry Sweet Edison, Horace Silver, Junior Mance, George Benson, Charles Tolliver, Cedar Walton, Teddy Wilson, Tiny Grimes, Wild Bill Davis, George Braith, Grant Green, Lonnie Smith and Oscar Peterson. You

couldn't find better men to learn from!

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?

AQ: I would like to see younger artists going back to the root of things so they can see where other musicians are coming from and how they got started and who their mentors were. Musicians today are too busy copying someone else's style instead of trying to understand where the professional musicians are coming from, and how they got to be in the position they're in today. I would advise younger musicians to seek out as many of the older musicians as possible, to sit down with them and to be open to receiving



their wisdom and to learn about the way things were during their heyday. These younger folks would then be better informed when approaching their craft. This music is about feeling; it's not first and foremost intellectual music. Regarding the business today, at times it's very difficult to see how it works, because the older musicians are not dead, but they are not supported, so evidently it's impossible to be able to see how this works. This is why I said you have to try

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www.alvinqueen.com

Sandy Sasso

By Eric Nemeyer

“Human nature is just that, human and therefore flawed. You have to be able to understand and accept the crazy things that will cross your path. One of the hardest things for me to handle is the betrayal from a colleague. It has happened to me a few times over the years but it never ceases to break my heart. In this business you are particularly susceptible to getting bit by someone you trust. So, when it happens, you have to lick your wounds and move on. Tough to do.”

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

SS: I hope to be doing exactly what I'm doing now; singing, teaching, conducting my children's choir and releasing CD's. If it doesn't work out, then I'll roll a joint and putter around in my garden. Either way, it's all good.

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

SS: I'd wave my sparkly magic wand and instantly jazz music would be on the airwaves and on TV as much as other forms of music. I believe this would be the best way to bring the wonderful world of jazz to the masses, and benefit all the musicians and the businesses that make jazz their life.

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

SS: I spent quite a few years singing and studying with Chan Parker and during our times together her advice was both abundant and sage, much of it about my music. One of her best offerings was short and to the point - Chan was not one to ramble - and it concerned my worries over an upcoming gig because

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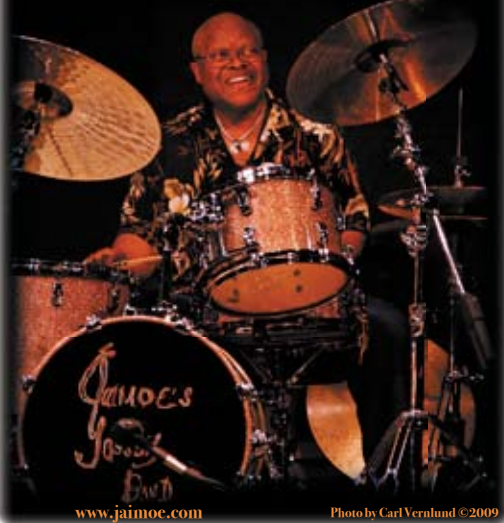


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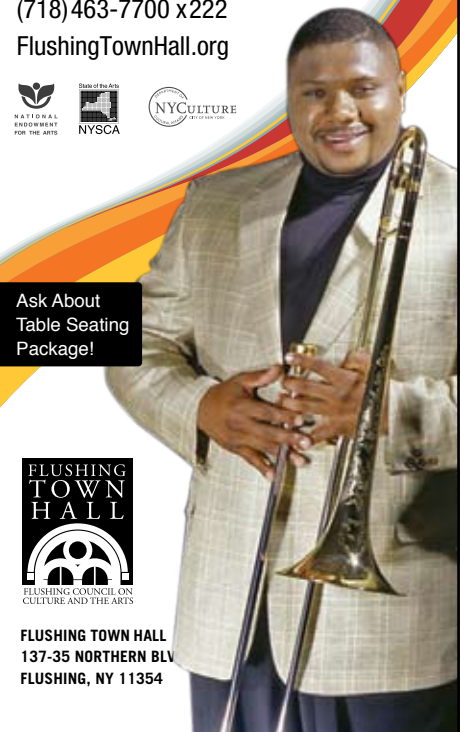
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Radam Schwartz

By Gary Heimbauer

“My advice to other musicians is to keep working, gig as much as you can and don’t feel like you are entitled, it will make you bitter.”

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

RS: I have been extremely fortunate to be working steadily as a jazz musician for the last 35 years, locally in the Newark, New Jersey, as well as New York areas, and from time to time, nationally. This is a true blessing, but the one aspect that I would like to improve upon in the next five years is the amount of work I can get with my working band. When I was coming up in the 1970s, there were more gigs that ran three or four or five nights in a row – allowing the band to come together as a unit, develop a groove together, make changes in the arrangements if necessary. Nowadays, I can work 7 nights a week, and each night with different musicians – one-nighters. Even going out on the road is usually for one or two hits, not like when I was with Arthur Prysock or Al Hibler, where we would be out on the road for weeks. So my band may work three to five times in a three month period, not enough time to really come together as a unit. Many people know that I have been a jazz educator for almost 25 years, as music director of the Jazz Institute of New Jersey (now defunct), as an artist in residence at Middlesex County Arts HS, with Jazz Connections and the Montclair State University Jazz Camp and now at the Jazz House for Kids in Montclair. I am also attempting to get a Masters Degree from the Rutgers University Jazz History and Research Program, so in five years if not before, I hope to possibly be teaching, “this music called jazz” in a college program.

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

RS: When I was in my 20s I was in a band with NJ saxophonist Jimmy Ford. Jimmy was a swing era player, a veteran of the Lunceford band. He’d be 95 if alive today. I learned how to swing in that band especially because of drummer Sam Bailey. Jimmy Ford demonstrated the great respect he had for the music. He had so many musicians who had got their first real gigs in that band including Dave Burns, James Moody and Ruth Brown. I saw how Jimmy made sure that the sound of the band was a priority, if someone took too many choruses he would signal for the shout chorus, for example. It was no mistake that his band stayed working, because he knew the balance between creativity and the audience’s attention. While in Jimmy Ford’s band I kept hearing about this musician who had a great understanding of the music, Duke Anderson. Duke was an arranger, pianist (Art Tatum in slow motion) and an organist (Wild Bill Davis style),

and had the most mathematical mind I’d ever seen. He had arranged for Dinah Washington and Lena Horne, he was the first African-American to arrange for Looney Tunes, played in Dizzy’s first big band, and subbed in the Basie band after Basie had a stroke. Most of what I do teaching wise comes from Duke, his insistence on knowing how a linear phrase must define a chord, and his many concepts of re-harmonization, his great knowledge of the blues, but even as important the fun he had teaching, laughing and joking around but keeping on track with the music. One time after I left his house in Bellville a car side-swept my VW and I was filling out a report at the police station and Duke came in to make sure I was alright and that cops were treating me right. Later on I played in his big band where I got to meet a who’s who of the Newark jazz scene.

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

RS: I have been fortunate as an independent artist to have several different record companies put out my projects; Blue Ark Records, Savant, Muse Records and Arabesque. I have had five recordings out as a leader, two as a co-leader and many more as a sideman. For my latest project, *Songs for the Soul*, Arabesque Records has been very supportive, and made me believe they believed in the concept of putting the vocalese style of singing – with Miles Griffith – with the organ groove ... something that I believe had not been done before. Freddie Roach had something somewhat similar but with gospel singers. I have been fortunate to have worked with an eclectic group of renowned artists such as Eddie Lockjaw Davis, David Fathead Newman, Cecil Brooks III – I spent almost 10 years in his band – Frank Lacy and many others. Also I have worked with great so-called local musicians and singers. My advice to other musicians is to keep working, gig as much as you can and don’t feel like you are entitled, it will make you bitter. Take the \$75 gigs and \$250 gigs. If there is a gig out of town and you are not staying in a 5 star hotel, or you have to drive instead of fly, just feel grateful to be playing the music. You can be a businessperson, try to get all the money you can, but don’t confuse that with respect for the music. I was telling a young musician about traveling in Arthur Prysock’s bus with no air conditioning, and this cat said he’d rather have stayed home than put up with those conditions. All I could



say is he would have missed some great opportunities to play with and meet some great musicians from all over the country, to play with a world class singer, and to have some life experiences that he would remember for the rest of his life. Some other advice, try to get some regular gigs so you are playing as much as possible. I worked every Tuesday and a lot of Sundays for 11 years at the Peppermint Lounge. When the Peppermint closed its doors we – me, Geary Moore and Don Williams – moved to Crossroads in Garwood, NJ and we’ve been there now for 12 years. I play every Sunday in Newark (with a assortment of guest artists) at Skippers for the last two and a half years and I am working every Wed at Chico’s House of Jazz in Asbury Park since April. Practice and teach during the day, gig at night, that’s the key for me.

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

RS: I don’t really need to recharge my batteries, music is a revitalizing force, and sometimes I can come to a gig tired and leave energized. That being said, my family is important to me, I have 4 sons – ages 27, 24, 21, and 9. My wife and I like going to the Jersey Shore – especially at night the ocean can rejuvenate one’s spirit. I like reading and walking – both outside and on my treadmill; and I am a sports fan – baseball, basketball and tennis. Sports and news is all I watch on TV.

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?

RS: One thing I would like to see changed is to see the jazz organ given its rightful place in jazz history and in jazz academia. With all the college jazz programs that are currently proliferating around the country, not one has a jazz organ component in their program. The jazz organ scene has been able to retain many of the characteristics of what might be called *jazz culture* without too much scrutiny or judgments from academic scholars or clinicians. ■

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SAT. OCT. 30TH

6 pm-7:30 pm
First of the Season Jazz Vespers Series
Memorial West United Presbyterian Church
286 South 7th Street at South Orange Avenue
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For Bookings: Call 203-820-8819 or email: annie@antoinettemontague.com



www.antoinettemontague.com

Eyal Vilner

By Gary Heimbauer

“Where I’m coming from there is a big tradition of forwarding knowledge and tradition from generation to generation.”

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

EV: I’d like to keep doing what I’m doing. Maybe do it a little better... I’d like to play good music with swinging musicians! and keep composing and arranging. I’d like to be in a place where I can perform regularly with my big band to motivate me to write new stuff every week. Where I’m coming from there is a big tradition of forwarding knowledge and tradition from generation to generation. When I was a kid and started playing I was lucky enough to hangout and learn from some great jazz musicians in Israel among which was the late **Arnie Lawrence**, who had a big impact on the development of jazz in Israel. Today, I’m teaching and doing an artist residency at the Heschel High School in Manhattan. I believe that teaching and working with young musicians is a beautiful thing that was always part of jazz history

www.myspace.com/eyalvilner

and evolution. I’d like to keep being part of this huge and special organism called jazz music, teach and share my experience with young musicians while keep growing myself and learning from the older cats.

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?

EV: I wish live music would be more appreciated. No matter how sophisticated technology will get, it will never get the authenticity and emotions a flesh and blood musician could create. I wish there will be more job opportunities for musicians. One of the things that made some of the music back in the day sound so good - besides being played by incredible musicians - is that they could play together and gig every night! Like Duke said once when asked ‘how long is this tour they are doing?’, ‘We are on the road 52 weeks a year, this is not a tour this is just what we do...’



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

EV: Junior Mance who always has this happiest and most chilled vibe said: “I’ll be turning 83 soon and I have no plans to retire [from music]. I’ll retire when it will stop being fun!”

JJ: What kinds of challenges do you face as an indie
Continued on Page 35

Dan Wilensky

By Eric Nemeyer

“Whether you’re a ten-year-old violist in a school orchestra, or the concertmaster of the New York Philharmonic, it’s a good idea to treat all your colleagues with respect. It’s the right thing to do, and there’s no telling who will end up on the top of the heap.”

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

DW: Hey, thanks for caring! The simplest answer is that I want to be playing stimulating music with talented and gracious musicians for wildly enthusiastic audiences. That might be too much to ask, but I’m going to give it a shot. Meanwhile, I’ll do everything I can to expand my musical vocabulary, write better music, and practice until the neighbors complain. Then I’ll practice some more. I’ve devoted most of my career to being a sideman and I’ve often neglected my own music, so I’m ready to bust out. My new quartet record, *If You Only Knew*, is kind of the opening round. In five years, I’d like to have a few

www.danwilensky.com

more records out, and look back at this time as my Pleistocene Period. I’d also like to get back on the road. It’s been a long time since I’ve done an extended tour, partly due to my focus on studio work, composing, teaching, and gigs in the New York area, but also because I’m a devoted father. It sounds cliché, but my kids are by far the most important part of my life, and I want them to know they have parents who are there for them. So the truth is, when I ponder the future, I focus on my kids. Guess I’ll have to take them out on the road...

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?



DW: It’s going to take one hell of a big wand! We’re the richest country in the world, and we’re the only rich democracy that doesn’t fully support its own art and artists. No one likes to admit it, but we follow the general lead of our government. At minimum, the cultural climate is deeply affected by local and national budget priorities. In countries like Norway and Denmark, for instance, jazz musicians receive government support so they can concentrate on their

Continued on Page 46

Calendar of Events

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

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

NEW YORK CITY

- Fri 10/1: **Abbey Lincoln Memorial** at **Abyssinian Baptist Church**. 6:00pm. Program created by the family of Abbey Lincoln and Jill Newman. 132 W. 138th St. (Bet. Lenox Ave. & Adam Clayton Blvd.) 917-639-4299.
- Fri-Sat 10/1-2: **Chick Corea** with **Christian McBride & Brian Blade** at **Highline Ballroom**. 8:00pm & 10:30pm. \$45. 431 W. 16th St. 212-414-5994. highlineballroom.com.
- Fri 10/1: **Miles' Café**. **Jordan Young Group** at 7:30pm. **Florian Hoefner** with **Seamus Blake, Linda Oh & Peter Gall** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Fri 10/1: **Dan Aran** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. <http://danaran.com>
- Fri-Sat 10/1-2: **Cynthia Sayer & Ehud Asherie** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 10/1: **Jonathan Batiste Band** 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. rmanyc.org. jazzmuseuminharlem.org
- Fri-Sat 10/1-2: **Michael Feinstein & Barbara Cook** at **Feinstein's at Loews Regency**. 8:30pm & 10:30pm. 540 Park Ave. @ 61st St. 212-339-4095. <http://feinsteinsattheregency.com>.
- Fri 10/1: **Sarah Hayes Quartet** at **Piano Due Ristorante**. 151 W. 51st St. 212-399-9400. pianodue.com
- Fri 10/1: **Nobuki** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri-Sat 10/1-2: **Terence Blanchard & Branford Marsalis** at **Rose Theater, Frederick P. Rose Hall, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. 212-721-6500. jalco.org
- Sat 10/2: **Miles' Café**. **Brad Linde** with **Russell Gunn, Sarah Hughes, Matt Musselman, Liz Prince, Alex Shubert, Ruslan Khain & Ben Brody** at 7:30pm. **Jerome Sabbagh & Laurent Coq** with **Hans Glawischnig & Reggie Quinerly** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sat 10/2: **Martin Yaseen & John Stein** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Sat 10/2: **Swingadelic** at **Swing 46**. 9:30pm. 349 W. 46th St. swing46.com
- Sat 10/2: **Ben Monder** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. <http://benmonder.com>
- Sat 10/2: **Soulive** with **John Scofield, Nigel Hall, Talib Kweli, Big Same & Christian Scott** at **Terminal 5**. 7:30pm. \$25; \$30 at door. 610 W. 5th St. 212-665-3832. terminal5nyc.com

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 Kiyoshi Kitagawa & Johnathan Blake
 After Hours: *Matt Rybicki Quartet*

OCT 11 ITALIAN JAZZ DAYS
PAT BIANCHI TRIO
 & **PAOLO RECCHIA**
 with Emanuele Basentini & Beppe Marolla

OCT 12 ITALIAN JAZZ DAYS
JOE LOVANO
 & **ANTONIO CIACCA**
 with Flavio Boltro, Joseph LePore
 & Luca Santaniello
 After Hours: *Eugenio Macchia Trio & Friends*

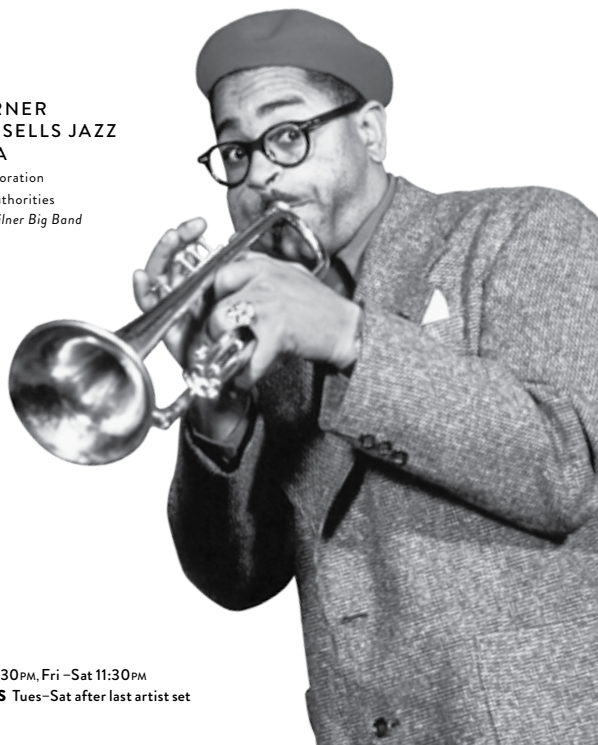
OCT 13-17
KENNY BARRON QUARTET
 with David Sanchez, Kiyoshi Kitagawa
 & Johnathan Blake
 After Hours: *Eugenio Macchia & Friends*

OCT 18 MONDAY NIGHTS WITH WBGO
TAMIR HENDELMAN TRIO
 with Marco Panascia & Lewis Nash
 Interview by Rhonda Hamilton, 7PM

OCT 19-24
GEORGE WEIN & NEWPORT
ALL STARS: 85TH BIRTHDAY
CELEBRATION
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- Sat 10/2: **Marye Lobb** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Sun 10/3: **Reut Regev** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Sun 10/3: **Sean Smith** with **John Ellis, John Hart & Russell Meissner** at **55 Bar**. 9:30pm. No cover. 55 Christopher St. 212-929-9883. 55bar.com.
- Sun 10/3, 10/10, 10/17, 10/24, 10/31: **Cidinho Teixeira & Friends** at **Zinc Bar**. 82 W. 3rd St. 21-477-8337. www.zincbar.com
- Sun 10/3: **Peter Mazza** with **Hendrik Meurkens & Matt Clohesy** at **The Bar Next Door**. 8:00pm & 10:00pm. \$12 all night. 129 MacDougal St. 212-529-5945. lalaternacaffe.com. myspace.com/petermazza
- Sun 10/3: **Landon Knoblock & Dean Johnson** at **El Jardin del Paraiso**. 3:15pm. E. 4th St. (Bet. Ave. B & C) landonknoblock.comj. deanjohnson.com

LENA ADASHEVA PHOTOGRAPHY



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

- Sun 10/3, 10/10, 10/17, 10/24, 10/31: **Ben Allison** at **Kush**. 7:30pm & 9:00pm. 191 Chrystie St. (Bet. Stanton & Rivington) 212-677-7328. thekushnyc.com. benallison.com
- Sun 10/3: **Ted Rosenthal** with **Noriko Ueda & Tim Horner** at **The Dicapo Opera Theatre**. 4:00pm. \$25; \$10 students. 184 E. 76th St. @ Lexington Ave. 212-288-9438. dicapo.com. tedrosenthal.com
- Sun 10/3, 10/10, 10/17, 10/24, 10/31: **Junior Mance & Hide Tanaka** at **Café Loup**. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. juniormance.com
- Mon 10/4: **Camila Meza** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalaternacaffe.com. http://camilameza.com
- Mon 10/4, 10/11, 10/18, 10/25: **Alicia Cruzado** at **Miles' Café**. 5:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Mon 10/4: **Elisabeth Lohninger** with **Ingrid Jensen** at **Zinc Bar**. 7:00pm. CD release concert: *Songs of Love and Destruction*. 82 W. 3rd St. 21-477-8337. zincbar.com. lohninger.net
- Mon 10/4, 10/18, 10/25: **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. "Jazz 101." Broadway @ 60th St. 212-721-6500. jalc.org
- Thurs 10/4: **A Polish Jazz Celebration** at **Carnegie Hall, Stern Auditorium, Perelman Stage**. 8:00pm. \$21-\$95. Frédéric Chopin's 200th Birthday Party with **Azar Lawrence, Krzesimir Dębski, Agnieszka Wilczyńska, Gunhild Carling, Janusz Prusinowski Trio, Kwadrofonik, Grażyna Auguściak World Sound, Chicago International Trombone Ensemble, Sławomir Jaskulke & Andrzej Jagodziński Trio**. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
- Mon 10/4: **Mike Rood** with **Aidan Carroll, Mike Bjella & Colin Stranahan** at **Fat Cat**. 10:00pm. \$3 cover. New School jazz. 75 Christopher St. 212-675-6056. www.fatcatmusic.org
- Mon 10/4, 10/11, 10/18, 10/25: **Zinc Bar. Felix Pastorius @ 9:00pm. Ron Affif @ 11:00pm** 82 W. 3rd St. 21-477-8337. zincbar.com
- Mon 10/4: **Nate Wooley** with **Josh Sinton, Matt Moran, Eivind Opsvik & Harris Eisenstadt** at **Local 269**. 9:00pm. 269 E. Hudson St. 212-228-9874. myspace.com/rucmanyanc.
- Tues 10/5: **Matthew Shipp** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Tues 10/5: **Carlo De Rosa** with **Mark Shim, Vijay Iyer & Justin Brown** at **Miles' Café**. 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Tues 10/5: **John Tchicai** with **Dmitry Ishenko, Rosie Hertlein, Ches Smith, Garrison Fewell & Alex Weiss** at **Roulette**. 8:30pm. \$15 cover; \$10 members, students, under 30s & seniors. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Tues 10/5: **Lizz Wright** at **Highline Ballroom**. 8:00pm. \$25. 431 W. 16th St. 212-414-5994. highlineballroom.com.
- Tues 10/5, 10/12, 10/19, 10/26: **Joel Frahm** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalaternacaffe.com. joelfrahm.com
- Tues 10/5, 10/12, 10/19, 10/26: **Annie Ross** at **Metropolitan Room**. 9:30pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com.
- Tues 10/5: **Mika Hary & Nir Felder** at **Rockwood Music Hall**. 6:00pm. Free. 196 Allen St. 212-477-4155. Myspace.com/mikahary
- Tues 10/5: A Conversation with **Mariah Wilkins & Luis Bonilla** at **St. Peter's Church**. 3:00pm. Free. "Talking Business." Part of a professional development series for musicians and presenters. 609 Lexington Ave. 212-242-2022. (Bet. 53rd & 54th St.) saintpeters.org.
- Tues 10/5, 10/12, 10/19, 10/26: **Connie Crothers** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. "Lennie's Listening Lessons." Broadway @ 60th St. 212-721-6500. jalc.org
- Wed 10/6: **Brother Bob** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Wed 10/6: **Camila Meza** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalaternacaffe.com. http://camilameza.com
- Wed 10/6: **Catherine Dupuis** with **Russ Kassoff, Jay Anderson & Dennis Mackrel** at **Kitano**. 8:00pm & 9:30pm. No cover; \$15 min. 66 Park Ave @ 38th St. 212-885-7119. catherinedupuis.com
- Wed 10/6, 10/13, 10/20, 10/27: **Jonathan Kreisberg Trio** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalaternacaffe.com. jonathankreisberg.com
- Wed 10/6: **Andrea Brachfeld** at **Zinc Bar**. 7:30pm. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 10/6, 10/13, 10/20, 10/27: **Phil Schaap** at **Irene Diamond Education Center, Lincoln Center**. 6:30pm. "Jazz 201." Broadway @ 60th St. 212-721-6500. jalc.org
- Thurs 10/7: **Burt Eckoff** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Thurs 10/7: **Hiroko Icano Trio** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 10/7: **Paul Peress** with **Anthony Jackson, Clifford Carter, Glenn Alexander & Lew Soloff** at **Covet Restaurant & Lounge**. 137 E. 55th St. @ Lexington Ave. 212-223-2829. http://covetlounge.com
- Thurs 10/7: **Gil Scott-Heron** at **B.B. King's Blues Club & Grill**. 8:00pm. \$30; \$35 day of show 237 W. 42nd St. 212-307-7171. http://necmusic.edu/jazz. bbkingblues.com
- Thurs 10/7: **Arturo O'Farrill** with **Zack O'Farrill, Adam O'Farrill & Gregg August** at **Leonard Nimoy Thalia, Symphony Space**. 7:30pm. \$29; \$34 day of show; \$205members; \$15 under 30. 2537 Broadway @ 95th St. 212-864-5400. symphonyspace.org
- Thurs 10/7: **Nicole Henry** at **Metropolitan Room**. 10:00pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com.
- Thurs 10/7: **Radio I-Ching & guests** at **Otto's Shrunken Head**. 538 E. 14th St. 212-228-2240. ottosshrunkenhead.com
- Fri 10/8: **Nicole Henry** at **Metropolitan Room**. 7:00pm. 34 W 22nd St. (Bet. 5th & 6th Ave.) 212-206-0440. metropolitanroom.com.
- Fri-Sat 10/8-9: **Richard Wyands & Paul West** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 10/8: **Roy Hargrove** at **City Winery**. 11:30pm. \$15. Rent Jam Session presented by the Jazz Gallery. 155 Varick St. 212-608-0555. citywinery.com. jazzgallery.org
- Fri-Sat 10/8-9: **Nancy Wilson** at **the Allen Room Lincoln Center**. 7:30pm & 9:30pm. \$55, \$65. Broadway @ 60th St. 212-721-6500. jalc.org
- Sat 10/9: **Richie Nagan, Perry Robinson & Mark Whitecage** at **Yippie Museum Café**. 8:00pm. 2 swets. \$10 cover for both sets. 9 Bleecker St. (Bet. Bowery & Elizabeth St.) 212-677-5918. yippiemuseum.org
- Sat 10/9: **Brad Gunson** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Sat 10/9: **Nicole Peyrafitte & Ras Moshe** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Sat 10/9: **Miles' Café. Seung-Hee & David Cook** at 7:30pm. **Dave Schroeder** with **Bruce Arnold, Rich Shemaria, Mike Richmond & Rodrigo Recabarren** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sat 10/9: **Vijay Iyer & Craig Taborn** at **Miller Theatre, Columbia University**. 8:00pm. \$25. 2960 Broadway @ 116th St. 212-854-7799. millertheatre.com



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- Sun 10/10: **Bryan & the Haggards** with **Bryan Murray, Jon Irbagon, Jon Lundbom, Moppa Elliott & Danny Fischer** at **Rodeo Bar**. 9:00pm. Free. 375 3rd Ave. 212-683-6500. rodeobar.com
- Sun 10/10: **John/Ian Americana Jazz** at **Greenwich Village Bistro**. 7:00pm. 13 Carmine St. 212-206-9777.
- Sun 10/10: **Amy Cervini** at **55 Bar**. 2:00pm. "Jazz for Kids." \$5 each. 55 Christopher St. 212-929-9883. 55bar.com. amycervini.com
- Sat 10/10: **Swingadelic** at **Swing 46**. 9:30pm. 349 W. 46th St. swing46.com
- Sun 10/10: **Miles' Café**. **Suzanne Pittson** with **Jeff Pittson, Alex Blake & Victor Jones** at 7:30pm. **Daniela Schachter** at 9:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sun 10/10: **40th Annual All Nite Soul** at **St. Peter's Church**. Honoring **Frank Wess**. Jazz Vespers @ 5:00pm, free will offering. All Nite Soul starts @ 7:00pm, \$20 suggested ticket, donation in advance. Hosted by **Tulivu-Donna Cumberbatch & Brian Lynch**. With **Joe Wilder, The Vanguard Jazz Orchestra, Steve Wilson, Peter Washington, The Harlem Blues & Jazz Band; Michael Weiss, Deanna Witkowski, Javon Jackson, Josh Roseman, Arturo O'Farrill, Dominick Farinacci, Steve Turre, Jimmy Owens, Winard Harper Quintet, Afro Peruvian Jazz Quintet, James Weidman, Joe Fielder, Ike Sturm** and many others. 619 Lexington Ave. (Bet. 53rd & 54th St.) saintpeters.org.
- Mon 10/11: **Steve Swell, Mikolaj Traszka, Joe McPhee & Jay Rosen** at **Local 269**. 9:00pm. 269 E. Hudson St. 212-228-9874. myspace.com/rucmanyc.
- Tues 10/12: **Adam Kromelow, Gregg Bendian & Jon Irbagon** at **Café Vivaldi**. 7:00pm. A birthday tribute to Thelo-

- nious Monk. 32 Jones St. 212-691-7538. caffevivaldi.com. jeremysiskind.com
- Tues 10/12: **Corina Bartra & Her Azu Project** at **Baha'i Center**. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. bahainc.org/jazz.html.
- Wed 10/13: **Cyro Baptista's *Vira Loucos*** at **Carnegie Hall, Zankel Hall**. 9:00pm. \$34-\$44. With **Romero Lubambo, Kevin Breit, Michael Ward-Bergeman, Shanir Blumenkranz, Tim Keiper, Vanessa Falabella & John Zorn**. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
- Wed 10/13: **Erik Friedlander & Emily Hope Price** with **Loop 243 Percussionists** at **The Tank**. 7:00pm. \$15 in advance. 354 W. 45th St. 800-838-3006. brownpapertickets.com/producer/9726.loop243.com
- Wed 10/13: **Yosvany Terry** with **Osmany Paredes, Yuniory Terry, Obed Calvaire, Mike Rodriguez, Ben Flocks & Javier Santiago** at **Arnhold Hall, The New School**. 8:00pm. \$10; free to seniors, students, faculty, staff & alumni with ID. 55 W. 13th St., 5th Floor. 212-229-5488. newschool.edu
- Wed 10/13: **Amy Cervini** with **Jesse Lewis & Matt Aronoff** at **55 Bar**. 7:00pm. No cover. 55 Christopher St. 212-929-9883. 55bar.com. amycervini.com
- Wed 10/13: **Glenn White Quartet** at **Zinc Bar**. 7:30pm. \$10 cover. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 10/13, 10/20: **Bolero Jazz** at **5C Cultural Center & Café**. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Wed 10/13: **Andy Collier Jazz** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Wed 10/13: **James Ilgenfritz** with **Jonathan Moritz, Josh Sinton, Ryan Blotnick, Mike Pride & Chris Welcome** at **Roulette**. 8:30pm. \$15 cover; \$10 members, students,

- under 30s & seniors. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Thu 10/14: **Victor Wooten & J.D. Blair** – 2 Minds, 1 Groove – at **William Paterson University**. 8:00pm. Tickets: Gold Circle \$40, Orchestra \$30, Loge \$20, William Paterson University students \$7 (Rear Loge). To purchase tickets online, or for more information and ticket prices for all shows, go to wplive.org or call the box office at 973.720.2371
- Thurs 10/14: **Gil Parris** with **Josh Dion, David Mann, Matt King & Kip Sophos** at **Covet Restaurant & Lounge**. 137 E. 55th St. @ Lexington Ave. 212-223-2829. <http://covetlounge.com>
- Thurs 10/14: **Jay Collins** with **Dred Scott, Scott Shar-rard, Jeff Hanley & Moses Patrou** at **55 Bar**. 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Thurs 10/14: **Eric Jazz Quintet** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 10/14: **Vic Juris** at **The Bar Next Door**. 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. myspace.com/vicjuris
- Thurs 10/14: **Dave Liebman** with **the Chamber Jazz Ensemble** at **Manhattan School of Music**. 7:30pm. Free. Performing music commissioned by Pierre Boulez' Ensemble Intercontemporain. Alan M. & Joan Taub Ades Performance Space. 120 Claremont Ave. @ Broadway & 122nd St. 212-749-2802. <http://msmny.com>
- Friday 10/15: **Tomo & Atsushi** at **Greenwich Village Bis-tro**. 9:00pm. 13 Carmine St. 212-206-9777.
- Fri-Sat 10/15-16: **John Colianni & Paul West** at **Knickerbocker Bar & Grill**. 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 10/15: **Bob Stewart** at **5C Cultural Center & Café**.



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- 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Fri 10/15: **Miles Okazaki at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. http://milesokazako.com
- Fri 10/15: **Les Nubians at (le) poisson rouge.** 7:00pm. \$25. 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Sat 10/16: **Burt Eckoff at 5C Cultural Center & Café.** 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Sat 10/16: **Project Trio with Greg Pattillo, Eric Stephenson & Peter Seymour at NYU's Skirball Center.** 7:00pm. \$10-\$15. 566 LaGuardia Pl. 212-352-3101. skirballcenter.nyu.edu. whatisproject.org
- Sat 10/16: **Gilad Hekselman at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. http://giladhekselman.com
- Sat 10/16: **Mike Reed with Greg Ward, Tim Haldeman & Jason Roebke at 45 Bleecker.** 10:30pm. \$14; \$10 students. 45 Bleecker St. 212-260-8250. boomboomnyc.com
- Sat 10/16: **Hugh Masekela at Carnegie Hall, Stern Auditorium, Perelman Stage.** 8:00pm. \$13.50-\$75. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
- Sun 10/17: **Sabateur Tiger at Greenwich Village Bistro.** 7:00pm. 13 Carmine St. 212-206-9777.
- Sun 10/17: **Peter Mazza with Jon Irabagon & Thomson Kneeland at The Bar Next Door.** 8:00pm & 10:00pm. \$12 all night 129 MacDougal St. 212-529-5945. lalanternacaffe.com. myspace.com/petermazza
- Sun 10/17: **Jeremy Siskind at Café Vivaldi.** 7:00pm. 32 Jones St. 212-691-7538. caffevaldi.com. jeremysiskind.com
- Mon 10/18: **Jeanne Gies & Howard Alden at The Bar Next Door.** 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. cdbaby.com/cd.gies. http://howardalden.com
- Mon 10/18: **Alexander McCabe with Paul Odeh, Ugonna Okegwo & Rudy Royston at Rosie O'Grady's Limerick Bar.** 8:00pm & 9:30pm. \$20 cover. 149 W. 46th St. 212-391-1314. amccabemusic.com
- Tue 10/19: **Jaimoe's Jasssz Band with David Stoltz, Junior Mack, Paul Lieberman, Kris Jensen, Reginald Pittman, Jonathan Davis, Jaimoe, drums, at Iridium Jazz Club, Broadway @ 51st St., NY.** Reservations: 212-582-2121; Tickets: iridiumjazzclub.com
- Wed 10/20: **Alexis Cole at Zinc Bar.** 7:30pm. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 10/20: **Regina Carter with Yacouba Sissoko, Will Holshouser, Chris Lightcap & Alvester Garnett at Carnegie Hall, Stern Auditorium, Perelman Stage.** 9:00pm. \$38-\$48. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
- Wed 10/20: **Linemen at Greenwich Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Thu 10/21: **Alvin Queen with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer, Neil Clarke at Jazz Standard.** 116 East 27th St., NY, Reservations: 212-576-2232.
- Thurs 10/21: **Parker Stuff with Chris Parker, Eric Parker, Gary Geiger, Larry Saltzman, Lincoln Scheiffer, Keith Cotton & Andy Snitzer at Covet Restaurant & Lounge.** 137 E. 55th St. @ Lexington Ave. 212-223-2829. http://covetlounge.com
- Thurs 10/21: **Alicia Rau with Adam Lomeo, Marcus McLaurine & Paul Francis at Miles' Café.** 7:30pm. \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Thurs 10/21: **Filo Machado & Deanna Witkowski at The Bar Next Door.** 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. filo Machado.com/br. deannawitkowski.com
- Thurs 10/21: **Tom Key & the Stalalone at Greenwich**

- Village Bistro.** 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs-Sat 10/21-23: **Jazz at Lincoln Center Orchestra with Wynton Marsalis at Rose Theater, Frederick P. Rose Hall, Lincoln Center.** 8:00pm. \$30, \$50, \$75, \$95, \$120. "Jazz Meets Clavé." Broadway @ 60th St. 212-721-6500. jalco.org
- Fri 10/22: **Alvin Queen with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer, Neil Clarke at Jazz Standard.** 116 East 27th St., NY, Reservations: 212-576-2232.
- Fri 10/22: **Gary Negbaur Group at 5C Cultural Center & Café.** 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Fri 10/22: **Jason Prover at Greenwich Village Bistro.**

- 9:00pm. 13 Carmine St. 212-206-9777.
- Fri 10/22: **Mike Moreno at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. mikemoreno.com
- Fri-Sat 10/22-23: **Helen Sung & Boris Koslov with guest appearance by Ron Carter at Knickerbocker Bar & Grill.** 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 10/22: **Miles' Café. Mark Soskin with Jay Anderson & Matt Wilson at 7:30pm. Nelson Riveros with Hector Martignon & Armando Gola at 9:30pm.** \$10 cover; \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.

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OCTOBER 2010

<p>OCT 1 / MIDNIGHT LINDSAY R. WATSON</p>	<p>OCT 12 / 8 & 10PM & MIDNIGHT VALERIE HOLIDAY</p>	<p>OCT 21 / 8:30PM & 10:30PM JIMMIE VAUGHAN & THE TILT-A-WHIRL BAND FEAT LOU ANN BARTON</p>
<p>OCT 1-3 / 8:30PM & 10:30PM STEVE MORSE BAND</p>	<p>OCT 13 / 8:30PM & 10:30PM ED PALERMO BIG BAND</p>	<p>OCT 22-24 / 8:30PM & 10:30PM ROBBY KRIEGER JAZZ BAND LEAD GUITARIST OF THE DOORS!</p>
<p>OCT 4 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST STEVE MORSE LEAD GUITARIST DEEP PURPLE</p>	<p>OCT 14 / 8:30PM & 10:30PM LUCKY PETERSON / LARRY CAMPBELL</p>	<p>OCT 25 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST ROBBY KRIEGER</p>
<p>OCT 5 / 8:00PM & 10PM VALERIE HOLIDAY</p>	<p>OCT 15-16 / 8:30PM & 10:30PM THE COOKERS</p>	<p>OCT 26 / 8:00PM & 10PM TERESE GENECCO & HER LITTLE BIG BAND</p>
<p>OCT 6 / 8:30PM & 10:30PM DAVE LIEBMAN</p>	<p>OCT 15 / MIDNIGHT AIMEE ALLEN TRIO</p>	<p>OCT 27 / 8:30PM & 10:30PM ADAM KOLKER, BRUCE BARTH, JOHN ABERCROMBIE, BILLY HART</p>
<p>OCT 7-9 / 8:30PM & 10:30PM KENNY GARRETT BAND 50TH BIRTHDAY CELEBRATION</p>	<p>OCT 16 / MIDNIGHT DOMINIC FALLACARO</p>	<p>OCT 28-31 / 8:30PM & 10:30PM MIKE CLARK BAND CHRISTIAN MCBRIDE, NICHOLAS PAYTON, DONALD HARRISON</p>
<p>OCT 8 / MIDNIGHT OSCAR PEREZ NUEVO COMIENZO</p>	<p>OCT 18 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST LAURENCE JUBER</p>	<p>OCT 29 / MIDNIGHT THE JT PROJECT</p>
<p>OCT 9 / MIDNIGHT VLADIMIR CETKAR</p>	<p>OCT 19 / 8:00PM & 10PM JAIMOE'S JASSSZ BAND W/JUNIOR MACK! LEGENDARY DRUMMER OF THE ALLMAN BROTHERS</p>	
<p>OCT 10 / 8:30PM & 10:30PM LIONEL LOUEKE TRIO</p>	<p>OCT 20 / 8:30PM & 10:30PM DENNY LAINE BAND PLAYS THE BEATLES, PAUL MCCARTNEY AND WINGS, MOODY BLUES</p>	
<p>OCT 11 / 8:00PM & 10PM LES PAUL TRIO W/ SPECIAL GUEST LIONEL LOUEKE TRIO</p>	<p>OCT 4TH 8:00PM & 10PM STEVE MORSE LEAD GUITARIST DEEP PURPLE</p>	<p>OCT 11TH 8:00PM & 10PM LIONEL LOUEKE TRIO</p>
<p>OCT 11 / 8:00PM & 10PM LES PAUL MONDAY NIGHTS WITH THE LES PAUL TRIO FEATURING:</p>	<p>OCT 18TH 8:00PM & 10PM LAURENCE JUBER</p>	<p>OCT 25TH 8:00PM & 10PM ROBBY KRIEGER</p>



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- Fri 10/22: Gary Burton at Barnes & Noble. 4:00pm. Q&A with Dave Schroeder, head of NYU Jazz Dept. 86th & Lexington Ave.
- Fri-Sat 10/22-23: Chucho Valdés & his Afro-Cuban Messengers at Rose Theater, Frederick P. Rose Hall, Lincoln Center. 7:30pm & 9:30pm. Broadway @ 60th St. 212-721-6500. jalc.org
- Sat 10/23: Alvin Queen with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer, Neil Clarke at Jazz Standard. 116 East 27th St., NY, Reservations: 212-576-2232.
- Sat 10/23: Chris Smith at 5C Cultural Center & Café. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Sat 10/23: Jack Wilkins with Harvie S & Akira Tana at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. jackwilkins.com



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- Sat 10/23: Paquito D'Rivera Sextet at Kaufmann Concert Hall. 8:00pm. \$70, \$50, \$25. Lexington Ave. @ 92nd St. 212-415-5500. 92y.org
- Sat 10/23: Yasmine at Greenwich Village Bistro. 9:00pm. 13 Carmine St. 212-206-9777.
- Sat 10/23: Miles' Café. Satoko Fujii & Natsuki Tamura at 5:30pm. Bruce Arnold with Dean Johnson & Tony Moreno at 7:30pm. Leni Stern Trio at 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com. satokofujii.com
- Sun 10/24: Alvin Queen with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer, Neil Clarke at Jazz Standard. 116 East 27th St., NY, Reservations: 212-576-2232.
- Sun 10/24: Satoko Fujii with Andy Laster, Briggan Krauss, Chris Speed, Curtis Hasselbring, Ellery Seke- lin, Herb Robertson, Natsuki Tamura, Oscar Noriega, Stomu Takeishi, Aaron Alexander, Joe Fiedler & Joey Sellers at Roulette. 8:30pm. \$15 cover; \$10 members, students, under 30s & seniors. 20 Greene St. (Bet. Canal & Grand) 212-219-8242. roulette.org
- Sun 10/24: Peter Mazza with Hendrik Meurkens & Thomson Kneeland at The Bar Next Door. 8:00pm & 10:00pm. \$12 all night. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. myspace.com/petermazza
- Sun 10/24: Amy Cervini at 55 Bar. 2:00pm. "Jazz for Kids." \$5 each. 55 Christopher St. 212-929-9883. 55bar.com. amycervini.com
- Sun 10/24: Miles' Café. Duane Eubanks with Tim Armacost, Jeff Pittson, Essiet Okon Essiet & Towner Galaher at 7:30pm. Matteo Sabattini at 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com. satokofujii.com
- Sat 10/24: Swingadelic at Swing 46. 9:30pm. 349 W. 46th St. swing46.com
- Sun 10/24: Dave Douglas & Keystone at Highline Ballroom. 8:00pm. \$25. Performing *Spark of Being*, with a film by Bill Morrison. 431 W. 16th St. 212-414-5994. highlineballroom.com.
- Mon 10/25: Brian Drye's Bizingas at Local 269. 10:00pm. 269 E. Hudson St. 212-228-9874. myspace.com/rucmanyc.
- Mon 10/25: David Levinson, Bucky Pizzarelli, Randy Reinhart, Joel Forbes, Joe Ascione & Dan Barrett at The Kaye Playhouse. 7:15pm. \$35; \$15 students. E. 68th St. bet. Park & Lexington Ave. 212-772-4448. <http://kayplayhouse.hunter.cuny.edu>
- Mon 10/25: Jamie Baum with Adam Kolker, Jerome Harris, Ugonna Okegwo & George Schuller at Miles' Café. 9:30pm. \$10 cover. "Yard Byard: The Jaki Byard Project." 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Mon 10/25: David Levinson with Bucky Pizzarelli, Dan Barrett, Randy Reinhart, Joel Forbes & Joe Ascione at The Kaye Playhouse. 8:00pm. \$35; \$15 students. 695 Park Ave. 212-772-4448. <http://kayplayhouse.hunter.cuny.edu>. sidneybechet.org
- Tues 10/26: Rob Paparozzi with the Nicole Hart Band at Sullivan Hall. 7:30pm. \$12; \$15 at door. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) cegmusic.com/sullivan_hall
- Tues 10/26: Antoinette Montague with Mike Longo Band at Baha'i Center. 8:00pm. With special guests Jimmy Owens & Annie Ross. 53 E. 11th St. (Bet. University Pl. & Broadway) 212-222-5159. bahainyc.org/jazz.html. antoinettemontague.com
- Wed 10/27: Miles' Café. Aline Almeida, Ryan Green & Scott Anderson at 7:30pm. Mike Fahie with Bill McHenry, Ben Monder & Jorge Roeder at 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Wed 10/27: David Lee Jones at Zinc Bar. 7:30pm. 82 W. 3rd St. 21-477-8337. zincbar.com
- Wed 10/27: Marye Lobb at Greenwich Village Bistro. 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 10/28: Gil Parris with David Mann, Josh Dion, Matt King & Kip Sophos at Covet Restaurant & Lounge. 137 E. 55th St. @ Lexington Ave. 212-223-2829. <http://covetlounge.com>
- Thurs 10/28: Ronnie Washam at Greenwich Village Bistro. 9:00pm. 13 Carmine St. 212-206-9777.
- Thurs 10/28: Jane Getter & Bruce Arnold at The Bar Next Door. 8:30pm & 10:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. janegetter.com. arnoldjazz.com
- Thurs 10/28: Mika Hary with Nir Felder, Shai Maestro, Sam Minaie & Nate Wood at Café Vivaldi. 9:30pm. Free. 32 Jones St. 212-691-7538. myspace.com/mikahary
- Fri 10/29: Miles' Café. Bob Rodriguez with Steve Varner & Tom Sayek at 7:30pm. Nora McCarthy with Ray Gallon at 9:30pm. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Fri 10/29: Rick Stone at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. <http://rickstone.com>
- Wed 10/29: Tito Puente All-Stars at S.O.B.'s. 8:00pm & 10:00pm. 204 Varick St. @ Houston. 212-243-4940. www.sobs.com
- Fri 10/29: Burt Eckoff at 5C Cultural Center & Café. 8:00pm. 5th St. & Ave. C. 212-477-5993.
- Fri-Sat 10/29-30: Nicky Pafrot & John Di Martino at Knickerbocker Bar & Grill. 9:45pm. 33 University Pl. 212-228-8490. knickerbockerbarandgrill.com
- Fri 10/29: Michael Feinstein & Cheyenne Jackson at Carnegie Hall, Stern Auditorium, Perelman Stage. 8:00pm. \$16.50-\$90. John Oddo, musical director & pianist. 57th St. & 7th Ave. 212-247-7800. carnegiehall.org.
- Fri 10/29: Brian Mitchell with Zev Katz & Shawn Pelton at 55 Bar. 10:00pm. 55 Christopher St. 212-929-9883. 55bar.com.
- Fri 10/29: Pablo Asland with Thomas Piercy Chamber Tango Trio at Café Vivaldi. 32 Jones St. 212-691-7538. jeremysiskind.com
- Fri 10/29: Wayne Escoffery 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. rmanyc.org. jazzmuseuminharlem.org
- Sat 10/30: Randy Weston at Tribeca Performing Arts Center. Film *Randy Weston Live in St. Lucia* @ 3:00pm, free. Book signing of *The Autobiography of Randy Weston, African Rhythms* @ 4:15pm, free. 199 Chambers St. 212-220-1460. tribecapac.org
- Sat 10/30: Norah Jones at (le) poisson rouge. 1:00pm. \$10; \$12 at door. "Radio Happy Hours." 158 Bleecker St. 212-505-FISH. lepoissonrouge.com.
- Sat 10/30: Bush Tetras at The Bowery Electric. 9:00pm. 327 Bowery St. @ 2nd St. 212-228-0228. <http://theboweryelectric.com>
- Sat 10/30: Jaleel Shaw at The Bar Next Door. 7:30, 9:30pm & 11:30pm. \$12 each set. 129 MacDougal St. 212-529-5945. lalanternacaffe.com. jaleelshaw.com
- Sat 10/30: Miles' Café. Jacquelyn Messina, Miles Griffith, Leo Greunbaum & Bob Arkins with a Halloween family jazz concert at 11:00pm. Gene Ess with Donny McCaslin, Harvie S & Gene Jackson at 7:30pm. Kelly Powers with Kurt Bacher, Josh Paris & Austin Walker. \$10 cover. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. milescafe.com.
- Sun 10/31: Sun Ra Arkestra directed by Marshall Allen at Sullivan Hall. 7:30pm. \$19.99; \$25 at door. Halloween Spectacle. 214 Sullivan St. (Bet. Bleecker & W. 3rd St.) cegmusic.com/sullivan_hall

BROOKLYN

- Sat 10/2: **Pedro Giraudo Sextet** at **Barbés**. 8:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Sat 10/2: **Sojourner at Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Sat 10/2: **Oscar Peñas** with **Ralph Alessi & Dmitry Ishenko** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- Sun 10/3: **Sheryl Bailey** with **Ian Froman & Ron Os-wonski** at **Rose Live Music**. 9:00pm. Brooklyn Guitar Festival. 345 Grand St. 718-599-0069. reverbnation.com/venue/brooklynexperiments. sherylbailey.com
- Sun 10/3, 10/10, 10/17, 10/24, 10/31: **Stephane Wrembel** at **Barbés**. 9:00pm. \$10. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com.
- Tues 10/5: **Ideal Bread** with **Josh Sinton, Kirk Knuffke, Reuben Radding & Tomas Fujiwara** at **Korzo**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions. korzorestaurant.com
- Tues 10/5, 10/12: **Jenny Scheinman** at **Barbés**. 7:00pm. \$10/376 9th St. @ 6th Ave. 347-422-0248. www.barbesbrooklyn.com.
- Wed 10/6: **Central Brooklyn Jazz All Stars** at **Sugar Hill Restaurant**. 6:00pm. Donations accepted; minimum at all tables. 609 DeKalb Ave. near Nostrand Ave. 718-773-2252. cbjczazz.org
- Wed 10/6: **Jamie Baum** with **Adam Kolker, Jerome Har-ris, Ugonna Okegwo & George Schuller** at the **Brook-lyn Lyceum**. 8:00pm & 9:30pm. \$10 cover. "Yard Byard:

- The **Jaki Byard Project**. 227 4th Ave. 718-857-4816. brooklynlyceum.com
- Wed 10/6: **Uri Caine & Barbara Walker** at **Boerum Hill**. Concert @ 7:30pm. Cocktails & tapas, 6:30pm; Dessert, 8:30pm. \$150. Swing Into Fall, a benefit for the Center for HIV Law and Policy. 212-430-6733. hivlawandpolicy.org/public/support/event
- Thurs 10/7: **Michael Adkins** with **Todd Neufeld, John Hebert, Russ Lossing & Billy Mintz** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- Thurs 10/7, 10/14, 10/21, 10/28: **Aki Ishiguro Trio** at **Solo Kitchen Bar**. 9:00pm. Donation accepted. 1502 Cortel-you Rd. 718-826-0920. Myspace.com/solokitchenbar. akiishiguro.com
- Fri-Sat 10/8-9: **Brooklyn Soul Festival** at **Bell House**. With **Eli "Papearboy" Reed, Don Gardner, Vernon Gar-rett, Barbara Lynn, Sweet Divines, Renaldo Domino, Harvey Scales & Betty Davis**. 149 7th St. elipaperboy reed.com
- Fri 10/8: **The Good Find** with **Michael Shobe, John Shannon, Adam Platt, Ben Wright & Matt Kilmer** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge ny.com.
- Sat 10/9: **Cecil Bridgewater** birthday celebration at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Sat 10/9: **Randy Weston** at **Museum of Contemporary African Diaspora**. Book signing. The James E. Davis Art Building, 80 Hanson Pl. 718-230-0492. http://mocada.org
- Sat 10/9: **Jeff Davis** with **Kirk Knuffke, Jason Rigby, Jon Goldberger & Eivind Opsvik** at **Tea Lounge**. 9:00pm &

- 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- Tues 10/12: **Snake Oil** with **Tim Berne, Matt Mitchell & Ches Smith** at **Korzo**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions. korzo restaurant.com
- Wed 10/13: **John Hollenbeck** at **Littlefield**. **Hollenbeck Large Ensemble** @ 8:00pm & 9:30pm. **WORKS** with **Tony Malaby** at 11:00pm. 622 Degraw St. (Bet. 3rd & 4th Ave.) 718-855-3388. littlefieldnyc.com
- Thurs 10/14: **Melissa Aldana Quartet** featuring **Michael Palma** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- Sat 10/16: **Gotham Wind Symphony** at **Tea Lounge**. 9:00pm & 10:30pm. No cover; \$5 donation per set. 837 Union St., Park Slope. 718-789-2762. tealounge.com.
- Sat 10/16: **Amiri & Amina Baraka** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org
- Tues 10/19: **Korzo**. **Gordon Grdina** with **Mark Helias & John Hollenbeck** @ 9:30pm. **Scott DuBois** with **Jon Ira-bagon, Eivind Opsvik & Kresten Osgood** @ 11:00pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions. korzorestaurant.com
- Wed 10/20: **Satoko Fujii** with **Natsuki Tamura, Curtis Hasselbring & Andrea Parkins** at **Barbes**. 8:00pm. \$10. 347-422-0248. barbesbrooklyn.com. satokofujii.com
- Sat 10/23: **Dick Griffin** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jeffer-son Ave. 718-398-1766. sistasplace.org

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WED OCT 6

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MON OCT 11

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TUE & WED OCT 12 & 13

AARON PARKS QUARTET

STEVE GARDENAS - MATT BREWER - TED POOR

THU-SUN OCT 14-17

APEX:
RUDRESH MAHANTHAPPA & BUNKY GREEN

JASON MORAN - FRANÇOIS MOUTIN - DAMION REID

★ MINGUS ★ MONDAYS ★

MON OCT 18

MINGUS BIG BAND

★ MINGUS ★ MONDAYS ★

TUE & WED OCT 19 & 20

TIA FULLER QUARTET

SHAMIE ROYSTON - MIMI JONES - RUDY ROYSTON

THU-SUN OCT 21-24

ALVIN QUEEN SEXTET

JAVON JACKSON - JOE MAGNARELLI - MELVIN SPARKS - LEON SPENCER - NEIL CLARKE

TUE OCT 26

DAN TEPFER TRIO

JOE MARTIN - NATE WOOD

WED OCT 27

MICHAEL FORMANEK

WITH TIM BERNE - CRAIG TABORN - GERALD CLEAVER

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- Sat 10/23: **Randy Weston** at **Brooklyn College, Hitchcock Institute**. Book signing. 415 Whitehead Hall, 2900 Bedford Ave. 718-951-5847. brooklyn.cuny.edu
- Tues 10/26: **Todd Sickafoose, Erik Deutsch & Ben Perowsky** at **Korzo**. 9:30pm. 667 5th Ave. (Bet. 19th & 20th St.) 718-285-9425. myspace.com/konceptions_korzo_restaurant.com
- Fri 10/29: **Barbés**. 8:00pm. **Todd Sickafoose's Tiny Resistors** at \$10. **Spanglish Fly** at 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248. barbesbrooklyn.com
- Sat 10/30: **Pablo Aslan** with **Thomas Piercy Chamber Tango Trio** at **Zora Space**. 315 4th Ave. 718-832-4870. zoraspaces.com
- Sat 10/30: **Don Braden** at **Sistas' Place**. 9:00pm & 10:30pm. \$20; \$25 at door. 456 Nostrand Ave. @ Jefferson Ave. 718-398-1766. sistasplace.org

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QUEENS

- Fri 10/15: **Wycliffe Gordon Sextet** at **Flushing Town Hall**. 8:00pm. \$40; \$32 members; \$20 students. "Early Roots of Jazz: Music of the '20s & '30s." 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org
- Fri 10/29: **Chembo Corniel** at **Flushing Town Hall**. 8:00pm. \$25; \$20 members; \$10 students. "Dancing with the Ancestors." 137-35 Northern Blvd. 718-463-7700, x222. flushingtownhall.org

LONG ISLAND

- Sat 10/2: **Diane Hoffman** with **Don Militello Trio** at **Stone Turtle Restaurant**. 9:30pm. No cover. 4160 Austin Blvd., Island Park.
- Wed 10/6: **Landon Knoblock & Jeff Davis** at **LIC Bar**. 9:00pm. 45-58 Vernon Blvd., Long Island City. 718-786-5400. licbar.com. landonknoblock.com. jeffdavisdrums.com
- Fri 10/15: **Dave Frank & the FTC Jazz Piano Greats** at **Dix Hills Performing Arts Center, Five Towns College**. 7:30pm. \$20. "Remembering Lennie Tristano." 305 N. Service Rd., Dix Hills. 631-656-2148. DHPAC.org
- Fri 10/22: **Chieli Minucci, Special FFX & Steve Briody** at **Dix Hills Performing Arts Center, Five Towns College**. 7:30pm. \$15. "The Art of Fusion Guitar." 305 N. Service Rd., Dix Hills. 631-656-2148. DHPAC.org
- Fri 10/22: **Pat Metheny** at **Tilles Center**. 8:00pm. \$32, \$47, \$67. "The Orchestrion Tour." 720 Northern Blvd, Brookville. 516-299-3100. tillescenter.org
- Sat 10/23: **Gene Bertocini** with **Gerry Saulter, Michelle LaPorte & the MacArthur High School Guitar Ensemble** at **Dix Hills Performing Arts Center, Five Towns College**. 7:30pm. \$20. 305 N. Service Rd., Dix Hills. 631-656-2148. DHPAC.org
- Sat 10/30: **Steve Kroon Sextet & Friends** at **Dix Hills Performing Arts Center, Five Towns College**. 7:30pm. \$25. "Remembering Mongo Santamaria." 305 N. Service Rd., Dix Hills. 631-656-2148. DHPAC.org

WESTCHESTER COUNTY

- Sun 10/10: **Ray Mantilla** at **First Presbyterian Church**. 5:15pm. \$18; \$12 students; \$10 PJS members. Hispanic Heritage Month. Free wine, coffee & tea available. E. Lincoln & N. Columbus Ave., Mt. Vernon. 914-793-7179. presbyterianjazzsociety.org

NEW JERSEY

- Fri-Sat 10/1-2: **Mark Peterson Trio** at **Shanghai Jazz**. 6:00pm & 8:30pm. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Mon 10/3: **Jan Findlay** with **Tomoko Ohno** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Mon 10/4: **Bria Skönberg** with **Dan Levinson, Kelly Friesen & Kevin Dorn** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Wed 10/6: **Jazz Research Roundtable** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. "Alf Arvidson: Raising Status: How Jazz Was Accepted as High Art and Swedish Cultural Politics, 1950-1975." 185 University Ave., Newark. 973-353-5595. newark.rutgers.edu
- Fri 10/8: **Tony DeSare Trio** at **Shanghai Jazz**. 6:30pm & 8:30pm. 24 Main St., Madison. 973-822-2899. shanghaijazz.com

- Fri 10/8: **Joyce Cooling** at **Trumpets**. \$27, \$22. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com
- Sat 10/9: **Billy Drummond Trio** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Sat 10/9: **Joe Accisano Trio** at **Chico's House of Jazz**. 9:00pm. \$10 In Shoppes at the Arcade, 631 lake Ave., Asbury Park. 732-774-5299. chicoshouseofjazz.com
- Sun 10/10: **Mulgrew Miller & Terell Stafford** at **Shea Center, William Paterson University**. 300 Pompton Rd, Wayne. 973-720-2000. Tickets. wpunj.edu
- Sun 10/10: **Monk the Play** at **Chico's House of Jazz**. 4:00pm. \$20. In Shoppes at the Arcade, 631 lake Ave., Asbury Park. 732-774-5299. chicoshouseofjazz.com. monktheplay.com
- Sun 10/10: **Jay Leonhart** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Mon 10/11: **Cangelosi Cards** with **Tamar Korn, Jake Sanders, Dennis Lictman, Marcus Milius, Matt Musselmann, Gordon Webster & Rob Atkins** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Wed 10/13: **Bucky Pizzarelli** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Thurs 10/14: **Victor Wooten & JD Blair** at **Shea Center, William Paterson University**. 8:00pm. \$40, \$30, \$20; \$7 students. 300 Pompton Rd, Wayne. 973-720-2000. Tickets. wpunj.edu
- Fri 10/15: **Gabriele Tranchina** at **Trumpets**. 6 Depot Sq., Montclair. 973-744-2600. trumpetsjazz.com. gabrieletranchina.com
- Sat 10/16: **Danilo Perez Trio and Poncho Sanchez Band** at **New Jersey Performing Arts Center, Victoria Theatre**. 7:30pm. \$36, \$39. "Encuentro! Latin Jazz Festival." One Center St., Newark. 973-642-8989. njpac.org
- Sun 10/17: **Gregory Genereat** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Sun 10/17: **Warren Vaché Quartet** at **Shea Center, William Paterson University**. 300 Pompton Rd, Wayne. 973-720-2000. Tickets. wpunj.edu
- Tues 10/19: **Dan Barrett** with **Dan Tobias, Ehud Asherie, Frank Tate & Kevin Dorn** at **Bickford Theatre**. 8:00pm. \$15 in advance; \$18 at door. On Columbia Turnpike @ Normandy Heights Road, east of downtown Morristown. 973-971-3706. njjs.org
- Fri 10/22: **Herb Woodson Quartet** at **Shanghai Jazz**. 24 Main St., Madison. 973-822-2899. shanghaijazz.com
- Wed 10/20: **Frank Vignola** with **Gary Mazzaroppi & Vinny Raniolo** at **Ocean County Library**. 8:00pm. \$13 advance; \$15 at door. 101 Washington St., Toms River. 732-255-0500. ocean.edu
- Sat 10/23: **Berkana** with **Nat Janoff, Rave Tesar & Ray LeVier** at **Chico's House of Jazz**. 9:00pm. \$10. In Shoppes at the Arcade, 631 lake Ave., Asbury Park. 732-774-5299. chicoshouseofjazz.com. myspace.com/berkana
- Tues 10/26: **Wycliffe Gordon & Eric Reed** at **Rutgers University, Dana Library, Dana Room**. 2:00pm. Free. 185 University Ave., Newark. 973-353-5595. newark.rutgers.edu
- Tues 10/26: **Marco Benevento** at **Chico's House of Jazz**. 8:00pm. \$12; \$15 at door. In Shoppes at the Arcade, 631 lake Ave., Asbury Park. 732-774-5299. chicoshouseofjazz.com. marcobenevento.com
- Sat 10/30: **Antoinette Montague** at **Memorial West United Presbyterian Church**. 6:00pm. Jazz Vespers. 286 S. 7th St. @ S. Orange St., Newark. 973-242-1015. antoinettemontague.com
- Sat 10/30: **Jerry Topinka** with **Karen Rodriguez** at **Chico's House of Jazz**. 9:00pm. \$15. In Shoppes at the

Arcade, 631 lake Ave., Asbury Park. 732-774-5299. <http://chichouseofjazz.com>.

- Sun 10/31: **Wayne Escoffery & Carolyn Leonhart** at **Shea Center, William Paterson University**. 300 Pompton Rd, Wayne. 973-720-2000. [Tickets.wpunj.edu](http://tickets.wpunj.edu)

...AND BEYOND

- Fri 10/1: **Julian Lage** with **Aristides Rivas, Dan Blake, Jorge Roeder & Tupac Mantilla** at **Firehouse 12**. 8:30pm & 10:00pm. \$12, \$18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 10/2: **Four For** with **Steve Wilson, Renee Rosnes, Todd Coolman & John Riley** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 10/2: **Many Colors of a Woman XXVIII Jazz Festival, Part 2** at **St. Joseph College**. 8:00pm. Free. Bruyette Athenaeum, Hoffman Auditorium, Aururino Center for Arts & Humanities. 1678 Asylum Ave., West Hartford, CT. 860-231-0663. hometown.aol.com/themanycolors
- Fri 10/8: **Scott Sharrard Band** and **Brian Charette Trio** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 10/8: **Jürgen Friedrich** with **John Hebert & Tony Moreno** at **Firehouse 12**. 8:30pm & 10:00pm. \$12, \$18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Thurs 10/14: **Ryan Keberle** with **Adam Birnbaum, Yasushi Nakamura, Eric Doob, Mike Rodriguez, Marshall Gilkes, John Clark & Marcus Rojas** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 10/15: **Chris Dingman** with **Aidan Carroll, Eric**

- McPherson, Fabian Almazan & Loren Stillman** at **Firehouse 12**. 8:30pm & 10:00pm. \$12, \$18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 10/15: **The Falcon**. **Wu Li** with **Adam Strum, Benjamin Wright, Ziv Ravitz, Mike Shobe & Maxfield Gast** @ 7:00pm. **Sex Mob** with **Steven Bernstein, Briggan Krauss, Tony Scherr & Kenny Wollesen** @ 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sat 10/16: **Todd Sickafoose** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sun 10/17: **Dave Stryker & Steve Slagle** with **Ed Howard & Steve Williams** at **Turning Point Café**. 7:30pm & 10:00pm. 468 Piermont Ave., Piermont. 845-359-1089. turningpointcafe.com. myspace.com/thetrykerkslagleband
- Thurs 10/21: **Kevin Hay, Doug Weiss & Ben Perowsky** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 10/22: **The Falcon**. **Mojo Myles Mancuso Band** @ 7:00pm. **Jay Collins & The Kings County Band** @ 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 10/22: **Eric Hofbauer** with **Garrison Fowell** at **Firehouse 12**. 8:30pm & 10:00pm. \$12, \$18. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 10/23: **Hugh Brodie & the Cosmic Ensemble** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sun 10/24: **Marco Benevento** at **Stage One**. 7:30pm. \$17. 70 Sanford St., Fairfield, CT. 203-259-1036. <http://fairfieldtheatre.org>
- Thurs 10/28: **Doug Wamble** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 10/29: **Agusti Fernández & Joe Morris** at **Firehouse 12**. 8:30pm & 10:00pm. \$12, \$18. 45 Crown St., New Ha-

- ven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 10/29: **Ignacio Berroa** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Fri 10/29: **Dave Brubeck** at **Tarrytown Music Hall**. 8:00pm. 13 Main St., Tarrytown, NY. 877-840-0457. tarrytownmusichall.org
- Sat 10/30: **Edmar Castaneda** at **The Falcon**. 8:00pm. 1348 Rt. 9W, Marlboro, NY. liveatthefalcon.com
- Sun 10/31: **Christian Howes** with **Gary Versace, Joel Newton, Cedric Easton & Evan Gregor** at **Turning Point Café**. 7:30pm & 10:30pm. 468 Piermont Ave., Piermont. 845-359-1089. turningpointcafe.com. christianhowes.com
- Sun 10/31: **Christian Howes** with **Gary Versace, Joel Newton, Cedric Easton & Evan Gregor** at **Turning Point Café**. 7:30pm & 10:30pm. 468 Piermont Ave., Piermont. 845-359-1089. turningpointcafe.com. christianhowes.com

... AND UPCOMING IN NOVEMBER

- Tue 11/9: **AfroCubism** at **Town Hall**. 8:00pm. 123 West 43 Street. Tickets at \$65, \$50, and \$35 are on sale now by calling Ticketmaster at 212-307-4100 or online at Ticketmaster.com Box Office sales begin on October 20 the Town Hall box office. newaudiences.com/concerts
- Sat 11/13: **John McLaughlin and the 4th Dimension**, Gary Husband, Mark Mondesir, Etienne M'Bappe. **Town Hall**. 8:00pm. 123 West 43 Street. Tickets: \$65-\$50-\$35; available now at [Ticketmaster](http://Ticketmaster.com) 212-307-4100; online at Ticketmaster.com and at the Town Hall box office (123 West 43 Street). 212-840-2824, on October 22. newaudiences.com/concerts
- Sat 11/20: **Bob Gorry**, Firehouse12, 45 Crown St New Haven, 10pm, firehouse12.com, nhic-records.com ■

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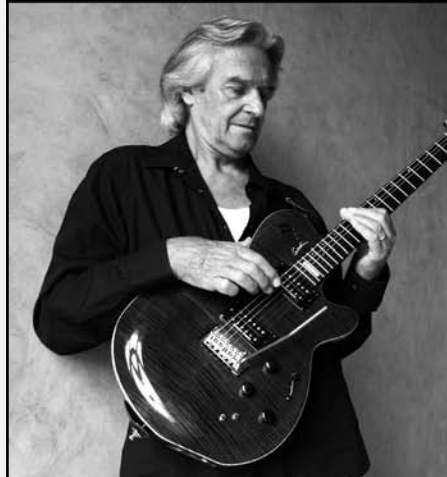
John McLaughlin & the 4th Dimension

Gary Husband • Keyboards
Mark Mondesir • Drums
Etienne M'Bappe • Bass

SATURDAY NOV. 13th || 8 PM
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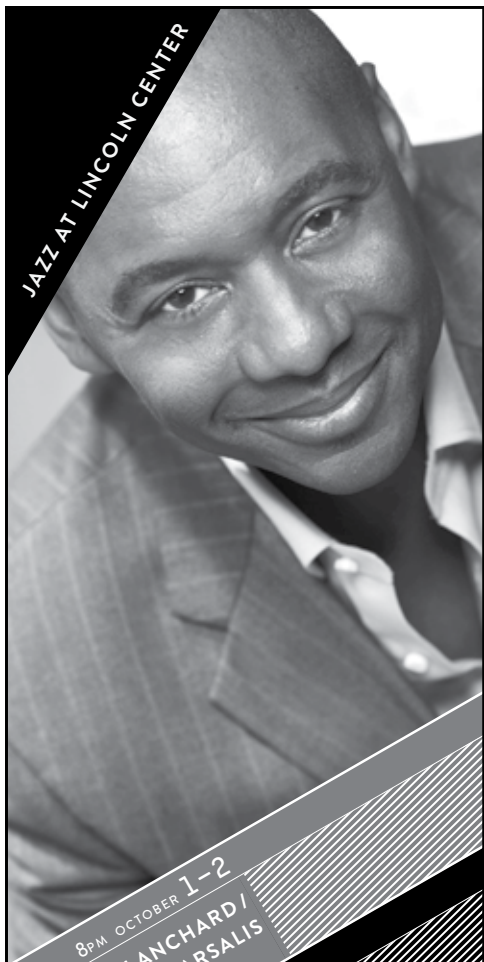
Town Hall Box Office starting Oct. 22 • order by phone: 212.840.2824



Calendar of Events

	Birdland 315 West 44th Street	Blue Note 131 W Third St. (betw. 6th & MacDougal) 212-475-8592 www.bluenote.net	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 www.cecilsjazzclub.com	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969 cleopatrasneedleny.com
OCT				
1 - Fri	Birdland Big Band; Wallace Roney 6	Stanley Clarke Band with Hiromi	Ozo Noy 3	Masami Ishikawa 4
2 - Sat	Wallace Roney 6	Stanley Clarke Band with Hiromi; Kobi Arad	Miles Griffith	David Levine 4
3 - Sun	Chico O'Farrill Band	Stanley Clarke Band with Hiromi	Pam Purvis & Bob Ackerman	Open Mic
4 - Mon	Jim Caruso; Miranda Sings Celebrates Halloween	David S. Ware 3	Cecil's Big Band with Mike Lee	Roger Lent 3
5 - Tue	Kurt Elling 4	Billy Cobham	Bruce Williams Jam Session	Robert Rucker 3
6 - Wed	David Ostwald Band; Kurt Elling 4	Billy Cobham	Mid-Week Mellow Out	Open Mic
7 - Thu	Kurt Elling 4	Billy Cobham	Blues Jam Session	Sonelius Smith 3
8 - Fri	Birdland Big Band; Kurt Elling 4	Gato Barbieri; MK Groove Orchestra	Virginia Mayhew	Gary Fisher 4
9 - Sat	Kurt Elling 4	Gato Barbieri; Matt Geraghty	Roni Ben-Hur	Joel Forrester 4
10 - Sun	Hilary Kole	Gato Barbieri	Pam Purvis & Bob Ackerman	Open Mic
11 - Mon	Jim Caruso; Natalie Douglas	Mark Rapp & Derek Lee Bronston	Cecil's Big Band with Mike Lee	Roger Lent 3
12 - Tue	Chico O'Farrill Band; John Abercrombie 4	David Sanborn 4 with Joey DeFrancesco	Bruce Williams Jam Session	Robert Rucker 3
13 - Wed	David Ostwald Band; John Abercrombie 4	David Sanborn 4 with Joey DeFrancesco	Mid-Week Mellow Out	Open Mic
14 - Thu	John Abercrombie 4	David Sanborn 4 with Joey DeFrancesco	Blues Jam Session	Dmitri Kolesnik 3
15 - Fri	Birdland Big Band; John Abercrombie 4	David Sanborn 4 with Joey DeFrancesco; Shayna Steele	Winard Harper	William Spaulding 4
16 - Sat	John Abercrombie 4	David Sanborn 4 with Joey DeFrancesco; Howard Fishman 4	Winard Harper	Aki Yamamoto 4
17 - Sun	Chico O'Farrill Band; Hilary Kole	David Sanborn 4 with Joey DeFrancesco	Pam Purvis & Bob Ackerman	Open Mic
18 - Mon	Jim Caruso; Zachary James	Sean Smith 4	Cecil's Big Band with Mike Lee	Roger Lent 3
19 - Tue	Jane Monheit	Gary Burton 4	Bruce Williams Jam Session	Robert Rucker 3
20 - Wed	David Ostwald Band; Jane Monheit	Gary Burton 4	Mid-Week Mellow Out	Open Mic
21 - Thu	Jane Monheit	Gary Burton 4	Blues Jam Session	Lonnie Gasperini 3
22 - Fri	Birdland Big Band; Jane Monheit	Gary Burton 4	James Stewart	Michael Lattimore 4
23 - Sat	Jane Monheit	Gary Burton 4; Jeremiah Hosea	Danny Mixon	Alan Rosenthal 4
24 - Sun	Hilary Kole	Gary Burton 4	Pam Purvis & Bob Ackerman	Open Mic
25 - Mon	Jim Caruso; Johnny Rodgers Band	Nikki Yanofsky	Cecil's Big Band with Mike Lee	Roger Lent 3
26 - Tue	Pat Martino 4	Roy Ayers	Bruce Williams Jam Session	Robert Rucker 3
27 - Wed	David Ostwald Band; Pat Martino 4	Roy Ayers	Mid-Week Mellow Out	Open Mic
28 - Thu	Pat Martino 4	Roy Ayers	Blues Jam Session	Napua Davoy 3
29 - Fri	Birdland Big Band; Pat Martino 4	Roy Ayers; Avery Sunshine	Pam Purvis & Bob Ackerman	Taaq Iwaki 4
30 - Sat	Pat Martino 4	Roy Ayers	Cecil Brooks III & Band	Waldron Mahdi Ricks
31 - Sun	Chico O'Farrill Band; Hilary Kole	Jon Batiste: Halloween Masquerade Ball	Pam Purvis & Bob Ackerman	

JAZZ AT LINCOLN CENTER



8PM OCTOBER 1-2
TERENCE BLANCHARD /
BRANFORD MARSALIS

7:30PM / 9:30PM OCTOBER 8-9
NANCY WILSON

8PM OCTOBER 21-23
AFRO-CUBAN JAZZ CELEBRATION
JAZZ MEETS CLAVE
Jazz at Lincoln Center Orchestra with Wynton Marsalis

7:30PM / 9:30PM OCTOBER 22-23
AFRO-CUBAN JAZZ CELEBRATION
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Photo of Branford Marsalis courtesy of the artist

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1 - Fri	Mike Baggetta 4	John Coates & Joe Cohn	Bobby Watson 5	Paris Wright 5	Hide Tanaka 3; Tim Price & Ryan Anselmi
2 - Sat	Michael Adkins 5	John Coates & Nancy Reed	Bobby Watson 5	Paris Wright 5	Larry Newcomb 3; Evgeny Lebedev
3 - Sun	Bill Ware 4	John Coates	Bobby Watson 5		John Colianni 5; David Coss 3
4 - Mon	David Amram 5		Marian McPartland		Howard Williams Band; Ben Cliness 4
5 - Tue	Doug Wamble	Dave Liebman Celebration	Kenny Barron 5	Matt Rybicki 4	Valery Ponomarev Band; Justin Lees 3
6 - Wed	Arun Ramamurthy 4	Trivia	Kenny Barron 5	Matt Rybicki 4	Mark Devine 3
7 - Thu	Jesse Stacken 3	Bill Goodwin Jazz Jam	Kenny Barron 5	Matt Rybicki 4	Champion Fulton 3; Alex Stein & Matt Brown
8 - Fri	Rez Abbasi 4	Bobby Avey 3	Kenny Barron 5	Matt Rybicki 4	Dave Kain Band; Kevin Dorn Band
9 - Sat	Rez Abbasi 4	Jennifer Leitham 3	Kenny Barron 5	Matt Rybicki 4	Gypsy Jazz Caravan; Brooks Hartell 3; Joseph Perez 4
10 - Sun	Andrew Rathrun 6	Gene Bertocini	Kenny Barron 5		Benjamin Healy; David Coss 3; Mauricio DeSouza 3
11 - Mon	White Swallow Reading Series; Travels with Ma Own Self		Pat Bianchi 3 & Paolo Recchia		Howard Williams Band; Michael O'Brien 3
12 - Tue	Loren Stillman 4		Joe Lovano & Antonio Ciacca 5	Eugenio Macchia	Cecilia Coleman Band; Paul Francis 3
13 - Wed	Ladybits Comedy; Becca Stevens Presents	Trivia	Kenny Barron & David Sanchez	Eugenio Macchia	Bernal/Eckroth/Ennis; Anderson Brothers
14 - Thu	John O'Gallagher 3	Bill Goodwin Jazz Jam	Kenny Barron & David Sanchez	Eugenio Macchia	Rick Stone 3; David White 5
15 - Fri	Juergen Friedrich 4	Spatial Edition	Kenny Barron & David Sanchez	Eugenio Macchia	Andrew Hadro 5; Daylight Blues Band
16 - Sat	Juergen Friedrich 4	Nellie McKay	Kenny Barron & David Sanchez	Eugenio Macchia	Marsha Heydt 4; Mark Marino 3; Virginia Mayhew 4
17 - Sun	Jane Ira Bloom 3	Emily Sartori	Kenny Barron & David Sanchez		John Colianni 5; David Coss 3; Ryan Anselmi 4
18 - Mon	New York Quarterly		Tamir Hendelman 3		Howard Williams Band; Kenny Shanker 4
19 - Tue	Amanda Baisinger 5		George Wein-Newport All Stars: 85th Birthday Celeb	Austrian Jazz Nights	Lou Caputo Band; Fukushi Tainaka 3
20 - Wed	Ribs & Brisket Revue	Trivia	George Wein-Newport All Stars: 85th Birthday Celeb	Austrian Jazz Nights	Nancy Reed 3; Andrew Atkinson
21 - Thu	Mark Helias 3	Bill Goodwin Jazz Jam	George Wein-Newport All Stars: 85th Birthday Celeb	Austrian Jazz Nights	Nick Moran 3; Mauricio DeSouza 3
22 - Fri	Ben Waltzer 5	Chuck Cooper 3	George Wein-Newport All Stars: 85th Birthday Celeb	Austrian Jazz Nights	Evan Schwam 4; Kevin Dorn Band
23 - Sat	Ben Waltzer 5	Bob Dorough 3	George Wein-Newport All Stars: 85th Birthday Celeb	Austrian Jazz Nights	Masha Heydt 4; Eve Silber 3
24 - Sun	Jacob Garchik 3	Dave Lantz IV & Dan Wilkins 4	George Wein-Newport All Stars: 85th Birthday Celeb		Iris Ormig 4; David Coss 3; Dylan Meek 3
25 - Mon	Gareth Flowers 2		Manhattan School of Music Afro Cuban Jazz Orchestra		Howard Williams Band; Alex Hoffman 4
26 - Tue	Trio PBD		Kenny Werner & Brussels Jazz Orchestra	Eyal Vilner Band	David White Band; Kioko Oyobe 3
27 - Wed	Mike + Ruthy's Folk City	Trivia	Kenny Werner & Brussels Jazz Orchestra	Eyal Vilner Band	Austin Walker 3; Alan Chaubert 3
28 - Thu	Bob Stewart 4	Jesse Green Jazz Jam	Kenny Werner & Brussels Jazz Orchestra	Eyal Vilner Band	Michika Fukumori 3; David White 5
29 - Fri	Bob Stewart 4	Sheryl Bailey	Kenny Werner & Brussels Jazz Orchestra	Eyal Vilner Band	Dre Barnes Band
30 - Sat	Bill McHenry 4	Zen for Primates	Kenny Werner & Brussels Jazz Orchestra	Eyal Vilner Band	David Bennett Cohen; Champion Fulton 3; Akiko Tsuruga 3
31 - Sun	San Sadigursky & Jeremy Udden 4	B.D. Lenz	Kenny Werner & Brussels Jazz Orchestra		Lou Caputo 4



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- 1 Fri MIKE BAGGETTA QUARTET
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- 3 Sun BILL WARE'S VIBE QUARTET
- 4 Mon AMRAM & CO
- 5 Tues BLUE TUESDAYS: DOUG WAMBLE
- 6 Wed ARUN RAMAMURTHY WITH AKSHAY ANANTAPADMANABHAN
- 7 Thurs JESSE STACKEN TRIO
- 8 Fri REZ ABBASI ACOUSTIC QUARTET (RAAQ) CD RELEASE
- 9 Sat ITALIAN-AMERICAN WRITERS ASSOC; REZ ABBASI ACOUSTIC QUARTET (RAAQ) CD RELEASE
- 10 Sun ANDREW RATHBUN CD RELEASE EVENT FOR THE IDEA OF NORTH
- 11 Mon TRAVELS WITH MA OWN SELF
- 12 Tues LOREN STILLMAN AND BAD TOUCH
- 13 Wed LADYBITS COMEDY
- 14 Thurs JOHN O'GALLAGHER TRIO FEATURING BEN MONDER AND DAN WEISS
- 15 Fri JUERGEN FRIEDRICH, JOHN HÉBERT, TONY MORENO, WITH SPECIAL GUEST: BEN MONDER
- 16 Sat GREEK-AMERICAN WRITERS ASSOC; JUERGEN FRIEDRICH, JOHN HÉBERT, TONY MORENO, WITH SPECIAL GUEST: LOREN STILLMAN
- 17 Sun JANE IRA BLOOM TRIO
- 18 Mon MORRISON MOTE
- 19 Tues BLUE TUESDAYS: AMANDA BAISINGER
- 20 Wed RIBS AND BRISKET REVUE
- 21 Thurs MARK HELIAS TRIO
- 22 Fri BEN WALTZER QUINTET
- 23 Sat BEN WALTZER QUINTET
- 24 Sun JACOB GARCHIK TRIO
- 25 Mon 21ST CENTURY SCHIZOID MUSIC PRESENTS: THE BATTERIES DUO
- 26 Tues TRIO PBD
- 27 Wed MIKE + RUTHY'S FOLK CITY
- 28 Thurs BOB STEWART QUARTET
- 29 Fri BOB STEWART QUARTET
- 30 Sat BILL MCHENRY QUARTET
- 31 Sun SAM SADIGURSKY/JEREMY UDDEN

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

*Mondays - October 4th & 11th Patience Higgins
and the Sugar Hill Quartet
October 18th & 25th Eric Wyatt Jam Session
9:30pm-2:30am \$10 Cover/\$16 Drink Min.*

*Tuesdays - Joey Morant 8:00pm-12am
\$10 Cover/\$16 Drink Min.*

*Wednesdays - Nate Lucas Organ Trio 8:00pm-12am
\$3 Table Cover per person/\$16 Drink Min.
October 6th Comedian Paul Mooney Live In Harlem
8pm \$30 advance/\$40 at door \$16 Drink Min*

*Blues Thursdays
Every Thursday night \$3 Table Cover per person/
\$16 Drink Min.*

*Zebra Room: weekends - 3 Shows 9:00 pm 10:30 pm 12:00 am
\$20 cover per set plus \$16.00 drink minimum per set - per person*

*October 1st Vince Ector Quartet
October 2nd Taeko, Vocalist & Trio
October 8th & 9th Antoinette Montague, Vocalist
October 15th Rob Silverman Trio
October 16th Frank Owens, Piano
& Chad Carter, Vocalist
October 22nd & 23rd Danny Mixon Quartet
October 29th Richie Fells Quartet
October 30th Nat Adderley Jr, Trio*

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24 **James Weidman with Charene Dawn**

31 **Anna Dagmar/Ike Sturm/Ben Wittman**

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OCT					
1 - Fri	Lindsay R. Watson	Yosvany Terry 5	Joshua Redman 3	Gay Marshall; Stephane Wrembel	Michael Weiss 3
2 - Sat	Steve Morse Band		Joshua Redman 3	Missy Mazzoli; Gaida	Michael Weiss 3
3 - Sun	Steve Morse Band		Joshua Redman 3	Eric Andersen; John McEuen; Justin Bond	
4 - Mon	Steve Morse & Les Paul 3		Mingus Orchestra	Deolinda; Meow Meow	
5 - Tue	Valearie Holiday		Mimi Fox 3	Imagined; Meow Meow	
6 - Wed	Dave Liebman Band	Miguel Zenon 4	Davell Crawford	Happy Ending Music & Reading Series; Meow meow	Catherine Depuis 4
7 - Thu	Kenny Garrett Band	Matt Stevens 4	Robert Glasper 3	Kelli Scarr & Matt Trowbridge; The Res-pect 6	Glafkos Kontemeni-otis 3
8 - Fri	Kenny Garrett Band	Nir Felder 4	Robert Glasper 3	James Hunter; Sonnbay; Viva DeConcini	Holly Hofmann 4
9 - Sat	Kenny Garrett Band	Lage Lund 4	Robert Glasper 3	Matthew Martin; Ólof Arnalds; Morgan karr	Holly Hofmann 4
10 - Sun	Lionel Loueke 3		Robert Glasper 3	Ovarian Cancer Re-search Benefit; Justin Bond	
11 - Mon	Lionel Loueke 3		Mingus Dynasty	Kim Richey; Michael R. Jackson	
12 - Tue	Valearie Holiday		Aaron Parks 4	April Smith; B. Satz	
13 - Wed	Ed Palermo Band		Aaron Parks 4	Pegi Young; 202 to 212	Randy Ingram 3
14 - Thu	Lucky Peterson/Larry Campbell	Sam Harris 4	Rudresh Mahanthappa & Bunky Green 5	A Night in Xanadu; Buffy Sainte Marie	Gregory Generet 5
15 - Fri	The Cookers; Aimee Allen 3	Ben Williams	Rudresh Mahanthappa & Bunky Green 5	A Night in Xanadu	Jerry Bergonzi 4
16 - Sat	The Cookers; Dominic Fallacaro	Tyshawn Sorey 4	Rudresh Mahanthappa & Bunky Green 5	A Night in Xanadu; Toni Blackman	Jerry Bergonzi 4
17 - Sun			Rudresh Mahanthappa & Bunky Green 5	Bubble do Beatles; On Tap; Bridget Everett	
18 - Mon	Laurence Juber & Les Paul 3		Mingus Big Band	David Clement; Kenny Mellman	
19 - Tue	Jaimoe's Jasssz Band		Tia Fuller 4	Amanda Shaw; Joey McIntyre	
20 - Wed	Denny Laine Band		Tia Fuller 4	Dierks Bentley; Carl Broemel	Kelley Johnson 4
21 - Thu	Jimmie Vaughan Band	Armand Hirsch 3	Alvin Queen 6	Joanne Shenandoah; Isabel Rose	Michika Fukumori 3
22 - Fri		SF Jazz Collective	Alvin Queen 6	The Wiyos; Lady Rizo	Eric Reed 3
23 - Sat	Robby Krieger Band	David Bryant 4	Alvin Queen 6	Pierce Turner; First Aid Kit & The Loom	Eric Reed 3
24 - Sun	Robby Krieger Band		Alvin Queen 6	Brian Charles Rooney	
25 - Mon	Robby Krieger & Les Paul 3	Steve Coleman	Mingus Orchestra	Chelsea Madchen; Amber Rubarth	
26 - Tue	Terese Genecco Band		Dan Tepfer 3	Isengart & the Diplomats	
27 - Wed	Adam Kolker, Bruce Barth, John Abercrombie & Billy Hart		Michael Formanek 4	Shells Cocktail; Our Hit Parade	Beat Kaestli 5
28 - Thu	Mike Clark, Nicholas Payton, Christian McBride, Donald Harrison	Sofia Tosello & Julio Santillan	Houston Person 4		Kyoko Oyobe 3
29 - Fri	Mike Clark, Nicholas Payton, Christian McBride, Donald Harrison	Becca Stevens 4	Houston Person 4	Big Farm/Janue; The Old Ceremony	Nilson Matta 3
30 - Sat	Mike Clark, Nicholas Payton, Christian McBride, Donald Harrison	Ben Van Gelder 5	Houston Person 4	Matt Duke; Straight Up Vampire; Taj Weekes & Adowa	Nilson Matta 3
31 - Sun	Mike Clark, Nicholas Payton, Christian McBride, Donald Harrison		Houston Person 4	Straight Up Vampire; Justin Bond	

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1 - Fri	Vince Ector 4	Shaie Meastro 4; Mark Soskin 4; Anthony Wonsley	Gabriel Alegria 6	Miho Hatori; Erik Friedlander	Anat Cohen 4
2 - Sat	Taeko	Tivon Pennicott; Tad Shull 4; Mark Soskin 4	Gabriel Alegria 6	Rasconi-Morton-Maroney; Plastic Spoon	Anat Cohen 4
3 - Sun	LaFayette Harris	Marion Cowings & Jon Roche 3; Dave Schnitter 5; Johnny O'Neal	Gabriel Alegria 6	John Zorn Improv Night	Anat Cohen 4
4 - Mon	Patience Higgins 4	Jimmy Bruno; Ari Hoenig 4; Spencer Murphy		Adam Rudolph	Vanguard Jazz Orchestra
5 - Tue	Joey Morant	Dennis Jeter 2; Grant Stewart 4; Alex Stein 4	Laurandrea Leguia	Ha-Yang Kim; Pascal Niggenkemper	Jason Moran
6 - Wed	Nate Lucas 3	Jon Davis; Ted Rosenthal 3; Craig Wuepper 3	Edward Perez Band	Alex Waterman & David Watson; Hans Tammen	Jason Moran
7 - Thu	Blues Thursdays	Ehud Asherie; Lucian Ban 4; Dwayne Clemons 5	Huevoito Lobaton	Marvin Sewell; Sean Conly	Jason Moran
8 - Fri	Antoinette Montague	Majid Khaliuq 5; The Flail; Lawrence Leathers	Gabriel Alegria 6	Louie Belogenis; Iron Dog	Jason Moran
9 - Sat	Antoinette Montague	Ned Goold 3; The Flail; Stacy Dillard 3	Gabriel Alegria 6	Shoko Nagai 4; Tomas Fujiwara 5	Jason Moran
10 - Sun	LaFayette Harris	Michela Lerman; Ruth Brisbane; Spike Wilner 3; Johnny O'Neal		John Hebert; Malika Zarra	Jason Moran
11 - Mon	Patience Higgins 4	Jay Leonhart; Ari Hoenig 4; Spencer Murphy		Shelley Hirsch	Vanguard Jazz Orchestra
12 - Tue	Joey Morant	Tine Bruhn; Ken Fowser & Behn Gillice; Alex Stein 4		Tony Malaby; Traszka, McPhee, Swell & Rosen	Bill Charlap 3
13 - Wed	Nate Lucas 3	Mike Kanan; Sharel Cassity 4; Jeremy Manasia Group	Edward Perez Band	Ljova & the Kontraband; Ras Moshe Band	Bill Charlap 3
14 - Thu	Blues Thursdays	Ehud Asherie; Richie Barshay 3; Carlos Abadie 5		Curtis Hasselbring; Eyal Maoz & Adam Matta	Bill Charlap 3
15 - Fri	Rob Silverman 3	Warren Oree Band; Lennie Cuje 5; Lawrence Leathers	Gabriel Alegria 6	Zeena Parkins; Ikue Mori	Bill Charlap 3
16 - Sat	Rob Silverman 3	Lee Kostrinsky & Jean Feraca; Ralph Lalama 3; Lennie Cuje 5; Stacy Dillard	Gabriel Alegria 6	Sdavid Linton; Yoni Niv	Bill Charlap 3
17 - Sun	LaFayette Harris	Marion Cowings & Jon Roche 3; Nick Hempton 4; Johnny O'Neal		Adam Kendall; TAUOM	Bill Charlap 3
18 - Mon	Eric Wyatt	David Berkman; Ari Hoenig 3; Spencer Murphy		Steve Gorn	Vanguard Jazz Orchestra
19 - Tue	Joey Morant	Marianne Söllivan; Ray Gallon 3; Ken Fowser & Behn Gillice		Michael Attias 5; Sanda Weigl 4	Bill Charlap 3
20 - Wed	Nate Lucas 3	Larry Ham; Pete Malinverni 3; Todd Herbert 3	Edward Perez Band	Miya Masaoka & Akiko Sasaki; Anthony Coleman	Bill Charlap 3
21 - Thu	Blues Thursdays	Spike Wilner; Jack Walrath 5; Alex Hoffman	Lula Valdivia	Zozimos Brass; Sofia Rei Koutsovitis	Bill Charlap 3
22 - Fri	Danny Mixon 4	Rob Garcia 4; Jimmy Greene Band; Eric McPherson 4	Gabriel Alegria 6	(R) A K E	Bill Charlap 3
23 - Sat	Danny Mixon 4	Lee Kostrinsky; Dwayne Clemons 5; Jimmy Greene Band; Shimrit Shoshan 4		Marco Cappelli; Staley/Mori/Kitamura	Bill Charlap 3
24 - Sun	LaFayette Harris	Michela Lerman; Ruth Brisbane; Spike Wilner 3; Johnny O'Neal		Kenta Nagai; Jordan McLean	Bill Charlap 3
25 - Mon	Eric Wyatt	Peter Bernstein; Ari Hoenig 3; Spencer Murphy		Jen Shyu	Vanguard Jazz Orchestra
26 - Tue	Joey Morant	Yaala Ballin; Pete Rende 3; Ken Fowser & Behn Gillice		Yoon-Ji Lee; For Living Lovers	Gerald Clayton 3
27 - Wed	Nate Lucas 3	Rossano Sportiello; Alex Norris 4; Simona Premazzi 3	Edward Perez Band	Yuko Fujuyama; Super Seaweed Sex Scandal	Gerald Clayton 3
28 - Thu	Blues Thursdays	Spike Wilner; Alex Sipiagin 5; Carlos Abadie 5		Hahn Rowe; Basya Schechter	Gerald Clayton 3
29 - Fri	Richie Fells 4	Will & Peterson Anderson 8; Jay Collins 6; Lawrence Leathers	Gabriel Alegria 6	Shoko Nagai; Mendi Obadika 3	Gerald Clayton 3
30 - Sat	Nat Adderley Jr. 3	Lee Kostrinsky; Richie Vitale 5; Jay Collins 6; Stacy Dillard 3		Fred Frith & John Zorn; Fred Frith	Gerald Clayton 3
31 - Sun	LaFayette Harris			Andel/Ho/Maguire/Nagai; Jen Shyu	Gerald Clayton 3



**G. MORATTI
ARTIST MANAGEMENT**

PERSONAL MANAGEMENT FOR

- DON FRIEDMAN - PIANO**
- RANDY JOHNSTON - GUITAR**
- LEW TABACKIN - TENOR SAX/FLUTE**
- MIKE DIRUBBO - ALTO/SOP SAX**
- FRANK KIMBROUGH - PIANO**
- SAYURI GOTO - PIANO**
- DANIELA SCHAECHTER - PIANO**
- JIM ROTONDI - TRUMPET**
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- IRIS ORNIG - BASS**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Rose Theater, Tickets: 212-721-6500

THE ALLEN ROOM, Tickets: 212-721-6500

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

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

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

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

John Birks Gillespie Auditorium (see Baha'i Center)

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

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

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

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

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

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

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

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

Lenox Lounge, 288 Lenox Ave. (above 124th St.), 212-427-0253, www.lenoxlounge.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Small's, 183 W. 10th St. (at 7th Ave.), 212-929-7565, www.fatcatjazz.com
Smith's Bar, 701 8th Ave, New York, 212-246-3268
Sofia's Restaurant - Club Cache [downstairs], Edison Hotel, 221 W. 46th St. (between Broadway & 8th Ave.), 212-719-5799
South Orange Performing Arts Center (SOPAC), One SOPAC Way, South Orange, NJ 07079, www.sopacnow.org, 973-313-2787
South Street Seaport, 207 Front St., 212-748-8600, www.southstseaport.org
Spoken Words Café, 266 4th Av, Brooklyn, 718-596-3923
Stanley H. Kaplan Penthouse, 165 W. 65th St., 10th Floor, 212-721-6500, www.lincolncenter.org
The Stone, Ave. C & 2nd St., www.thestonenyc.com
Sugar Bar, 254 W. 72nd St., 212-579-0222
Swing 46, 349 W. 46th St. (betw 8th & 9th Ave.), 212-262-9554, www.swing46.com
Symphony Space, 2537 Broadway, Tel: 212-864-1414, Fax: 212-932-3228, www.symphonyspace.org
Tea Lounge, 837 Union St. (betw 6th & 7th Ave), Park Slope, Brooklyn, 718-789-2762, www.tealoungeNY.com
Terra Blues, 149 Bleecker St. (betw Thompson & LaGuardia), 212-777-7776, www.terrablues.com
Theatre Row, 410 W. 42nd, 212-714-2442, www.theatrerow.org
Tito Puente's Restaurant and Cabaret, 64 City Island Avenue, City Island, Bronx, 718-885-3200, www.titopuentesrestaurant.com
Tonic, 107 Norfolk St. (betw Delancey & Rivington), Tel: 212-358-7501, Fax: 212-358-1237, tonicnyc.com
Town Hall, 123 W. 43rd St., 212-997-1003
Triad Theater, 158 W. 72nd St. (betw Broadway & Columbus Ave.), 212-362-2590, www.triadcny.com
Tribeca Performing Arts Center, 199 Chambers Street, 10007, info@tribecapac.org, www.tribecapac.org
Trumpets, 6 Depot Square, Montclair, NJ, 973-744-2600, www.trumpetsjazz.com
the turning point cafe, 468 Piermont Ave. Piermont, N.Y. 10968 (845) 359-1089, http://www.turningpointcafe.com/
Village Vanguard, 178 7th Avenue South, 212-255-4037, www.villagevanguard.net
Vision Festival, 212-696-6681, info@visionfestival.org, www.visionfestival.org
Watchung Arts Center, 18 Stirling Rd, Watchung, NJ 07069, 908-753-0190, www.watchungarts.org
Watercolor Café, 2094 Boston Post Road, Larchmont, NY 10538, 914-834-2213, www.watercolorcafe.net
Weill Recital Hall at Carnegie Hall, 57th & 7th Ave, 212-247-7800
Williamsburg Music Center, 367 Bedford Avenue, Brooklyn, NY 11211, (718) 384-1654 www.wmcjazz.org
Wolf & Lamb, 10 East 48th Street, New York, NY 10017
Zankel Hall, 881 7th Ave, New York, 212-247-7800
Zebulon, 258 Wythe St., Brooklyn, NY, 11211, 718-218-6934, www.zebuloncafeconcert.com
Zinc Bar, 82 West 3rd St., 212-477-8337, www.zincbar.com
Zorzi, 1 East 35th Street, 212-213-9167, www.zorzi-nyc.it

RECORD STORES

Barnes & Noble, 1960 Broadway, at 67th St, 212-595-6859
Colony Music Center, 1619 Broadway. 212-265-2050, www.colonymusic.com
Downtown Music Gallery, 13 Monroe St, New York, NY 10002, (212) 473-0043, www.downtownmusicgallery.com
J&R Music World, 13 Monroe Street, 212-238-9000, www.jr.com
Jazz Record Center, 236 W. 26th St., Room 804, 212-675-4480, www.jazzrecordcenter.com
Norman's Sound & Vision, 67 Cooper Sq., 212-473-6599
Princeton Record Exchange, 20 South Tulane Street, Princeton, NJ 08542, 609-921-0881, www.prex.com
Rainbow Music 2002 Ltd., 130 1st Ave (between 7th & St. Marks Pl.), 212-505-1774
Scotti's Records, 351 Springfield Ave, Summit, NJ, 07901, 908-277-3893, www.scotticd.com

MUSIC STORES

Manny's Music, 156 W. 48th St. (betw. 6th and 7th Ave), 212-819-0576, Fax: 212-391-9250, www.mannysmusic.com
Drummers World, Inc., 151 W. 46th St., NY, NY 10036, 212-840-3057, 212-391-1185, www.drummersworld.com
Roberto's Woodwind & Brass, 149 West 46th St. NY, NY 10036, Tel: 646-366-0240, Fax: 646-366-0242, Repair Shop: 212-391-1315; 212-840-7224, www.robertoswoodwind.com
Rod Baltimore Intl Woodwind & Brass, 168 W. 48 St, New York, NY 10036, 212-302-5893

Sam Ash, 160 West 48th St, 212-719-2299, www.samash.com
Sadowsky Guitars, 20 Jay St. Brooklyn, NY, 718-422-1123, www.sadowsky.com
Steve Maxwell Vintage Drums, 723 7th Ave, 3rd Floor, New York, NY 10019, 212-730-8138, www.maxwelldrums.com

SCHOOLS, COLLEGES, CONSERVATORIES

92nd Street Y, 1395 Lexington Ave, New York, NY 10128 212.415.5500; www.92ndsty.org
Brooklyn-Queens Conservatory of Music, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450
Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com
City College of NY-Jazz Program, 212-650-5411,
Columbia University, 2960 Broadway, 10027
Drummers Collective, 541 6th Ave, New York, NY 10011, 212-741-0091, www.theocoll.com
Five Towns College, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY
Greenwich House Music School, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org
Juilliard School of Music, 60 Lincoln Ctr, 212-799-5000
LaGuardia Community College/CUNI, 31-10 Thomson Ave., Long Island City, 718-482-5151
Lincoln Center — Jazz At Lincoln Center, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900
Long Island University — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372
Manhattan School of Music, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025
New Jersey City University, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528
New School, 55 W. 13th St., 212-229-5896, 212-229-8936
New York University-Jazz/Contemporary Music Studies, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043
Princeton University-Dept. of Music, Woolworth Center Musical Studies, Princeton, NJ, 609-258-4241, 609-258-6793
Queens College — Copland School of Music, City University of NY, Flushing, 718-997-3800
Rutgers Univ. at New Brunswick, Jazz Studies, Douglass Campus, PO Box 270, New Brunswick, NJ, 908-932-9302
SUNY Purchase, 735 Anderson Hill Rd., Purchase, NY 914-251-6300, 914-251-6314
Turtle Bay Music School, 244 E. 52nd St., New York, NY 10022, 212-753-8811, www.tbms.org
William Paterson University Jazz Studies Program, 300 Pompton Rd, Wayne, NJ, 973-720-2320

RADIO

WBGO 88.3 FM, 54 Park Pl, Newark, NJ 07102, Tel: 973-624-8880, Fax: 973-824-8888, www.wbgo.org
WCWP, LIU/C.W. Post Campus
WFDU, http://alpha.fdu.edu/wfdu/wfdufm/index2.html
WKCR 89.9, Columbia University, 2920 Broadway Mailcode 2612, New York, NY 10027, Listener Line: (212) 854-9920, www.columbia.edu/cu/wkcr, jazz@wkcr.org
One Great Song, Hosted by Jay Harris, www.wmnr.org (at 6 on Saturdays, and at www.tribecaradio.net at 11AM Sundays and again on Monday and Thursday nights at 11PM.)

PERFORMING GROUPS

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

ADDITIONAL JAZZ RESOURCES

Big Apple Jazz, www.bigapplejazz.com, 718-606-8442, gordon@bigapplejazz.com
Louis Armstrong House, 34-56 107th St, Corona, NY 11368, 718-997-3670, www.satchmo.net
Institute of Jazz Studies, John Cotton Dana Library, Rutgers-Univ, 185 University Av, Newark, NJ, 07102, 973-353-5595
Jazzmobile, Inc., 154 W. 126th St., 10027, 212-866-4900, www.jazzmobile.org
Jazz Museum in Harlem, 104 E. 126th St., 212-348-8300, www.jazzmuseuminharlem.org
Jazz Foundation of America, 322 W. 48th St. 10036, 212-245-3999, www.jazzfoundation.org
New Jersey Jazz Society, 1-800-303-NJJS, www.njjs.org
New York Blues & Jazz Society, www.NYBluesandJazz.org
Rubin Museum, 150 W. 17th St, New York, NY, 212-620-5000 ex 344, www.rmany.org. ■

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ing the audience. Plus he knew a lot about the studio. Seems like he knew about as much technically as anybody else in the room. He was a very sharp guy.

JJ: The next person is Stanley Clarke.

GD: I love him. He is one of the most fabulous instrumentalists on the planet. He can play electric and upright bass with equal finesse. I don't know about his singing too much, but he can play those instruments and has a great knowledge of music. He is just a phenomenal person. I can't think of anybody I would rather play with. And he's got a sense of humor.

JJ: Another person you have a long history with is Al Jarreau, and I'm hoping you guys will do something together at some point.

GD: Well, Al and I have a long history, although we haven't done a lot of things through the years. While I was in college, I began working at a place call the Half Note Club back in the mid 1960s. It was the Al Jarreau-George Duke Trio. We worked at this place for a couple of years – honing our craft, sending out tapes ... which were summarily turned down by every record label we sent it to. But I kept those tapes and we're cleaning them up as best we can now, to release at least at our live shows. I did some live shows over the last couple of months with Al – who is doing well, by the way. I saw him last night and he's on the mend, looking better, feeling better. We plan on doing some dates next year and have this package to go with it from 1965.

JJ: What was it that made you decide that you wanted to be a musician?

GD: It was a pretty strong moment for me. My mom took me to see Duke Ellington and that was it. I was four and a half years old. It was in San Francisco, an outdoor concert. I didn't know what this guy was do-

ing. But, I liked whatever he was doing. He was doing something with his hands. Turned out I found out later he was playing the piano. Sound came out when he hit this thing. Then every now and then he would raise his hands up and something would happen. It was like magic. The other guys would start playing. It seemed like every time he raised his hands up something different would happen. Well I found out he was conducting – giving signals. I said, "Mom I want to do that." Besides his name was Duke.

JJ: Were you aware of the reactions of the people around you to what he was doing?

GD: Oh, yeah. People were clapping – especially at the end. A lot of the music though was too complex for a four year old. But towards the end of the show – when he did something simpler like "Take The 'A' Train", more groove oriented – people would stand up and dance. I liked the reaction. That was very interesting. Eventually, as I was playing in church, I began to see the relationship between what a musician could play and how either a congregation or an audience would react. All of that made me who I am today.

JJ: What plans do you have for the future?

GD: I have an offer to put something together for the Metropole Orchestra – which is a band and orchestra together. I have not recorded a big band record and that is something I really want to do. I like the *Brazilian Love Affair 2* idea. I want to do another fusion project – but I want it to be more R&B based.

JJ: Could you talk about your association with Cannonball Adderley and the kinds of things you observed about leadership and communication while working with him?

GD: I adore Cannon. I was very young. I had been with Frank Zappa for a year and I had met Cannon at the Half Note Club while I was with Al Jarreau.

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

CM: Many. But one stands out. Being honest in your approach to music, writing, and producing is all that matters. Go for your dreams. If music started out as a hobby, pursue it as such all your life. There are many ways to make money, but there is no greater satisfaction than doing it your way, without compromise. I know, I am writing like an idealist, but this is what I aim at still. Work with people you enjoy and make your dreams come true!

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

CM: Didn't Michael Jackson deal with this issue in a song once...?

People tend to gravitate towards the familiar. Not always, but usually. First comes what we look like, then what our beliefs are, and finally our interests. People

There was a club up the street called the Both And Club. Cannon and Nat were playing there. And, whoever was playing at that club would come to our little neighborhood club because all the ladies were there. That's where I met Cannonball and Nat. They told me later on that I sounded like a bad Ramsey Lewis. [laughs] You know Ramsey is a friend of mine. Cannon called me at my Mom's house one day and asked me to join the band. I told Frank I had to leave because Cannon was one of my favorites. Once I joined the band, I found Cannon to be an incredible leader. He didn't tell you what to play. He was like Miles in that way. He influenced you to try something but wouldn't tell you quite how to do it. He let you find your own way. The first day I played with him, Nancy Wilson and Freddie Hubbard came by. Hearing these guys talk back stage was amazing. He loved jazz and the blues – and understood that you could play both. He took a lot of heat for the "Mercy, Mercy" thing – but he realized it's really the blues and it's OK to play that. He acted on what he believed – just like Miles did – and I respect guys that go their own way. He was amazing bandleader and an amazing player.

JJ: Do you have anything you want to add that we haven't spoken about?

GD: I would just hope that people will continue to support music in the schools. To take art out of the schools is like taking an arm away. So much can be learned. Without art in school, I wouldn't be who I am today.

JJ: We also know that kids who learn an instrument are better students and are better adjusted.

GD: Art is always the first thing to go. In the final analysis, for a society to grow, art is one of the most important things, along with the stability of the society. But, generally when things begin to go sour, that's the first thing to go. But I understand it. It's not like eating bread. But then on the other hand – it is. Hello? ■

tend to group together based on these things. It is our nature. Great bands, symphony orchestras, choirs - all benefit greatly when the members are matched nicely. And then there is that scenario where opposites attract! So I'm wrong about all this after all! We have the mixed blessing in life of being primitive & animalistic and at the same time rational & intellectual - trying to figure everything out, while nature is pulling us to do primal deeds. It's baffling. We place rules on societies in order to control them, to organize them, to make them function smoothly, yet many of these laws, these conventions, are not natural. It can be confusing to be a human being! Better to be a human doing... I look in the mirror and I see a distorted view of me. When I look at you, I see you clearly. Amazing!

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

CM: Swim laps, run, play, bowl, canoe, talk, eat, share, laugh, cry....like everyone else, right? ■

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CM: Independent means no more traditional partnerships with record companies. This means much, much more work - often non-musical work. As it is, a recording artist writes, records, tours and promotes his music through various means, usually live appearances of one sort or another. Indie artists have to add to that promotion, publicity, and so forth to the mix. It's much easier to exist as an artist in the '5 fingers makes a fist' type of situation, in my opinion. The recording industry has fallen so flat on it's face over the last six years that this is often not possible anymore. It's more practical, as well as profitable, to be an indie artist! Let me tell you, this business is not for everyone! My advice is to try to work as a team, regardless of how small, or big, your popularity is. It's easier, leaves more time to be an actual artist, and is more fun! Bring in people to help promote, publicize, and sell. Use online resources, such as websites, Facebook, etc. The internet is a powerful tool for music marketing nowadays.

Noteworthy Performances



Kenny Barron www.jalc.org
Dizzy's Club: 10/5-10/10, 10/13-10/17

Barron, who hails from Philadelphia, began coming to prominence as the pianist in Dizzy Gillespie's group in the 1960s. Since then, he has gone on to become one of the most identifiable voices on piano. In addition to his own array of recordings, he has performed with Stan Getz, Buddy Rich, Michael Brecker, James Moody, and many others. He co-led the group Sphere, which focused on Monk's music. As an educator, he directed the jazz program at Rutgers University for years.

Frank Wess www.saintpeters.org/jazz
Saint Peter's Church: 10/10 - 7PM

The saxophonist/flutist will be honored at the 40th Anniversary All Souls Night – an all night jam session, featuring an array of leading players, at St. Peter's every year. Wess was named an NEA Jazz Master by the National Endowment for the Arts. He is known for his arranging and performances with the Count Basie Orchestra during the 1950s and 1960s. He joined Billy Eckstine's orchestra in the 1940s. Wess was involved performing in the New York studios and TV shows in the 60s and 70s. From the 1980s forward he has recorded with Kenny Barron, Benny Carter, Billy Taylor, Mel Tormé, and others.



Danny Mixon

Lenox Lounge: 10/10-10/11 (Fri, Sat)

Pianist Danny Mixon broke on the scene since the late '60s playing in Atlantic City. Mixon worked with Joe Lee Wilson from 1967-70, and later played regularly with Betty Carter from 1971-72. Mixon worked with his own trio and worked with top names including Kenny Dorham, Art Blakey's Jazz Messengers, Frank Foster, Grant Green, Dee Dee Bridgewater and with Charles Mingus' band.



Gary Burton

www.BlueNote.net

Blue Note: 10/19-10/24

The influential vibist developed a pianistic style employing a four-mallet technique. In the 1960s he toured and recorded with George Shearing and Stan Getz. The long list of artists with whom he has performed/recorded includes Keith Jarrett, Pat Metheny, Roy Haynes, Larry Coryell, Michael Brecker, Chick Corea and others. Burton has recorded over 60 albums as a leader (on RCA, Atlantic, ECM, GRP, Concord). He served as Professor and later Dean at Berklee College of Music from 1971-2004.



Alvin Queen www.jazzstandard.com
Jazz Standard: 10/21-10/24

A native of Mt. Vernon, now living in Switzerland, this consummate drummer leads a stellar group of musicians including Melvin Sparks, Leon Spencer, Javon Jackson, Joe Magnarelli - for four days at the Jazz Standard. Queen has played and recorded with a Who's Who of jazz stars in his 40+ year career including Horace Silver, George Benson, Oscar Peterson and numerous others. Three of his recordings are available on Justin-Time Records. When not performing he studies karate and photographs the Swiss Alps.

Kenny Werner

www.jalc.org

Dizzy's Club: 10/26-10/31

Pianist, composer, winner of NEA performance grants, a Guggenheim Fellowship, appears for the week with the Brussels Jazz Orchestra, coinciding with his new CD release on Half Note Records, *No Beginning No End* - dedicated to his daughter Kathryn who died in a car accident. Werner has performed and recorded with Archie Shepp, Joe Lovano, Mel Lewis Orchestra, Toots Thielemans, Michel Legrand, Marian McPartland, Dizzy Gillespie, Stan Getz, and others. His book, *Effortless Mastery*, addresses the emotional, spiritual, physical and psychological aspects of performing.



Mike Clark

www.iridiumjazzclub.com

Iridium: 10/28-10/31

Mike joined Herbie Hancock's Headhunters group in the early 1970's, gaining international recognition for his energetic funk drumming. A true jazz drummer, he has performed with Chet Baker, Tony Bennett, Wayne Shorter, Joe Henderson, Bobby McFerrin, Al Jarreau, Christian McBride, Gil Evans and his orchestra and many others. His latest album is on Owl Records and follows his successful *Blueprints of Jazz, Vol. 1* which featured Christian McBride, Donald Harrison, Patrice Rushen and others. His group at the Iridium includes Donald Harrison, Nicholas Payton, Christian McBride.



Nilson Matta

www.nilsonmatta.com

Kitano: 10/29-10/30

Nilson Matta has long been considered one of Brazil's best bass players. Since his arrival in NYC in 1985, Matta has become the first call of many of the top US musicians including Joe Henderson, Paquito D'Rivera, Slide Hampton, Herbie Mann, Oscar Castro Neves and along with fellow Brazilians, Romero Lubambo and Duduka da Fonseca, founded Trio da Paz. His latest album is on Zoho Records.



Celebration of Life & Memorial for Hank Jones

Abyssinian Baptist Church
Harlem, New York
June 26, 2010

Review and photos by Ken Weiss

By the time Hank Jones died in May at the age of 91, very few people in America could say they had never heard his work. His rich and lengthy career included numerous recordings and performances and, in addition to holding the position of staff pianist for CBS Studios from 1959 through 1975, which included the Ed Sullivan Show, he was the one accompanying Marilyn Monroe when she sang "Happy Birthday, Mr. President" to JFK in 1962. His accomplishments led to a Grammy Lifetime Achievement Award in 2009 and induction as a National Endowment for the Arts "Jazz Master" in 2008.

In late June, Jones' church was overflowing with friends, peers and fans who withstood a long wait outside in the middle of a heat wave in order to pay their respects to Jones. The late pianist, a severely modest and gentle soul, would have been greatly touched by the outpouring of love and the seemingly endless stream of jazz royalty which included Frank Wess, Ben Riley, Joe Wilder, Sheila Jordan, Roy Haynes, Monty Alexander, Muhal Richard Abrams, Barry Altschul, Steve Kuhn, Roberta Gambarini and Lew Tabackin.

With the personable Reverend Dr. Calvin O. Butts, III presiding, video presentations, musical performances and tribute speeches were presented. Some of the performers were Jimmy Heath, Dr. Billy Taylor, Barry Harris, Ron Carter, Kenny Barron, Jimmy Cobb, Mulgrew Miller, Buster Williams, Lewis Nash, Eric Reed, Charlie Persip, George Mraz and Cecil Bridgewater. Even Cyrus Chestnut, who was sitting in the front pew capturing photographs, was called into action for a piano solo. The performances were all short and took a backseat to the videos and spoken tributes which revealed a lot about Jones.

The Saturday afternoon service opened with a Miles Morimoto video highlighted by Jones saying, "A little gospel never hurt anybody." Critic Ira Gitler had first shot at the mic. "I never heard him play a bad note. Hank carried himself regally but he was a punster." Saxophonist/flautist Frank Foster made sure to let everyone know that he was Hank Jones' first cousin (through marriage). He also announced, "I wrote some words down but I can't read it," and "Hank Jones was the complete jazz artist." Pianist Dr. Billy Taylor said, "All the things I admire in a pianist was in Hank Jones," and "The strangest thing was that we never sounded like each other but we sure listened to each other." Saxophonist Jimmy Heath recalled his first encounter with Jones, "He played 'Cherokee' through 12 keys - my jaw dropped!" Eighty-one-year-old pianist Barry Harris commented on the passing of 81-year-old saxophonist Fred An-

derson and 80-year-old trombonist Benny Powell over the previous few days, "A lot of the older musicians are dying now, I think they're trying to make me the eldest." The 83-year-old Heath put an end to the morbid talk, shouting, "Let's play," before leading a quartet of Harris, Ron Carter and Dennis Mackrel. Jazz impresario George Wein recalled one of the last times he met with Jones. As they spoke, some Art Tatum music was playing in the background. Suddenly, Jones stopped talking in mid-sentence and excitedly exclaimed, "Did you hear what he (Tatum) just did?" Pianist Eric Reed followed with comments on his own first meeting with Jones, "It couldn't have been one of the first times that I played a piano that didn't sound good, but he followed me and it sounded like a Bosendorfer. I was angry, I was kicking things. Afterwards, I went up to him and asked, 'Mr. Jones, what happened to the piano, did they bring out a different one for you?' He said, 'It ain't the piano!' For critic Stanley Crouch, "Jones represented integrity, endurance and quality." He spoke of the pianist's work on the Ed Sullivan Show and "The time he played the stuffing out of the piano" and was so impressive that Sullivan actually stopped the show and introduced Jones to the audience. Pianist Mulgrew Miller was proud of the fact that he and Jones were both born in Mississippi. He said, "Jones played the fool out of the piano." When Miller was headed to New York to start his career, he was advised by those in the know from home to go, "Where Jones was playing because all the other piano players will be there getting piano lessons." Wendy Oxenhorn, of the Jazz Foundation of America, which helped cover the cost of the memorial service, completed the oral tributes and noted, "Our payback to the church is that we bring in a few sinners."

The event concluded with a gospel performance, a Barry Harris piano solo and a video presentation by Vincent Davis that showed some home video of Jones fishing on his farm with the world's worst casting technique (and still catching a fish!). It also captured him talking about his experience with Marilyn Mon-



Buster Williams on bass

roe. Their Presidential performance was only 16 bars long, but they rehearsed for 8 hours as Monroe was a slow learner. Jones said, "She got through it OK, I think, but it was a very trying experience."

For those looking to make a donation in Hank Jones' name, the family asked that they be made to the Jazz Foundation of America and specify in memory of Jones. The Jazz Foundation has been active for over 21 years in lending assistance to elder jazz and blues musicians in need and handles over 1,600 emergency cases a year.

On Hank Jones...

Aaron Parks- The thing about Hank Jones is his touch. When he puts his fingers on the piano, he knows how to make any piano sound good. I've heard him at some pretty crappy pianos in tiny New York clubs and he makes them sing. That's the first thing but that's above everything. If you can't get a sound from the instrument, no matter what your ideas are, it doesn't matter. It's all about the sound and he's got the sound ■

Politzer Continued from Page 10

overcoming one or more obstacles?

KP: The challenge I face is shared by many, especially in these difficult economic times. Club owners, bookers and managers assume that if they haven't heard of you, your music is probably not very good. But how do you get your foot in the door? If you're an indie, you, and your music, might not be taken seriously. I recently played a concert and hired some really wonderful musicians who have played all over the world. A newly minted manager showed up, and his unsolicited critique was that I needed to banter more like Tony Bennett between songs.

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

JI: That I'm not much of a businessperson!

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

KP: I've discovered that almost everyone can be excited about music.

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

KP: I don't have much time for recharging these days, as I have a 9-month-old, but after he goes to bed, I try to practice guitar, I work on writing songs with lyrics, or I eat something delicious. Since 2002, I've blogged about NYC restaurants at www.sallivates.com. ■

Queen Continued from Page 12

to find them, those still living, and convince them to share their wisdom with you.

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

AQ: From the start, I learned from other musicians to respect the older ones and not to know everything. I was told to shut up until I was old enough to speak. The older musicians were the ones who taught me how to play - to be able to create something out of what was presented to you on the bandstand. The bandstand is essentially, and without exaggeration, a kind of school - teaching things that cannot be taught from the conservatory. It's knowledge that's passed on from generation to generation. This is what is endangered today, because of people not respecting this intangible, precious knowledge that's evolved over many years. Remember, I can't tell my parents how to live, because they've had more experience on this earth than I've had. This was one of the messages I learned to understand and respect growing up.

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

AQ: Being an independent artist, you face many challenges regarding the production world. One sce-

nario is that you can study for five years, get out of school, get a recording contract and within two or three years be dropped, and then you're nobody. You then have to start all over again, but independently. You have to learn how to promote yourself as an independent artist, producing your own recording, finding your own gigs and places to perform, hoping that you will be able to pay your rent from month to month and hoping to find people that can understand you, and who are behind you. There are many obstacles to being a real jazz musician. You can't run home. You have to find a way to get through it so you can survive and be heard.

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

AQ: I learned about the business side when I couldn't find a company interested in producing me on their label. That's when you have to start your own, by printing your own CDs, and by hoping to find someone to sell them afterwards. You have to continue to grow, no matter what, until you're recognized within the music business, and you have to find other people who are interested in working with you or you will die but not be buried. It might sound brutal, but that's what I've learned about the business side of being a jazz musician.

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

AQ: I've learned a lot about human nature. We're always trying to fight the negative side of things, and obstacles are placed in our way every day and sometimes every minute, but we have to fight to let the positive side emerge without fear. If we can turn the negative into positive, we will definitely win the battle. You can't live your life feeling bitter about someone else's - perceived - success. Above all, learn to like yourself.

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

AQ: The way I recharge my batteries is by going to the gym three times a week and also studying Karate, in addition to photographing the Swiss Alps and the many historic buildings and European scenery I'm exposed to in my travels. This cools me out and gives me a chance to clear my brain so I'm prepared for future challenges. ■

Sasso Continued from Page 12

I was sick. My throat was raw and I felt terrible. She said "Oh just sing through it". Nothing more. But it was a life lesson, and I understood exactly what she meant. I find that I often tell my students the same thing and they understand too. I miss her.

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

SS: The biggest obstacles facing an Indie artist are

usually financial. If you are a full-time musician, as I am, it's hard to accumulate the necessary funds to keep creating CD's. However, my advice to my fellow musicians is to just keep working and put out as much of your music, your personal art, as you can. One, two or 10 CD's, just stay in the game.

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

SS: The most obvious discovery I made about the business side of our business is that you can't hold onto your CD's as if they were gold bullion. If they don't sell at \$18.00, then let them go for \$10.00. Boxes of your work sitting in a closet is a lose-lose situation for you and your potential fans. Move that product anyway you can, make some money and get started on your next project.

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

SS: Human nature is just that, human and therefore flawed. You have to be able to understand and accept the crazy things that will cross your path. One of the hardest things for me to handle is the betrayal from a colleague. It has happened to me a few times over the years but it never ceases to break my heart. In this business you are particularly susceptible to getting bit by someone you trust. So, when it happens, you have to lick your wounds and move on. Tough to do.

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

SS: When I'm overloaded, which happens quite frequently, I work in my garden, play with my animals, swing in my swing, climb up in my tree house, have a glass or two of wine with my husband Charlie and count my blessings - which are abundant. ■

Vilner Continued from Page 16

pendent artist, and what advice can you share about overcoming one or more obstacles?

EV: Leading a big band turned out to be not such an easy job... aside from managing it musically- writing all the music, arrangements for standards and original compositions, playing and conducting the band, I found myself having to manage it technically as well. Booking the gigs, promoting them, organizing rehearsals, finding subs and finding rehearsal space are only some of the problems I have to face. These are all things that you can't learn in school... I was lucky enough to find beautiful people and great musicians who believe in me and in my music and thanks to them this project is still running and evolving.

A new challenge I'm facing these days is producing our first studio recording. I'm not sure yet how I'll release it but I decided it's time for us to record our first album. Producing an album is a whole new level of challenges that I'm learning how to handle as I go... I guess a good advice I could contribute is to respect other people and know how to ask the right person the right questions. ■



Credit: Palma Kolanisky

Terence Blanchard / Branford Marsalis
October 1-2, Rose Theatre, Jazz At Lincoln Center

Jazz Ministry at Saint Peter's Church Honors Frank Wess at All Nite Soul 2010, Sunday, October 10

On this the 40th anniversary of All Nite Soul, the Jazz Ministry of Saint Peter's Church – the Jazz Church – will honor National Endowment for the Arts (NEA) Jazz Master, saxophonist and flutist Frank Wess. The event begins with Jazz Vespers at 5 PM. All Nite Soul starts at 7 PM with over 80 musicians celebrating and honoring Frank Wess. An "exhibit wall" in the Living Room of Saint Peter's Church will tell the story of Frank Wess with memorabilia.

"All Nite Soul" was created in 1970 to celebrate the fifth anniversary of the first Jazz Vespers service held in 1965. The event has continued every year since then with hundreds of musicians performing and coming together in a "jazz love fest." The Hungry Souls' Café, an important feature of the event, serves homemade Soul Food! All Nite Soul is held in October starting on the Sunday evening of Columbus Day weekend and continues into Monday morning, hence the name All Nite Soul. Each year a major jazz icon is celebrated. Those honored in recent years include Dr. Billy Taylor, Benny Powell, Jane Jarvis and Joe Wilder.

All Nite Soul 2010 – Honoring Frank Wess takes place on Sunday, October 10, 2010 at Saint Peter's Church, 619 Lexington Avenue (at 54th Street), New York City. 5:00 PM: Jazz Vespers *Free Will Offering*. 7:00 PM: All Nite Soul Concert — \$20 Suggested Ticket Donation in advance. \$25 Suggested Ticket Donation at the door. Tickets in advance at www.saintpeters.org/jazz 212-935-2200

Rutgers Institute of Jazz Studies Announces 2010-2011 Schedule

The Rutgers Institute of Jazz Studies, Rutgers-Newark lists its 2010-2011 schedule. *Lena Horne Celebration*: Sept. 22, 2010 - Dana Room, Dana Library, 5pm, free admission. The Jazz Research Roundtable takes place at Rutgers-Newark, Dana Library, Dana Room; 7-9 pm (free admission). Sept. 29, 2010: Ed Berger: *Benny Carter's Collection: New Discoveries/Old Favorites*. Oct. 6, 2010: Alf Arvidson: *Raising Status: How Jazz Was Accepted as High Art and Swedish Cultural Politics, 1950-1975*. Nov. 17, 2010: Jamale Davis, Jared Negley, Joe Peterson: *Bottoms Up: The Bass in Jazz* (with performance). Dec. 8, 2010: Vincent Gardner: topic to be announced. Jan. 19, 2011: Gretchen Michelson: *Harry Connick Jr.: When Entertainment Meets Art*. Feb. 16, 2011: Susheel Kurien: *Jazz in India—Uncovering the Story*. March 23, 2011: Josh Duffee: *Chauncey Morehouse*. April 13, 2011: Charlie Lester: *Jazz Migration*.

Performances: October 26, 2010: Wycliffe Gordon (trombone) and Eric Reed (piano), Dana Room, 2-4pm; October 27, 2010: Lewis Porter (piano), Vincent Gardner (trombone) with guests, Dana Room, 2:30-3:50 pm; Nov. 9, 2010, Joe Wilder (trumpet) and Jack Wilkins (guitar), Dana Room, 2-4 pm; Nov. 17, 2010: Lewis Porter and Dharma Jazz, Dana Room, 2:30-3:50 pm; Feb. 2, 2011: Lewis Porter and guitarist Marc Ribot, Dana Room, 2:30-3:50 pm; March 1, 2011: Lewis Porter and David Rothenberg, NOTE: Bradley Hall, 11:30-12:50 pm; March 8, 2011: Tia Fuller, saxophone, Dana Room, 2-4 pm; April 6, 2011: Lewis Porter, solo piano, Dana Room, 2:30-3:50; April 21, 2011: Ethan Iverson, solo piano, Dana Room, 2-4pm

Swing Into Fall: A Benefit for The Center for HIV Law and Policy, Wednesday, October 6, 2010, Boerum Hill, Brooklyn

Join Grammy-nominated Jazz composer and pianist Uri Caine and songstress Barbara Walker for tapas, cocktails, dessert and great music in an intimate townhouse setting just steps from the Brooklyn Bridge. Enjoy a rare opportunity to experience two internationally-acclaimed artists in a private concert while supporting the unique work of the Center for HIV Law and Policy.

All event proceeds will support essential legal and policy advocacy on behalf of people living with HIV/AIDS. 6:30 - Cocktails and tapas; 7:30 - Uri Caine/Barbara Walker concert; 8:30 - Dessert. Tickets: \$150. To purchase tickets: www.hivlawandpolicy.org/public/support/Event

Trevo Ross, The Center for HIV Law and Policy, 212-430-6733.

PJS Announces Second Sunday Jazz Series in Mount Vernon

PJS Jazz Society is proud to announce its fall 2010 – Spring 2011 schedule for the Second Sunday Jazz Series. Leading off will be Houston Person, and this fall, appearing by popular request is Latin jazz in October, featuring Ray Mantilla. A Tribute to Art Blakey is scheduled for November featuring Winard Harper. In the Spring, PJS features a tribute to Miles Davis with the Jeremy Pelt. Lynette Washington will bring in the holidays in December. In February, PJS celebrates Carnival with Wycliffe Gordon, a native of the Crescent City. For Women's History Month, Sage an outstanding all female jazz ensemble, will be featured. The Tribute to a Legend concert will celebrate Dr. Billy Taylor. Sunday, October 10, 2010: Ray Mantilla; Sunday, November 14, 2010: Winard Harper; Sunday, December 12, 2010: Lynette Washington. Performances: 5:15 to 9:00 PM, at First Presbyterian Church, East Lincoln & North Columbus Avenue, Mt. Vernon, NY 10553.

Reggie Workman's African-American Legacy Project Schedules Open Workshop & Rehearsal Series at Harlem School of the Arts

Reggie Workman's African-American Legacy Project has scheduled a workshop and rehearsal series Saturdays in October (October 2, 16, 30, and November 13) from 11 AM until 2PM at the Harlem School of the Arts. The series is free and open to the public.

The Project – African-American Legacy Project is a 20-piece orchestra and 18-piece chorus co-created by bassist Reggie Workman and trumpeter Charles Tolliver, celebrates African-American composers and the music we call "jazz." The series is sponsored by The New School and Harlem Arts Alliance. For more information: www.harlemschoolofhearts.org

Harlem School of the Arts, 645 Saint Nicholas Ave, New York, NY 10030; 212-926-4100. www.harlemschoolofhearts.org

Mural Tribute To Jazz Legends Eddie Palmieri, Charlie Palmieri and Ray Barretto Unveiled

MS302 (Formerly Public School 52) unveiled and dedicated the mural "TRIBUTE" created and painted by artist Leybe Diaz, honoring Jazz legends Eddie Palmieri, Ray Barretto and Charlie Palmieri—all former students of the school. The dedication will

took place on Monday, September 13, 2010 at the MS302 auditorium, at 681 Kelly Street, Bronx, New York, from 6 PM to 8 PM.

School Principal Angel Rodriguez is very pleased to have the mural at his school. "Right from the beginning when I first became Principal and learned that such great human beings like Eddie Palmieri, Charlie Palmieri and Ray Barretto had graduated from our school, as well as Collin Powell, I had this vision of bringing them back to our school. They are role models who our students could really identify with and relate to. Somehow I wanted to have them back here in a long lasting way. The mural speaks about them. They are here, so now our children don't need to Google them to find out who they are"

For More information: Evelyn Figueroa (917) 482-8928 efiguer@schools.nyc.gov

Vista Social Club - a stellar collaboration of musicians from Mali and Cuba. 13 years ago, a tale of lost passports meant that the Africans never arrived and so instead, a rather fine but different record was made. Now the original plan has finally been realized with an incredible group of musicians. Original invitees Cuban singer/guitarist Eliades Ochoa and the Malians Bassekou Kouyate (ngoni) and Djelimady Tounkara (electric guitar) will be joined by Eliades' Grupo Patria, Toumani Diabate (kora), Kasse Mady Diabate (vocals) and Lasana Diabate (balafon). This extraordinary band came together to record an album - to be released in October this year - and in the process have created a wonderful new sound. This is their first US Tour performing together. Ticket Price \$65, \$50 & 35. On sale now at Ticketmaster. Producer: New Audiences. For more information: www.newaudiences.com/concerts

AfroCubism: The original idea for the Buena Vista Social Club Appearing Tuesday, November 9, Town Hall

AfroCubism will appear November 9, 2010 at 8:00 PM, at Town Hall, in New York.

AfroCubism is World Circuit's dream project. This was Nick Gold's original idea for the Buena

Connection Works Presents The Fourth Season of Brooklyn Jazz Wide Open at Littlefield

Connection works, one of the leaders in the growing movement of artist-run organizations, announces the 2010/2011 season of Brooklyn Jazz Wide

Open, the distinguished concert and dialogue series, now in its fourth season, scheduled to take place at Brooklyn's newest venue, Littlefield. The 2010/2011 Fall/Winter series will take place on Wednesdays, October 13 - John Hollenbeck Large Ensemble/WORKS w/Tony Malaby; November 10 - Anat Cohen, WORKS w/Ralph Alessi and Chris Lightcap; December 15 - WORKS with special guest Joseph Jarman, plus Ron Horton/Tim Horner - Andrew Hill Project; February 9 - TBA; March 9 - WORKS w/Dave Liebman and John Hebert; April 13 - WORKS w/Joe Lovano & TBA; May 11 - Joel Harrison Large Ensemble, WORKS with special guests). For more information: www.connectionworks.org ■

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RYAN COHAN

ANOTHER LOOK – Motéma Music MTM-45. www.motema.com. *Monk'n Around; Joshua; You & Me; This or That; Caravan; (Intro) Gentle Souls; Gentle Souls; Another Look; (Intro) Song for My Grandfather; Song for My Grandfather; Steppin' Up.*

PERSONNEL: Ryan Cohan, piano; Joe Locke, vibes; Geof Bradfield, tenor and soprano saxophone, bass clarinet; Lorin Cohen, acoustic bass; Kobie Watkins, drums; Steve Kroon, percussion.

By Matt Marshall

In the liner notes to this CD, pianist Ryan Cohan writes that he heard vibes “in the front line” of the arrangements, and also wanted additional rhythms. So he added vibraphonist Joe Locke and percussionist Steve Kroon to his established quartet, which, along with himself, includes saxophonist Geof Bradfield, bassist Lorin Cohen and drummer Kobie Watkins. The result is a music that jumps with the expected jazz drive, crackles with sheets of exotic rhythms and shimmers with pregnant metallic flashes.

The title track resonates with all these. It expands from a mildly looping, loping post-bop theme into a more open and danceable space spread by generous Latin beats, a choppy, emphatic piano, and Locke’s scintillating flurries over the vibes. This quality is an echo of the album’s opening couple of tracks (although it’s never completely absent from any of the numbers), albeit with the notable addition of Bradfield’s sax. Bradfield wields a full, confident tone, recalling late John Coltrane in the hefty, earth-restrained wails on “Joshua.” Even when he switches to soprano on “Gentle Souls,” Bradfield retains the strong, solid body of his tone.

Wrapping around, intercutting and driving all of this is Cohan, his piano alive with Afro-Cuban, pop and post-bop structures, and the added emphasis of jolting clipped statements (“Monk’n Around” surely applies to more than just the first track). And while Cohan notes that he’s emphasizing spontaneity over writing on this project, all but two of the tracks are his own compositions, supplying the necessary trestlework for this particular type of improvised, sparkling expanse to unfold. Once played, the album calls out for more than just another listen.



TAYLOR EIGSTI

DAYLIGHT AT MIDNIGHT – Concord Jazz, Concord Music Group, Inc. 100 N. Crescent Drive, Beverly Hills, CA 90210. *Daylight; Magnolia; The Art Teacher; The Water Feat; Pink Moon; Little Bird Feat; Secreto; Chaos; Between the Bars Feat; Speaking Song; Midnight Afternoon Feat.*

PERSONNEL: Taylor Eigsti, piano, keyboards; Julian Lage, guitar; Harish Raghavan, bass; Eric Harland, drums; Becca Stevens, vocals.

By Bob Gish

For many jazz aficionados piano jazz is the quintessential expression of jazz, an expression of all the parameters of the form. Such bias is understandable when listening to Taylor Eigsti and is cadre of musicians as heard on this disc.

All the tunes are original, scored and arranged with the finesse of a master. Listening to all of the tracks is a bit reminiscent of certain trios of European extraction who play with a cosmopolitan flair – and such is the case here. Few real fans will want to relegate the sounds heard here to background music, although there is a comforting aura to the compositions, worthy of a relaxing libation and selective yet irresistible nods of the head.

Virtuosity is probably the best comprehensive term to describe the level of musicianship evidenced here – each member of the group contributing maximum effort and result to the project. The vocals too are light, beautiful, and evanescent with a lilting sound and inspiring lyric to establish a kind of Arcadian mood.

Seldom does a percussionist shine forth in all the tracks, as is the case here. Guitar too, especially in *Magnolia*, is airily contributory to the cascading, dream-like moods of the compilation. And this extends to the occasional lyrics, the defined and lingering melodies, the interwoven textures.

Followers of piano jazz know about Eigsti and this project will serve only to enhance his reputa-

tion for brilliance and sensitivity. A thing of beauty is a joy forever they say. Here’s proof of that old but hardly trite adage.



ORAN ETKIN

WAKE UP CLARINET – Motéma , MTM-TMB-46-1, *Intro to High Low; High Low; Wake Up, Clarinet!; All I Really Want to Do is Dance; Little Lamb Jam; Intro to Eh La Bas: The Story of King Louis XIV; Eh La Bas; Intro to Jammin' on High Low; Jammin' on High Low.*

PERSONNEL: Oran Etkin, vocals, clarinet and saxophone ; Charenee Wade, vocals; Jason Marsalis, drums; Fabian Almazan, piano; Garth Stevenson, bass; Curtis Fowlkes, trombone.

By Eric Harabadian

Etkin is a talented and inventive musician that has that uncanny and innate ability to musically connect with children as well as adults. His music is educational and instructive yet is richly pliable and full of wonder, humor and charm. His “family-friendly” approach to composition is clever in that it is conceptually accessible enough for young children to grasp and appreciate yet musically complex and somewhat challenging at the same time.

Etkin dubs his method for teaching children about improvisational music, history and culture “Timbalooloo” and, over the course of five years, has worked with over 600 children enriching their lives with his unique and boundary-less system.

The album consists of a series of stories that set up each individual song. The “Intro to High Low” features conversation between Etkin and vocalist Charenee Wade on the merits of various instruments and their abilities to span the musical scale. It kicks things off in an appropriately fun and playful way. The title track is an obvious audience engagement piece that centers around “Clara Net,” with Etkin evoking human sounds out of his instrument as though it was rising from a deep sleep. “All I Really Want to Do is Dance” rallies the entire band for a somewhat atonal fanfare that really swings in a Thelonius Monk kind of fashion. “Little Lamb Jam” is another show stopping piece that is cute in its take on a classic nursery rhyme. Wade bumps it up a notch on this one with some nice soulful and gospel-tinged vocalizing. “Eh Las Bas” even ushers in a taste of New Orleans, with a history lesson on King Louis XIV of France and the origin of the state of Louisiana.

The packaging is colorful, informative and even features celebrity endorsements by parents like actor Harvey Keitel and documentarian Ken Burns whose



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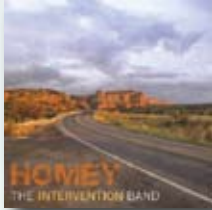
Branford Marsalis, guest artist with Juilliard Jazz ensemble.

Photo: Hiroyuki Ito

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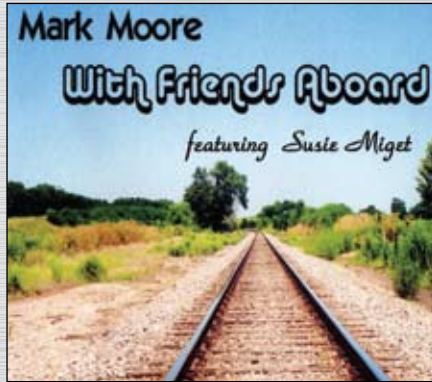
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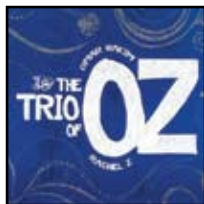


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children have benefited from music classes taught with Etkin's progressive methods.

The production is immaculate, robust and the disc is enhanced with additional video of Etkin performing some of these songs live to kids. Bravo!



OMAR HAKIM / RACHEL Z

THE TRIO OF OZ – OzMosis Records. www.thetriofoz.com. *Angry Chair; Sour Girl; Det Tat Tid; I will Possess Your Heart; Lost; When You Were Young; In Your Room; Bizarre Love Triangle; There is a Light; King of Pain.*

PERSONNEL: Rachel Z, Piano; Omar Hakim, drums; Maeve Royce, acoustic bass.

By Bob Gish

These companions can play with the wizardry of Oz, any pun intended, on their respective instru-

ments. All are at the top of their form and they don't waste any licks for a moment or a measure on any thing slight. This is substantive stuff, compositions worthy of the best, of the exemplary, which is what one hears throughout. The assertiveness of their musicianship is beautiful to hear, each projecting their respective talents and inspirations into the mix and marvel of three kindred spirits finding each other by whatever means of brain, heart, courage or the like.

Maeve Royce is a phenomenal bassist in all respects – be it as accompanist or soloist, with or without bow, feeling, following, and often setting the textures of the tunes. Rachel Z might first be thought the leader with her chording and lines. She surely more than holds her own as an explorer with inventive ideas and technique to match. Omar Hakim plays drums as if they were an entire orchestra, utilizing the seemingly limitless choices of sounds and rhythms at his hands and mind's disposal.

All of the tunes are wondrously magical, changing the black and whiteness of notes and keyboard into the colors of a musical Yellow Brick Road. And, taken in sequence they provide a route, a journey straight to the soul of the wizardry of inspiration and improvisation.

What rises to the surface most of all in this recording, and not to be separated from other essential elements, is tone. Tone, the right one, is perhaps the object of every musician's quest to see the Wizard. Here's its achieved in perfect balance and symmetry. Accolades for the engineers to be sure and applause for the trio who plays all for one, one for all.

This is the kind of music you'll want to listen too 24/7, both going and coming from whatever Kansas you occupy.



TAMIR HENDLEMAN

DESTINATIONS – Resonance Records RCD-1017. www.resonancerecords.org. *Wrap Your Troubles in Dreams; Passarim; Soft Winds; Le Tombeau de Couperin; My Song; You Stepped Out of a Dream; Israeli Waltz; Anthropology; Babushka; On the Street Where You Live; BQE; Valentine.*

PERSONNEL: Tamir Hendelman, piano; Marco Panascia, bass; Lewis Nash, drums.

By Matt Marshall

On this, his first release for Resonance Records and second overall as a leader, pianist Tamir Hendelman displays a supple, refined touch put in the service of deceptively easy-flowing music that evolves from melancholic openings to spirited, galloping middles and back again (or turns this progression inside out) in a natural, unforced manner.

While the album includes takes on intricate compositions by several of Hendelman's fellow pianists/composers, including Fletcher Henderson, Keith Jarrett, Fred Hersch and Maurice Ravel, the two original compositions penned for the set – "Israeli Waltz" and "Babushka" – are, perhaps, its most emotive and gripping. With heartbreaking melodic slips redolent of Brad Mehldau's modernist weepers, the pieces also incorporate classical themes and strong whiffs of the pianist's heritage: from Russia and Poland to Israel and the United States. In this, they echo the rest of the music here – drifting, stewing, swirling and stepping out to meet some new liquid horizon. Which means Hendelman is successful in capturing that titular spirit of wanderlust; his sights, after all, are on plurality – of arriving to leave again – he doesn't have a single, conclusive endpoint in mind.

The trio setting is effective in helping Hendelman along this road, lending an unencumbered, intimate quality to the music that allows it at once to nimbly change course and keep its wheels and weight on the road. Bassist Marco Panascia and drummer Lewis Nash supply amble bottom and counterpoint to the proceedings and step forward time and again to take the listener on welcome detours from the pianistic thoroughfare. *Destinations*, no doubt, is just a taste of all the travels Hendelman and Co. have in mind for us in the future.



CHRISTIAN HOWES

OUT OF THE BLUE – Resonance Records, RCD-1016, *Fingerprints; I'm Walkin'; Cape Verdean Blues; Gumbo Klomp; Out of the Blue; Seek and Ye Shall Find; Bobby's Bad; Sing Me Softly of the Blues; When Will the Blues Leave; Sweet Lorraine.*

PERSONNEL: Christian Howes, violin and Yamaha electric violin; Robben Ford, guitar; Bobby Floyd, Hammond organ and piano; Tamir Hendelman, piano; Kevin Axt, upright bass; Ric Fierabracci, electric bass; Joel Rosenblatt, drums; Sharon Hendrix.

By Eric Harabadian

The fact that violinist Christian Howes has a formal background steeped in classical music seems to naturally follow. And his technical approach to the instrument certainly reveals a classic expressive and romantic side. But he also draws largely from blues, jazz and gospel music and employs a great deal of that sound into what he does as well. In fact, so much so, that he created this concept album that lovingly and sincerely celebrates blues and its offshoots in all its glory.

This album is a brilliant blend of tasty choices and stunning interplay starting with Chick Corea's "Fin-

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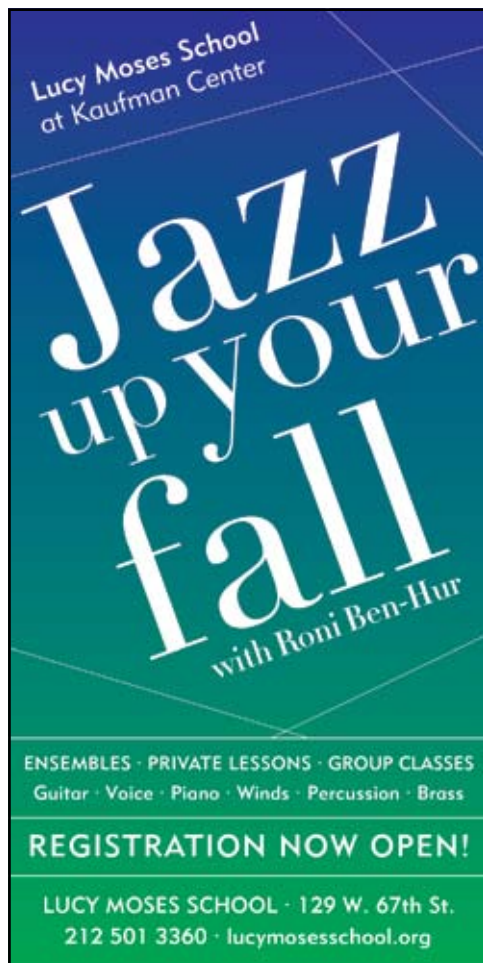
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gerprints.” This one sets the album’s pace – swinging fiercely mixed with shifting moods, tempos and varied performances ranging from a surprisingly reserved Ford on guitar to the spirited pianist Hendelman. Fats Domino’s “I’m Walkin’” is more or less a straight read done in a 12-bar shuffle. This also swings like crazy and showcases abandoned playing by Howes. Horace Silver’s “Cape Verdean Blues” follows with more high energy and verve supplied by drummer Rosenblatt’s precise and percolating Latin rhythms. “Gumbo Klomp” is one of Howes’ own tunes done in a Cajun style. This one is especially funky and features some fine solos by Ford and Bobby Floyd on Hammond organ. The title track is also by Howes and shifts gears a bit with a serene and gospel influenced ballad. That reverent mood is perpetuated with “Seek and Ye Shall Find.” Vocalist Shirley Hendrix steps out with the only vocal performance on the album and it is a good one! She delivers inspirational lyrics for the ages and Howes graciously shines the spotlight on her and the entire talented studio cast. “Bobby’s Bad” is just that....bad!!! Howes hits one out of the park again with an original composition that boasts infectious melody, excitement and animated changes.

Howes also includes works by Carla Bley and Ornette Coleman to further establish his contemporary side but concludes the disc on a traditional note with the standard “Sweet Lorraine.”

Howes is a consummate artist that excels on a number of levels as soloist, composer and arranger.



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ELIZABETH LOHNINGER

SONGS OF LOVE AND DESTRUCTION – Lofish Music. www.lofish.com. *River; Save Me; Si Me Quieras; Here There and Everywhere; Alone Together; With Every Breath; Away and Away; La Puera; I Fall in Love Too Easily; No Moon at All; A Little Bit Tricky; If I Should Lose You.*

PERSONNEL: Elisabeth Lohninger, voice; Bruce Barth, piano; Evan Gregor, bass; Jordan Perlson, drums; Ingrid Jensen, trumpet; Christian Howes, violin; Donny McCaslin, saxophone.

By Bob Gish

Don’t miss this one. Like the music of Joni Mitchell, K.D. Lang, Lennon/McCartny, Evans/Mann, S. Cahn, Cy Coleman, plus a cornucopia of original compositions by perhaps the lesser known but equally talented Elizabeth Lohninger, L. Demetrio, L. Robin and others?

Well, here it is, done up throughout with class and sophistication. Lohninger’s voice and phrasing are jazzy and cosmopolitan, comforting and exhilarating. She can hold a note, carry a melody, and scat – all as if variously attired in evening gowns and denim jeans. The flames and flameouts of love burn heavy here.

“River, Save Me,” and “Here There and Everywhere” cover the popular tunes, all sung sweetly, slowly, mellifluously in imaginative arrangements and with talented instrumentalists. “Si Me Quieras” and “Mi Puerta” veer into the Latin, sung appropriately in Spanish and with all the passion and verve common to the respective impulses of bolero and salsa and with all the flair and desire which each set of lyrics state. Denny McCaslin’s sax solo on La Puerta is indeed a swaying doorway to dance, as is Bruce Barth’s piano work, and not only on this track.

Who hasn’t felt, too, the range of emotions represented by such standards such as “Alone Together,” “No Moon at All,” and “I Fall in Love too Easily”? Lohninger not only understands and enunciates the literal meaning of the lyrics but the ironies, connotations, and subtleties of earlier versions of social networking, moon madness, and temptation. Here too Lohninger’s improvising turn old tunes new.

All in all the play list is imaginative, engaging, and the vocals, lyrics, arrangements, and instrumentation supremely coherent – or, you might say, deconstructively constructive.



MARK MOORE

WITH FRIENDS ABOARD — Self Released. www.markmooreproductions.com. *Walk Away; Notch Eight; Once Upon a Train; Secret Serenade; Pools; Burlington; James; If Duke Were Alive Today; Song For Rhonda; When You Are Here; Scapple From The Apple; Straight No Chaser*

PERSONNEL: Mark Moore, piano, Kurzweil, Roland FP3; Susie Miget, Acoustic Bass, Electric Bass, piano; Greg Muzunik, electric bass; Bob Dunn, guitar; John Kizilarmut, drums; Andrea Graves, flute, alto flute

By Herb Gamura

Mark Moore’s *With Friends Aboard: Featuring Susie Miget* captures a group of pals having a great time together at the Mediapolis Community Theater in Iowa. This album succeeds in creating sophisticated moods with its luscious textures. Much of this is due to the combination of acoustic piano with Kurzweil and Roland FP3 sounds, and the prominent role of flutist Andrea Graves, who plays beautifully throughout the album. Often two basses are playing at once, as well! Move over Joshua Redman double trio! The soft attack of the flute, often in unison with the sharp attack of Dunn’s guitar reminds me of Wes Montgomery’s classic record, “Movin Wes,” although Dunn plays with a plectrum and Montgomery used his thumb, creating a rounder attack and tone than that of Dunn’s.

The group plays through an eclectic mix of tunes, while always maintaining a cohesive sound no matter what the material. Along with a collection of inventive originals from Miget and Moore that span the jazz soundscape from ambient to bop to Latin, you’ll hear Charlie Parker’s “Scapple From The Apple,” featuring Miget and Muzunik who each get a bass solo before trading eights and then fours. They also play the wonderful Pat Metheny and Lyle Mays’ composition entitled “James,” the Thelonious Monk classic “Straight No Chaser,” and Don Grolnick’s “Pools.”

Although I enjoyed the ideas within the group, and the unique sound they were able to create, the rhythmic execution was inconsistent, sometimes lacking a groove or pocket, particularly on the part of Moore and Dunn, who often were not locking in with the drums and bass. There was sometimes a clash involving non-complimentary comping. It comes down to what Duke said: “If it ain’t got that swing, it don’t mean a thing,” and there were alternating moments where it was and was not happening. On the up side, everyone is in process, and I look forward to hearing their next effort. Outside of the

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KENNY WERNER

NO BEGINNING NO END – Half Note Records, Inc. www.nobeginningnoend.com. *Death Is Not the Answer; Loved Ones; The God of Time; Astral Journey; We Three; Visitation: Waves of Unborn; Cry Out; Coda.*

PERSONNEL: Kenny Werner, piano; Joe Lovano, saxophone; Sean Statser, vibraphone, Kae Reed, marimba; with woodwinds, voices, and strings; Fred Harris, Jr. Conductor.

By Bob Gish

Effortless mastery and confidence-building meditations are associated with Kenny Werner, along with an exemplary career in music, a lifetime's testimony to practicing what one preaches. For Werner,

in a special context, there are no wrong notes, no wrong turns...when music truly calls and a willing musician answers. So too with this award winning compilation of compositions, a virtual suite, commissioned, as it were, by Werner's friend and peer, Joe Lovano, in 2006.

Lovano's request came in the form of a phone call and an idea for Werner to compose something, if time could be found in Werner's busy schedule of projects and performing, for the 80th birthday of a benefactor of the MIT music program. The composition would eventually be played in 2007 by the MIT Wind Ensemble, capped by a performance by Lovano and Judi Silvano. Next to the joys, and yes, sadness, of experiencing that landmark live performance this CD adds to the eternal continuum of music imagined, manifested, soul absorbed, and healing. Tragedy as well as joy pervades this project and the eight selections or movements to the piece. As the turns and at times terrible twists of life, fate, and another shocking phone call would announce it; Werner's daughter was killed in a car accident.

Such events can either end – or, paradoxically, begin a person's, a parent's will to care, to continue to have heart, to affirm, to, Phoenix like, rise from the ashes. Werner chose life, love, music and a musical affirmation to the presence and promise of his daughter's life. In a special sense she lives on in *No Beginning, No End*.

Lovano and Silvano, along with conductor

Fred Harris, contribute to the collaborative feeling, to the feeling of time past, present, and to come, of the variations on a theme which birth, life, and death dramatize. Moreover, we find testimony here to spiritual resilience and resourcefulness.

Far too often the elegiac can become maudlin, more personal and irrelevant than universal. And, often, as with all great elegies, the creative spirit soars, the sacred becomes manifest, otherness becomes oneness. So it is here. And so it is here, when experiencing the absolutely ethereal and reverential sounds of the human voice, and the extensions of that voice in Lovano's saxophone, in other reeds and woodwinds, in violins and the assembly of orchestral instruments that the true transcendence and soulfulness of music is heard – a transcendence incorporating all typologies of sound.

Werner's poetic spirit is also present in the titular poem, "No Beginning, No End," found in the liner notes. Words and music, especially the rhythms and figures of poetry, and companion, sister muses, and Werner's prose poem is as elegant and inspired as the poems of his music. "Time, changes, / These are the tools of improvisation. / 'Voices sing our son, which has, / No beginning, no end."

Kenny Werner once again, but with special profundity in this particular instance, makes the Platonic ideal real for all of us. The process was hardly effortless. It is, however, by any measure masterful. ■

Wilensky Continued from Page 16

craft. A bass clarinet player can work with an Eric Dolphy tribute band and never have to leave Copenhagen if he doesn't want to. The musicians play for highly educated audiences who don't mind supporting music that wouldn't otherwise see the light of day. Audience support, in turn, boosts tax revenue, and so on. In five years, I want to become Jan Garbarek! Obviously in the U.S., the "marketplace," rules. Even in flush times, that's a dicey road: big companies usually support "safe" art. I'm sure there are plenty of people reading this who don't want their government involved in anything, let alone jazz. Seems like a popular line these days. Unfortunately, that's one reason that the public school music programs and major orchestras are going down the drain. And, good luck making a decent living playing subtle music without leaving the country. Where's that wand?

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

DW: Ray Charles told me to pay more attention to my horn than to the opposite sex. It took me a decade or two to sort that one out.

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

JJ: Though the web has made it easier than ever to promote yourself, it's harder than ever to turn that exposure into a living, simply because it's such a

crowded field. Worldwide economic catastrophes have not helped. Clearly, one has to be more adaptable, prepared, perseverant, and patient. Also, one of the biggest threats to our livelihood is the homogenization or dumbing-down of the audience. When an entire generation can't identify the instruments - or sounds - in an orchestra, and has never heard of Lester Young, you're in a cultural Armageddon. I recently wrote a book called "*Musician!*," which is the no-frills saga of modern musician-hood, and I've been doing readings and performances at libraries, schools, and bookstores. I'm reaching a different audience than when I play clubs and concerts, and I try to make people aware of how dedicated we are, and what we have to do to survive. The turnouts, questions and comments I'm getting suggest that there's hope. People are starving for accessible high art. I tell them to look up from their Blackberries.

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

DW: First, you have to walk a fine line between music and the business of music. It's obviously important to learn everything you can about business and self-promotion, but you'll lose your mind if you pay too much attention to the marketplace. You're here to make music. Another thing I tell all my students is that they should attempt to bring out the best in all the musicians they encounter, whether they like them as people or not; the music will sound better and you'll work more often. If one of your band

Continued on Page 48

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DEEPER PERSPECTIVES

FEAR

Sometimes fear is so palpable that it literally cripples us. The heart starts beating rapidly, our thoughts become disorganized and manic, our limbs begin to shake, and our breath becomes rapid and shallow. If we can, we avoid doing whatever it is that caused this reaction, or we scurry for something to take the edge off so that we can continue doing what we wanted to—prescription pills, alcohol, narcotics; whatever we can find that will work for the moment.

Other times fear is more subtle, vibrating at a slower frequency but deeper within, controlling our life without us realizing it. We may be so fearful of not being accepted by someone or everyone that we lead our lives according to external needs and expectations instead of our own—the external needs in turn become our own, and we lose ourselves in others. We often ask, “What does the world want from me?” instead of, “What do I want for myself?” and when the desire to live without regard for others’ needs or expectations increases, so does the fear mechanism.

The craft of the musician, not the technician, but the musician, requires that they become very deeply engaged with the music they are playing or attempting to create in order for it to be good enough to move people on an emotional level. In order to get so deeply engaged, one must transcend both the immediate fears and the deeper fears (which are of course the roots and branches of a single tree)—self-consciousness, performance anxiety, fear of the unknown, fear of losing control, the ego’s fear of death which is often as strong as the fear of physical death, etc.

For this reason, many musicians have become very advanced human beings with an incredible awareness of the nature of their own consciousness, which is a consciousness shared among us all. It is a requirement for them, in order to be the best they can be, and the following responses from Pat Martino, Jim Black, Joseph Lepore and Nir Felder display this awareness.

—Gary Heimbauer, Associate Editor

QUESTIONS:

How has fear impacted your life, specifically as a creative performing musician?

How have you managed or attempted to overcome fear, or to transform it into something positive?



Jim Black – www.jimblack.com:

When I moved to NY in 1991, I was dealing with many small but persistently annoying fears at the same time – feeling inadequate musically or directionless, fear of not being able to make my rent, fear of not being accepted by the heavier players, and an irrational awesomely paranoid feeling that I could die any minute living in a place like NYC—crazy making. I remember reading philosophy book after book, looking for guidance, trying to make sense of what I was doing. I finally stumbled upon the writings of J. Krishnamurti on the idea of “fear”, and almost immediately, everything became more clear. Not that all those insecure feelings vanished immediately (or at all for that matter), but

that by looking into what causes fear in myself and learning to observe my thoughts from an outsider’s perspective, I began to see where and when I would allow “fear” to creep in and take over.

A practical example: One night I remember in the early 90’s playing a gig at club where musicians would wander in and out making the rounds. During one tune I saw Joe Lovano walk in, and I immediately started thinking *while* I was trying to play. “Wow, there’s Joe Lovano. Man, I wonder if he’s checking me out. I would love to get a gig with him. Gosh, I sure hope he liked that drum fill I just played. Oops, just screwed it up...” You can imagine how much music *wasn’t* made in that moment, my mind swimming with distraction and most importantly, not listening. In that instance, fear creates division and destroys any chance of making music. You cease to listen, and the music suffers immediately. So learning to totally focus on the task at hand, concentrating only on listening and playing, giving all one’s attention to what you *are* doing in the moment leaves no room for fear to enter. So now when I start to play I allow myself to be completely submerged in the music, as if I walked into a completely different space. Eventually, I could turn this “focus” on and off like a light switch, which has very practical uses way beyond music making, and has made all my daily activities and relationships that much more meaningful and vital.



Pat Martino – www.patmartino.com:

Consciousness is timeless, it is not “how we are”, it’s “What We Are”. When awakened to itself, (in its earlier stages) it separates from the vehicle that’s been given to it. Through this comes a greater awareness of true human nature – its functions, its traits, its identifications, its faults. All of these things help us to intimately accept the process of eternal growth. Fear can be seen as one of the conditions that lead a human being to overcome, and survive. It evolves into courage, and should be respected as a part of the holy gift. Fear causes objective decisions. It ultimately provides greater insight into the state of mind one is subject to, and remains in constant growth.

When evaluated properly, it fuels our reason into the most positive results, eventually preparing the vehicle to be cleansed, and as sacred as life itself. Remember, there is nothing to fear.

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Joseph Lepore – www.josephleporemusic.com:

I think of fear as something that is a natural component of human beings and all living creatures' existence. We all experience from time to time something that might generate fear in us. I remember in 1999 my career was moving forward and I decided to move back to the US from Italy. I knew I was gonna start all over, from scratch. And I wasn't so sure about what was going to happen: in those days before leaving for NY I experienced a deep anxiety and fear – fear of the unknown. In retrospect I am glad to have made that decision: I've experienced a huge growth process both as a musician and as a person. New York is not an easy place and all the best musicians end up here at one point in their lives. This constantly pushes you to keep refining your craft if you are serious about it. In New York I spent the first years checking out almost on daily basis as much music as I could. The more I listened the more I realized how hard I had to work to improve. I reacted with a certain shyness, but I made sure to put in a lot of practice time on my instrument. Life can throw at you all sorts of challenges and it is important to keep a certain balance within your self. I grew up in a town in southern Italy and moving to New York, actually moving back here (I was born in Queens), was a big cultural shock; getting to know and understand the social environment in which you live and its mentality is very important. But above all, knowing yourself is the key element in overcoming fear: sometimes it can be of our own potential, our own capabilities. Without fear, as long as it doesn't overwhelm you, there is limited growth. If I fear something I stop and think...

Nir Felder – www.nirfelder.com:

Asking an artist the impact of fear on his or her creative output is a big question, similar in scope to inquiring of any living being the effects of any of the many primal emotions we all share. But while searching out the ramifications of joy might be a more cheering prospect, fear is an emotion we today feel the need to investigate because of its underlying deleterious implications; fear in modern day psychology being an emotion that is questioned for the dark secrets it may hold, an unwelcome guest in our assembly of what have been considered "positive" emotions. Yet we know that the emotion of fear has passed down through the generations for a reason: to protect our life and liberty when we are presented with choices which might endanger them. The passing of society from one age of civilization to another has meant, however, that our relative safety and comfort leaves the emotion of fear without much of its original sovereign purpose and exposes us to what have become misdirected fears, fears posing for other deeper fears, and myriad other elements of what has become the modern dilemma. What indeed, are we really so afraid of? For the artist to answer this question is especially problematic. For the true artist in our society lies in a unique position, with goals and purpose lying outside the locus of what our culture has labeled as instantly acceptable.

It is important to remember here that we are not dealing solely with the personal fears of the artist, but also with all the shifting fears and consequent lines of power amongst all those surrounding the artist, whether within or without the artist's field of endeavor. Artistic peers, government at all levels, family, critics and all forms of media power all press their fears against the artist's, one informing and compounding the other. It should be noted that jazz and all other historically folkloric art forms will also inevitably answer at some level to the weight of tradition. We can also take note that this compounding of fears and power lines has been exponentially multiplied by the presence of the Internet. For here the modern artist comes in closer contact with his audience and the subsequent expression of their often thinly veiled personal fears.

Going further, upon examination of some modern fears, we quickly observe that every fear has an opposing fear which is often felt in equal measure to its counterpart. For every fear of failure there is a corresponding fear of success. For every fear of stepping too far from the tradition there is a fear of hiding behind it. For every fear of speaking and thinking positively is a fear of speaking and thinking in a negative fashion. We are surrounded on all sides by fears and the fearful and can find only one way out.

As artists, we somewhere inside, no matter how cynical we may become, believe in the power of art. No matter the reasons we began our journey along this path, we have all at some point witnessed firsthand the power of art. We may not all believe art can heal the world, but we know firsthand it can touch people, because it touched us at some point in our lives. Whether we can stay true to our most pure conception of art is one of the great struggles an artist faces. On all levels of any walk of life are people whose primary goal is caring for their basic needs, just as a major record company executive, gallery owner, or dance promoter may not contract an artist for fear of the consequence of not being better able to meet their basic needs because of the fact. But while others are entitled to their placement of basic needs ahead of all else, the artist is not. For the archetypal artist, the power of art holds sway above all, and it is to this model that we must cling in order to escape the intersecting lines of fear surrounding us. Art is our way out of our modern cycle of fear, and though we may fail, it is only noble to try. Our shibboleth could be defined as such: touch others through art as you have been touched, as best you know how.



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mates is lost – or isn't ready for prime time – offer to help. Determine whether you need to be direct and brief – explaining a specific musical phrase during a recording session - or more subtle – listening to someone kvetch. The advice you give won't always be appreciated, but try anyway. Or just listen. Often when one of your co-workers is struggling it's because he's having health or family problems, or a bad day. Have mercy. Whether you're a ten-year-old violinist in

a school orchestra, or the concertmaster of the New York Philharmonic, it's a good idea to treat all your colleagues with respect. It's the right thing to do, and there's no telling who will end up on the top of the heap.

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

DW: People haven't changed that much since the

beginning of recorded history. People need people. People need music. Music needs people. People often need a glass of wine to appreciate jazz.

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

DW: I listen to good music, read and, on occasion, sleep. ■

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