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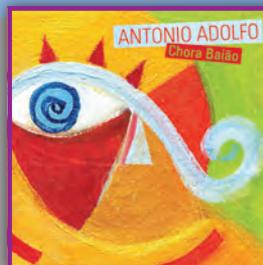
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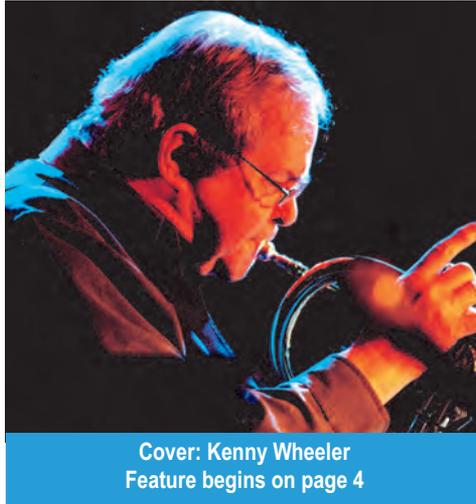
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Feature begins on page 4

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# Kenny Wheeler

Interview by Eric Nemeyer

*Kenny Wheeler, trumpeter and composer, has written more than one hundred compositions and is a skilled arranger for small groups and larger ensembles. He has released 30 albums as a leader and has performed and or recorded with an array of artists including Dave Holland, Keith Jarrett, Pepper Adams, John Taylor, Joni Mitchell and others. Born in Canada in 1930, he has lived in England since 1952. He celebrates his 81st birthday as the featured artist in the Festival of New Trumpet Music.*

**JJ:** Talk about your association with Kenny Werner.

**KW:** I had done a few duos with him around the States. It was great to play with him. He's a very sympathetic player. I like his music very much. I also worked with Toots Thielemans with him.

**JJ:** One of the aspects with which I resonate about your music is its spontaneity and, to my ears, the absence of clichés, licks and patterns – in the same way that I have always appreciated the improvisational approach of Thad Jones and Joe Henderson. Could you share some of your perspectives about improvisation?

**KW:** I don't know. I tried for many years to play strict bebop – because my heroes were all the great ones, Miles, Dizzy, and Kenny Dorham. Somehow, I just couldn't do it very well. I'm not sure why. Then someone played me a Booker Little record and that sort of opened my eyes a bit. I realized then that you could be different



Photo © Eric Nemeyer

**JJ:** What kinds of activities did you undertake when you discovered this was the direction you wanted to take? Did you do transcription and analysis of solos?

**KW:** Oh, no. I never tried to copy Booker Little. I just realized that you could be different. It was allowed for you to be different. I've never taken solos down very much.

**JJ:** I've often maintained that despite the value of transcribing and understanding the music – either intuitively or through transcription, or whatever method – if some instructors had tried to sanitize their technique and playing, their music would have been different, to the extent that we might not have had the opportunity to experience what was special about their music and the flaws that uniquely characterized it.

pretty new melody or something. I don't really have a system, but I probably do have a system, and if I do, I don't want to know what it is. Consciously, I just like to think that it's intuitive. But, that's about composing. Playing is a different thing I guess.

**JJ:** Then, was the music on *Gnu High*, for example, music that came to you in one moment of inspiration, with your pencil never leaving the paper, or were there bits and pieces and motives that you wrote here and there, and polished, that eventually made their way into one completed work of art?

**KW:** One or two of the pieces might have been new. But probably most of the stuff was stuff that I had already done over ten years. Most had been composed seven or eight years before.

**JJ:** Could you talk about your association with Maynard Ferguson and his early 1970s band that he had in England, and your work arranging music for the band?

**KW:** That wasn't a long association. I did a couple of gigs with the band. He asked me to write, and I wrote two or three arrangements which he liked very much. But then he wanted to do more in the fusion direction, and my heart wasn't into going in that direction – and I didn't really write anything else.

**JJ:** In the early 1970s, you worked with Anthony Braxton, often traveling back and forth between England and the United States. Could you talk about that association with him and the development of that music you created?

**KW:** I enjoyed that period of my life very much. I guess it was over a period of three or four years, with Dave Holland and Barry Altschul. I really enjoyed playing with Anthony and trying to play his music. Things were very difficult.

**JJ:** Did the music entail a lot of reading charts?

*“I felt that the free music was kind of loosening up my straight-ahead playing – and my straight ahead playing was tightening up the free music a bit.”*

and still be in the tradition. It gave me the courage to go my own way a bit. The people I've always liked in jazz have always been the sort of looser players – who play with a loose feeling, who don't always play strictly on the time. The epitome of that would be Sonny Rollins. He goes everywhere in his playing – and I've always liked that approach. And, I've always liked Lee Konitz as well. He seems to be one who is not playing hot licks, but looking for melodies as well ... the same with Joe Henderson. I was just very good at playing strictly on the time. I always play a little in the back, you could say. I don't know if that's a good thing or a bad thing. But, that's what it is.

**KW:** Could be.

**JJ:** One of the first albums of yours that I heard was *Gnu High* on ECM Record, where you composed all the music and a suite. Could you talk about your composing a bit?

**KW:** I suppose when I try to compose, I try to be instinctive. It's probably not. I probably use the same old system. I try to think that it's a

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# Jerry Costanzo



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**KW:** There was. He knew what he wanted. He had a conception. You just didn't play the theme and go off in any direction. He had certain ideas that he wanted. It helped me a lot playing with him. When I left I thought, "Well, he's not going to easily find someone to play these parts." Then he got George Lewis in, and he played them easily. That depressed me a little bit. [laughs] When I look back on that period in the late 60s, I feel that maybe that was the period that I was

*"...sometimes if I get a little bit stressed out, and don't play good, then that can depress me. I can handle everything else if I play good on the gig."*

playing my best – because I was playing quite a lot of free improvisation with different people, and I think I just got around to liking Booker Little a lot. So I felt that the free music was kind of loosening up my straight-ahead playing – and my straight ahead playing was tightening up the free music a bit. It felt like a good period for me.

**JJ:** What kinds of suggestions did Anthony Braxton make in terms of rehearsing or performing his music?

**KW:** I can't remember.

**JJ:** You mentioned that your playing developed significantly during that period. Could you discuss some of the specifics about how your artistic conception expanded as a result?

**KW:** I just felt that both sides of my playing – my free playing and playing on [chord] changes improved a lot. I felt good about things during that period.

**JJ:** How did your association with ECM Record develop?

**KW:** When ECM Records first started, he was into a lot of free improvisation – with people like Evan Parker and Derek Bailey. I think Even Parker must have mentioned me to Manfred Eicher and finally he gave me this record deal.

**JJ:** Did ECM make any suggestions to you about your recordings or the direction you might consider?

**KW:** No. He never interfered. Sometimes he made little suggestions about who might be good to record with. But, he never suggested any musical direction. He was very good that way. It just became harder over the years to get a record from ECM. Then the CAM label came along and they offered me the opportunity, and I've made maybe three or four for them already. With ECM it was about one every five years. It's still quite a sizable body of work. At my age I just feel it necessary to record a little bit more.

**JJ:** Could you talk about any additional writers or players who have made an impact on you?

**KW:** I think I tended a little bit more towards saxophone players – Sonny Rollins and Von Freeman, from Chicago, and Lee Konitz. Also, I had the pleasure of working with the Dave Holland Quintet for three years in the early 80s. That was a great experience for me, even though I felt that I wasn't playing the music as well as the others in the band. To be playing that music with Dave, Steve Coleman and Julian Priester – that

was a great period for me.

**JJ:** What kinds of ideas did you exchange with Dave during that period?

**KW:** I was just following along. I don't think that I was contributing to it too much. Then when Steve Coleman came into the band, he brought these very difficult pieces – which were along the same lines as Dave's music. They were difficult to play and the rhythmic side of it was really difficult. The rhythmic side has always been my weak point. As long as I can hear the harmony, I know where I am and I can float around. But, you couldn't float around in Steve's music. You had to know where you were rhythmically at every point. Even though I got a little better at it over the period of being with the band, I always felt a bit behind. But I enjoyed my experience in the band very much.

**JJ:** You have a great deal of humility about the positions you've held in different bands and your associations with these leaders.

**KW:** That's maybe so a little bit. But now that I'm getting to this older age, I think I've become a bit of a curiosity person. I think it helps some younger players because they can see that a man of my age is still doing it or trying to do it.

**JJ:** This music really requires that you be a constant student of your art or craft. The wisdom one gets by creating this music evolves over decades through playing and exploring and deepening your commitment.

**KW:** It's definitely a lifetime's work. I know some young guys are desperate to have a CD out there when you're 19 or 20. But if you really love the music, you

could be doing it when you're 60 or 70. So, there's no need to rush to become a star overnight.

**JJ:** How do you stay balanced as an artist given the stresses of contemporary life?

**KW:** When you have a bit of success, it means you have to travel a lot, and deal with sound-checks and hotels and traveling. But I do try to keep balanced – and if I can do that then I'm quite happy at the end of it. But sometimes if I get a little bit stressed out, and don't play good, then that can depress me. I can handle everything else if I play good on the gig.

**JJ:** But, you're not beating yourself up if you don't play good on the gig?

**KW:** Well, it would bring me down for a few days.

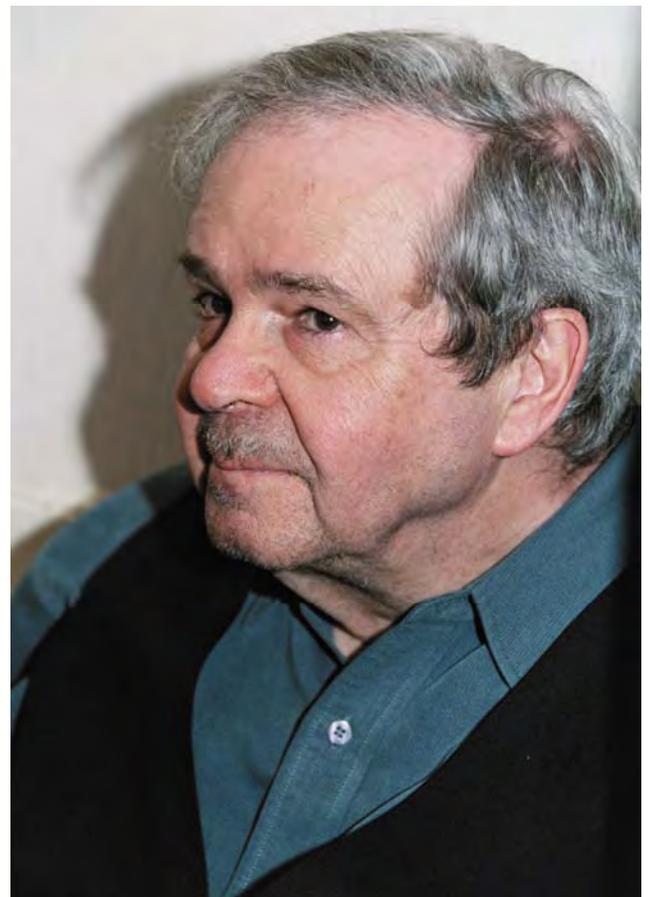
**JJ:** How do you navigate your way between the tyranny of the ego and justifiable confidence?

**KW:** That's a tough one. I don't think I have either of them. I keep trying to get more confident, but it's a slow process.

**JJ:** I guess we're our own worst critics.

**KW:** I think that's right. We are our own worst critics.

**JJ:** One of my favorite quotes is by Dan Boor-



stin, a past Librarian of Congress in the United States. He said: "The greatest obstacle to discovery is not ignorance, but the illusion of knowledge." How have you experienced that?

**KW:** That's getting into deep territory. I have to think about that one. I suppose that the older you get, the less you discover. I guess when I was younger I was trying to hear a chord sequence or something and I would really struggle to find out what it was. There's a feeling that everything has been written now and it's hard to discover anything else. I just try to write my simple romantic comedies, or melodies.

**JJ:** There's a temptation to be drawn to technique over the music. What are your perspectives on how to balance the two?

**KW:** That's a tough one. There are so many really good proficient young players around. I think it's a good period for jazz. You've got players like Chris Potter and Joe Lovano and a lot of good young trumpet players. Wallace Roney is a good one. Wynton [Marsalis], of course, is a fantastic player. You could have maybe too much technique. But I don't know. It must be difficult to have a lot of technique and not use it. I don't try to do that.

**JJ:** How have critics impacted your music? I think that compliments and criticism both are like perfume and are better off inhaled than swallowed.

**KW:** That's a good one. [laughs] I agree. A bad review will make you feel bad for maybe a week, but a good review makes you feel good for the next day - and that's it. Of course, you wouldn't be in the band if you weren't the right person to be there. Sometimes you think you're having a really good night and at the end of it, nobody in the band says anything. Other times you think, "Oh my God, I played so bad." Then everybody says, "Oh, he sounded great last night." I think it just goes to show - don't expect anything. Don't expect a good compliment or a bad one.

**JJ:** One of the albums on which you play that I particularly like is *Conjuration* by Pepper Adams. Could you talk about that experience and or your association with Pepper?

**KW:** I enjoyed very much playing with him. I think I first met him playing with some Norwegian musicians and he came over to join the band. I got along with him right away. He was very fond of an album that I did in the 1960s, which has long been unavailable. If you can find a copy, I think it's worth a couple of hundred dollars. It's called *The Windmill Tilter - The Story Of Don Quixote*. Pepper loved that album. So, he got a week at Fat Tuesday's and he asked me to do it. I was overjoyed. It was Hank Jones, Clint Houston and Louis Hayes. In the middle of the week, I was playing not too far out, but my style - which was a bit out there. At the end of the week he said, "Just play the way you play. I like it" He was very encouraging. He was a very intelligent man and very funny. I was sorry that his end wasn't all that pleasant. He seemed to influence some of the younger players, like Gary Smulyan. There are two or three baritone players who sound like they've got a bit of Pepper in them.

**JJ:** Some fans and musicians believe that some players play open form or freely or avant-garde music as a way to pass off their lack of mastery of essential musical elements of harmony and melody and inability to play "inside." Coltrane, as the leading example, by comparison, was one of the great masters assimilating all of those elements - harmony, melody, rhythm, dynamics, articulation and so on - and his recordings evidence this in a prolific way. His ex-



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Gracefully melodic pianist Simona Premazzi is one of the most exciting new improvisers and composers in jazz.

## FARA MUSIC TRIO WITH FABIO ZEPPETELLA - OCT 7-8

Led by saxophonist Gianluca Vigliar, this trio performs a vital blend of time-honored standards and new compositions.

## FABIO ZEPPETELLA WITH THE ARUAN ORTIZ TRIO - OCT 9

Inspired by Afro-Cuban culture, guitarist Fabio Zeppetella makes his last scheduled appearance at The Setai performing with the Aruan Ortiz Trio.

## ALL STAR JAM SESSION - OCT 10

This will be a larger jam session showcase in which all participants of the festival will perform at the Setai.

## ELI YAMIN - OCT 11-16

Pianist, educator and cultural ambassador for the US Department of State, Eli Yamin leads his band in performances of standards, originals and blues.

## JAIMEO BROWN - OCT 17-23

A leading exponent of World Jazz, drummer Jaimeo Brown brings his trio to the Setai to present an exciting blend of African rhythms, straight-ahead jazz and R&B.

## ANTONIO CIACCA - OCT 24-29, OCT 31

The Bar on Fifth's Artist in Residence, Antonio Ciacca has delighted audiences with his soulful gospel-infused playing.

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plorations in the arena of open form, or avant garde emerged after building a foundation of musical mastery that enabled him to impart form where there might not appear to be.

**KW:** My favorite players have always been the players who have been able to play in and out. A lot of them don't want to do it – they want to play in, not out. You have to want to be able to

body I've played with has been fairly pleasant. John Taylor knows my music so well that I don't have to say anything. He just does what's necessary, with no fuss. I haven't had to play with many prima donnas – thank God.

**JJ:** Could you share some ideas about writing for bands?

*“A bad review will make you feel bad for maybe a week, but a good review only makes you feel good for the next day - and that's it.”*

do both. You do come across them now and again. But there was a period in Europe in the 60s – where there was a lot of free improvisation. And, a lot of people were getting work and making a name for themselves who actually couldn't play their instrument very well. People were thinking that it was good to play like a child – playing like you don't know how to play or something. As the 70s came along, players started to be able to play their instruments a lot better. Of course, when Wynton came along, he took it a lot further. You can't play an instrument much better than him. That's for sure. Jazz musicians were breaking away from the whole old thing – which probably needed to be broken. But because of Wynton, he's brought it all back again. But I get the feeling that people like Chris Potter and Brad Mehldau – they're stretching it a bit, which is nice to see.

**JJ:** How have your activities as an educator impacted your artistry?

**KW:** I've never taught regularly. I did teach in Canada at Banff for about twelve years or so, for three weeks in the summer. I have taught at a few universities in the States for a week or two – taking the big band music and instructing. I enjoyed doing that. But I wouldn't want to do it too much. I find it too difficult. I keep thinking, “What am I going to do? What am I going to teach?” But when I look back over it, I think I got something out of it, and I think that the students did too.

**JJ:** What kinds of challenges have you experienced in leading your own band?

**KW:** I never had much chance to do that. I had a big band tour in 1990 and one in 2005. I haven't actually done many tours with small groups – just the occasional concerts for two and three days ... where you go and meet the local musicians you join them. I never had my own working band that traveled around. But, it's been quite a good life. I'm not complaining about it.

**JJ:** How difficult or easy to work with people impacted your music, bands or performances?

**KW:** I supposed I've been lucky over the years. The people that I get to play with seem to know what to do, and their energy is good. I haven't come up against many difficult people. Every-

**KW:** You have to write for the people in the band. I don't just nonchalantly give out solos. I try to write for the people in the band. Duke Ellington always said that he did that. I've been lucky to have some identifiable people, like Evan Parker, John Taylor and Dave Holland.

**JJ:** What do you look for in a drummer's playing that bolsters your playing?

**KW:** Most drummers that I've played with are very good. A number of them have been very good at straight ahead playing, where the drummer plays two and four on the high hat. That has always kind of thrown me off my stride a bit. It seems to draw me into feeling I have to play straight ahead – which I don't feel that I can do very well. So I don't like being pulled in that direction. I've been lucky. I recorded a couple of times with Jack DeJohnette, with Dave Holland's band and with Smitty Smith. I wish I had studied drums a bit myself when I was younger. Sometimes when I'm teaching, students ask me, “What do you want me to do now?” And, I don't know what to tell them - because when you're playing with good people, they just do what you want and you don't have to say anything.

**JJ:** What is your practice and writing schedule like?

**KW:** I like to practice and write every day. I've been playing mostly in Italy these days. I like playing there. I don't do long tours anymore. I like to go away for a few days and come back. I was trying to practice for a couple of hours on the trumpet and a couple of hours writing each day. But, that doesn't really work out. I found that I'm either a trumpet player or a writer for the day. I might start the day by fiddling around at the piano, stumbling through some Bach Two-Part Inventions, or listening to some music I like such as Ravel or Debussy. Then I might try and write something. Then I might improvise a bit at the piano. I'm looking to play or write something which surprises me. I don't know exactly how you find it ... you might go and have a cup of tea, or have a little argument with your wife or something. Then you get back to the piano, angry and bang out something ... and then you think, “Oh, what was that? That was something different.” That could be the germ or start of a little melody or something.



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—Rufus Reid

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Scott Robinson - tenor saxophone and flute

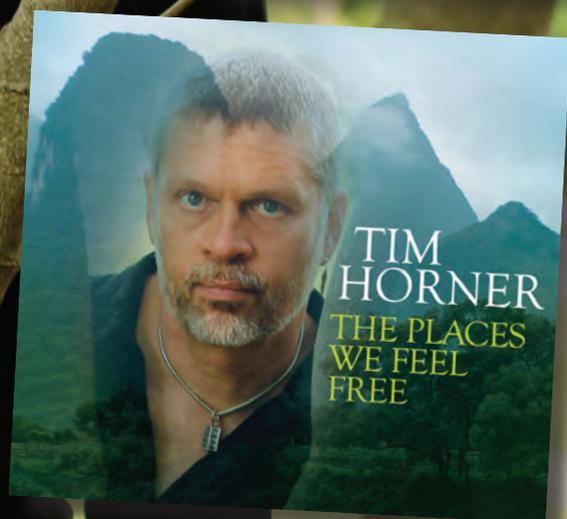
*This recording has been a long time coming, something I always wanted to do but resisted until I had written music worthy of presentation. I never wanted to do one of those recordings where someone else writes, arranges and produces the music I'm presenting. That process could result in a great recording,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

*more than 20 compositions and realizing the statement I wanted to make, I am presenting my first recording as a leader/composer.*

—Tim



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# George Braith

Interview & Photos  
By Ken Weiss

*George Braith, 72, is best known for playing multiple reed instruments simultaneously and for inventing the Braithophone - two different horns (straight alto and soprano) mended together by extensions, valves and connections to form a double horn with different bells on the end. Braith's music has featured an unusual repertoire of original compositions, popular tunes such as "Poinciana" and "Mary Had a Little Lamb," along with an original flare and robust playing.*

*Born George Braithwaite on June 27, 1939 in New York, the youngest of 9 children to parents from the West Indies, he was encouraged to play music from an early age. Braith played clarinet and alto saxophone in junior high school, later adding bassoon and flute, and formed a band in the Catskills that included drummer Pete Sims (LaRoca) during high school. Formal training continued at the Manhattan School of Music. Braith's exploration on dual horns began in 1961 and the first Braithophone was created in 1976. He recorded three well-received albums for Blue Note between 1963-64, all of which included guitarist Grant Green and organ, and led dates for Prestige later in the decade. He also recorded as a sideman for organist Big John Patton. Additionally, Braith made an important contribution to the New York jazz scene by opening his own performance space, Musart, in 1966. Located on Spring Street, it allowed many of New York's future stars to sharpen their craft and find work. Although his major label recorded output slowed after the '60s, he continues to perform and release recordings on the Japanese King Records label and over the past 10 years, by way of his own record company, Excellence Records. He's also been busy perfecting his signature instrument, the Braithophone, which will soon be in production. This interview took place on October 31, 2010, The Rotunda in Philadelphia, PA.*



**“When [Coltrane] found out about the two-horn playing he said, ‘You’ve got to come to my house.’ We were in San Francisco at the Jazz Workshop and I went and sat in with him ... He wired out 75 dollars right away and I headed to New York [in 1967] while I was trembling”**

**Jazz Inside Magazine:** You were born with the last name of Braithwaite, why did you change it to Braith?

**George Braith:** I didn't change it, I just took the

“waite” off. *(Laughs)* That just made it a little easier for people to write and you could hear it a

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bit better. That's just my professional name, I still sign checks Braithwaite. Many of the Braithwaite's in the family did the same thing.

**JJ:** Your family originated from the West Indies, do you feel that there's a touch of your heritage coming out in your music?

**GB:** Basically, I grew up in the Bronx and I grew up in an area where Bebop was alive. Right next to where I lived, there was a tenor player by the name of "Fats" Noel and I used to hear the guys practicing quite a bit when I was young. I never knew who it was who was playing with him but I met a piano tuner named Cheeseman, who was also a tenor player, six or seven years ago, who was around in those days and he knew

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it was Bird, Bags, a lot of cats. Also Tina Brooks lived in the neighborhood. The Bronx was loaded with music. There were clubs all over the place. I'm the last of nine in my house and all my brothers played an instrument. My father taught everybody, he was a minister in a church and music was definitely happening from early life. Calypso was popular in those days and a lot of it was in the jukeboxes then.

**JJ:** How did you get a part in Robin Williams' movie - *Moscow on the Hudson*?

**GB:** That has to do with my instrument – the Braithophone. After I made it, I realized that I had to really spend some time and get to know it and what to do with it, so I used to play outside every day. I had some good people with me like Cindy Blackman, Mark Johnson, Tommy Turrentine, a lot of good people, and one day, the people who were filming that movie said, "Hey, we've got to have you in the movie." I said, "No problem," and in a couple days they were filming us.

**JJ:** What was your role in the movie?

**GB:** Nothing, he (Robin Williams) just passed by and we were playing.

**JJ:** What instruments are you proficient on?

**GB:** I've played the piano and bass for many years, I've played the bass for Sonny Rollins, I play the drums, I play all the instruments. I've

been a band leader since I've been about ten-years-old and I've been through all the instruments except the trumpet. I do all the reed instruments. In school I played the bassoon, flute, baritone.

**JJ:** You're known for your horn playing, how did you end up playing bass for Sonny Rollins?

**GB:** Sonny was hanging and playing at my club in the Village in '66. The bass players hanging at that time were Wilbur Ware and Jim Garrison. If the bass player didn't show, I would play bass and Sonny liked it. I ended up doing a week with him at the (Village) Gate. He wanted me to keep going with him but of course, I wasn't going to give up my horn playing for the bass.

**JJ:** All musicians strive to find their own voice during their careers. You not only found yours, you invented your own instrument - the Braithophone. What's the history behind its development?

**GB:** I used to have an organ trio in the early '60s and a lot of organ trios in those days had guitar players comping and what made me decide that I was going to comp on my horn was that I was working a steady gig at the Purple Manor on 125th Street and one night this guy came in and played more than one horn and just blew me away. I said, "Hey, hey, I gotta' go home and do that!" And I went home and started and I haven't stopped. That guy was of course, Roland Kirk. I started using that with the band, comping with

the organ. Playing two horns became obsolete because you couldn't do it so I had to hook up a horn with the fingering possible to do the things I heard that could be done with two horns playing. I built the Braithophone in 1976, the bicentennial year. Therefore, the original Braithophone was painted red, white and blue.

**JJ:** What did the Braithophone add to your playing? What did it allow you to do that you could not achieve on a single horn?

**GB:** Well, first of all, you play single horns and they fall apart. If you are playing a horn that's not designed for two horn play - they don't have the right configuration. You want to play the full cone. The saxophone is designed only to play with one hand on the top part so if you want to play the bottom part of the cone, you have to devise a way to play it. I've been through many different ways of devising to make it so that I can play the full cone on each one. The Braithophone is not two saxophones, it's a different horn, it's a soprano – a combination of a soprano and an alto.

**JJ:** How did you know how to combine them?

**GB:** I'm very mechanically inclined. My father was good at carpentry and my brothers were into electronics. I really didn't think about it. I took horns apart and put them together, I built things. I do sculptures too. I don't feel it was that difficult.

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**JJ:** What's the hardest part about combining two horns?

**GB:** Being able to play them! (*Laughs*) For a mechanic, it's not a big thing to combine them. Of course, it's been through a lot of development, especially the bells. I'm on the sixth combinations of bells. I always change the bells to try to get the sound exactly right to enhance both horns together. I've been using the system I have now for about five years, I've got two bells on it, and I'm getting ready to make another change to it.

**JJ:** The two-horn playing was criticized as gimmicky. What's been your response to that?

**GB:** Well, the two-horn playing was criticized as gimmicky but the Braithophone has never been called gimmicky. That was two centuries ago, the Braithophone is a fantastic horn, any saxophone player will tell you that. Most guys play two saxophones for a gimmick, you can't play them, the fingering is not there so you can just play half or a couple of shouts, you can't play a full song, especially if you take songs like "Body and Soul" or "Giant Steps."

**JJ:** On your first Blue Note recording, you included the nursery rhyme "Mary Had a Little Lamb." Did that make things harder for you and your two-horn playing to be taken seriously?

**GB:** My two-horn playing was in the embryonic stage then, I had been playing it for two-three

years and I was very encouraged that here comes Alfred Lion (with Blue Note Records) saying, "Hey, let's record this." When I think about what I knew then, I didn't know anything. I heard stuff I wanted to play but... I wasn't discouraged, I kept treading through and it was worth it for what I can do now.

**JJ:** Are you producing Braithophones for sale?

**GB:** At this time, no, but I hope to do it soon. I plan to produce Braithophones soon. I had the opportunity to do it last year but the deal wasn't good and I would like to do it a different way. You know, getting into that business is a completely different business. I still want to do a little more development on it before I present it like that. It's coming up very soon.

**JJ:** What's the response from other musicians regarding your Braithophone?

**GB:** A lot of guys are scared to touch it, I don't know why. They're just scared of it. They look at it and just say "Humh." I have a book on how to play it that's coming out with the horn and it's going to make it very easy. You see, all the stuff I went through, they don't have to go through. I'm looking forward to that.

**JJ:** Are you familiar with the Aulochrome? It's a combined double soprano sax created by Francois Louis and is most famously played by Joe Lovano.

(continued on page 32)

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<p style="text-align: center; font-size: x-small;">*MINGUS* MON OCT 10 *MINGUS* *MONDAYS* MINGUS DYNASTY *MONDAYS*</p> <p style="text-align: center; font-size: x-small;">*MINGUS* TUE OCT 11 *MINGUS* *MONDAYS* DAVID KIKOSKI TRIO *MONDAYS*</p> <p style="text-align: center; font-size: x-small;">*MINGUS* WED OCT 12 *MINGUS* *MONDAYS* MELISSA MORGAN *MONDAYS*</p>	<p style="text-align: center; font-size: x-small;">*MINGUS* TUE-WED OCT 25-26 *MINGUS* *MONDAYS* JUAN-CARLOS FORMELL *MONDAYS* &amp; JOHNNY'S DREAM CLUB *MONDAYS*</p> <p style="text-align: center; font-size: x-small;">*MINGUS* THU-SUN OCT 27-30 *MINGUS* *MONDAYS* STEVE KUHN TRIO *MONDAYS*</p>

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IT ALL STARTED when I was in ninth grade as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

*What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

*"You could never be as good as Linda,"* she would taunt. *"Linda's got Perfect Pitch."*

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on...

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, *"Can I test you sometime?"*

"OK," she replied.

## Now she would eat her words...

*My plot was ingeniously simple...*

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



*"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)*

## I couldn't figure it out...

*"How does she DO it?"* I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C#? Or a F major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

## Then it happened...

*It was like a miracle... a twist of fate... like finding the lost Holy Grail...*

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too could name the tones by ear!* It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart

could mentally hear their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd declare. "You can't *develop* it!"

I would always listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves.*

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my abilities to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

## Whatever happened with Linda?

Oh, yes . . . flashback to my senior year of high school.

I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda.*

Now was my *final chance.*

The University of Delaware hosts a music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale.*

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later, I scoured the wall for our grades. Linda received an A, no surprise. Then what to my wondering eyes should appear: my own score: an A+.

*Sweet victory was music to my ears, mine at last!* —D.L.B.



## Join musicians around the world who have already discovered the secrets to Perfect Pitch.

For 30 years, we've received letters from musicians in 120 countries:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M., percussion*
- "Someone played a D major chord and I recognized it straight away." *S.C., bass*
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle!" *B.B., guitar/piano*
- "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student*
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough!" *J.H., student*
- "It's so simple it's ridiculous." *M.P., guitar*
- "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards*
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control!" *I.B., bass guitar*
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own'." *L.H., voice/guitar*
- "What a boost for children's musical education!" *R.P., music teacher*
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail!" *M.U., bass*
- "Although I was skeptical at first, I am now awed!" *R.H., sax*
- "It's like hearing in a whole new dimension." *L.S., guitar*
- "I started crying and laughing all at the same time." *J.S., music educator*
- "I wish I could have had this 30 years ago!" *R.B., voice*
- "This is absolutely what I had been searching for!" *D.F., piano*
- "Mr. Burge—you've changed my life!" *T.B., student*
- "Learn it or be left behind!" *P.S., student*

## Now it's YOUR turn!

For 30 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager (*plus research at two leading universities—see www.PerfectPitch.com/research*).

Now you can hear it for yourself! It's easy and fun—and *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability.

Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We promise you will *immediately* hear the Perfect Pitch colors that David-Lucas starts you on—or return the course for a full prompt refund (you've got our 30-year word on it).

You can even check out your progress at no risk. You must notice *immediate* and *dramatic advancements* in 1) your ear, 2) your playing and singing, and 3) your *enjoyment* of music, or return your course for a full prompt refund, *no questions asked.*

Imagine the talents that Perfect Pitch can open up in YOU to advance *your* playing, *your* singing, *your own* creativity and confidence. *Then again, how will you ever know unless you listen for yourself?* There's no risk.

Order your course now and *HEAR IT for YOURSELF!*

## The Perfect Pitch® Ear Training SuperCourse by David-Lucas Burge



You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** (see below). For ALL musicians of ALL instruments, beginning and advanced. *No music reading skills required.*

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**Rudresh Mahanthappa & Indo-Pak Coalition**

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**Bucky Pizzarelli Guitar Trio**

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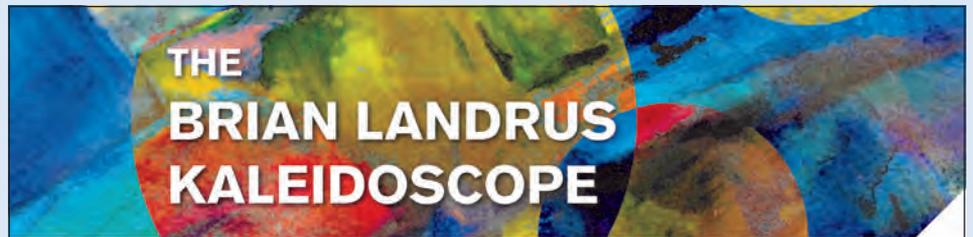


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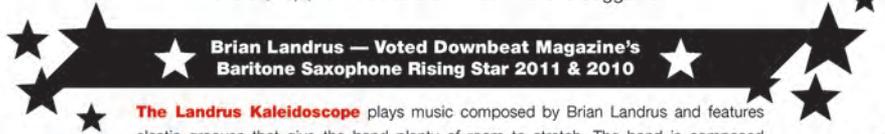


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Performance at:

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**7-10pm**

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Drums: Dan Monaghan

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Piano: John Shaddy

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SUSIE MEISSNER

*I'm Confessin'*



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# Calendar of Events

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

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

### NEW YORK CITY

- Sat 10/1: **Chico Hamilton** at **Drom**. 9:30pm. 90th birthday celebration with Chico's band with **Paul Ramsey, Nick Demopoulos, Evan Schwam, Mayu Saeki & Jeremy Carlstedt**. \$12; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Sat 10/1: **Fat Cat. David Weiss & Point of Departure** @ 10:30pm. 75 Christopher St. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org)
- Sat 10/1: **Fellaheen** at **Greenwich Village Bistro**. 9:00pm. 13 Carmine St.
- Sat 10/1: **Tomas Janson Duo** at **Garden Café**. 7:00pm. No cover. 4961 Broadway near 207th St. 212-544-9480. [www.tomasjanzon.com](http://www.tomasjanzon.com)
- Sat-Tues 10/1-10/4: **Alberto Pibiri** at **Jazz at the Bar on Fifth**. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Sat 10/1: **Cassandra Wilson** with **John Cowherd, Gregoire Maret, Reginald Veal, Herlin Riley, Lekan Babalola & Marvin Sewell** at **Rose Theater, Lincoln Center**. 8:00pm. \$30, \$50, \$75, \$95, \$120 Broadway @ 60th St. [www.jalc.org](http://www.jalc.org)
- Sat 10/1, 10/15: **Tomas Janson Duo** at **Garden Café**. 7:00pm. No cover. 4961 Broadway @ 207th St. 212-544-9480. [www.tomasjanzon.com](http://www.tomasjanzon.com)
- Sat 10/1: **University of the Streets** at **Muhammad Salahuddeen Memorial Jazz Theatre**. **Bill Goodwin Ornette** at 8:00pm. **Jeff Lederer's Sun-watcher** at 10:00pm. \$10. 130 E. 7th St. 212-254-9300.
- Sat 10/1: **Sakai** at **Tomi Jazz**. 8:00pm. \$10 cover; \$10 min. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Sat 10/1: **Ron Jackson & Sedric Choukroun** at **Brasserie Julienne**. 7:00pm. Free. 3rd Ave. Bet. 80th & 81st St. 212-744-6327. [www.ronjacksonmusic.com](http://www.ronjacksonmusic.com)
- Sat 10/1: **Somethin' Jazz Club**. **Jake Hertzog** guitar workshop @ noon. **Brenda Earle Quartet** @ 5:30pm. **Alter View** @ 7:00pm. **Nerissa Campbell** @ 8:30pm. **Steven Feifke** @ 10:00pm. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 10/1: **Lage Lund** with **Orlando LeFleming & Jochen Rueckert** at **The Bar Next Door**. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.

## JUNIOR MANCE

Hide Tanaka - Bass



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**COCA-COLA GENERATIONS IN JAZZ  
ELIO VILLAFRANCA**  
with Terell Stafford, Greg Tardy,  
Gregg August, and Lewis Nash

**OCT 4,5,7-9**

**ITALIAN JAZZ DAYS  
ANTONIO CIACCA QUINTET**  
with Dominick Farinacci, George Garzone,  
Steve Kirby, and Special Guests

**OCT 6**

**ITALIAN JAZZ DAYS  
ANTONIO CIACCA QUINTET**  
with Marco Pignataro, Matt Marvuglio,  
John Patitucci, and Billy Drummond

**OCT 10**

**ANDY FARBER  
& HIS ORCHESTRA**

**OCT 11-16**

**MUSIC OF THE PIANO MASTERS  
RENEE ROSNES**

with Steve Nelson, Peter Washington,  
and Lewis Nash

*After Hours: Johnny O'Neal Trio and Special Guests*

**OCT 17**

**ANDY FARBER  
& HIS ORCHESTRA**

**OCT 18-23**

**CELEBRATING DIZZY GILLESPIE  
ALI JACKSON TRIO  
& SPECIAL GUESTS**

*After Hours: Pedrito Martinez and Friends*

**OCT 24**

**MANHATTAN SCHOOL OF  
MUSIC AFRO CUBAN JAZZ  
ORCHESTRA**

Conducted by Bobby Sanabria

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THE MUSIC OF LOUIS ARMSTRONG  
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AFTER HOURS SET  
Tues-Sat after last artist set

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- Sat 10/1, 10/8, 10/15, 10/22, 10/29: St. Peter's Church. Vocal jazz workshop @ noon. Big Band jazz workshop @ noon. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sat 10/1: Music of Bud Powell with Ethan Iverson, Tim Hagans, Greg Osby, Joey Baron & Lonnie Plaxico at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Sun 10/2, 10/9, 10/16, 10/23, 10/30: Junior Mance & Hide Tanaka at Café Loup. 6:30pm. No cover. 105 W. 13th St. @ 6th Ave. 212-255-4746. [www.juniormance.com](http://www.juniormance.com)
- Sun 10/2: Amy London with Roni Ben-Hur & Cameron Brown at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquareny.com](http://www.northsquareny.com).
- Sun 10/2: Paul Jones Band at Greenwich Village Bistro. 7:00pm. 13 Carmine St.
- Sun 10/2, 10/9, 10/16, 10/23, 10/30: Secret Architecture with Wade Ridenhour, Julian Smith, Zach Mangan & Fraser Campbell at Café Vivaldi. 9:30pm. Free. 32 Jones St. 212-691-7538. [www.caffevivaldi.com](http://www.caffevivaldi.com)
- Sun 10/2: ABC No-Rio. 7:00pm. Brad Henkel, Sean Ali & David Grollman; Rocco John Iacovone, Dalius Naujo & Dmitry Ishenko. \$5 suggested donation. 156 Rivington. <http://www.blaisesiwula.com>
- Sun 10/2, 10/9, 10/16, 10/23, 10/30: Tony Middleton Trio at Kitano. 11:00am. 66 Park Ave @ 38th St. 212-885-7119.
- Sun 10/2, 10/9, 10/16, 10/23, 10/30: Arthur's Tavern. Creole Cooking Jazz Band at 7:00pm. Curtis Dean at 10:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Sun 10/2: Somethin' Jazz Club. Patrick McLaughlin Band @ 4:00pm. Ayumi Ishito @ 7:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 10/2: World on a String Trio at The Bar Next Door. 8:00pm & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sun 10/2: Hilary Kole @ 5:00pm. Arturo O'Farrill Band @ 9:00pm & 11:00pm. Birdland. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Sun 10/2: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Fredrickstad Big Band at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Sun 10/2: Jazz Mass at St. Peter's Church. 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sun 10/2: David Krakauer Plays Zorn at Drom. 8:00pm. \$20; \$25 at door; \$15 students. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Mon 10/3: Mike Stern, Richard Bona & Lionel "King" Cordew at 55 Bar. 10:00pm. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
- Mon 10/3: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Joe Fonda Trio at 8:00pm. Chris Welcome Duo at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Mon 10/3: Carolina Calvache with Ludwig Afonso & Edward Perez at Tomi Jazz. 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Mon 10/3, 10/10, 10/17, 10/24: Arthur's Tavern. Grove Street Stompers at 7:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Mon 10/3, 10/10: Kelley Sutfenfield at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com). [www.kelleysutfenfield.com](http://www.kelleysutfenfield.com)
- Mon 10/3: Chris McNulty with Paul Bollenback & Ugonna Okegwo at The Bar Next Door. 8:30 & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Mon 10/3: International Women in Jazz at St. Peter's Church. 7:15pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Tues 10/4: Global Noize At Rockwood Music Hall. 8:00pm. \$12. 196 Allen St. (Bet. Houston & Stanton) 212-477-4155. <http://rockwoodmusicall.com>
- Tues 10/4, 10/11, 10/18, 10/25: Joel Frahm at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Tues 10/4: Seminar for musicians at St. Peter's Church. 3:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Tues 10/4: Adonis Gonzalez, Jed Distler & Axel Tosca at World Financial Center's Winter Garden. Noon. "Monk at 94." 200 Vesey St. 212-417-7050. [www.artsworldfinancialcenter.com](http://www.artsworldfinancialcenter.com)
- Tues 10/4: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Christof Knoche at 8:00pm. Pachora at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Tues 10/4, 10/11, 10/18, 10/25: Annie Ross at The Metropolitan Room. 9:30pm. 34 W. 22nd St. 212-206-0440. [www.metropolitanroom.com](http://www.metropolitanroom.com). [www.kelleysutfenfield.com](http://www.kelleysutfenfield.com)
- Tues 10/4: Somethin' Jazz Club. Robert Locke @ 7:00pm. Yayoi Filipski @ 8:30pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. 212-371-7657.
- Tues 10/4, 10/11, 10/18, 10/25: Arthur's Tavern. Yuichi Hirakawa Band at 7:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Tues 10/4: Lisa Gutkin with Pete Rushevsky & Remy Yulzari at Sixth Street Synagogue. 8:00pm. \$15. Plus, Aaron Alexander's Klezmer Workshop @ 6:00pm. Dmitri Slepovitch @ 7:00pm. Klezmer Jam Session @ 9:30pm. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Tues-Sat 10/4-10/8: James Carter Organ Trio at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Tues 10/4, 10/11, 10/18, 10/25: Chantale Gagne at Kitano. 8:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Tues 10/4: Lester Young: An American Visionary at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners," hosted by Loren Schoenberg. "The Count Basie Years." 104 E. 126th St., Suite 2C. 212-348-8300. [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
- Tues 10/4, 10/11, 10/18, 10/15, 11/1, 11/8: Phil Schaap with Swing University at Irene Diamond Education Center, Lincoln Center. 6:30pm. "Making You a Jazz Expert in 8 Easy Lessons." Broadway @ 60th St. [www.jalc.org/jazzED/swingu.html](http://www.jalc.org/jazzED/swingu.html)
- Wed 10/5: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Bati Band at 8:00pm. Jonathan Goldberger Trio at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Wed 10/5: Somethin' Jazz Club. Mike Gellar/Christiana Drapkin @ 8:30pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 10/5, 10/12, 10/19, 10/26: Melissa Aldana Jazz Jam at Café Vivaldi. 9:45pm. 32 Jones St. 212-691-7538. [www.caffevivaldi.com](http://www.caffevivaldi.com)
- Wed 10/5: Mike Stern, Richard Bona & Lionel "King" Cordew at 55 Bar. 10:00pm. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).



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- Wed 10/5: Sean Sullivan Quartet at the Toro Lounge in Smyth Hotel. 9:00pm. No cover. 85 W. Broadway (corner of Chambers St.). 212-587-7000. [www.seansongs.com](http://www.seansongs.com).
- Wed 10/5, 10/12, 10/19, 10/26: Amateur Night at the Apollo Theater. 8:00pm. 253 W. 125th St. 800-745-3000. [www.apollotheater.org](http://www.apollotheater.org).
- Wed 10/5, 10/12, 10/19, 10/26: Louis Armstrong Centennial Band at Birdland. 5:30pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Wed 10/5: Alice Ricciardi Quartet at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Wed 10/5: Fahir Atakoglu at Drom. 8:00pm. \$25; \$30 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Wed-Thurs 10/5-10/6: Simona Premazzi Trio at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Wed 10/5: Jiggers at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Wed 10/5, 10/12, 10/19, 10/26: Arthur's Tavern. Eve Silber at 7:00pm. 57 Grove St. 212-675-6879. [www.arthurstavernnyc.com](http://www.arthurstavernnyc.com)
- Wed 10/5: Paul Shapiro's Sextet at Sixth Street Synagogue. 9:00pm. \$15. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Wed 10/5, 10/12, 10/19, 10/26: Jonathan Kreisberg Trio at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Wed 10/5, 10/12, 10/19, 10/26: Midtown Jazz at Midday at St. Peter's Church. 1:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Thurs 10/6: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Marco Cappelli, Andrea Centazzo. 130 E. 7th St. 212-254-9300.
- Thurs 10/6: Mayu Saeki Trio at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Thurs 10/6: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Andrea Centazzo & Marco Cappelli at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Thurs 10/6: Somethin' Jazz Club. Unno/Whipple @ 7:00pm. Brad Linde @ 8:30pm. Roxy Coss @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 10/6, 10/13, 10/20, 10/27: Lou Volpe Blues Jam Session at Creole Restaurant. 7:00pm. Jam @ 7:30pm. \$3 to jam; \$7 for listeners. 2167 Third Ave. @ 118th St. 212-876-8838. [www.creolenyc.com](http://www.creolenyc.com). [www.louvolpejazz.com](http://www.louvolpejazz.com)
- Thurs 10/6: George Cables at The New School. 6:30pm. Free. "Harlem Speaks." 55 W. 13th St., Arnhold Hall, 5th Floor. 212-348-8300. [www.jazzmuseumharlem.org](http://www.jazzmuseumharlem.org)
- Thurs 10/6: Mika Hary with Shai Maestro, Nir Felder, Sam Minaie & Nate Wood at Café Vivaldi. 9:45pm. 32 Jones St. 212-691-7538.

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- Thurs 10/6: Pee Wee Ellis, Fred Wesley & Maceo Parker with Larry Goldings, Christian McBride, Bill Stewart & Rodney Jones at Town Hall. 8:00pm. Celebrating Pee Wee Ellis' 70th birthday. \$75, \$60, \$40. 123 W. 43rd St. (Bet. 6th & Broadway) 212-307-4100.
- Thurs 10/6: TBC E Wolfe at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Thurs-Sat 10/6-8, 10/13-15, 10/20-22, 10/27-29: Arthur's Tavern. Eri Yamamoto Trio at 7:00pm. 57 Grove St. 212-675-6879. www.arthurstavernnyc.com
- Thurs 10/6: Patrick Cornelius with Linda Oh & Paul Wiltgen at The Bar Next Door. 8:30 &

10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.

- Fri 10/7: Charanga Habana All-Stars at Drom. 11:00pm. \$20; \$25 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Fri 10/7, 10/14, 10/21, 10/28: Birdland Big Band at Birdland. 5:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Fri-Sat 10/7-8: Kenny Werner/Chris Potter Duo at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri 10/7: Yumi Tahagaki at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Fri 10/7: Tigran at (le) poisson rouge. 6:30pm. \$15. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
- Fri-Sat 10/7-10/8: Fara Music Trio with Fabio Zeppetella at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Fri 10/7: Somethin' Jazz Club. Jack Furlong Quartet @ 7:00pm. Rodrigo Bonelli Group @ 8:30pm. Kat Webb @ 10:00. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 10/7: Jason Ennis with Conor Meehan & Michael O'Brien at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sat 10/8: Jared Gold with Dave Stryker & McCleinty Hunter at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sat 10/8: Brad Gunson at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Sat 10/8: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Sifter at 8:00pm. Brian Dryre's Bizingas at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Sat 10/8: Somethin' Jazz Club. Jake Hertzog guitar workshop @ noon. Tom Blatt @ 5:30pm. Brian Adler @ 7:00pm. Cindy Devereaux @ 8:30pm. Jason Yeager Group @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 10/8: Melissa Morgan at Chico's House of Jazz. 8:00pm. \$20. In Shoppes at the Arcade, 631 Lake Ave., Asbury Park. 732-774-5299. <http://chicoshouseofjazz.com>
- Sat 10/8: Tessa Souter at Joe's Pub. 7:30pm. \$15; \$18 at door. 425 Lafayette St. 212-539-8778. [www.joespub.com](http://www.joespub.com)
- Sun 10/9: Somethin' Jazz Club. Midori Ichikawa @ 4:00pm. Sue Giles @ 7:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 10/9: Michelle Walker Trio at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquareny.com](http://www.northsquareny.com).
- Sun 10/9: Emily Wolf at Greenwich Village Bistro. 7:00pm. 13 Carmine St.
- Sun 10/9: Peter Mazza with Jacam Manricks & Rogerio Boccato at The Bar Next Door. 8:00 & 10:00pm. \$12 cover all night. 129 MacDougal St. 212-529-5945.

- Sun 10/9: Fabio Zeppetella with the Aruan Ortiz Trio at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Sun 10/9: St. Peter's Church. Jazz Vespers @ 5:00pm with African Rhythms, free will offering. All Nite Soul honoring Randy Weston @ 7:00pm with over 80 musicians, \$20 suggested donation. 619 Lexington Ave. @ 54th St. 212-935-2000. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sun 10/9, 10/16, 10/23: Birdland Jazz Party @ 6:00pm. Arturo O'Farrill Band @ 9:00pm & 11:00pm. Birdland. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Sun 10/9: ABC No-Rio. 7:00pm. Chrstian Konopka, Lex Samu & Ken Silverman. \$5 suggested donation. 156 Rivington. <http://www.blaisesiwula.com>
- Sun 10/9: Local 269. Marco Cappelli Trio. 269 E. Hudson St. 212-228-9874. [www.myspace.com/rucmanyc](http://www.myspace.com/rucmanyc).
- Mon 10/10: Julian Fleishear at Joe's Pub. 7:00pm. 425 Lafayette St. 212-539-8778. [www.joespub.com](http://www.joespub.com)
- Mon 10/10: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Jason Stein & Mike Pride at 8:00pm. Simon Jermyn at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Mon 10/10: Nicola Conte Combo & Erica Mou at (le) poisson rouge. 10:30pm. \$15; \$20 at door. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
- Mon 10/10: Italian Jazz Days: All-Star Jam Session at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Mon 10/10: Melissa Stylianou with Jamie Reynolds & Mark Ferber at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Tues 10/11: Joel Rubin & Pete Rushevsky at Sixth Street Synagogue. 8:00pm. \$15. Plus, Aaron Alexander's Klezmer Workshop @ 6:00pm. Dmitri Slepovitch @ 7:00pm. Klezmer Jam Session @ 9:30pm. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Tues-Sat 10/11-10/15: Nicholas Payton at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Tues 10/11: Sean Smith with John Ellis, John Hart & Russell Meissner at 55 Bar. 7:00pm. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
- Tues 10/11: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Ideal Bread at 8:00pm. Akiko Sasaki at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Tues-Sun 10/11-10/16: Eli Yamin at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Tues 10/11: Rogerio Boccato & Jean Rohe at Manhattan School of Music. 7:30pm. Miller Recital Hall. 120 Claremont Ave. @ Broadway & 122nd St. 212-749-2802. <http://msmny.edu>

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# Calendar of Events

- Tues 10/11: **Lester Young: An American Visionary** at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners," hosted by Loren Schoenberg. "With Billie Holiday: Two of the Same Mind." 104 E. 126th St., Suite 2C. 212-348-8300. [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
- Tues 10/11: **(le) poisson rouge**. The Respect Sextet at 6:30pm, \$10. Akiko Yano & Marc Ribot at 10:00pm, \$30, \$35 at door. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
- Tues 10/11: **Alex Fehula** at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Wed 10/12: **Russell Malone & David Wong** at The Players. 7:00pm. \$20. 16 Gramercy Park S. 212-475-6116. [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
- Wed 10/12: **University of the Streets** at Muhammad Salahuddeen Memorial Jazz Theatre. Mike Pride Quartet at 8:00pm. Michael Attias & Renku at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Wed 10/12: **Somethin' Jazz Club**. Linda Presgrave Quartet @ 7:00pm. Napua Davoy @ 8:30pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 10/12: **Peter Eeko** at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Wed 10/12: **Deardorf/Peterson Group** at Symphony Space. 10:00pm. \$30; \$25 members; \$15 under 30. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Wed 10/12: **Taeko & Trio** at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Wed-Sat 10/12-10/15: **Wynton Marsalis at 50** at Rose Theater, Lincoln Center. 8:00pm. Guests include Jared Grimes, Gregory Porter, Marcus Roberts, Mark O'Connor, Yacub Addy & Odadaa, Damien Sneed & Chorale Le Chateau. \$30, \$50, \$75, \$95, \$120. Broadway @ 60th St. [www.jalc.org/](http://www.jalc.org/)
- Thurs 10/13: **Ruth Aguilar, Derrick N.Ashong & Meddy Gerville** at Drom. 7:00pm. \$10; \$15 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>.
- Thurs 10/13: **Soren Moller/Dick Oatts Duo** at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Thurs 10/13: **University of the Streets** at Muhammad Salahuddeen Memorial Jazz Theatre. Leo Ferguson Quartet at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Thurs 10/13: **Somethin' Jazz Club**. Alt. timers @ 7:00pm. Dave Wilson Quartet @ 8:30pm. Gabriel Guerrero Trio @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 10/13: **Andrew Gould** at Greenwich Village Bistro. 9:00pm. 13 Carmine St.
- Thurs 10/13: **Miles Okazaki** with Orlando LeFleming & Ari Hoenig at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri 10/14: **Samir Zarif** with Fima Ephron & Colin Stranahan at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri 10/14: **Swingadelic** with Gina Fox at Trumpets. 9:00pm. 6 Depot Sq., Montclair. 973-744-

2600. [www.trumpetsjazz.com](http://www.trumpetsjazz.com)

- Fri 10/14: **Flying Dogs of Jupiter** at Greenwich Village Bistro. 7:00pm. 13 Carmine St.
- Fri-Sat 10/14-10/15: **A Tribute to the Gonzalez Brothers** at Symphony Space. 8:00pm. With Arturo O'Farrill & the Afro Latin Jazz Orchestra. \$50, \$40, \$30; \$40, \$32, \$24 members; \$15 seniors, students & children. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Fri 10/14: **Don Friedman/Lew Tabackin Duo** at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th

St. 212-885-7119.

- Fri 10/14: **Somethin' Jazz Club**. Violette @ 7:00pm. Ria Curley @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 10/15: **Gilad Hekselman** with Joe Martin at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sat 10/15: **Don Friedman Quartet** at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.

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<p><b>OCT 24 / 8:00PM &amp; 10:00PM</b></p>  <p><b>LARRY CARLTON W/ THE LES PAUL TRIO</b></p>	<p><b>OCT 25-26 / 8:00PM &amp; 10:00PM</b></p>  <p><b>HUBERT SUMLIN &amp; THE NIGHTHAWKS</b></p>	<p><b>OCT 29-31 / 8:00PM &amp; 10:00PM</b></p>  <p><b>MARSHALL CRENSHAW W/ THE LES PAUL TRIO</b></p>

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LIVE MUSIC 7 NIGHTS

- Sat 10/15: **Greenwich Village Bistro.** Jeff @ 7:00pm. Yasmine @ 9:00pm. 13 Carmine St.
- Sat 10/15: **Leslie Pintchik with Scott Hardy & Tony Moreno at Tomi Jazz.** 8:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Sat 10/15: **Soulive with Lettuce, Roy Hargrove, Paul Midon, Rahzel, Pharoahe Monch & the Shady Horns at Terminal 5.** 6:30pm. 610 W. 56th St. (Bet. 11th & 12th Ave.) 212-582-6600. [www.terminal5nyc.com](http://www.terminal5nyc.com)
- Sat 10/15: **Tomas Janson Duo at Garden Café.** 7:00pm. No cover. 4961 Broadway near 207th St. 212-544-9480. [www.tomasjanzon.com](http://www.tomasjanzon.com)
- Sat 10/15: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Matt Wilson Quartet at 8:00pm. Matt Pavolka Quintet at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Sat 10/15: **Somethin' Jazz Club.** Jake Hertzog guitar workshop @ noon. Camille Thurman Quartet @ 7:00pm. PJ Rasmussen @ 8:30pm. Wade Baker Quartet @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 10/16: **Roz Corral with Gilad Hekselman & Paul Gill at North Square Lounge.** 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquareny.com](http://www.northsquareny.com).
- Sun 10/16, 10/23, 10/30: **Jazz Vespers at St. Peter's Church.** 5:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Sun 10/16: **Somethin' Jazz Club.** Kat Calvosa @ 7:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sun 10/16: **Peter Mazza & Tim Hayward at The Bar Next Door.** 8:00pm & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sun 10/16: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Jason Robinson Ensemble at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Mon 10/17, 10/24, 10/31, 11/7, 11/14, 11/21: **Ed Berger with Swing University at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "Discography." Broadway @ 60th St. [www.jalc.org/jazzED/swingu.html](http://www.jalc.org/jazzED/swingu.html)
- Mon 10/17: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Ilgenfritz/Swell/Rozen at 8:00pm. Max Johson Trio at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Mon-Sun 10/17-10/23: **Jaimeo Brown Trio at Jazz at the Bar on Fifth.** 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Mon 10/17: **Dida Pelled with Tal Ronen & Colin Stranahan at The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Tues-Sat 10/18-10/22: **Phil Woods Quintet at Birdland.** 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.
- Tues 10/18: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Loren Stillman at 8:00pm. Rich Johnson Quartet at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Tues 10/18: **Somethin' Jazz Club.** Diederik Rijpstra @ 8:30pm. Ayumi Ishito @ 7:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Tues 10/18: **Bomi Choi at Greenwich Village Bistro.** 9:00pm. 13 Carmine St.
- Tues 10/18: **Anthony Lanni, Chieko Honda, Dan Kendall, Uka Gameiro & Arei Sekiguchi at Tomi Jazz.** 9:00pm. 239 E. 53rd St., lower level. 646-497-1254. [www.tomijazz.com](http://www.tomijazz.com).
- Tues 10/18: **Lester Young: An American Visionary at National Jazz Museum in Harlem.** 7:00pm. Free. "Jazz for Curious Listeners," hosted by Loren Schoenberg. "Counterpoint: With John Lewis & Nat Cole." 104 E. 126th St., Suite 2C. 212-348-8300. [www.jazzmuseumharlem.org](http://www.jazzmuseumharlem.org)
- Tues 10/18: **Robert Glasper Experiment, Jose James Taylor McFerrin at (le) poisson rouge.** 10:30pm. \$15. 158 Blecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
- Tues 10/18: **Dmitri Slepovitch's Litvakus at Sixth Street Synagogue.** 8:00pm. Free. Plus, Aaron Alexander's Klezmer Workshop @ 6:00pm. Dmitri Slepovitch @ 7:00pm. Klezmer Jam Session @ 9:30pm. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Wed 10/19: "On Green Dolphin Street" at **National Jazz Museum in Harlem.** 7:00pm. Free. "Tune Talk." 104 E. 126th St., Suite 2C. 212-348-8300. [www.jazzmuseumharlem.org](http://www.jazzmuseumharlem.org)
- Wed 10/19, 10/26, 11/2, 11/9: **Bill Easley with Swing University at Irene Diamond Education Center, Lincoln Center.** 6:30pm. "The Joy of Jazz." Broadway @ 60th St. [www.jalc.org/jazzED/swingu.html](http://www.jalc.org/jazzED/swingu.html)
- Wed 10/19: **Somethin' Jazz Club.** Michi Fuji Quartet @ 7:00pm. Daborah Latz @ 8:30pm. Vadim Neselovskyi @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Wed 10/19: **Melissa Stylianou with Jamie Reynolds, Gary Wand & Pete McCann at 55 Bar.** 7:00pm. No cover. 55 Christopher St. 212-929-9883. [www.55bar.com](http://www.55bar.com).
- Wed 10/19: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Petr Cancura & Big Sky at 8:00pm. Russ Lossing Trio at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Wed 10/19: **Linemen at Greenwich Village Bistro.** 9:00pm. 13 Carmine St.
- Wed 10/19: **Café Vivaldi.** Peter Sparacino at 7:15pm. Minerva Trio at 8:30pm. 32 Jones St. 212-691-7538. [www.caffevivaldi.com](http://www.caffevivaldi.com)
- Wed 10/19: **Duke Ellington Society at St. Peter's Church.** 7:00pm. 619 Lexington Ave. @ 54th St. 212-242-2022. (Bet. 53rd & 54th St.) [www.saintpeters.org](http://www.saintpeters.org).
- Wed 10/19: **John Proulx Trio at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Thurs 10/20: **Somethin' Jazz Club.** Erica Seguin/Shannon Baker Orchestra @ 7:00pm. Nelson Riveros Quartet @ 8:30pm. Napua Davoy @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Thurs 10/20: **Jiggers at Greenwich Village Bistro.** 9:00pm. 13 Carmine St.
- Thurs 10/20: **Jason Miles at National Jazz Museum in Harlem.** 6:30pm. Free. "Harlem Speaks." 104 E. 126th St., Suite 2C. 212-348-8300. [www.jazzmuseumharlem.org](http://www.jazzmuseumharlem.org)
- Thurs 10/20: **Bobby Sanabria with the MSM Afro-Cuban Jazz Orchestra at Manhattan School of Music.** 7:30pm. "Mambo Nights in Hollywood." Borden Auditorium. 120 Claremont Ave. @ Broadway & 122nd St. 212-749-2802. <http://msmny.com>
- Thurs 10/20: **Howard Alden & Anat Cohen at The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Thurs 10/20: **Joosam Lee Trio at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Thurs 10/20: **The New American Quartet at Sixth Street Synagogue.** 8:30pm. \$10. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
- Thurs 10/20: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Aruan Ortiz Quartet at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Fri 10/21: **Somethin' Jazz Club.** Becky Mimiaga Band @ 7:00pm. Peter Sparacino @ 8:30pm. Yoko Miwa @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Fri 10/21: **George Benson at Town Hall.** 8:00pm. \$85, \$65. 123 W. 43rd St. (Bet. 6th & Broadway) 212-307-4100. <http://the-townhall-nyc.org>
- Fri 10/21: **Nick Moran with Brad Whiteley & Chris Benham at The Bar Next Door.** 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri 10/21: **Tony Middleton Quintet at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- Fri 10/21: **Tomoyala Trio at Greenwich Village Bistro.** 7:00pm. 13 Carmine St.
- Fri 10/21: **Honey Ear Trio with Erik Lawrence, Rene Hart & Alison Miller at the Rubin Museum of Art.** 7:00pm. \$18 in advance; \$20 at door. "Harlem in the Himalayas": 150 W. 17th St. 212-620-5000. [www.rmanyc.org](http://www.rmanyc.org)
- Sat 10/22: **University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Angelica Sanchez Trio at 8:00pm. Jesse Stacken Trio at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Sat 10/22: **Somethin' Jazz Club.** Jake Hertzog guitar workshop @ noon. Carole Troll @ 7:00pm. Shauli Einav @ 8:30pm. Tobias Meinhart @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- Sat 10/22: **Oran Etkin's Timbalooloo at Symphony Space.** 11:00am. \$13 kids; \$11 members' kids; \$20 adults; \$17 member adults. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
- Sat 10/22: **Karvas at Greenwich Village Bistro.** 7:00pm. 13 Carmine St.
- Sat 10/22: **Eric Vloeimans with Jeroen van Vliet, Gulli Gudmondsson & Jasper van Hulten at Drom.** 7:30pm. \$15; \$20 at door. 85 Ave. A. 212-277-1157. <http://dromnyc.com>. [www.ericvloeimans.com](http://www.ericvloeimans.com)
- Sat 10/22: **Lester Young: Afternoon of a Basie-**

# Calendar of Events

- ite at National Jazz Museum in Harlem. Noon. Free. "Saturday Panels." 104 E. 126th St., Suite 2C. 212-348-8300. [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
- Sat 10/22: The Archi-tet and MUSOH at Triad Theater. 9:00pm. \$10; \$15 at door. 2-drink min. 158 W. 72nd St. [www.triadnyc.com](http://www.triadnyc.com).
  - Sat 10/22: Shimrit Shoshan with Eric McPherson & Carlo DeRosa at Fat Cat. 75 Christopher St. @ 7th Ave. 212-675-6056. [www.fatcatmusic.org](http://www.fatcatmusic.org). [www.shimritshoshan.com](http://www.shimritshoshan.com)
  - Sat 10/22: Joanna Pascale Group at Kitano. 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
  - Sat 10/22: Richie Nagan, Perry Robinson & Mark Whitecage with Secret Army at Yippie Café. 8:00pm. \$10. 9 Bleecker St. (Bet. Bowery & Elizabeth) 212-677-5918. [www.9bleecker.com](http://www.9bleecker.com)
  - Sat 10/22: Alexandre Kautz with Tim Ries & Hans Glawischnig at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
  - Sun 10/23: Le Boeuf Brothers at Joe's Pub. 9:30pm. 425 Lafayette St. 212-539-8778. [www.joespub.com](http://www.joespub.com)
  - Sun 10/23: Somethin' Jazz Club. Towner Galaher @ 7:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
  - Sun 10/23: The Maeandros Ensemble at Sixth Street Synagogue. 3:00pm. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
  - Sun 10/23: ABC No-Rio. 7:00pm. Carsten Radtke & Blaise Siwula. \$5 suggested donation. 156 Rivington. <http://www.blaisesiwula.com>
  - Sun 10/23: Encounter of Colombian Musicians in New York at (le) poisson rouge. 4:30pm. \$25; \$30 at door. With Edmar Castaneda, Pablo Mayor Orchestra, Sebastian Crus Trio, Gregorio Uribe Band, Samuel Torres Group and more. 158 Bleecker St. 212-505-FISH. [www.lepoissonrouge.com](http://www.lepoissonrouge.com).
  - Sun 10/23: Roz Corral with Paul Meyers & Santi Debriano at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquareny.com](http://www.northsquareny.com).
  - Sun 10/23: Peter Mazza with Paul Bollenback & Rogerio Boccato at Bar Next Door. 8:00pm, 10:00pm. \$12 cover. 129 MacDougal. 212-529-5945.
  - Mon-Sat 10/24-10/29: Antonio Ciacca at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
  - Mon 10/24: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Mechelle Chestnut Trio at 8:00pm. Matt Blostein/Vinnie Sperrazza Quartet at 10:00pm. \$10. 130 E. 7th St. 212-254-9300. [www.universityofthestreets.org](http://www.universityofthestreets.org).
  - Mon 10/24: Olivier Franc, Delfeayo Marsalis, Bucky Pizzarelli, Jean-Baptiste Franc, Kelly children. 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).
  - Mon 10/24: Michael Feinstein at Carnegie Hall, Weill Recital Hall. 7:00pm. Meet the Artist Series. For members at Associate level and up. 57th St. & 7th Ave. 212-247-7800. [www.carnegiehall.org](http://www.carnegiehall.org).
  - Mon 10/24: Sara Serpa with Andre Matos & Bill McHenry at The Bar Next Door. 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
  - Tues 10/25: Jim Guttman's Bessarabian Breakdown at Sixth Street Synagogue. 8:00pm. \$15. Plus, Aaron Alexander's Klezmer Workshop @ 6:00pm. Dmitri Slepovitch @ 7:00pm. Klezmer Jam Session @ 9:30pm. 325 E. 6th St. 862-485-3026. [www.sixthstreetsynagogue.org](http://www.sixthstreetsynagogue.org)
  - Tues 10/25: Lester Young: An American Visionary at National Jazz Museum in Harlem. 7:00pm. Free. "Jazz for Curious Listeners," hosted by Loren Schoenberg. "New Discoveries from the Savory Collection." 104 E. 126th St., Suite 2C. 212-348-8300. [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
  - Tues 10/25: Jane Monheit with Juilliard's Jazz Orchestra at Alice Tully Hall. 8:00pm. Free. 60 Lincoln Center Plaza. 212-799-5000. <http://events.juilliard.edu>
  - Tues-Sat 10/25-10/30: Kurt Elling & Kluuvers Band at Birdland. 8:30pm & 11:00pm. 315 W. 44th St. (Bet. 8th & 9th Ave.) 212-581-3080.

(Continued on page 24)



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**ENTERTAINMENT**

Dix Hills Performing Arts Center  
**Jazz @ DHPAC**  
FIVE TOWNS COLLEGE  
305 North Service Road, Dix Hills, NY 11746

For a complete list of DHPAC Performances or to buy tickets call **631-656-2148** or visit [www.dhpac.org](http://www.dhpac.org)

Sun 10/2 • \$25, \$20 Seniors, \$10 Students with ID

**A Musical Tribute to Maynard Ferguson**

featuring **Ryan Resky**  
An Afternoon with the Extraordinary "Give It One" Big Band

Sat 10/22 • \$20

**2011 GUITAR FESTIVAL**

**FRANK VIGNOLA TRIO**  
with Special Guest **MICHELE RAMO**  
The Centennial Celebration of Django Reinhardt

VISIT DHPAC ONLINE FOR FREE GUITAR WORKSHOPS

Fri 10/28 • \$25, \$15 Seniors, \$10 Students with ID

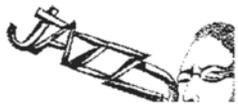
**A Tribute to Jazz Piano**

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Jazz Piano Greats

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**Mike Longo**

and his 18 piece big band The  
NY State of the Art Jazz Ensemble

**October 2011**

10/4: Ted Curson and Friends

10/11: Daoud David Williams and the Spirit of Life Ensemble

10/18: **annual Dizzy Gillespie Birthday special concert with  
Mike Longo's 18 piece NY State of the Art Jazz Ensemble  
featuring Ira Hawkins and special guests Jimmy Owens  
and Annie Ross. One show at 8:00 PM followed by  
FREE film showing of Gillespie in concert.**

10/31: The Aggregation under the direction of Cecil Bridgewater

**The NYC Baha'i Center**

53 E. 11 St (bet. University Place & B'way)

Shows: 8:00 & 9:30 PM

Gen. Admission: \$15.00/Students: \$10

<http://bahainyc.org/jazz.html>

212-222-5159

# Calendar of Events

OCT	Blue Note 131 W Third St. (east of 6th Ave) 212-475-8592 <a href="http://www.bluenote.net">www.bluenote.net</a>	Cecil's Jazz Club 364 Valley Rd. West Orange, NJ 07052 973-736-4800 <a href="http://www.cecilsjazzclub.com">www.cecilsjazzclub.com</a>	Cleopatra's Needle 2485 Broadway (betw. 92nd & 93rd St.) 212-769-6969	Cornelia St. Café 29 Cornelia St. (bet. W 4th & Bleecker) 212-989-9319 <a href="http://corneliastreetcafe.com">corneliastreetcafe.com</a>
1 - Sat	Michel Camilo; Erin Barra	Victor Jones	Waldron Mahdi Ricks	David Liebman & Sam Newsome 4
2 - Sun	Combo Nuvo; Michel Camilo		Open Mic; Noah Haidu Jam	Jane Ira Bloom 3
3 - Mon	Guy Davis	Cecil's Big Band with Mike Lee	Roger Lent Jam	Geoff Vidal 3
4 - Tue	David Sanborn 3	Bruce Williams Jam Session	Robert Rucker Jam	Amanda Baisinger 5
5 - Wed	David Sanborn 3	Midweek Mellow Out	Les Kurtz Open Mic	Paul Meyers
6 - Thu	David Sanborn 3	Blues Jam Session	Rudi Mwongogi 3	Billy Drewes 4
7 - Fri	David Sanborn 3	Brandon McCune	Donald Malloy 4	Ben Waltzer 3
8 - Sat	Dianne Reeves; Aziza	Brandon McCune	Jun Miyako 4	Petros Klampanis 4
9 - Sun	Alex Brown 4; Dianne Reeves		Open Mic; Noah Haidu Jam	Ilusha Tsinadze 6
10 - Mon	Francisco Mela 5	Cecil's Big Band with Mike Lee	Roger Lent Jam	
11 - Tue	Pat Metheny with Larry Grenadier	Bruce Williams Jam Session	Robert Rucker Jam	Los Más Valientes
12 - Wed	Pat Metheny with Larry Grenadier	Midweek Mellow Out	Les Kurtz Open Mic	Chris Turner & Rene Del Fiero
13 - Thu	Pat Metheny with Larry Grenadier	Blues Jam Session	Burt Eckoff 3	Sara Serpa 5
14 - Fri	Pat Metheny with Larry Grenadier	James Weidman	Masami Ishikawa 4	Duane Eubanks 5
15 - Sat	Pat Metheny with Larry Grenadier	James Weidman	Champion Fulton 4	Ben Monder & Theo Bleckman
16 - Sun	Pat Metheny with Larry Grenadier		Open Mic; Noah Haidu Jam	Matt Panayides 4
17 - Mon	Jacqui Naylor	Cecil's Big Band with Mike Lee	Roger Lent Jam	
18 - Tue	Dizzy Gillespie Alumni All-Stars	Bruce Williams Jam Session	Robert Rucker Jam	Julia Dollison & Kerry March
19 - Wed	Dizzy Gillespie Alumni All-Stars	Midweek Mellow Out	Les Kurtz Open Mic	Marc Ostrow 4; Chris Bingman 5
20 - Thu	Dizzy Gillespie Alumni All-Stars	Blues Jam Session	Noah Haidu 3	Dflin Van Hemmen 4
21 - Fri	Dizzy Gillespie Alumni All-Stars	Johnson Brothers	Satchmo Mannan 4	Jon Irabagon & Barry Altschul
22 - Sat	Dizzy Gillespie Alumni All-Stars; Saunders Sermons	Johnson Brothers	Kelko Kurita 4	
23 - Sun	Noah Preminger 4; Dizzy Gillespie Alumni All-Stars		Open Mic; Noah Haidu Jam	Raman Kalyan 3
24 - Mon	Jacqui Naylor	Cecil's Big Band with Mike Lee	Roger Lent Jam	
25 - Tue	Jimmy Heath Birthday	Bruce Williams Jam Session	Robert Rucker Jam	Deathblow
26 - Wed	Jimmy Heath Birthday	Midweek Mellow Out	Les Kurtz Open Mic	Steve Northeast 3
27 - Thu	Jimmy Heath Birthday	Blues Jam Session	Justin Lees 3	Rob Garcia 4
28 - Fri	Jimmy Heath Birthday	Anthony E. Nelson Jr.	Paolo Sapla 4	Ray Anderson 3
29 - Sat	Jimmy Heath Birthday	Anthony E. Nelson Jr.	Joosam Lee 4	Jeff Williams 4
30 - Sun	Marlene VerPlanck 3; Jimmy Heath Birthday			Brian Landrus 5
31 - Mon		Cecil's Big Band with Mike Lee		Karavika



## JAZZ VESPERS — OCTOBER 2011

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

- 2 Clay Jenkins and Gene Bertocini
- 9 Kalunga and the Ike Sturm Ensemble
- 16 Jazz Mass — Godwin Louis Band
- 23 Welcome Table: A Mass of Spirituals  
Kim Harris with Roger Holland and voices
- 30 Aaron Diehl Trio

## ALL NITE SOUL 2011

October 9 at 7:00 P.M.

HONORING

**RANDY WESTON "AFRICAN RHYTHMS"**

(\$20 suggested in advance; \$25 at the door)



[www.saintpeters.org/events/detail/46/details/](http://www.saintpeters.org/events/detail/46/details/)

## MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common

Wednesdays at 1:00

(\$10 suggested)

- 5 Jimmy Roberts (singer/pianist/songwriter)  
"I Love You, You're Perfect, Now Change"
- 12 Ted Kooshian Standard Orbit Quartet
- 19 Pamela Luss (singer)
- Houston Person (tenor sax), Jon Weber (piano)
- 26 Gerard Carelli Orchestra

OCT	Deer Head Inn 5 Main Street Delaware Water Gap, PA 18327 www.deerheadinn.com	Dizzy's Club Coca Cola B'dwy & 60th, 5th Fl. 212-258-9595 jazzatlincolncenter.com	Dizzy's Club After Hours B'dwy & 60th, 5th Fl 212-258-9595 jazzatlincolncenter.com	Feinstein's at Lowes Regency 540 Park Ave. 212-339-8942 feinsteinsattheregency.com
1 - Sat	Orrin Evans 3	Gerald Wilson & Juilliard Jazz Orch.	Jerome Jennings & Jazz Knights	Linda Eder
2 - Sun	Hal Galper	Gerald Wilson & Juilliard Jazz Orch.		Dean Regan
3 - Mon		Elio Villafranca		Harry Allen
4 - Tue		Antonio Ciacca 5	Luke Celenza, Joseph Lepore & Francesco Ciniglio	Betty Buckley
5 - Wed	Trivia Tapas & \$2 Drafts	Antonio Ciacca 5	Luke Celenza, Joseph Lepore & Francesco Ciniglio	Betty Buckley
6 - Thu	Bill Goodwin Jazz Jam	Antonio Ciacca 5	Mario Romano 5	Betty Buckley; Gianni Russo
7 - Fri	Stephanie Nilles & Zach Brock	Antonio Ciacca 5	Roberto Occhipinti 3	Betty Buckley
8 - Sat	Bob Dorough 3	Antonio Ciacca 5	Roberto Occhipinti 3	Betty Buckley
9 - Sun	Gypsy Jazz	Antonio Ciacca 5		
10 - Mon		Andy Farber Band		
11 - Tue		Renee Rosnes 4	Johnny O'Neal 3	Betty Buckley
12 - Wed	Trivia Tapas & \$2 Drafts	Renee Rosnes 4	Johnny O'Neal 3	John Malino Band; Betty Buckley
13 - Thu		Renee Rosnes 4	Johnny O'Neal 3	Betty Buckley; 11 O'Clock Numbers
14 - Fri	Nancy Coletti 3	Renee Rosnes 4	Johnny O'Neal 3	Betty Buckley
15 - Sat		Renee Rosnes 4	Johnny O'Neal 3	Betty Buckley
16 - Sun	Gaptime Ensemble	Renee Rosnes 4		The Hit Men
17 - Mon		Andy Farber Band		Cristina Fontanelli; Peter Mintun
18 - Tue		Ali Jackson 3	Pedrito Martinez	Betty Buckley
19 - Wed	Trivia Tapas & \$2 Drafts	Ali Jackson 3	Pedrito Martinez	<b>Jerry Costanzo</b> Betty Buckley
20 - Thu	Bill Goodwin Jazz Jam	Ali Jackson 3	Pedrito Martinez	Betty Buckley; 11 O'Clock Numbers
21 - Fri	Gene Perla	Ali Jackson 3	Pedrito Martinez	Betty Buckley
22 - Sat	Bucky Pizzarelli, Ed Laub & Walt Bibinger	Ali Jackson 3	Pedrito Martinez	Betty Buckley
23 - Sun	Bill Charlap & Steve Gilmore	Ali Jackson 3		Bette Sussman & Elaione Caswell
24 - Mon		Manhattan School of Music Afro-Cuban Jazz Orchestra		Rock Talk
25 - Tue		Wycliffe Gordon 5	Michael Mwenso	Betty Buckley
26 - Wed	Trivia Tapas & \$2 Drafts	Wycliffe Gordon 5	Michael Mwenso	Betty Buckley
27 - Thu	Bill Goodwin Jazz Jam	Wycliffe Gordon 5	Michael Mwenso	Betty Buckley; 11 O'Clock Numbers
28 - Fri	Mike Collins 4	Wycliffe Gordon 5	Michael Mwenso	Betty Buckley
29 - Sat	Phil Woods & Bill Mays	Wycliffe Gordon 5	Michael Mwenso	Betty Buckley
30 - Sun	Bob Leive & Wooster Street Trolley Band	Wycliffe Gordon 5		Colleenh Zenk
31 - Mon		Simon Bolivar Band		Caroline Jones

**JAZZ AT LINCOLN CENTER**

SEP 30 - OCT 1 / 8 PM  
**CASSANDRA WILSON**

OCT 12-15 / 8 PM  
**WYNTON MARSALIS AT 50**  
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OCT 28-29 / 7:30 & 9:30 PM  
**NIKKI YANOFSKY**

OCT 28-29 / 8 PM  
**IMPULSE RECORDS AT 50**  
Reggie Workman's African-American Legacy Project  
and Eric Reed's Surge

NOV 10-11 / 7:30 & 9:30 PM  
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WYNTON MARSALIS Photo by Flaton

(Continued from page 21)

- **Tues 10/25: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Doug Wieselmann at 8:00pm. Deric Dickens Duo at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- **Tues 10/25: Somethin' Jazz Club.** DavePollack @ 8:30pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Wed 10/26: Daniel Smith Quartet at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- **Wed 10/26: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Jonathan Moritz Trio at 8:00pm. Michael Bates at 10:00pm. \$10. 130 E. 7th St., 212-254-9300.
- **Wed 10/26: Somethin' Jazz Club.** Luiz Simas @ 8:30pm. Yvonnick Prene @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Wed 10/26: Yoshie Fruchter's Pitom & Aram ajakian's Kef at Sixth Street Synagogue.** 9:00pm. \$15. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- **Wed 10/26: Michael Feinstein at Carnegie Hall, Zankel Hall.** 7:00pm. Meet the Artist Series. For members at Associate level and up. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- **Thurs 10/27: Gino Sitson's VoCello at Farafina.** 9:00pm. 1831 Amsterdam Ave. @ 150th. 347-293-0899. www.farafinacafeharlem.com. www.ginositson.com
- **Thurs 10/27: Somethin' Jazz Club.** Yvonne Simone @ 7:00pm. Joe Pino Quintet @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Thurs 10/27: Ayn Sof Arkestra & Bigger Band at Sixth Street Synagogue.** 8:30pm. \$10. 325 E. 6th St. 862-485-3026. www.sixthstreetsynagogue.org
- **Thurs 10/27: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre.** Lucas Pino Nonet at 8:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- **Thurs 10/27: Carol Morgan with Alan Hampton & Bill Campbell at The Bar Next Door.** 8:30pm & 10:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- **Thurs 10/27: Michika FUKumori Trio at Kitano.** 8:00pm & 10:00pm. 66 Park Ave, 212-885-7119.
- **Thurs 10/27: Ronnie Washam at Greenwich Village Bistro.** 9:00pm. 13 Carmine St.
- **Fri 10/28: Joe Lovano with James Weidman, Esperanza Spalding, Francisco Mela & Otis Brown III at Carnegie Hall, Zankel Hall.** 10:00pm. 57th St. & 7th Ave. 212-247-7800. www.carnegiehall.org.
- **Fri 10/28: Kevin Hays Trio at Kitano.** 8:00pm & 10:00pm. 66 Park Ave @ 38th St. 212-885-7119.
- **Fri-Sat 10/28-10/29: Nikki Yanofsky at The Allen room, Lincoln Center.** 7:30pm & 9:30pm. \$55, \$65. Broadway @ 60th St. www.jalc.org/
- **Fri 10/28: Somethin' Jazz Club.** Dee Cassella @ 7:00pm. Joe Benjamin @ 8:30pm. Francesco Ciniglio Group @ 10:00pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657.
- **Fri 10/28: Will & Peter Anderson with big band conducted by Kevin Blancq at Symphony Space.** 8:00pm. \$20; \$15 students adults & chil-

# Calendar of Events

OCT	Garage 99 7th Ave. S (at Grove St.) 212-645-0600 www.garagerest.com	Iridium 1650 Broadway (below 51st St.) 212-582-2121 iridiumjazzclub.com	Jazz Gallery 290 Hudson St. (below Spring St.) 212-242-1063 www.jazzgallery.org	Jazz Standard 116 E 27th St 212-576-2232 www.jazzstandard.net
1 - Sat	Larry Newcomb 3; Evgeny Lebedev; Akiko Tsuruga 3	Robby Krieger Band	Nate Smith 4	José James 4
2 - Sun	Benjamin Healy 3; David Coss 3; Mauricio DeSouza 3	Robby Krieger Band		José James 4
3 - Mon	Howard Williams Band; Ben Cliness 3	Robby Krieger	Steve Coleman	Mingus Big Band
4 - Tue	Valery Ponomarev Band; Justin Lees 3	Cyrille Aimée Band		Greg Osby, Frank Kimbrough, John Hebert & Nasheet Waits
5 - Wed	Marc Devine 3; John David Simon	Ed Palermo Band	Lawrence Fields	Vijay Iyer, John Hebert & Eric McPherson
6 - Thu	Joey Morant 3; Dylan Meek 3	Ed Palermo Band	Corey King 7	J.D. Parran, Marty Ehrlich, Ron Horton, Frank Kimbrough, John Hebert, Eric McPherson
7 - Fri	Hide Tanaka 3; Tim Price & Ryan Anselmi	Ed Palermo Band	John Escreet 3	Larry Goldings, Peter Bernstein & Bill Stewart
8 - Sat	Fukushi Tainaka 3; Champlan Fulton 3; Virginia Mayhew 4	John Oates Band	Alan Ferber Band	Larry Goldings, Peter Bernstein & Bill Stewart
9 - Sun	Evan Schwam; David Coss 3; Nueva Encarnacion	John Oates Band		Larry Goldings, Peter Bernstein & Bill Stewart
10 - Mon	Howard Williams Band; Mayu Saeki 4	John Oates	Steve Coleman	Mingus Dynasty
11 - Tue	Eyal Vilner Band; Paul Francis 3	Jason Crosby		David Kikoski 3
12 - Wed	Alex Stein/Matt Brown; Beck Burger	Terese Genecco Band		Melissa Morgan 4
13 - Thu	Rick Stone 3; Ryan Anselmi 5	Mahavishnu Project	Keith Witty 5	Vinicius Cantuária 5
14 - Fri	Enoch Smith Jr. 3; Kevin Dorn Band	Kazumi Watanabe 3	Tyshawn Sorey 4	Vinicius Cantuária 5
15 - Sat	Larry Newcomb 3; Mark Marino 3; Jean Caze 3	Kazumi Watanabe 3	Joe Sanders 4	Vinicius Cantuária 5
16 - Sun	Lou Caputo 4; David Coss 3; Masami Ishikawa 3	Kazumi Watanabe 3		Vinicius Cantuária 5
17 - Mon	Howard Williams Band; Kenny Shanker 4	Kazumi Watanabe	Steve Coleman	Mingus Big Band
18 - Tue	Lou Caputo Band; Kyoko Oyobe 3	Richie Cole Band		Jacob Fred Jazz Odyssey
19 - Wed	Bernal/Eckroth/Ennis; Big Beat 4	Stanley Jordan, Bucky Pizzarelli, Russell Malone		Jacob Fred Jazz Odyssey
20 - Thu	Champlan Fulton 3; Andrew Atkinson	Stanley Jordan, Bucky Pizzarelli, Russell Malone	Jason Rigby 5	Ingrid Jensen + Brass
21 - Fri	Austin Walker 3; Dre Barnes	Stanley Jordan, Bucky Pizzarelli, Russell Malone	John Ellis	John Hollenbeck Ensemble
22 - Sat	Marsha Heydt 4; Brooks Hartell 3; Virginia Mayhew 4	Stanley Jordan, Bucky Pizzarelli, Russell Malone	Michael Rodriguez 4	John Hollenbeck Ensemble
23 - Sun	Iris Ornig 4; David Coss 3; Andrew Hadro 4	Stanley Jordan, Bucky Pizzarelli, Russell Malone		Kenny Wheeler 5
24 - Mon	Howard Williams Band; Eva Cortez 4		Steve Coleman	Mingus Orchestra
25 - Tue	Cecilia Coleman Band; Joe Saylor 3	Hubert Sumlin & the Night-hawks		Juan-Carlos Formell 5
26 - Wed	Randy Johnston 3; Anderson Brothers	Hubert Sumlin & the Night-hawks		Juan-Carlos Formell 5
27 - Thu	Nick Moran 3; Alan Chaubert 3	Steve Smith	Adam Larson 5	Steve Kuhn 3
28 - Fri	Dave Kain	Steve Smith	Lionel Loueke & Mark Guiliania	Steve Kuhn 3
29 - Sat	Mickika Fukumori 3; Daylight Blues Band		Gregg August 4	Steve Kuhn 3
30 - Sun	Ellis Fordyce 3; David Coss 3; Alex Garcia			Steve Kuhn 3
31 - Mon			Steve Coleman	Mingus Big Band

OCT	<b>Shrine</b> 2271 Adam Clayton Powell Blvd. 212-690-7807 www.shrinenyc.com	<b>Smalls</b> 183 W. 10th 212-252-5091 smallsjazzclub.com	<b>The Stone</b> Ave. C & Second St. thestonemusic.com	<b>Village Vanguard</b> 178 Seventh Ave. S (below W 11th St.) 212-255-4037 villagevanguard.net	<b>Zinc Bar</b> 82 W. 3rd St. 212-477-ZINC www.zincbar.com
1 - Sat	Trio Shalva; Fillet of Soul; Tribaco; Tubax	Falkner Evans; Richie Vitale; Clifton Anderson 5; John Webber 3	Vernon Reid; Free Form Funky Freqs	Bill Charlap 3	Marianni
2 - Sun	Jazz Jam Session; Tom Tallitsch; Shrine Big Band; Reggae	Ruth Brisbane; Johnny O'Neal; David Schnitter	Lafayette Gilchrist	Bill Charlap 3	Cidinho Teixeira
3 - Mon	Matt Grossman; Tomoyasu Ikita; Andreas Klein	Avi Rothbard 3; Gerry Gibbs; Spencer Murphy	Karl Berger Band	Bill Charlap 3	Vanessa Perea; Felix Pastorius; Ron Affif 3
4 - Tue	Jeremy Daneman; Diana Wayburn; Devyn Rush	Greg Hutchinson; Jon Burr; Bruce Harris/Alex Hoffman 5	Greg Ward 4; Jon Irabagon, Mike Pride & Mick Barr	Bill Charlap 3	Jack Jeffers Band; Evolution Jam
5 - Wed	Emina; Gil Scott-Heron Night	Ben Van Gelder 5; Melissa Aldana	DJ Spooky	Bill Charlap 3	Joe Walsh 4; Orourkess-tra
6 - Thu	Black Butterflies; CT2; Osekre; Brand of Julez; Afro Mix	Dwayne Clemons; Spike Wilner; Jack Walrath	Elliott Sharp 3; Elliott Sharp Band	Bill Charlap 3	Emilio Solla; Gregorio Uribe Band
7 - Fri	Greg Diamond; Rovník; Voodoo Fix	Sacha Perry; Marco Pignataro 5; Sam Newsome	Matthew Shipp 3	Bill Charlap 3	Mavis Swan Poole; Brandon Terzic
8 - Sat	Matt Robbins; i.c.will; Kakande	Christophe Siegrist; Luca Nostro 2; Sam Newsome 4	Matthew Shipp 3	Bill Charlap 3	Marianni
9 - Sun	Jazz Jam Session; Dennis Williams; Reggae	Ruth Brisbane; Johnny O'Neal; Dwayne Clemons	Peter Evans, Weasel Walter & Mary Halvorson; Mara Rosenbloom 4	Bill Charlap 3	Cidinho Teixeira
10 - Mon	Duke Bantu X; Danny Rivera Band; Sax E & Pure Pressure	Craig Wuepper 3; Ari Hoeng 3; Spencer Murphy	Hilary Hahn	Vanguard Jazz Orch.	Emily Braden; Felix Pastorius; Ron Affif 3
11 - Tue	Omar Haddad; Zack Glass; Lynette Williams	Jared Gold 3; Jeremy Manasia 3	Mat Maneri 3	Fabian Almazan 3	Valery Ponomarev Band; Evolution Jam Session
12 - Wed	Daniel Aiello; Justin Rothberg 3	Loren Stillman 4; Tivon Pennicott 4	Mat Maneri 4	Fabian Almazan 3	Sammy Figuero
13 - Thu	Forever Growing; Revolution I Love You; Alynn; Zaiat; Afro Mix	Dwayne Clemons 2; Ehud Asherie 2; Ken Fowser	Greg Ward 3; HPRIZM	Fabian Almazan 3	Open Mic for Vocalists; Phoenix Rivers
14 - Fri	Ingred Gerdes; Royal Khaos; Lanshies	Sacha Perry; Hayes Greenfield; Winard Harper	Mary Halvorson 5; Dawn of Midi	Fabian Almazan 3	Kaissa
15 - Sat	Itai Kriss Band; Brother Mum; Out to Lunch	Majid Khaliq; Armen Donelian; Winard Harper	Mary Halvorson & Jessica Pavone; Army of One	Fabian Almazan 3	Marianni
16 - Sun	Shrine Jazz Jam Session; David Schnug; Reggae	Ruth Brisbane; Johnny O'Neal; Ned Gould	John Zorn	Fabian Almazan 3	Cidinho Teixeira
17 - Mon	Gathering Gospel; Project 718	Peter Bernstein; Ari Hoeng 3; Spencer Murphy	Karl Berger's Stone Workshop Orchestra	Vanguard Jazz Orch.	Kristen Lee Sergeant; Felix Pastorius; Ron Affif
18 - Tue	Charles Alexander; Osekre; Ha Thors	Omer Klein 3; Bruce Harris/Alex Hoffman 5	Mary Ellen Childs; TWANG	Tom Harrell Ensemble	Holli Ross; Marc Cary; Evolution Jam Session
19 - Wed	Soren Raashou; Maria Davis	Mitch Marcus 5; Grant Stewart 4	Guy Klucsevsek Band; David Behrman	Tom Harrell Ensemble	Andrea Brachfeld; Gene Lake Quartet
20 - Thu	Rodrigo Bonelli; Hornrims; Kelly Jo Connecxzt	Dwayne Clemons 2; Spike Wilner 2; Richie Barshay	Alan Licht; Richard Lainhart	Tom Harrell Ensemble	Open Mic for Vocalists; Eva Cortes
21 - Fri	Leah Gough Cooper; Tyne Darling	Sacha Perry 2; Ralph Lalama 3; E.J. Strickland	Fast Forward; Matt Rogalsky	Tom Harrell Quintet	Lena Bloch; Kofu the Wonderman
22 - Sat	Charanams; Apostles; Ben & Mamadou	Tommaso Cappallato 3; Neal Kirkwood; S. Dillard	Andrew Bolotowsky; David First	Tom Harrell Quintet	Marianni
23 - Sun	Jazz Jam Session; Natty Dreadz	Ruth Brisbane; Johnny O'Neal; Tyler Mitchell	Allison Cameron; Phill Niblock 3	Tom Harrell Quintet	Cidinho Teixeira
24 - Mon	Rendezvous	Dan Tepfer/Ben Wendel; Tim Ries 6; Spencer Murphy	Karl Berger's Stone Workshop Orchestra	Vanguard Jazz Orch.	Natalia Bernal 3; Felix Pastorius; Ron Affif 3
25 - Tue	Laurent David 4; Steven Husted; tobias Meinhart	Paul Tillotson 3; Ken Fowser & Behn Gillece	David Watson & Jon Gibson; Michael Schumacher	Kenny Barron 3	Misha Platigorsky 7; Evolution Jam Session
26 - Wed	Fabien Sevilla; Florencia Gonzalez; Sunrisset	David Stoler 3; Fabien Mary 4	Ellen Band	Kenny Barron 3	Kate Cosco; Nick Hemton Band
27 - Thu	Joey Molinaro; Jon Bryan; Sasha Markovic	Dwayne Clemons 2; Ehud Asherie 2; Carlos Abadie 5	Al Margolis; Peter Zummo Ensemble	Kenny Barron 3	Open Mic for Singers; Valtinho Anastacio
28 - Fri	Joe Breidenstine 5; World Funkfest	Sacha Perry 2; Virginia Mayhew 4; Anthony Wonsey	Mary Jane Leach; Annea Lockwood	Kenny Barron 3	Martino Atangana
29 - Sat	Hudson River 3; Reza Khan; European Jazz	Joe Breidenstine 5; Nick Hempton 4; Dan Miller 6	Lois V Vier; Byron Westbrook	Kenny Barron 3	Marianni
30 - Sun	Jazz Jam Session; Freddy Fuego; Reggae	Ruth Brisbane; Johnny O'Neal; Tim McCall	Gen Ken Montgomery; Charlie Morrow	Kenny Barron 3	Cidinho Teixeira
31 - Mon	Michael Louis Smith 3		Karl Berger's Stone Workshop Orchestra	Vanguard Jazz Orch.	Elisabeth Lohninger; Felix Pastorius

dren; \$25 day of show. "Celebrating the music of Quincy Jones." 2537 Broadway @ 95th St. 212-864-5400. [www.symphonyspace.org](http://www.symphonyspace.org).

- Fri 10/28: Nelson Riveros at Weill Art Gallery. 2:00pm. Free. Lexington Ave. & 92nd St. 212.415-5500. [www.92Y.org](http://www.92Y.org).
- Fri 10/28: Keiji & Sakai at Greenwich Village Bistro. 7:00pm. 13 Carmine St.
- Fri-Sat 10/28-10/29: Christian Scott Quintet at Harlem Stage Gatehouse. 7:30pm. \$25. 150 Convent Ave. @ W. 135th St. 212-281-9240, ext. 19. [www.harlemstage.org](http://www.harlemstage.org)
- Fri 10/28: Tom Dempsey with Ron Oswanski & Pete VanNostrand at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Fri-Sat 10/28-10/29: Impulse Records at 50 at Rose Theater, Lincoln Center. 8:00pm. With Reggie Workman's African-American Legacy Project conducted by Charles Tolliver and featuring Stanley Cowell. Also including Eric Reed with Rodney Whitaker, Willie Jones III, Seamus Blake, Stacy Dillard, Andre Hayward, Danny Kirkhum, Jim Rotundi & Andy Bey. \$30, \$50, \$75, \$95, \$120 Broadway @ 60th St. [www.jalc.org/](http://www.jalc.org/)
- Sat 10/29: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Jeff Davis Trio at 8:00pm. Jeff Davis Band at 10:00pm. \$10. 130 E. 7th St. (just west of Ave. A). 212-254-9300.
- Sat 10/29: Somethin' Jazz Club. Jake Hertzog guitar workshop @ noon. Ben Britton @ 7:00pm. Gary Brocks Quintet @ 8:30pm. \$10 cover & \$10 min. 212 E. 52nd St., 3rd Fl. (Bet. 2nd & 3rd Ave.) 212-371-7657. [www.somethingjazz.com](http://www.somethingjazz.com).
- Sat 10/29: John Blevins at Greenwich Village Bistro. 7:00pm. 13 Carmine St.
- Sat 10/29: Medeski Martin & Wood at Terminal 5. 7:00pm. 610 W. 56th St. (Bet. 11th & 12th Ave.) 212-582-6600. [www.terminal5nyc.com](http://www.terminal5nyc.com)
- Sat 10/29: Jon Irabagon with John Benitez & Rudy Royston at The Bar Next Door. 7:30pm, 9:30pm & 11:30pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Sat 10/29: Holly Hofmann/Mike Wofford Trio at Kitano. 8:00pm & 10:00pm. 66 Park Ave, 212-885-7119.
- Sun 10/30: University of the Streets at Muhammad Salahuddeen Memorial Jazz Theatre. Big Band of the Westfalian School of Music in Münster at 8:00pm. \$10. 130 E. 7th St., 212-254-9300.
- Sun 10/30: Ehud Asherie at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)
- Sun 10/30: Roz Corral with Yotam Silberstein & Harvie S at North Square Lounge. 12:30pm & 2:00pm. No cover or min. 103 Waverly Pl. @ MacDougal. 212-254-1200. [www.northsquarenyc.com](http://www.northsquarenyc.com).
- Sun 10/30: Tatiana at Triad Theater. 7:30pm. \$20. 2-drink min. 158 W. 72nd St. [www.triadnyc.com](http://www.triadnyc.com).
- Sun 10/30: Peter Mazza with Tim Hayward & Marco Panascia at The Bar Next Door. 8:00pm & 10:00pm. \$12 cover. 129 MacDougal St. 212-529-5945.
- Mon 10/31: Antonio Ciacca at Jazz at the Bar on Fifth. 8:00pm. No cover, 1-drink min. Setai Hotel, 400 Fifth Ave. 212-695-4005. [www.jazzbaronfifth.com](http://www.jazzbaronfifth.com)

**BROOKLYN**

- Sat 10/1: Michel Gentile/Tony Romano plus Rob Garcia, Noah Preminger & Dan Tepfer at Brooklyn Conservatory of Music. \$15; \$10 students & seniors 58 Seventh Ave. @ Lincoln Place. 718-622-3300. [www.connectionworks.org](http://www.connectionworks.org)
- Sun 10/2, 10/9, 10/16, 10/23, 10/30: Stephane Wrembel at Barbés. 9:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Mon 10/3: Douglass Street Music Collective. Bill Goodwin Ornette at 8:00pm. Chris Welcome & Shayna Dulberger at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org). [www.kirkknuffke.com](http://www.kirkknuffke.com)
- Tues 10/4: Douglass Street Music Collective. Christof Knoche "Blues DeKonstrukt" at 8:00pm. Pachora at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org)
- Wed-Sat 10/5-10/8: Anthony Braxton at Roulette. 8:00pm. \$35; \$25 students, seniors & Roulette members. \$100 all 4 nights; \$60 students, seniors & Roulette members. 509 Atlantic Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Wed 10/5, 10/12, 10/19, 10/26: Walter Fischbacher Trio at Water Street Restaurant. 7:00pm. No cover. 66 Water St. [www.waterstreetrestaurant.com](http://www.waterstreetrestaurant.com). [www.phishbacher.com](http://www.phishbacher.com)
- Wed 10/5: Douglass Street Music Collective. Bati Band at 8:00pm. Jeff Davis Quintet at 9:00pm. Jonathan Goldberger Trio at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org)
- Fri 10/7, 10/14, 10/21, 10/28: The Crooked Trio with Oscar Noriega, Brian Drye & Ari Folman-Cohen at Barbés. 6:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Sat 10/8: Douglass Street Music Collective. Sifter at 8:00pm. Brian Drye's Bizingas at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org)
- Mon 10/10: Douglass Street Music Collective. Jason Stein & Mike Pride at 8:00pm. Simon Jermyn at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org). [www.kirkknuffke.com](http://www.kirkknuffke.com)
- Tues 10/11: Jenny Scheinman & Rachelle Garniez at Barbés. 7:00pm. 376 9th @ 6th Ave. 347-422-0248.
- Tues 10/11: Douglass Street Music Collective. Ideal Bread at 8:00pm. Akiko Sasaki at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org)
- Wed 10/12: Douglass Street Music Collective. Michael Attias at 8:00pm. Mike Pride's From Bacteria to Boys at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org). [www.kirkknuffke.com](http://www.kirkknuffke.com)
- Thurs 10/13: Joe McPhee Trio X, EROC TINU and Andrew Cyrille, Elliot Sharp & Richard Teitelbaum at Roulette. 8:00pm. \$15; \$10 students, seniors & members. 509 Atlantic Ave. 917-267-0363. [www.roulette.org](http://www.roulette.org)
- Fri 10/14: Magda Mayas, Nate Wooley & Tony Buck at IBeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St.
- Sat 10/15: Word on the Street Ensemble with Bill Saxton, Vincent Chancey, Roy Meriwether, Robert Cunningham & Wade Barnes at the Brownsville Heritage House. 3:00pm. Free. 581 Mother Gaston Blvd. <http://brooklyn4thearts.org>
- Sat 10/15: Matt Lambiase at IBeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St.

- Sat 10/15: Douglass Street Music Collective. Matt Pavolka Quintet at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org).
- Mon 10/17: Douglass Street Music Collective. Ilgenfritz/Swell/Rozen at 8:00pm. Max Johnson Trio at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org)
- Tues 10/18: Douglass Street Music Collective. Loren Stillman at 8:00pm. Rich Johnson Quartet at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org). [www.kirkknuffke.com](http://www.kirkknuffke.com)
- Tues 10/18: Allison Miller & Erik Deutsch Quartet at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Wed 10/19: Douglass Street Music Collective. Petr Cancura & Big Sky at 8:00pm. Russ Lossing Trio at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org)
- Thurs 10/20, 10/27: Magda Mayas, Nate Wooley & Tony Buck Darius Jones, Adam Lane & Jason Nazar. 168 7th St.
- Thurs 10/20: Gato Loco at Barbés. 10:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Fri 10/21: Soren Raaschou, Travis Laplante, Kenneth Dahl Knudsen & Rasmus Toystrup Iversen at IBeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St.
- Sat 10/22: Douglass Street Music Collective. Angelica Sanchez Trio at 8:00pm. Jesse Stacken Trio at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org). [www.kirkknuffke.com](http://www.kirkknuffke.com)
- Sat 10/22: Fabien Sevilla & Andy Milne at IBeam Music Studio. 8:30pm. \$10 suggested donation. 168 7th St. <http://ibeambrooklyn.com>
- Mon 10/24: Douglass Street Music Collective. Michelle Chestnut Trio at 8:00pm. Matt Blostein/Vinnie Sperrazza Quartet at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org)
- Mon 10/24: Kanye Twitty at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Tues 10/25: Douglass Street Music Collective. Doug Wieselmann at 8:00pm. Deric Dickens & Jeff Lederer at 10:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org). [www.kirkknuffke.com](http://www.kirkknuffke.com)
- Wed 10/26: Douglass Street Music Collective. Jonathan Moritz Trio at 8:00pm. \$10. 295 Douglass St. [www.295douglass.org](http://www.295douglass.org). [www.kirkknuffke.com](http://www.kirkknuffke.com)
- Thurs 10/27: Andy Statman at Barbés. 8:00pm. 376 9th St. @ 6th Ave. 347-422-0248.
- Sat 10/29: Gino Sison with Roxumo at Galapagos Art Space. 8:00pm. 16 Main St. <http://galapagosartspace.com>. [www.ginosison.com](http://www.ginosison.com)
- Sat 10/29: James Ilgenfritz at ISSUE Project Room. 8:00pm. Premiere of Ilgenfritz' opera, *The Ticket that Exploded: An Ongoing Opera*. Free. 232 3rd St., 3rd Floor. 718-330-0313. [www.issueprojectroom.org](http://www.issueprojectroom.org)
- Sun 10/30: Andy Biskin's Ibid at Barbés. 7:00pm. 376 9th St. @ 6th Ave. 347-422-0248.

**QUEENS**

- Sat 10/1: Bobby Sanabria Big Band with Candido at York College Performing Arts Center. 7:00pm. \$20; \$10 students & seniors. 94-20 Guy R. Brewer Blvd., Jamaica. 718-262-2000. [www.york.cuny.edu](http://www.york.cuny.edu)
- Fri 10/14: The Collage Aesthetic of Louis Armstrong: "In the Cause of Happiness" at Flushing

- Town Hall. Noon opening reception. \$5; members free. Meet Steven Brower, author of "Satchmo: The Wonderful World and Art of Louis Armstrong" at 5:00pm. Free jazz concert with Randy Sandke Trio at 8:00pm. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtowhall.org](http://www.flushingtowhall.org)
- Sat 10/15: Aurora Flores Y Zon Del Barrio & Yomo Toro at Flushing Town Hall. 8:00pm. \$25; \$20 members; \$10 students. Cocktails & concert ticket \$95; \$90 members. 137-35 Northern Blvd. 718-463-7700, x222. [www.flushingtowhall.org](http://www.flushingtowhall.org)

**BRONX**

- Sat 10/1: Los Padres Foundation Benefit Concert with Dave Valentin, Ray Vega, Eddie Palmieri, Oskar Cartaya & Huey Dunbar IV at Lehman Center. 8:00pm. \$40-\$60. 250 Bedford Park Blvd. West. 718-960-8833. [www.lehmancenter.org](http://www.lehmancenter.org)
- Sat 10/8: Rubby Perez, Ramón Orlando & Yunel Cruz at Lehman Center. 8:00pm. \$45-\$60. 250 Bedford Park Blvd. West. 718-960-8833. [www.lehmancenter.org](http://www.lehmancenter.org)
- Sat 10/29: Paquito D'Rivera with the Mambo Legends Orchestra at Lehman Center. 8:00pm. \$35-\$50. 250 Bedford Park Blvd. West. 718-960-8833. [www.lehmancenter.org](http://www.lehmancenter.org)

**LONG ISLAND**

- Sun 10/2: Musical Tribute to Maynard Ferguson featuring Ryan Resky at Dix Hills Performing Arts Center. 2:00pm. Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-2110. [www.ftc.edu](http://www.ftc.edu)
- Thurs-Sun 10/20-10/23: Fall Festival of Guitar at Dix Hills Performing Arts Center. With Jack Wilkins, the Olson/De Cari Duo, David Burgess and the Frank Vignola Trio with Michele Ramo. "Crafting a Career as an Independent Guitarist in the 21st Century." Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-2110. [www.ftc.edu](http://www.ftc.edu)
- Fri 10/28: Ted Rosenthal at Dix Hills Performing Arts Center. 7:30pm. \$25; \$15 seniors, \$10 students with ID. Five Towns College, 305 N. Service Rd., Dix Hills. 631-656-2110. [www.ftc.edu](http://www.ftc.edu)

**WESTCHESTER**

- Sun 10/23: Tessa Souter with Ron McClure, Oscar Perez, Alan Gruber, Jennifer Vincent & Willard Dyson, plus Melissa Walker at Irvington Town Hall Theater. 3:00pm. \$35. 85 Main St., Irvington. 914-861-9100. [www.westjazzorch.org](http://www.westjazzorch.org)

**NEW JERSEY**

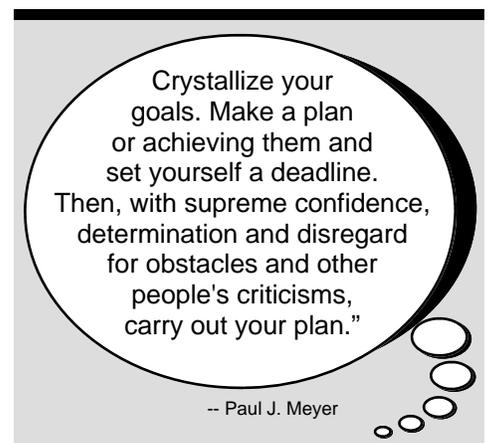
- Sun 10/2: Eddie Palmieri-Brian Lynch Quartet with Dafnis Prieto at William Paterson University, Shea Center for Performing Arts. 4:00pm. \$15. \$12 University associates & seniors; \$8 students. Meet The Artist session, 3:00pm. 300 Pompton Road, Wayne. 973-720-2371.
- Sun 10/2: Radam Schwartz Trio with Ron Jackson at Skippers Plane Street. 4:30pm. Free. 304 University Ave., Newark. 973-733-9300.
- Sun 10/2: Nicolas Bearde at Trumpets. 6:30pm. "Tribute to Lou Rawls." \$20, \$12. 6 Depot Sq., Montclair. 973-744-2600. [www.trumpetsjazz.com](http://www.trumpetsjazz.com)
- Tues 10/4: Oscar Perez & Chris Berger at Whole Foods Market. 6:00pm. No cover. 235 Prospect Ave., West Orange. 973-669-3196. [www.bossanovamusicproductions.com](http://www.bossanovamusicproductions.com)
- Tues 10/4: Eric Neveloff Quartet at Mike's Court-side. 8:00pm. No cover. 1 Elm Row, New Bruns-

- wick. [www.nbjp.org](http://www.nbjp.org)
- Wed 10/5: **SFJazz Collective** at **Matthews Theater, McCarter Theater Center**. 8:00pm. \$20-\$58. 91 University Place, Princeton. 609-258-ARTS. [www.mccarter.org](http://www.mccarter.org)
  - Tues 10/6: **Leo Johnson & the Jazz Elders** at **Rutgers University, Dana Library, Dana Room**. 2:00pm. Free. 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
  - Thurs 10/6: **Shirazette Tinnin Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Fri 10/7: **New Brunswick Jazz Project Sound** at **Due Mari**. 10:00pm. 78 Albany St., New Brunswick.
  - Fri 10/7: **Reuben Wilson** at **Trumpets**. 8:00pm & 10:00pm. \$20, \$12. 6 Depot Sq., Montclair. 973-744-2600. [www.trumpetsjazz.com](http://www.trumpetsjazz.com)
  - Sat 10/8: **Charlie Apicella & Iron City** at **Hat City Kitchen**. 9:00pm. 459 Valley St., Orange. 862-252-9147. [www.ironcityjazz.com](http://www.ironcityjazz.com)
  - Sat 10/8: **Carol Vasquez** at **Trumpets**. \$15, \$12. 6 Depot Sq., Montclair. 973-744-2600. [www.trumpetsjazz.com](http://www.trumpetsjazz.com)
  - Sun 10/9: **Jose James** at **Conservatory Piano Hi Fi**. \$15. 1591 Irving St., Rahway. <http://artsrahway.com>
  - Sun 10/9: **Jay Leonhart** with **Sherrie Maricle & John Colianni** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. \$15. \$12 university associates & seniors; \$8 students. Meet The Artist session at 3:00pm in Shea 101. 300 Pompton Road, Wayne. 973-720-2371. [www.wplive.org](http://www.wplive.org). [www.jayleohart.com](http://www.jayleohart.com)
  - Tues 10/11: **Richard Reiter & Matt King** at **Whole Foods Market**. 6:00pm. No cover. 235 Prospect Ave., West Orange. 973-669-3196. [www.bossanovamusicproductions.com](http://www.bossanovamusicproductions.com)
  - Thurs 10/13: **Chris Brown Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Fri 10/14: **Kevin Hildebrandt Trio** at **Sophie's Bistro**. 8:00pm. No cover. 700 Hamilton St., Somerset. [www.nbjp.org](http://www.nbjp.org)
  - Sun 10/16: **Maucha Adnet** with **Jorge Continen- tino, Klaus Mueller, Hans Glawischnig & Helio Schiavo** at **Ramapo College**. 3:00pm. \$24, \$21, \$18. Sharp Theater, 505 Ramapo Valley Rd., Mah- wah. 201-684-7844.
  - Sun 10/16: **Mat Wilson** with **Jeff Lederer, Kirk Knuffke & Chris Lightcap** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. \$15. \$12 university associates & seniors; \$8 students. Meet The Artist session at 3:00pm in Shea 101. 300 Pompton Road, Wayne. 973-720-2371. [www.wplive.org](http://www.wplive.org). [www.mattwilsonjazz.com](http://www.mattwilsonjazz.com)
  - Tues 10/18: **Paula Abler & Tomoko Ohno** at **Whole Foods Market**. 6:00pm. No cover. 235 Prospect Ave., West Orange. 973-669-3196. [www.bossanovamusicproductions.com](http://www.bossanovamusicproductions.com)
  - Wed 10/19: **Ralph Bowen Band** at **Hyatt**. 7:30pm. 2 Albany St., New Brunswick. No cover. [www.nbjp.org](http://www.nbjp.org)
  - Wed 10/19: **Ed Green** at **Rutgers University, Dana Library, Dana Room**. 7:00pm. Free. Jazz Research Roundtable: "Duke Ellington's Afro- Eurasian Eclipse." 185 University Ave., Newark. 973-353-5595. <http://newarkwww.rutgers.edu>
  - Wed 10/19: **George Benson** at **Bergen Perform- ing Arts Center**. 8:00pm. \$99, \$79, \$59, \$49. 30 N. Van Brunt St., Englewood. 201-227-1030. [www.bergenpac.org](http://www.bergenpac.org)
  - Thurs 10/20: **Mimi Jones Band** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Fri 10/21: **John Ehlis Ensemble** featuring **Mikko Innanen** at **Trumpets**. 8:00pm & 10:00pm. \$10, \$5. 6 Depot Sq., Montclair. 973-744-2600. [www.trumpetsjazz.com](http://www.trumpetsjazz.com)
  - Sun 10/23: **Harold Mabert** with **Eric Alexander, Jon Webber & Joe Farnsworth** at **William Pater- son University, Shea Center for Performing Arts**. 4:00pm. \$15. \$12 university associates & seniors; \$8 students. Meet The Artist session at 3:00pm in Shea 101. 300 Pompton Road, Wayne. 973-720-2371. [www.wplive.org](http://www.wplive.org)
  - Sun 10/23: **Helen Sung** at **Conservatory Piano Hi Fi**. \$15. 1591 Irving St., Rahway. <http://artsrahway.com>
  - Tues 10/25: **Tim Horner Trio** with **Jim Ridl & Dean Johnson** at **Whole Foods Market**. 6:00pm. No cover. 235 Prospect Ave., West Orange. 973-669-3196. [www.bossanovamusicproductions.com](http://www.bossanovamusicproductions.com)
  - Thurs 10/27: **James Gibbs III Quartet** at **Makeda**. 7:30pm. 338 George St., New Brunswick. No cover, \$5 min. [www.nbjp.org](http://www.nbjp.org)
  - Sat 10/29: **Omar Sosa's Afreecanos** plus **Jerry Gonzalez & the Fort Apache Band** at **New Jersey Performing Arts Center's Victoria Theater**. 7:30pm. \$36-\$39. One Center St., Newark. 973-642-8989. <http://njpac.org>
  - Sun 10/30: **Ravi Coltrane Quartet** at **William Paterson University, Shea Center for Performing Arts**. 4:00pm. \$15. \$12 university associates & seniors; \$8 students. Meet The Artist session at 3:00pm in Shea 101. 300 Pompton Road, Wayne. 973-720-2371. [www.wplive.org](http://www.wplive.org)

#### AND BEYOND...

- Sat 10/1: **Somam Bakir** with **Matt Dwonszyk & Cemre Dogan** at **The Buttonwood Tree Perform- ing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. [www.buttonwood.org](http://www.buttonwood.org)
- Fri 10/7: **Carmen Souza** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Fri 10/7: **Erik Friedlander** with **Doug Wamble, Mike Sarin & Trevor Dunn** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 10/8: **Todd Coolman** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sat 10/8: **Jen Allen Trio** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. [www.buttonwood.org](http://www.buttonwood.org)
- Thurs 10/13: **Leni Sternat** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Fri 10/14: **Harriet Tubman Double Trio** at **Fire- house 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 10/15: **Sidi Toure** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sat 10/15: **The Buttonwood Tree Performing Arts & Cultural Center**. **Michael Musillami & Rich Syracuse** @ 7:30pm. **Avery Sharp** @ 8:30pm.

- **Stephen Haynes, Bill Lowe & tyshawn Sorey** @ 9:30pm. 7th Annual CT Composers & Improvisers Festival. 605 Main St., Middletown, CT. 860-347-4957. [www.buttonwood.org](http://www.buttonwood.org)
- Sun 10/16: **Jeremy Siskind Trio** with **Nancy Harms** at **The Falcon**. 10:00am. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Thurs 10/20: **Edmar Castaneda** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Fri 10/21: **Karen Frisk** with **James Argiro, Brian Torff & Tom Devino** at **The Buttonwood Tree Performing Arts & Cultural Center**. 8:00pm. \$10. 605 Main St., Middletown, CT. 860-347-4957. [www.buttonwood.org](http://www.buttonwood.org)
- Fri 10/21: **Rob Garcia** with **Dan Tepfer, Joe Martin & Noah Preminger** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Fri 10/21: **Jacob Fred Jazz Odyssey** with **Steven Bernstein & Mark Southerland** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sat 10/22: **Chris Bergson Band** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sat 10/22: **Jody Weatherstone & Richard Kimball** at **Lycian Centre** for the Performing Arts. 7:00pm. 1351 Kings Hwy., Sugar Loaf, NY. 845-469-2287. [www.thetreeoflifemusic.com](http://www.thetreeoflifemusic.com)
- Sun 10/23: **The Saints of Swing** at **The Falcon**. 7:00pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Fri 10/28: **Mike Baggetta** with **Eivind Opsvik, George Schuller & Jason Rigby** at **Firehouse 12**. 8:30pm & 10:00pm. \$18 & \$12. 45 Crown St., New Haven, CT. 203-785-0468. <http://firehouse12.com>
- Sat 10/29: **Pedro Giraudo Jazz Orchestra** at **The Falcon**. 7:15pm & 8:45pm. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)
- Sat 10/29: **Rubén Blades** at **Tilles Center**. 8:00pm. \$52-\$102. 720 Northern Blvd, Greenvale. 516-299-2752. <http://tillescenter.org>
- Sun 10/30: **Akie Bermis** at **The Falcon**. 10:00am. 1348 Rt. 9W, Marlboro, NY. [www.liveatthefalcon.com](http://www.liveatthefalcon.com)



# Clubs & Venues

**55 Bar**, 55 Christopher St. (betw 6th & 7th Ave.), 212-929-9883, www.55bar.com  
**92nd Street Y**, 1395 Lexington Ave, New York, NY 10128 212-415-5500, www.92ndst.org  
**Aaron Davis Hall**, City College of NY, Convent Ave., 212-650-6900, www.aarondavishall.org  
**Alice Tully Hall**, Lincoln Center, Broadway & 65th St., 212-875-5050, www.lincolncenter.org/default.asp  
**Allen Room**, Lincoln Center, Time Warner Center, Broadway and 60th, 5th floor, 212-258-9800, www.lincolncenter.org/default.asp  
**American Museum of Natural History**, 81st St. & Central Park W., 212-769-5100, www.amnh.org  
**Arthur's Tavern**, 57 Grove St., 212-675-6879 or 917-301-8759, www.arthurtavernnyc.com  
**Arts Maplewood**, P.O. Box 383, Maplewood, NJ 07040; 973-378-2133, www.artsmplewood.org  
**Avery Fischer Hall**, Lincoln Center, Columbus Ave. & 65th St., 212-875-5030, www.lincolncenter.org  
**Backroom at Freddie's**, 485 Dean St. (at 6th Ave.), Brooklyn, NY, 718-622-7035, www.freddysbackroom.com  
**BAM Café**, 30 Lafayette Ave., Brooklyn, NY, 718-636-4100, www.bam.org  
**Bar 4**, 7 Ave and 15th, Brooklyn NY 11215, 718-832-9800, www.Bar4.net  
**Bar on Fifth — Jazz at the Bar on Fifth**, Music every night 8:00 PM - 11:00 PM, No cover charge, one drink minimum The Bar on Fifth at the Setai Fifth Avenue Hotel, 400 Fifth Avenue, New York, NY, 212-695-4005 www.capellahotels.com/newyork/  
**Barbes**, 376 9th St. (corner of 6th Ave.), Park Slope, Brooklyn, NY, 718-965-9177, www.barbesbrooklyn.com  
**Barge Music**, Fulton Ferry Landing, Brooklyn, 718-624-2083, www.bargemusic.org  
**B.B. King's Blues Bar**, 237 W. 42nd St., 212-997-4144, www.bbkingblues.com  
**Beacon Theatre**, 74th St. & Broadway, 212-496-7070  
**Birdland**, 315 W. 44th St., 212-581-3080  
**Blue Note**, 131 W. 3rd St., 212-475-8592, www.bluenotejazz.com/newyork  
**Bluestone Bar & Grill**, 117 Columbia St., Brooklyn, NY, 718-633-7450, www.bluestonebarandgrill.com  
**Bourbon Street Bar and Grille**, 346 W. 46th St, NY, 10036, 212-245-2030, contact@bourbonny.com, contact@frenchquartersny.com  
**Bowery Poetry Club**, 308 Bowery (at Bleecker), 212-614-0505, www.bowerypoetry.com  
**Brooklyn Public Library**, Grand Army Plaza, 2nd Fl, Brooklyn, NY, 718-230-2100, www.brooklynpubliclibrary.org  
**Café Carlyle**, 35 E. 76th St., 212-570-7189, www.thecarlyle.com  
**Café Loup**, 105 W. 13th St. (West Village), between Sixth and Seventh Aves., 212-255-4746  
**Café Mozart**, 308 Mamaroneck Ave., Mamaroneck, NY  
**Café St. Bart's**, 109 E. 50th St. (at Park Ave.), 212-888-2664, www.cafestbarts.com  
**Café Steinhof**, 422 Seventh Ave. (14th St., Park Slope S.), Brooklyn, NY, 718-369-7776, www.cafesteinhof.com  
**Carnegie Club**, 156 W. 56th St., 212-957-9676, www.hospitalityholdings.com  
**Carnegie Hall**, 7th Av & 57th, 212-247-7800, www.carnegiehall.org  
**Cecil's Jazz Club & Restaurant**, 364 Valley Rd, West Orange, NJ, Phone: 973-736-4800, www.cecilsjazzclub.com  
**Charley O's**, 713 Eighth Ave., 212-626-7300  
**Chico's House of Jazz**, In Shoppes at the Arcade, 631 Lake Ave., Asbury Park, 732-774-5299  
**Cleopatra's Needle**, 2485 Broadway (betw 92nd & 93rd), 212-769-6969, www.cleopatrasneedle.com  
**Cobi's Place**, 158 W. 48th (bet 5th & 6th Av.), 516-922-2010  
**Copeland's**, 547 W. 145th St. (at Bdwy), 212-234-2356  
**Cornelia Street Café**, 29 Cornelia St., 212-989-9319, www.corneliastreetcafe.com  
**Creole Café**, 2167 Third Ave (at 118th), 212-876-8838. Crossroads at Garwood, 78 North Ave., Garwood, NJ 07027, 908-232-5666  
**Cutting Room**, 19 W. 24th St, Tel: 212-691-1900, www.thecuttingroomnyc.com  
**Destino**, 891 First Ave. & 50th St., 212-751-0700  
**Detour**, 349 E. 13th St. (betw 1st & 2nd Ave.), 212-533-6212, www.jazzdetour.com  
**Division Street Grill**, 26 North Division Street, Peekskill, NY, 914-739-6380, www.divisionstreetgrill.com  
**Dizzy's Club Coca Cola**, Broadway at 60th St., 5th Floor, 212-258-9595, www.jalc.com  
**The Ear Inn**, 326 Spring St., NY, 212-226-9060, www.earinn.com  
**eighty-eights**, 1467 Main Street, Rahway, NJ, 732-499-7100  
**El Museo Del Barrio**, 1230 Fifth Ave (at 104th St.), Tel: 212-831-7272, Fax: 212-831-7927, www.elmuseo.org  
**The Encore**, 266 W. 47th St., 212-221-3960, www.theencorenyc.com

**Fat Cat**, 75 Christopher St. (at &th Ave.), 212-675-7369, www.fatcatjazz.com  
**FB Lounge**, 172 E. 106th St., New York, 212-348-3929, www.fondaboricua.com  
**Feinstein's at Loew's Regency**, 540 Park Avenue (at 61st Street), NY, 212-339-4095, feinsteinsattheregency.com  
**Five Spot**, 459 Myrtle Ave, Brooklyn, NY, 718-852-0202, www.fivespotsoulfood.com  
**Flushing Town Hall**, 137-35 Northern Blvd., Flushing, NY, 718-463-7700 x222, www.flushingtownhall.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  
**Highline Ballroom**, 431 West 16th St (between 9th & 10th Ave. www.highlineballroom.com, 212-414-4314.  
**Hopewell Valley Bistro**, 15 East Broad St, Hopewell, NJ 08525, 609-466-9889, www.hopewellvalleybistro.com  
**Il Porto Ristorante**, 37 Washington Avenue, Brooklyn, New York 11205, 718-624-0954 or 718-624-2965, Friday & Saturday 7:30PM - 10:30PM  
**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** (Bar 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  
**Lenox Lounge**, 288 Lenox Ave. (above 124th St.), 212-427-0253, www.lenoxlounge.com  
**Les Gallery Clemente Soto Velez**, 107 Suffolk St. (at Rivington St.), 212-260-4080  
**Linn Restaurant & Gallery**, 29-13 Broadway, Queens, Astoria, New York, www.linnrestaurant.com  
**Live @ The Falcon**, 1348 Route 9W, Marlboro, NY 12542, 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  
**Moldy Fig Jazz Club**, 178 Stanton St., 646-559-2553  
www.MoldyFigJazzClub.com  
**Montauk Club**, 25 Eighth Ave., Brooklyn, NY, 718-638-0800, www.montaukclub.com  
**Museum of the City of New York**, 1220 Fifth Ave. (between 103rd & 104th St.), 212-534-1672, www.mcny.org  
**Musicians' Local 802**, 332 W. 48th St., 718-468-7376 or 860-231-0663  
**Newark Museum**, 49 Washington Street, Newark, New Jersey 07102-3176, 973-596-6550, www.newarkmuseum.org  
**New Jersey Performing Arts Center**, 1 Center St., Newark, NJ, 07102, 973-642-8989, www.njpac.org  
**New School Performance Space**, 55 W. 13th St., 5th Floor (betw 5th & 6th Ave.), 212-229-5896, www.newschooledu  
**New School University-Tishman Auditorium**, 66 W. 12th St., 1st Floor, Room 106, 212-229-5488, www.newschooledu  
**New York City Baha'i Center**, 53 E. 11th St. (betw Broadway & University), 212-222-5159, www.bahainyc.org  
**Night of the Cookers**, 767 Fulton St., Brooklyn, NY, Tel: 718-797-1197, Fax: 718-797-0975  
**North Square Lounge**, 103 Waverly Pl. (at MacDougal St.), 212-254-1200, www.northsquarejazz.com  
**Nublu**, 62 Ave. C (betw 4th & 5th St.), 212-979-9925, www.nublu.net  
**Nuyorican Poet's Café**, 236 E. 3rd St. (betw Ave. B & C), 212-505-8183, www.nuyorican.org  
**Oak Room at The Algonquin Hotel**, 59 W. 44th St. (betw 5th and 6th Ave.), 212-840-6800, www.thealgonquin.net  
**Opia**, 130 East 57th St, New York, NY 10022 | (212) 688-3939 www.opiarestaurant.com  
**Orbit**, 2257 First Ave. (at 116th St.), 212-348-7818, www.orbitastharlem.com  
**Orchid**, 765 Sixth Ave. (betw 25th & 26th St.), 212-206-9928  
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**Parlor Jazz**, 119 Vanderbilt Ave. (betw Myrtle & Park), Brooklyn, NY, 718-855-1981, www.parlorjazz.com  
**Perk's**, 535 Manhattan Ave, New York NY 10027, 212-666-8500  
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**Priory Restaurant & Jazz Club**: 223 W Market St., Newark, NJ 07103, 973-639-7885  
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**Prospect Wine Bar & Bistro**, 16 Prospect St. Westfield, NJ, 908-232-7320, www.16prospect.com, www.cjarecords.com  
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**Richie Cecere's Restaurant and Supperclub**, 2 Erie Street Montclair, NJ 07042, 973.746.7811, www.richiececere.com  
**Ridgefield Playhouse**, 80 East Ridge, parallel to Main St., Ridgefield, CT; ridgefieldplayhouse.org, 203-438-5795  
**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  
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**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  
**Sasa's Lounge**, 924 Columbus Ave, Between 105th & 106th St. NY, NY 10025, 212-865-5159, www.sasasloungenyc.yolasite.com/  
**Savoy Grill**, 60 Park Place, Newark, NJ 07102, 973-286-1700  
**Schomburg Center**, 515 Malcolm X Blvd., 212-491-2200, www.nypl.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  
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**Silvermine Tavern**, 194 Perry Ave. Norwalk, CT 06850, 203-847-4558, www.silverminetavern.com  
**Silver Spoon**, 124 Main St., Cold Spring, NY 10516, 845-265-2525, www.silver Spooncoldspring.com  
**Sista's Place**, 456 Nostrand Ave. (at Jefferson Ave.), Brooklyn, NY, 718-398-1766, www.sistasplace.org  
**Skippers Plane Street Pub**, 304 University Ave. Newark NJ,

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973-733-9300, skippersplanetstreetpub  
**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  
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**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  
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**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  
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**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

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**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, 646-366-0240, 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 Ltd**, 2107 41st Avenue 4th Floor, Long Island City, NY 11101, 718-433-1990, www.sadowsky.com  
**Steve Maxwell Vintage Drums**, 723 7th Ave, 3rd Floor, New

York, NY 10019, 212-730-8138, www.maxwelldrums.com

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**Brooklyn-Queens Conservatory of Music**, 42-76 Main St., Flushing, NY, Tel: 718-461-8910, Fax: 718-886-2450  
**Brooklyn Conservatory of Music**, 58 Seventh Ave., Brooklyn, NY, 718-622-3300, www.brooklynconservatory.com  
**City College of NY-Jazz Program**, 212-650-5411,  
**Columbia University**, 2960 Broadway, 10027  
**Drummers Collective**, 541 6th Ave, New York, NY 10011, 212-741-0091, www.thecoll.com  
**Five Towns College**, 305 N. Service Rd., 516-424-7000, ext.163, Dix Hills, NY  
**Greenwich House Music School**, 46 Barrow St., Tel: 212-242-4770, Fax: 212-366-9621, www.greenwichhouse.org  
**Juilliard School of Music**, 60 Lincoln Ctr, 212-799-5000  
**LaGuardia Community College/CUNI**, 31-10 Thomson Ave., Long Island City, 718-482-5151  
**Lincoln Center — Jazz At Lincoln Center**, 140 W. 65th St., 10023, 212-258-9816, 212-258-9900  
**Long Island University** — Brooklyn Campus, Dept. of Music, University Plaza, Brooklyn, 718-488-1051, 718-488-1372  
**Manhattan School of Music**, 120 Claremont Ave., 10027, 212-749-2805, 2802, 212-749-3025  
**New Jersey City University**, 2039 Kennedy Blvd., Jersey City, NJ 07305, 888-441-6528  
**New School**, 55 W. 13th St., 212-229-5896, 212-229-8936  
**New York University-Jazz/Contemporary Music Studies**, 35 West 4th St. Room#777, 212-998-5446, 212-995-4043  
**New York Jazz Academy**, (718) 426-0633, www.NYJazzAcademy.com  
**Princeton University**-Dept. of Music, Woolworth Center Music 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  
**WFEDU**, http://alpha.fdu.edu/wfdu/wfdum/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.)  
**Lenore Raphael's JazzSpot**, Air time – Sundays at 8am and 8pm, Fridays 11pm and Saturdays at 3pm, Eastern time at www.purejazzradio.com. Every week a visit with a different guest artist featuring intimate conversations and great live performances.

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**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

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# Around Town

## 6th Annual Festival of Guitar Dix Hills Performing Arts Center & Five Towns College Oct. 20-23, 2011

A series of performances and technical workshops will illuminate "the diverse possibilities of crafting a career as an independent guitarist in the 21st century" September 30, 2011, Dix Hills, New York – Five Towns College and The Dix Hills Performing Arts Center are pleased to announce the line-up for the Sixth Annual Fall Festival of the Guitar, featuring a series of star-studded performances and expert technical workshops from October 20 to 23, 2011 right here at the center on Long Island.

"This year's festival will feature a weekend of guitar performances, workshops and master classes, designed to educate, celebrate and entertain," said Sandy Hinden, executive director of the Center. "With something for everyone, this annual favorite will feature Jazz, commercial and classical guitar styles, presented by some of the industry's most revered professionals."

The Festival will feature:

- Inside the Jazz Guitarist Studio with guitar legend Jack Wilkins hosted by Dr. Steve Briody, a Five Towns College Music Professor, Oct. 20 at 7:30 p.m. on the main stage. Tickets are \$10 for this performance. Wilkins has performed with Chet Baker, Sarah Vaughan, Bob Brookmeyer, and Buddy Rich among many others. A native of Brooklyn, Jack began playing guitar at age thirteen. His mentors included Johnny Smith, Django Reinhardt, Charlie Christian, Wes Montgomery, Joe Pass, Bill Evans, Clifford Brown and Freddie Hubbard.
- Olson/DeCari Duo — workshop entitled "Elements for Voice and Guitar", on the main stage Oct. 21 at noon. This event is free.
- Frank Vignola Trio with special guest Michele Ramo, will celebrate the Centennial of the late Django Reinhardt, a seminal in the history of both Jazz and guitar playing, on the main stage, Oct. 22 at 7:30 p.m. Tickets for this event are \$20. Author of 18 books on guitar, Frank Vignola is a composer and improviser, who plays proficiently in every genre, from jazz to bluegrass.
- Frank Vignola will also present a workshop Oct. 22 at 4 p.m. in Room 601 at Five Towns College. This event is free.
- Guitarist David Burgess will present "An American Master in Recital", featuring the guitar sounds of Brazil, Oct. 23 at 2 p.m. on the main stage. Tickets for this event are \$10. A post-concert reception and master class with Burgess will follow his performance in Room 601 at Five Towns College.

In addition to these headlining performances, esteemed Five Towns College faculty members will present free workshops as part of the festival:

- Oct. 20 at 3 p.m. in the Downbeat Café, Pro-

fessor Peter Rogine will present "Tools for the Jazz Guitarist."

- Oct. 20 at 4:30 p.m. in the Downbeat Café, the Tony Romano Trio will present a program on "Jazz Composition" featuring the nylon string guitar with special guests Steve Laspina on bass and Matt Kane on drums.
- Oct. 21 at 3 p.m. in Room 601, Professors Gerry Saulter and Michelle LaPorte will feature "The Art of Ensemble."

The Dix Hills Performing Arts Center is located at Five Towns College, 305 North Service Road, Dix Hills, New York, 11746-5857. For more information and ticket sales, please contact the Dix Hills Performing Arts Center box office at (631) 656-2148 or visit online at [www.DHPAC.org](http://www.DHPAC.org) \*Become a fan on Facebook (Dix Hills Performing Arts Center).

new Impulse era was pianist Eric Reed, whose expressive playing and deep lyricism has piloted his career to the present. Reed brings his ensemble, Surge.

The first half of the evening will feature selections from John Coltrane, Duke Ellington, Freddie Hubbard, and Eric Reed. The band includes: Eric Reed, (piano, musical director); Jim Rotondi (trumpet); Andre Hayward (trombone); Danny Kirkhum (trombone); Seamus Blake (tenor saxophone); Stacy Dillard (tenor saxophone); Rodney Whitaker (bass); Willie Jones III (drums); and Andy Bey (vocals).

The second half features Reggie Workman's African-American Legacy Project (AALP), a 17 piece orchestra and 16 chorus celebration. The personnel include Reggie Workman (bassist), Charles Tolliver (Conductor/Arranger) and Stanley Cowell (pianist) performing "unique



## Impulse Records At 50

Featuring Reggie Workman, Eric Reed  
October 28-29, Rose Theater  
Jazz At Lincoln Center

(photo of John Coltrane above,  
courtesy Frank Driggs Collection)

When Impulse Records began in the early 1960s, John Coltrane was its most important artist. His bassist Reggie Workman honors Coltrane's legacy with Reggie Workman's African-American Legacy Project, conducted by Charles Tolliver and featuring pianist Stanley Cowell, in a re-creation of the legendary album *Africa Brass*, complete with a full jazz orchestra and 16-member chorus. In the 1980s, Impulse sprang back to life during The Young Lions days and helped revive jazz during its neo-classicism movement. An important young artist of that

orchestra/chorus transcriptions" of Coltrane's historic *Africa Brass* by Charles Tolliver and Reggie Workman's own homage to Coltrane "Martyr's Hymn." There will be a free pre-concert discussion with Ashley Kahn, author of *The House That Trane Built: Impulse Records*, nightly at 7pm.

The performances will occur on two evenings, Friday & Saturday, October 28 & 29, 2011, 8 PM, at Rose Theater at Frederick P. Rose Hall, Jazz at Lincoln Center, Broadway at 60th Street, New York, New York. Tickets are \$10, \$30, \$50, \$75, \$95, and \$120. Hot Seats, \$10 seats for each Rose Theater performance (excluding Jazz For Young People concerts), are available for purchase to the general public on the Wednesday of each performance week, and are subject to availability. For more information [www.JALC.org](http://www.JALC.org), 212-258-9800.

## George Benson at Town Hall, October 21

Guitarist George Benson will be appearing at Town Hall, 123 W. 43rd Street in New York, on October 21. In a career that spans five decades, more than 30 recordings as a leader, and 10 Grammy Awards, the NEA Jazz Master guitarist and vocalist is renowned for his versatility. He has created music that incorporates pop, R&B, and other styles—the product of which have made him appealing to a broad mainstream audience. He is hailed for his noteworthy guitar technique and since the mid 1970s with his hit “Breezin’” he has made his mark in front of the general public as a formidable singer. The Town Hall box office, call 212-840-2824.

## Vocalist Jerry Costanzo Featuring Guitarist Joe Cohn October 19 in Continuing Jazz Series at Feinstein’s

Vocalist Jerry Costanzo and his trio (www.jerrycostanzo.com) with special guest jazz guitarist Joe Cohn, son of legendary saxophonist Al Cohn, will be performing live at Feinstein’s At Loew’s Regency, 540 Park Avenue at 61st Street, New York City, 212-339-4095) on Wednesday October 18, at 10:30 PM. This seven-month long series that Mr. Costanzo began last month and featured guitar legend Gene Bertoncini, will feature a list of top tier jazz soloists each month, including guitarist Cohn, vibraphonist Mark Sherman, saxophonist Andy Farber & His 8-piece Swing Mavens, tenor saxophonist Jerry Weldon, saxophonist/clarinetist, Dan Block and others. Costanzo will be accompanied by Tedd Firth; piano, Jennifer Vincent; bass, Jimmy Madison, drums. He will be performing classic gems as well as music from his new CD *Can't We Be Friends?* from Daywood Drive Records, where he continues “Bringing the American Songbook into the 21st Century.”

Guitarist Joe Cohn has made his mark as one of the most inventive and catalytic guitarists in jazz. He has toured the US and Europe and played with groups led by his father, Al Cohn (1979-87), Freddy Cole, Bob Mover, Nick Brignola, Artie Shaw, Zoot Sims, Buddy DeFranco, Al Grey, Warren Chiasson, Carmine Leggio, Claude “Fiddler” Williams and Harry Allen and others.

## Wynton Marsalis at 50 October 12-15 Jazz At Lincoln Center

Jazz at Lincoln Center celebrates Artistic Director Wynton Marsalis' 50th birthday with a special series of concerts entitled Wynton Marsalis at 50 from October 12-15. These four nights of performances will feature the Jazz at Lincoln Center Orchestra and special guests Yacub Addy and Odadaa!, Jared Grimes, Greg-



ory Porter, Marcus Roberts, Damien Sneed & Chorale Le Chateau performing a vast array of musical compositions for big band.

There will be a Live From Lincoln Center's telecast of Jazz at Lincoln Center's Wynton Marsalis at 50, on PBS on Thursday, October 13, 2011 at 8:00 PM. (Check local listings).

Under Wynton Marsalis' direction, the Jazz at Lincoln Center Orchestra performs repertoire across the full jazz spectrum - from the music's New Orleans roots to bebop and modern jazz. They have created and performed an expansive range of new music for quartets, big bands, chamber music ensembles, symphony orchestras, tap dance and ballet

The Jazz At Lincoln Center Orchestra personnel: Music Director And Trumpet: Wynton Marsalis; Trumpets: Ryan Kisor, Marcus Prin-tup, Kenny Rampton; Trombones: Chris Crenshaw, Vincent Gardner, Elliot Mason; Reeds: Walter Blanding, Victor Goines, Sherman Irby, Ted Nash, Joe Temperley; Piano:

Dan Nimmer; Bass: Carlos Henriquez; Drums: Ali Jackson

For more information: JALC.org, 212-258-9800.



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- Conrad Hilton, Hilton Hotels



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(George Braith — Continued from page 13)

**GB:** Oh, yeah, he used to stand out and watch me play on Broadway. He copped as much as he could from me but he picked the wrong horns. You see those are two identical horns. Aaggh! Two sopranos did not appeal to me, I made a soprano and I made a tenor. I haven't made a baritone because that takes a lot of air. I've also got a set up for a scat soprano which is made of E-flat and B-flat cones.

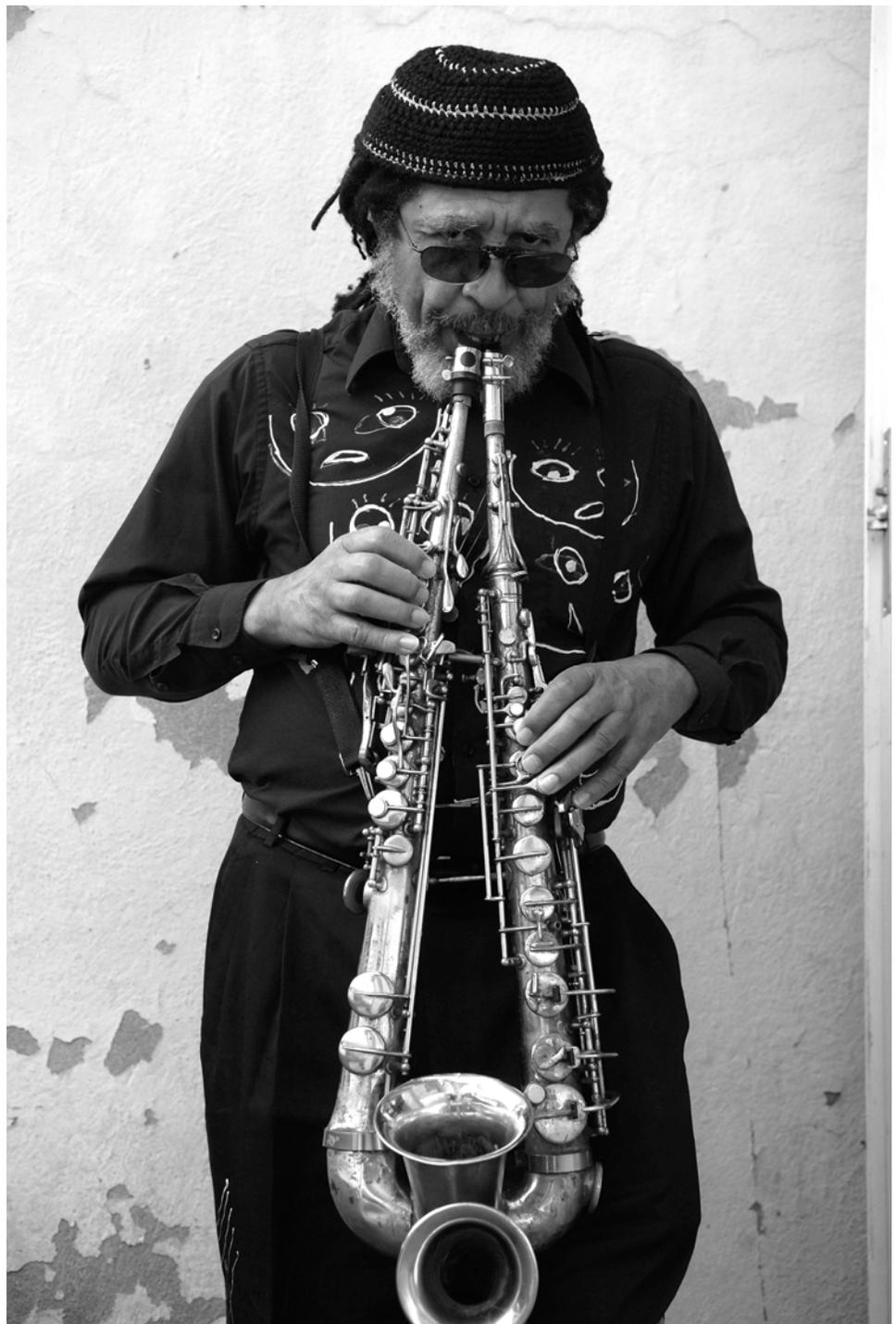
**JJ:** Playing two horns at once has forever linked you with Rahsaan Roland Kirk. What was your relationship with him?

**GB:** I first met him that night he came and played at the Purple Manor and we hit it off very good. He was blind and I had a straight alto that I used to play and he had this horn that he called a stritch. I said, "Hey man, that horn is exactly the same horn I have except that somebody put a trombone bell on it." He said, "No man, no." I was looking right at it, it was an alto with a trombone bell. So we had that little argument over the years. He insisted it was a different horn and I told him I wasn't going to argue with him. He got a little salty when Blue Note signed me and he started telling critics stuff but we broke bread and had a good time the last time I saw him when he was at the [Village] Vanguard before he passed away. I admire him and he encouraged me a lot. I appreciated his talent and what he could do, not only on saxophone and flute, he was a fantastic player. There was competition, there's competition all over the place, in all fields, right? Everybody was competing; some guys compete at a different level. Take someone like Coltrane. He was a very loving guy. He'd compete but he'd like to find out what was going on. When he found out about the two-horn playing he said, "You've got to come to my house." We were in San Francisco at the Jazz Workshop and I went and sat in with him one Sunday and he was all like [worked up]. He said, "I've got to get you to come to my house." I said, 'Look, I'm out here and I can't come to your house right now.' He said, "I'm flying home tonight, here's my number, call me and tell me how much it cost to get you to come to my house." So I called him and I said it would be 75 dollars and in those days that was a lot of money. He wired out 75 dollars right away and I headed to New York [in 1967] while I was trembling — 'Oh, my goodness, Coltrane!' He used to make my hands freeze. I'd go down to Birdland to hear him play and all of a sudden my hands felt [frozen]. This guy was so tremendous that he would just freeze you, wow! He was a great gentleman. We finally got together and played for hours.

**JJ:** Did he play two horns with you?

**GB:** No, he played the tenor.

**JJ:** What's the history behind multiple horn playing, I know Kirk was not the first to do it.



**GB:** Right, there was Wilbur Sweatman who played three clarinets before Roland Kirk and before Wilbur, there was Shilzony from Whittier, California who played double-coned instruments that he invented and patented in the early 20th Century. There was also Hathaway from Chicago in the '40s who played three horns.

**JJ:** I understand that you influenced Rahsaan Roland Kirk's double horn playing.

**GB:** Rahsaan Roland Kirk did not do any homework on double horn playing. When I put extensions on my horns, his repairman copied them to his horn. What happened was that I was on the road and came into town with my band when one of the extensions that I had added on my

horn came off. Normally, I would solder it back on myself but there was a saxophone repair shop on 49th Street, one flight up called Rubin's Saxophone Repairs. So I let him do the soldering this time. Rubin looked at it and said, "What is this key that you have soldered on here?" I told him that this is something that I hooked up to be able to play the lower tones on the horn. After showing him where I wanted the key placed, I looked around the room and noticed that he had many pictures of Roland Kirk all over his walls. I asked him, 'What are you doing with all these pictures of Roland up here?' He said, "I take care of Roland's horns." The next time I saw Roland, he had my extensions on his horns. I felt very proud that I, unknowingly, improved Roland's horns. I went up to Rubin's to see what

*(Continued on page 33)*

(George Braith — Continued from page 32)

had happened, but Rubin was gone. I heard he had hit the lottery.

**JJ:** You were recorded by the legendary Rudy Van Gelder. He wasn't known as a great fan of the avant-garde, and I'm not saying that you fit that category, but you played the two horns at times. What was his response to your playing?

**GB:** Rudy Van Gelder? He's a heck of a technician and was always very secretive about what he was doing in the booth. He'd go in the booth and wouldn't want anybody to see what he was doing with his dials or anything like that. His dials were set differently for Prestige than they were for Blue Note. We had a wonderful relationship

**JJ:** I have a quote about you from one of the musicians that you play with at times—violinist Fiidla. He said, "He's part Sun Ra, part Sonny Rollins and part Miles Davis. His sense of rhythm is so advanced that I knew the tunes but after hearing him play them, I had never heard them before."

**GB:** That's what he said, huh? What would you like me to say?

**JJ:** It was so nice, I really just wanted you to hear it.

**GB:** That's an interesting compliment, if he hears it that way, I can't deny. I study music and I play all the time and I write songs. It's my life. Of course, I would like to be top shelf and want everybody to appreciate it. I try to put out love and hope to get it back.

**JJ:** Lou Donaldson served an important role in your career. How did that strong relationship come about and exactly how did he help you?

**GB:** Lou Donaldson and Babs Gonzales recommended me to the Alfred Lion and that was great. Like I said, I grew up in the Bronx and right around the corner was a jazz club called Freddie's and Lou Donaldson used to work there all the time and I'd see him and he'd give me advice. Also, I used to play gigs that he was on. When I was 15, there was a club downtown called The Pad and they would have contests every week and the band that would win would play opposite the cats Sunday afternoon. My band would win and we'd play opposite Bud Powell, Lou Donaldson, Art Blakey's Messengers and Horace Silver's group. My band had Pete La Roca on drums, John Maher on piano, Vincent McEwan on trumpet, Bill Salter on bass and Barry Rogers sometimes on trombone. I always had my band working someplace. Fridays and Saturdays I'd be doing some dance or some club. There were many things going on in those days, there were at least 30 different happenings going on. Now you can find maybe 6. There was really a scene when I was coming up, it was really marvelous. The music was beauti-

ful, there was no avant-garde, there was no "out" stuff, at least until Ornette Coleman comes with this stuff but I'll leave that alone. We had structure but his music was eccentric at that time, it kind of baffled everybody and we wondered why he couldn't come and play regular, traditional music, which he still hasn't done. I'm not saying that you've got to be able to do that because you've got guys like Frank Wright and Cecil Taylor. He tried but then you can hear why he chose to do what he did. There's the record with Cecil and Kenny Dorham where they play "Just Friends." Maybe he should play that because he sounded better playing that then when he came in. There was a problem there so there may be problems. I'm not against that, it's good because I like analyzing music. That's the enjoyment of music, it's fun to analyze it but if it gets too challenging, the bells stop ringing. A song should grow just like a flower, it should flower. When a singer sings a song, the bells are ringing. There's three parts of music, there's rhythm, harmony and melody. The general public is into rhythm, when you get too much into harmony and melody you lose ninety percent of them. So that's the problem with the progression of jazz, we lost them a long time ago. Guys like Bird played so pretty, I don't know how he lost them. I guess it's in the ear of the beholder. You hear something that is beautiful and you say, "Wow! That is fantastic," and somebody else doesn't hear it, it just goes "thuuup," right through their ears.

**JJ:** You made three strong recordings for Blue Note Records in the early '60s. Each of the recordings featured the same format with you on horns along with an organ trio. What attracted you to that grouping?

**GB:** That's the band I had working with me, we

doing it, you could get ripped. I caught some underhanded stuff so we had to part ways otherwise I'd probably have six or nine albums out there.

**JJ:** Was the problem that they were not reporting the proper number of record sales to you?

**GB:** No, I was working a club up in the mountains, a resort, and the owner said, "George, could you please tell me how much a carton of records is? We want to put a carton in the gift shop because people are asking for the records." So on my off day I went to [them] and said, "Can you write down the prices of the records." So he wrote it down and it so happened that when I got home, the mailman just brought my royalty statement. Uh ooo! You can assume the rest.

**JJ:** Well, you weren't the only one to get less than you deserved from a record company.

**GB:** (Laughs) I said 'Wait a minute now.' See, if I hadn't done that, everything would have been cool. Sometimes you can know too much.

**JJ:** Your last Blue Note recording *Extension* had very little double horn work on it. Was that Blue Note's decision?

**GB:** No, somebody stole my stritch out of the van. We came home one night and I was too tired to take the horns out of the car. I was in bed and I heard somebody go into the truck and when I woke up and looked through the window - they were gone with my horn. It was very depressing and I couldn't get the right alto to do what I was doing. That's another thing that made me get into the Braithophone; I figured that I'd

*"Rudy Van Gelder? ... was always very secretive ... He'd go in the booth and wouldn't want anybody to see what he was doing ... His dials were set differently for Prestige than they were for Blue Note. We had a wonderful relationship."*

did 125,000 miles up and down the road working. It was great.

**JJ:** What was the Blue Note experience like for you?

**GB:** It was a very good experience, it got me out there and I got a chance to rub shoulders with some cats that I probably would have rubbed shoulders with in a different way. In the end, the only reason we only did three recordings is that I caught them with some under the table stuff but that's alright. It's business and some guys do business and if you don't know how they're

just build my own horn.

**JJ:** Grant Green was the guitarist on the Blue Note recordings. What was your experience playing with him and please give some insight into his personality.

**GB:** He was great, he played in my quartet a lot. Grant was like a genius. He had a little problem sometimes. Guys have problems. But other than that, Grant was great. As far as experiences, I better leave that one alone. Well, I'll tell you one - we'd work in a club and I'd find out afterwards

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that Grant had drawn the money in the daytime. [Laughs] Here's another. One night, Grant and I were playing at a club on 152nd and Broadway called the Staghorn. This guitar player asked to sit in. Grant wasn't too interested in a guitar player coming to sit in while he was playing but the guitar player was pretty persistent. The crowd was telling the guy to sit down but he had enough nerve to come up on the bandstand and try to compete with Grant. All of a sudden Grant went into a gear that no one had ever heard or expected. He was picking that guitar like it was "Giant Steps" on the saxophone and he blew that guitar player off the stage. The crowd was screaming "Get off of there, get off of there!" It was a memorable evening. I never heard Grant play like that before. He really reached into another gear and I wished that Rudy Van Gelder was there to record it so that everyone could have heard that fantastic evening. That's one of my strongest memories of Grant — he had a big smile on his face after running the guy off the bandstand with his guitar.

**JJ:** In 1966, you opened up a space in SOHO called Musart [149 Spring Street], which was one of the first health food restaurants in New York City. It grew into a musical center of creativity. What went on there?

**GB:** Quite a bit. I had the space and I had all the instruments I needed. This was the space I set up for me and Coltrane to play and after I was there for about a month he called and said, "I want you to play with Archie [Shepp] and Pharoah [Sanders] and Albert Ayler." I couldn't understand why he was telling me that and then the next week he died. Musart was a place where everybody came — Roy Haynes, Charlie Mingus, Freddie Hubbard. I got movies of them, I've got 150 reels of tapes. I've released some of the stuff already. It was a place where everybody used to come to play and hang out — Max Roach, Abbey Lincoln. Everybody was there, rehearsing their bands in the daytime and then in the evenings I would have sessions. It was a place where the musicians would come and wouldn't have to worry about things. Sometimes we played until 12 o'clock the next day. Something happened after Trane died. I went to visit Alice [Coltrane] and she said, "You know, Trane was here last night and he told me to tell you something. He said to be prepared for him 3 o'clock every Tuesday." So every Tuesday I'd set up things in the club and really feel his presence. That went for over a year. I told the guys, "Don't come down that time on Tuesdays because I'm busy." One day at 3 o'clock — knock, knock, knock. I said, "Now, who could this be at the door? Who is that?" I heard, "George, is that you? It's Sonny Rollins." I said, "Oh, I got to let him in!" He came and we started hanging out for a couple of years. We did quite a few things together for two years.

**JJ:** After the three Blue Note recordings, you made two recording with Prestige in 1966-67 and then things slowed down. What happened?

**GB:** I still recorded. I'm a Columbia recording artist, I signed in 1969. I've recorded for Music Minus One. I've been on many records. Publicly, not too much came out. I've mainly been concentrating on the Braithophone, I went into a different bag. I've been sitting in different parks, trying to get it together because it's something to really dig for.

**JJ:** Looking back at your career, you had numerous factors on your side — personality, a unique sound, a unique instrument and leadership qualities. Why has fame and fortune eluded you?

**GB:** I think I was probably in the wrong place at the wrong time. [Laughs] I'd be home practicing and doing things I shouldn't be doing — I should go down there and I'm not there. I still intend to have a big ten years eventually. You know, I'm still going to have the big ten, it's coming up now. That's what I was preparing for. I could have played more. Everybody liked my tenor playing. Lou Donaldson gave me a brand new [Selmer] Mark VI tenor one day. I've been endorsed by all the guys but the scene out there is not really ... First of all, rock became very popular after the Beatles came in and the cats got demoted after the new sound came in with Ornette Coleman and the avant-garde. That changed a whole lot of stuff so there's been a problem with the music. Now a lot of guys went to school and taught people to play but they don't sound like the old cats. The guys coming out of school — it's a whole different thing. It's good but it don't sound like it used to sound. I think the best is yet to come, I believe, for me. Unfortunately, some people still hold a grudge against my double-horn playing. Some people say, "Hey, Roland did that, why are you doing that?" For instance, [radio station] WBGO in New York, they don't play none of my records. They haven't played my music for thirty years. That's criminal. Some people need to be put in jail. [Laughs] Well, some guys it happens for and some guys, it don't but it doesn't discourage me and I'm straight ahead and there's always been a positive attitude and I've always been busy and involved.

**JJ:** It just doesn't seem to add up because you've got a vibrant personality and you're a great musician who made a number of strong recordings for major labels in the '60s and then, for all intents and purposes, was gone from the scene.

**GB:** I didn't really disappear, I just went into studying. If you had walked down 42nd Street you would have seen it, because we had big crowds. I was studying that horn outside for five years in the middle of the '80s and I got married too. I have three lovely children. I raised my family and I was still developing the music. That's what happened, I haven't stopped playing.

**JJ:** I spoke to Howard Johnson [tuba and baritone sax player] last week about this and he said — "Maybe he suffers from his genius."

**GB:** [Laughs] I do a lot of things including sculpture work but music is always there. I have

my piano and my instruments every day. Time goes on.

**JJ:** There's another invention that you've had — Boptronics. What is that?

**GB:** I play at least 17 different instruments so you can hear all the parts and I call it Boptronics.

**JJ:** So it's multi-tracking?

**GB:** Yes, and I was the first one to do that. I had a precedent case with the union and Columbia in 1969, and they had to decide how much they were going to pay guys who recorded double instruments, and I was the first one to officially do that.

**JJ:** So you can get paid more for playing more instruments?

**GB:** Well, at that time, I had over 17 different overdubs which they had to figure out how much to pay me. And yes, you get paid leaders for every one of those things, it's not much money, it's still peanuts but it's alright, it's about the music basically.

**JJ:** What's life like for you now?

**GB:** It's still music. I think about my next gig and I prepare for that and I'm developing and I'm trying to catch up with getting the Braithophone on the market and trying to get all the things done because I'm not getting any younger. Time flies, I'm 71 this year and I realize, hey, you got to get the show on the road.

**JJ:** I see you also do your own costuming. You're sporting a hand-designed shirt made special for your Halloween appearance later today.

**GB:** Oh yeah, I try to make it special, today we have a Halloween [theme].

**JJ:** You also have your own record label.

**GB:** Yes, Excellence Records which is an involvement all its self. My wife, Elsa, helps me with that, she's great, you need assistance if you want to do something, you need a team.

**JJ:** What does the future hold for George Braith?

**GB:** That's a good question. A lot of guys want money but is that the aim, to get money? If it was, I would have been playing rock and roll and I probably would have been rich. My goal is to have a good, sound group and add something, to leave the Braithophone here, play some good music and get the spirits going. That's what I look forward to — high moments where everybody's happy and there's better understanding amongst Man. I want to pursue happiness and have people feel that things are not as bad as they think they are. I think things can get a lot better than they are. That's the beautiful part of music, to get the bells to ring and if you can get the bells to keep ringing, it's so healing.



## Sonny Simmons

Interview & Photos by Ken Weiss

*The mysterious Sonny Simmons (August 4, 1933, Sicily Island, Louisiana) first made his mark in the '60s avant-garde along with frequent musical partner Prince Lasha. His life reads like a ready-for-Hollywood movie script, with years of artistic highs and terrifying lows leading to homelessness. Simmons was attracted to the unique sound of the English horn as a child and went on to master it along with the alto and tenor saxophone. Along the way, he made game changing music that influenced his idols, including Eric Dolphy and Sonny Rollins. After years of tribulation, he emerged stronger than ever in the '90s, releasing the critically acclaimed trio recording Ancient Ritual. Simmons has been active recording ever since and remains one of the most enigmatic, talented and colorful figures in music.*

**Jazz Inside Magazine:** Your homepage starts with a quote – “I’m a 25<sup>th</sup> century prophet.” What’s behind that quote?

**SS:** It’s a quote with substance because this is where I’m at mentally and spiritually. The 25<sup>th</sup> century? No man on earth knows what that might be like but I have a glimpse of the future, what it will be like, and I think it’s going to be great. Our civilization will become antiquated and the 25<sup>th</sup> century to me is like home in a way because I left the 25<sup>th</sup> century a couple thousand years ago to come to Earth to do the will of the One who created all things, to play music. So it’s no strange thing for me to express that.

**JJ:** When you talk about the 25<sup>th</sup> century, is that how long you think it will take people to catch up to what you are doing now?

**SS:** I think so because of the way the government is running the country. They keep people ignorant and in the dark about the culture of their country and what this great nation is about.

**JJ:** The title of your homepage is interesting, it’s *Hello World!* Why do you feel the need to say hello to the world?

**SS:** Because I’m speaking to the world musically, philosophically, spiritually and in many other ways. You can’t confine it. Hello world!

**JJ:** There’s always talk about jazz being dead these days and that the avant-garde or free jazz movement has been played out with nowhere else to go. What are your thoughts on this?

**SS:** I disagree a thousand percent, there’s always somewhere else to go because the universe is

expansive and there are many places you can go. We can travel to unknown vistas of time and space that we have never touched. That’s what I believe, it’s personal.

**JJ:** What’s your opinion on jazz critics?

**SS:** The only guy that I’ve liked is Nat Hentoff.

The rest of them, I don’t even know them and I very seldom read any print about criticism of this great art form – jazz, which is ill-named but we’ve been living with it.

**JJ:** You released a 2007 recording on Jazzway Records called *Last Man Standing*. Is that how you see yourself?



[www.sonnysimmons.org](http://www.sonnysimmons.org)

**SS:** No, no, my friend Jon Klette of Norway had control of the recording session and he wanted to name it *Last Man Standing*. I thought it was a great compliment. I was raised by the greats of that era long ago in the '60s – Charlie Parker, John Coltrane, Eric Dolphy, Sonny Rollins was my first main guy that came to my rescue in the '60s when I arrived here in New York City. I used to hang out with Thelonious Monk, you dig? Max Roach and Elvin “Blue Black” Jones. Every time I’d call Elvin that, he’d laugh like a loon and say, “Sonny, you crazy.” I am, I’m crazy like a fox.

*“I think my music, personally as an artist is real. I believe in music because music doesn’t lie. Either you play it right or you play it wrong.”*

**JJ:** Your father was a Baptist preacher and a voodoo priest from Trinidad. What was your experience with voodoo growing up?

**SS:** My Papa, I’ll never forget, took me to this gathering and everyone was dressed in white robes. As a young boy growing up in the backwoods with no city life, I didn’t quite get that but I could feel that it was right. He was the high priest of the ceremonies of the voodoo ritual but the way my Papa done it, it was for good, it wasn’t for evil. They didn’t have the dolls with the pins and all that Hollywood crap. He would say a prayer for good and hope to heal the sick and grow the crops. What can I say? The crops grew and we weren’t hungry in the backwoods.

**JJ:** Do you practice any voodoo?

**SS:** I know about it but I only remember what my Papa taught me, the good part. Years ago I used to practice it. I’m really against the way Hollywood depicts voodoo as only bad.

**JJ:** Thanks, I wanted to ask about this early on, I needed to know if you were going to shrink my head if I asked the wrong question! You grew up in the backwoods of Louisiana on Sicily Island. Your playing is raw, emotional and intense. Where does that come from? Are your early years in the backwoods reflected in your music?

**SS:** Yes, your experiences are reflected in whatever art form you’re dealing with, whether if it’s music or painting, dancing or singing.

**JJ:** Many of your compositions are named with a spiritual title. Albert Ayler said, “Music is the

healing force of the universe.” What do you feel your music has to offer the listener?

**SS:** Personally, I think that music is the healing force because without music, (sings) - life wouldn’t mean a thing, the world would turn like a clock with a rusty string. This is the way I feel about it. My music has always been pure of what I felt and believed in the moment of creation of expressing what I know and feel. I think my music, personally as an artist, is real. I believe in music because music doesn’t lie. Either you play it right or you play it wrong.

**JJ:** You grew up in a religious setting but suffered through 15 years of homelessness and terrible times. How have you been able to maintain your spirituality?

**SS:** That was back in the ‘80s, I think I was 50 years old then. I kept strong in my mind in order to keep standing up in the world so that I could maintain my standards and survive the avalanche of all this bullshit.

**JJ:** You play alto and tenor sax but your favorite is English horn, a rare instrument in jazz. How did you get introduced to English horn?

**SS:** As a kid in the ‘40s, I used to go to a lot of movies in order to get away from living a life of poverty. I would shine shoes to keep rolling in the world and when I would make enough, I would go to the movies. The only thing that really knocked me out about movies was the soundtrack. If it wasn’t a really good soundtrack, the movie wasn’t shit. I kept hearing this one instrument in a lot of different kinds of movies, especially Bela Lugosi and Dracula, the Wolfman and a lot of the Ali Baba movies. They were featuring the English horn and I was very attracted to it because it sounded more organic and there was truth in its sound. It wasn’t a saxophone, it was a double-reed instrument from the East that the Europeans had adapted. The original Eastern instrument had no keys, there were only holes. I loved the sound and when I went to junior high and was told in ‘47 that I had to take a music class I told the teacher, “Look here, I want to play oboe.” But the instrument that I was thinking about as a kid I could not explain correctly to him. He sort of shunned me a bit because during that particular time (it wasn’t proper) for a black kid to play that sort of instrument associated with classical orchestra. My parents would have to buy the instrument or I would have to play saxophone. I didn’t like that, so I went home and asked my parents if they could buy me an English horn and my Mama took me to Best Music Company in Oakland and they gave her the runaround about her not being able to afford that instrument. Racism was very high at the time. Their attitude was that this in-

strument was just for whites, it was too expensive for us and that I should play saxophone. It was a con game. This guy brought out an old C melody saxophone that went out during Paul Whiteman’s day. I couldn’t get the right sound out of it that I heard all these great jazz artists play. It looked like the right saxophone but it wasn’t the kind of horn I wanted. So I rejected it and my Mama got upset, “Boy, you better take what I can get you because we can’t afford them other horns.” We left and I went back to the store with my Papa. He was a preacher and he could talk smooth con games that I never had heard. I learned from him. People in Oakland knew that he was a great preacher and they brought out the best horns at the store but he couldn’t afford them. They brought out an old Conn from the bottom of the basement that had cobwebs in it. It was meant for black folks only, they’d never bring that out for anyone white because the white customer would denounce them and probably close the store down. They handed me the saxophone and I got a sound out of it which made my Papa proud. I accepted that horn with glee and appreciation and a great big sunshine smile because I really wanted to play music. I took it home and drove my parents crazy by practicing on it. I tried to get the local musicians to show me how to play but they didn’t give me the time of day. That really disturbed me. My parents couldn’t afford music lessons and no one would help me so I knew I had to do it myself. With my great inner ear, I could hear what I wanted to do. I hated the saxophone because I was haunted by the sound of the English horn but I knew I had to give up on it at that time and learn the saxophone.

**JJ:** Why isn’t the English horn more popular?

**SS:** It’s very difficult to play, it’s from the oboe family. The oboe is pitched in C like the piano. It’s easy to pick up the oboe and play with the piano but the English horn is pitched in F, a fourth from C. it’s difficult to get that sound.

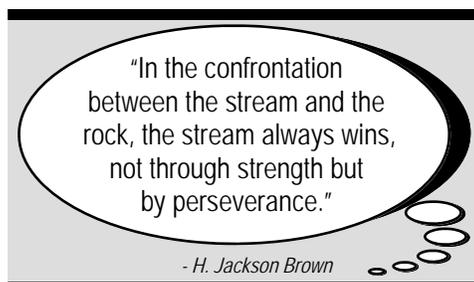
**JJ:** Did any other musicians have an interest in the English horn back in the day?

**SS:** No, they didn’t even talk about it. They would mention the oboe, which is the same fingering technique.

**JJ:** So you played tenor saxophone reluctantly, did you eventually find inspiration on that instrument?

**SS:** I was about 16 when the Jazz at the Philharmonic came through Oakland and I heard Illinois Jacquet, Flip Phillips, Nat “King” Cole and all the other great artists and it inspired me, especially Illinois Jacquet, to stay with the tenor saxophone. I stayed with it and I became good enough to play R & B gigs with Jimmy McCracklin. I had developed my own sound and the other older musicians used to call me “Big Tone.” I had a big sound like Ben Webster. Another big influence was Big Jay McNeely, he’d lie on the floor and do all kinds of acrobatic stuff.

*(Continued on page 43)*



# Rabbi Greg Wall

Interview by Nora McCarthy

PART 2

(continued from September issue of  
Jazz Inside Magazine)

**JJ:** They were really working on you weren't they?

**GW:** This is something that this Hasidic group is known for. A disclaimer though, I am not Hasidic and I'm not a Lubavitcher. But because they were such nice guys and such great musicians, I said OK. For this particular gig I had to drive to Crown Heights in Brooklyn although the gig was in Baltimore so everyone had to take a bus. I go to Crown Heights get on the bus and I was the only White guy on the bus, everyone else had a long beard and a black hat. This was a big deal for me, I felt uncomfortable. It was foreign to me. Then I realized through talking to them that most of them were born again Hasidim and had backgrounds just like mine. So I went and I did the gig and jammed and it was fun. The next day, Avi took me to get tefillin at this special store; they cost \$200. At first the clerk gave me these tiny tefillin and Avi said something to him in Hebrew and he went in the back and brought out the regular sized tefillin. It turns out that Avi had agreed to make up the difference out of his pocket because they cost several hundred more dollars than I had. They are very expensive - a good set of tefillin cost around \$1,000.00. So, I put them on and I started feeling a connection. You put them on when you pray but some wear them all the time. There is a discipline to doing this - it's a way of experiencing spirituality. They have these leather straps that you tie

*"...What makes the Stone so interesting is that it's curated by artists ... I don't want to be a booking agent ... It's driven by the art quality and not by the commerce."*

around yourself so you are actually binding yourself with the word of God. You put them on and say Sh'ma Yisrael. The first part of the word Sh'ma is about the commandment to love God. I never doubted that there was a God; I was always very spiritual, I always found I got closer to God through Yoga, Hinduism or the general Eastern approach but not through any organized way. So I started doing this and at the time it was my only connection with Jewish religion since I wasn't observing the Sabbath or anything like that. Meanwhile I learned the music and I played with the Piamenta's and other Hasidic groups which were not fun but paid well and were endurance gigs. They lasted a long time and I'd



play forty-five minutes to an hour and a half at a time without stopping which is great for the chops. But I started meeting a lot of Jews. There was something about them that was very appealing to me. I saw how they related to Judaism in a way that I never saw growing up. The people were educated and the children were respectful so I started reading books about Judaism. I was curious and I wanted to know more about it. My Jazz started shifting when I started *Hasidic New Wave* with my friend Frank London who I went to the conservatory with. Originally the group was: me, Frank on trumpet, Kenny Davis on bass, Aaron Alexander on drums and Dave Fiuczynski on guitar. We were playing at the Knitting Factory at the time and we recorded five CD's on the Knitting Factory label. Currently, John Zorn is putting out a box set of all those Knitting Factory recordings and we're also recording a new CD. Fima Ephron took Kenny

listened ... it was just loud. But, the songs themselves were composed for very spiritual reasons and I had an attachment to that. So with *Hasidic New Wave* we took this Hasidic music and freed it from the confines of the greasy catering halls in Brooklyn and brought it to the stage in jazz clubs. *Hasidic New Wave* got much critical acclaim and started playing a lot, especially in Western and Eastern Europe. I had a nice career in the 90's.

**JJ:** Have you ever played in the Israel Jazz Festival?

**GW:** I've done a few tours in Israel but I haven't done that particular festival with *Hasidic New Wave*. At the time when we were submitting for it, we had some offers but the budget was so low we ended up not doing it. But, we did have a lot of nice opportunities. We've played some nice festivals, the North Sea, the Pori Festival, the Vienne Festival and came up with a real body of work.

**JJ:** Who is the poet on the video of the *Later Prophets*?

**GW:** The poet is not the person is reading the poetry; the poet is Rabbi Avraham Isaac Kook. He was an incredible individual. He was the first chief Rabbi of Palestine before it was Israel. He died in 1935. He was the product of a mixed marriage. His father was a Lithuanian Jew, an academic and very serious type of Jew and his mother was Hasidic, also very serious but Hasidim usually stress the more celebratory music and creative expression and his Lithuanian side traditionally stressed the more academic scholarly approach to Judaism. These days there's not much of a difference because after the war, they came together a lot. Rabbi Kook was a mixture of both of these backgrounds and he was a brilliant theologian and Talmudic scholar; he was also an artist—a poet. When I started learning

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[www.SixthStreetSynagogue.org](http://www.SixthStreetSynagogue.org)  
[www.GregWall.com](http://www.GregWall.com)

(Rabbi Greg Wall — Continued from page 37)

about Rav Kook, his being an artist who was also a Rabbi I said, "Here is my model." His teachings were a universal type of Judaism. He was not teaching Jewish Law, not that it wasn't important, but he realized that in order to reach people you had to nourish them spiritually. One of the things that the academic approach to Judaism did was make spirituality less accessible. He started coming up with a body of work stressing a spiritual relationship as a way to connect with God and a way to be creative as a Jew, and I really took to that. I met my friend Rabbi Itzhak Marmorstein, whom you saw in the video, at a festival in Canada. He heard my group Greg Wall's Later Prophets and is the group that recorded the record with Rav Kook's poetry. I have two CD's on John Zorn's label. The first one is called *Later Prophets*. Some of which is music I wrote based on the Book of Ezekiel--Ezekiel was the most flipped out of all the prophets. And, the second CD is music I wrote for dramatic readings of Rav Kook's poetry. The record *Later Prophets* is pretty interesting. For the past ten years I've been doing my own projects under my own name and getting together with *Hasidic New Wave* a couple times a year when we have a good gig. But now, John Zorn is putting out a box set with all the Knitting Factory stuff on it which is great because it will be in print forever and we're also doing a new record. So *Hasidic New Wave* is hoping to start touring in 2012 and we'll see what happens.

**JJ:** Where can these CD's be purchased?

**GW:** In New York at Downtown Music Gallery and online at iTunes — they're readily available, just Google them. The good thing about John Zorn's label is that he pledges the artist that they'll always be in print.

## THE CALLING

**JJ:** So tell me then, how did your journey to becoming a Rabbi begin?

**GW:** In the late '80's I ended up, by some interesting turn of events, being invited to audition for a group called Kolos that played jazz and pop music. We were once featured in the front of the Village Voice music section with a big picture called the Bad Boys of Klezmer. Our audience was primarily young Orthodox Jews. Kolos was started by two guys who had gone to Yeshiva but were more into the Police, Weather Report and all sorts of interesting music. They started writing original songs but taking an unconventional point of view. This group was very popular and somewhat controversial because politically we were left wing which is unusual. One time people walked out of our concert because we had songs that talked about the peace problems of the Middle East not being one-sided--a lot of people didn't want to hear that. The group had a big following and we played a lot in the East Village. We played regularly at under Acme and First on First turning over the house three

times a night. There was nothing like this at the time for young Orthodox Jews that wasn't oompah, oompah, oompah; it was really sophisticated. One night I met my wife there. I was making a living making music so I decided I wanted to settle down. I was 28 years old and I wanted to meet someone. I decided I was only going to date Jewish women because I wanted to eventually get married and have a Jewish family. I didn't know anything about Judaism but that was important to me. So, I stopped getting involved in stupid relationships. My friend Yosi told me I had to *daven* for my wife. So, I put on my tefillin and said a special prayer, "Please God, send me my wife." A couple weeks later, Yosi, asked me what had happened, and I said, "Nothing." He asked me what I was doing, when I told him he told me, "No, no, no, you don't ask politely, you want something this important, you demand it!" So I started demanding. Then a few days later, I was playing at First on First. It was a Saturday night, November 18, 1988 and I'm on the bandstand. I look and see this woman standing at the bar and I knew my prayers had been answered. I said, "Thank you God." I focused all my energy on her and when the set was over I put down my horn, walked up to her and told her. We were married six months later. She was a recently observant Jew with the same background as mine. She had recently had her own spiritual awakening and was a Sabbath observer. She would not have gone out with me if I had not put on tefillin. That was the only thing I did that really connected me to Orthodox Judaism but she figured anyone who puts on tefillin is moving in a certain direction and she could go out with me. We ended up settling in Jersey City. We bought a house there and I ended up going to an Orthodox Synagogue as the tenth man. My next door neighbor was an old man. He woke me up one Saturday morning because he needed a tenth man to have a Minion. Next thing I know I was president of the Synagogue. So now I'm president of the synagogue and still not an Orthodox Jew. The only Orthodox Jew with the synagogue was the Rabbi.

**JJ:** What did your parents think? Were they happy?

**GW:** They didn't really think too much of it because my lifestyle hadn't really changed. I would still eat out with them in restaurants and I still wasn't a Sabbath observer but I started going on Saturday mornings. The Synagogue went through a new Rabbi every year because it was a part time job that didn't pay much. One year there was a really dynamic Rabbi who is now the Rabbi of the largest synagogue in Montreal, Rabbi Heim Steinmetz. He was single at the time so on Friday nights he started coming to my house to give a class in Jewish philosophy. Me and a whole bunch of my musician friends were really into good Belgian ales at that time. So we'd drink really good beer and invite six or seven people over and Rabbi Steinmetz would give us a class and we'd get "shicker" as they say, on good beer and I started learning about

Judaism. Then my wife Rona and I had our first child and a year later our second child and we decided that we wanted our children to have the Jewish education that we didn't have. So we moved to a suburb in New Jersey that had a Jewish day school and we enrolled our kids there. Not wanting to be hypocritical, I started learning about Judaism on a regular basis one hour a week. There was a one hour program at the synagogue we joined on Wednesday nights where you could learn Talmud, so I started learning. I felt that if I'm forcing my kids to learn about Jewish stuff, I should do it too. Then one hour a week became an hour a day and a couple of years later I was studying to be a Rabbi. For about six years I had my schedule set up so that in the morning until about 2 o'clock in the afternoon I would study Talmud and Jewish texts everyday and then I'd come home and I'd practice music, do the rehearsals and at night go do my gigs. And, I became a Rabbi. I was ordained in 2006 and became Rabbi Wall, not ever dreaming I would be the Rabbi of a congregation.

## THE JAZZ RABBI

What did I need it for? I was a saxophone player. I was still making a living playing music. I kept studying and then in 2009 a friend of mine called me up and said, "Greg, I have a synagogue for you." And, I said, "I don't want to be a synagogue Rabbi." He said, "The synagogue is in the East Village." I said, "That's pretty interesting, I'll follow up on it." Never thinking, I had no experience, I mean who's going to hire me? The Search Committee agreed to meet with me. I had an audition Shabbat where I came for a whole Shabbat and led the services, gave a sermon and taught a Talmud class and they ended up hiring me. And, I've been there since 2009.

**JJ:** That is wonderful and you are so blessed.

**GW:** I really am blessed. Most people would give anything to either play music for a living or to be able to study rabbinic texts and things like that, to be a scholar and I'm so blessed that I get to do both. The synagogue really embraced the idea of a Jazz Rabbi and they take pride in the fact that I'm an artist. They're in transition and redefining themselves. They realize that in the East Village having an artist for a Rabbi would really make them stand out. So, that's where we are right now.

## THE NEXT CHAPTER

One thing that came out of the synagogue is when I got there, I realized I enjoyed being the Rabbi. I started teaching a class during the week and playing, I came up with the program, Jazz Rabbi's Invitational, and I rotate four groups that I'm playing with. It begins right after Labor Day on Thursday nights but we've done it on Mondays for the past couple of years. I give a class on Jewish Mysticism at 7:30 and then at 8:30 I play a concert. In the past it's been the *Later Prophets* on the first week of the month, the second week of the month with *The New Ameri*

(Continued on page 42)

## Russ Garcia

Interview by Eric Nemeyer and Shaynee Rainbolt

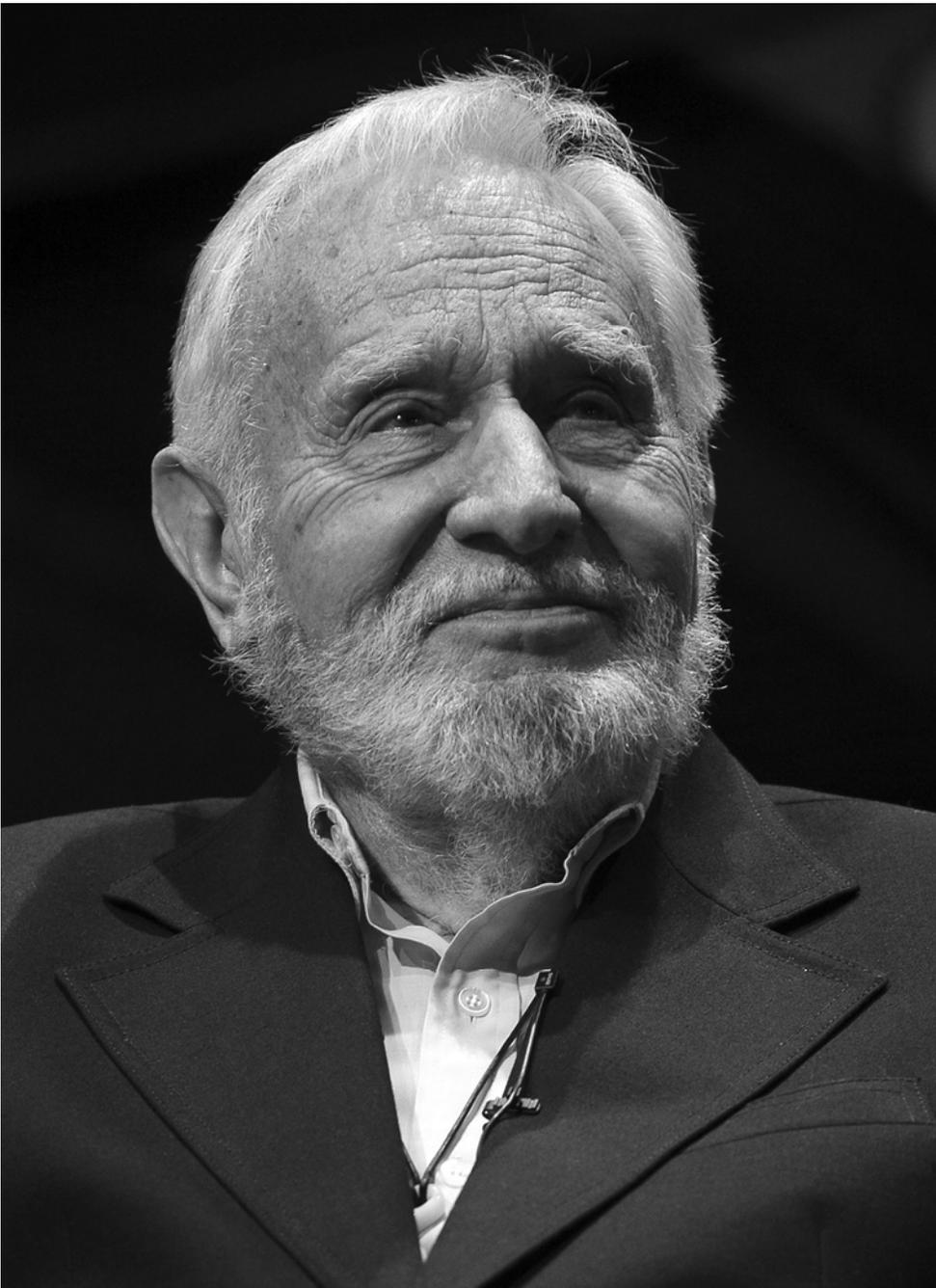
**JJ:** What were the challenges and opportunities that you experienced as you became a staff composer and arranger for NBC Studios, creating music for such shows as *Rawhide*.

**RG:** I had studied all my life to write symphonic music but I grew up in the atmosphere of jazz in the US so I was ready for any style of music they needed. *Rawhide* was Universal Studios and they called me to compose and conduct for *Rawhide* and then *Laredo*.

**JJ:** You were able to traverse writing for film and TV and easily transition to writing for jazz artists and big band. What if any adjustments in thinking, in dealing with people and their attitudes and the music itself did you have to make in moving from one setting to the other?

**RG:** Every singer is different so naturally you write differently for them, trying to get the best from them and still be a back ground for them. Anita O'Day .... was one of the very few

singers that never phrased way behind the beat. She *made* the band swing. She could be out all night dissipating and come in to a recording the next morning looking as healthy as a high school cheer-leader. Anita had a wonderful sense of rhythm, sang with feeling, could skat with the best, and had a distinctive sound. What more could you want? She chose the name O'Day because it's Pig-Latin for 'dough'. Ella Fitzgerald was another great with those same good qualities. Would you believe that Ella, the world's champion singer, would be in a panic before each performance. But the minute she got that microphone in her hand and got into the song, she'd forget herself and sang like an angel. Strangely enough, I've been able to help lots of singers and actors to completely get rid of stage fright by telling them to say aloud to themselves, "I love my audience, but I don't give one damn what they think about me." Sarah Vaughn had perfect pitch, so I started the arrangement of "My Ship" with no one playing in back of her. Then after seven or eight bars, added a pizzicato bass -and then celeste, and gradually the whole big orchestra was playing. As we started rehearsing this, the great arranger Billy May walked into the booth, and seeing the whole big orchestra not playing, he switched on the intercom and said, "Hey, Russ. Is this what you get twenty dollars a page for?" I did twenty or twenty five arrangements for her and when Columbia released them they just credited the Hal Mooney Orchestra. Hal was the A&R man for Columbia at the time. When I'd work with Mel Torme he had already planned exactly what he was going to do and even suggested chord progressions and where he wanted to modulate up a half step. Sammy Davis was the opposite. I'd go to his house and we'd find the best keys for the songs he wanted to sing and he'd say, "Surprise me, Russ." He would come to the recording session having no idea what the orchestra was going to do, but he *was* such a natural musician he'd create great things to fit in perfectly with my arrangement. I heard that he used "Slow Boat To China" and "In The Still Of the Night" that I recorded with him, in his night club act for a long time. Margaret Whiting was a real pro and a joy to work with. The CD we did of Jerome Kern's fabulous songs is one of her best and one I'm quite proud of. Kern songs and Harold Arlen songs are such fun to arrange with their perfect melodies and wonderful sophisticated harmonic progressions, and they most always collaborated with my favorite lyricist, Oscar Hammerstein. Shaynee Rainbolt, a wonderful and popular New York jazz singer, heard a song I had recorded with Julie London called "Go Slow". She saw



[www.myspace.com/russellgarcia](http://www.myspace.com/russellgarcia)

that I had written it and searched the internet to find me. But when she saw my birth date 1916, she thought, "This guy must be dead." But a musician friend told her, "No, he's still alive and working." She found an email address and asked me to send a copy of the song. The tune went over so well in Shaynee's act, she asked me for other tunes. When I sent a lot of them she decided she must do a CD of all R.G. songs. Of course, I was overjoyed. Years ago, I had done a CD featuring 4 Trombones, that Bethlehem Records called "4 Horns and a Lush life". Later they reissued it as, "I'll Never Forget What's Her

whole orchestra was fired and I and my 2 copyists were fired. Westlake College of Music asked me to take a teaching job and because of the GI Bill giving free schooling, the large classes were full of musicians from the Les Brown, Stan Kenton and Woody Herman Big Bands plus a lot of the finest studio musicians. I thought, "What shall I teach these high-powered musicians?" I wrote a 4 page outline and then wrote examples for each idea. This turned into Book 1, *The Professional Arranger Composer* - we ran off 65 copies and they sold in 5 days. So we gave it to Criterion Music Publishers. Years later, a lot had happened in the arranging field, so the publisher asked me to add to the book. But this turned into

**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?

**RG:** When it hits bottom, I'd love to see beauty of Melody, Harmony and Form come back into music.

**JJ:** Could you talk about your experiences with Oscar Peterson in the 1950s?

**RG:** My first lucky break at this time was getting to do a CD for Verve Records with Oscar Peterson and Buddy De Franco, with a big orchestra, of all Gershwin songs. This led to lots of work for Verve and Bethlehem jazz labels plus Trend and Liberty, RCA, Columbia, etc. etc. Around this time, our doorbell rang and here's a young boy with his guitar and his lovely blonde wife just in from Oklahoma. Someone had told him to contact me for advice. He came in and played and sang with a very nice voice, a big range soaring way up high when necessary. I sent him to Sy Waronker at Liberty Records who told him, "Very nice, but it's not what we're looking for at the moment." Then I sent him to another Company, who recorded him and sold millions of records. His name? Jimmy Rodgers. Whenever I saw Sy, I'd say, "Very nice, but not what we're looking for at the moment" and then get ready to run. Oscar Peterson was such a wonderful person. He was big in every way in height, width, heart, gentleness and the greatest jazz pianist of all. The only time I ever saw him get upset was when some musician said, "Art Tatum was all technique and no feeling." Tatum was Oscar's idol, so Oscar really set this fellow straight in no uncertain terms. When we were making a CD with his Trio and big Brass section at Capitol Studios, we were rehearsing an arrangement before recording it. Oscar had just started into a jazz solo when Nat Cole walked in. Oscar was shaking hands with Nat and carrying on a conversation and unconsciously continued improvising his jazz solo with just his left hand. When he reached the end of the chorus the whole big orchestra applauded and Oscar looked up surprised like, "What happened?" Once, when Oscar had a trio with Ray Brown on bass, Herb Ellis on guitar, they were playing "How High The Moon" at a slow tempo, and Oscar played a gorgeous little phrase. Later, I said, "Os, can' make a tune out of that?" He said, "Go." So I did. For it's first recording Bob Russell wrote a nice lyric "I Lead A Charmed Life," (which, incidentally, I do). Our song has been recorded at least twenty times now as instrumentals or vocals, in many different styles, the most recent vocal on *Charmed Life: Shaynee Rainbolt Sings Russell Garcia*. When we recorded the album "In A Romantic Mood" with Oscar's trio and Strings, the first arrangement started with a big string intra, and I turned to cue Herb who was to play the first chorus as a guitar solo, he was staring at the string section with his mouth open. Guess he'd never worked with strings before. We had a good laugh and started over. I was also fortunate enough to be able to do Oscar's Trio with Ray Brown, bass, Ed

*"Sarah Vaughn had perfect pitch, so I started the arrangement of 'My Ship' with no one playing in back of her ... As we started rehearsing this, the great arranger Billy May walked into the booth, and seeing the whole big orchestra not playing, he switched on the intercom and said, 'Hey, Russ. Is this what you get twenty dollars a page for?'"*

Name" *The name of one of the originals I wrote for it* featured Frank Rosolino, Maynard Ferguson (on valve trombone instead of his trumpet), Herbie Harper and Tommy Pederson and Marty Paich on piano. It got a lot of play. And Frances Faye, Mel Torme, Anita O'Day and now, Shaynee Rainbolt asked for this sound in back of them on their CDs. We recently performed the music from Shaynee's CD "Charmed Life" in N.Y., S.F. and L.A. to standing ovations. Trombones can play exciting swjng, or play soft like a French Horn behind a ballad and are in a range to contrast a girl singer.

so much material that it became Book Two. These books are still selling all over the world in 6 languages. Many top professional composers and arrangers have told me that Book One got them started writing music.

**JJ:** Who are some of your favorite big band arrangers and why?

**RG:** All the big bands had wonderful arrangers who specialized in different styles. I love the contrapuntal style of Bill Holman, who was a private student of mine at about age 16.

**JJ:** What prompted you to write your books on arranging techniques?

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

**RG:** After winning WWII, I came back to my job at NBC Hollywood. In 2 weeks, the conductor Tom Peluso went upstairs and told a whole row of Vice Presidents who had nothing much to do but sit at their desks, "Would you musical morons stop sending these stupid directives down to the Music Department" (And they were pretty dumb). So swoosh, he was fired, the

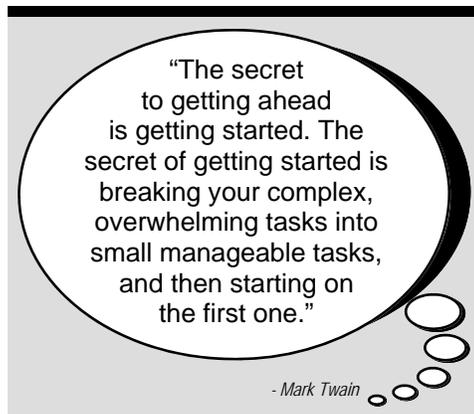
**RG:** In High School I had teachers who taught me, Harmony, Counterpoint, Orchestration and Conducting so this gave me a jump start at the age of 15. Being a Baha'i, I believe that the motive for every action or goal that isn't good for ALL humanity — every creed, color, country — is unworthy.

**JJ:** What prompted you to leave the music business in 1966, to travel the world in behalf of the Baha'i faith?

**RG:** I had written music for films, TV Shows and backed up all the greatest singers of my era so it was time for a new adventure.

**JJ:** What did it take to get your sailing skills together?

**RG:** I read a book, *How to Sail*, and off we went. My wife Gina wrote a book *The Adventures Of Dawn-Breaker* that tells the story of our whole sailing trip (Naturegraph Publishers)





Thigpen, drums and a big brass section. Later they combined the two albums in one CD called the Oscar Peterson Collection. Oscar became a wonderful friend, and we'd often meet and eat together when we were in Europe. Thru Oscar, we got to meet and spend time with a lot of the greats, Stephan Grapelli, Miles Davis, Coltrane, and others. Once in Europe, we were backstage and Miles would play the first chorus and walk off stage, letting Coltrane play for 8 or 10 minutes and then Miles would walk on and play the last chorus. Oscar said, "Come on, Miles. These people didn't pay 60 dollars a ticket just for a quick glimpse of your new Italian suit. Get out there and play for them." I was so lucky to often enjoy Oscar's company and we kept the e-mails going till the sad time of his passing on. They've got to have at least one Bosendorfer Piano in Heaven for him to play. I can't imagine him sitting on a cloud playing a Harp. Once I told Os, "It I'm in awe of you people who can extemporize, create such wonderful music on the spot." He said, "You're doing the same thing with a pencil, Russ, only a hundred times slower. "It would have been closer to the truth if he had said, "Two thousand times slower."

Norman Granz was owner of Verve Records and manager for Oscar, Ella, and lots more. 'Afro-Americans' loved Norman. He insisted on top treatment for them all, even in the bad days in the South. Charlie Parker once relieved himself of some urine in the aisle of a train in the South. It's a wonder this genius didn't get lynched. Norman flew down immediately and paid off all the right people and got him out

of jail. It must have cost him a lot. And, once Ella came out of a hotel and was going to get in a taxi cab and the doorman said, "No, you don't," and was going to give the cab to some white folk who just came out the door. Norman said, "Get in the cab, Ella." The doorman put a pistol in Norman's belly, and Norman said again, "Get in the cab, Ella, and she did. Luckily, nothing happened, but you can see why he was loved and respected. After I first met Granz, I went in to Verve Records in Beverly Hills with an idea for a CD and after I talked for one minute, Granz said, "Would you like a job?" When I

wanted to live in Switzerland because he loved it and, I think, maybe for tax purposes. When he drove across the border, just before his midnight deadline New Years Eve, he had a painting on the back seat. The Customs man saw the painting and said, "My kid could do better than that," and Norman got thru without paying duty on an original Picasso. Anyway, he said to me, "I feel you have integrity, I can trust you." And he offered me so much money and asked me to try it for six months, so I did.. He had to be seeing my Baha'i beliefs, not me. Having had no business experience at all, and suddenly having to

*"Once in Europe, we were backstage and Miles would play the first chorus and walk off stage, letting Coltrane play for 8 or 10 minutes and then Miles would walk on and play the last chorus. Oscar said, 'Come on, Miles. These people didn't pay 60 dollars a ticket just for a quick glimpse of your new Italian suit. Get out there and play for them.'"*

asked, "What do you mean?" he said, "I would like you to be A&R man for Verve Records. A&R stands for 'Artists and Repertoire'. It entails planning, and supervising all CDs, signing artists, seeing that the CD covers and liner notes are good. It's actually being in charge of the whole artistic side of the company. Granz

make contracts ,with high powered agents used to fighting for more money for their artists, I thought, " How can I handle this?" My beautiful Baha'i Faith stresses justice, so I would say to an agent, "Let's find a deal that's fair to you and your client, and fair to our company. Then we'll

*(Continued on page 42)*

(Russ Garcia — Continued from page 41)

both profit and can do further business happily together.” One agent said, “Man, you’ve got the smoothest line I ever heard.” But, back to Verve recording stars: Stan Getz was another great musician. No matter what chords you wrote he would immediately hear them and play beautiful phrases over them. One CD called *Cool Velvet*, which nicely describes his sound, we recorded in a studio just north of Baden Baden in the Black Forest in Germany. Art Pepper, who played such great jazz alto sax, was another who ended a wonderful career way too soon. He phoned one day he was supposed to work with me on a session, saying, “Russ, I just can’t make it. I don’t have to tell you why.” So, I was able to get a replacement for him. At least, he realized he wasn’t going to make it. I was “never involved with drugs and quit alcohol many, many years ago. Could that be why I’m still healthy and working at 95? In Europe one day I, ran into Count Bill Basie in a hotel lobby. He said, “Hey, Russ, it’s my birthday. Why don’t you write me something for the Band.” When I went back to my room, out of my pencil flowed an exciting original I called “Flyin’ Free”. It was hardly in that wonderful simple swinging Basie ensemble style. I doubt that he ever played or recorded it, but I’ve used it dozens of times for a ‘Knock their socks off’ opener at concerts. When Shaynee Rainbolt wanted to include it in her CD,

Gina wrote a lyric, and it opens her live show, and ended up in second spot on her CD. It was such a privilege to be good friends with Oscar Peterson, Stan Getz, Buddy Childers, Gil Evans, Roy Eldridge, Johnny Hodges, Bud Shank, Don Fagerquist, Stan Kenton, George Shearing, Dizzy Gillespie, Lester Young, Harry James, Sam Donahue, Charlie Barnett, Cappy Lewis, Bobby Shew, the Nash brothers... This list could go on and on. In a few days I know I’ll think of a few dozen talented friends I left out.

**JJ:** What kinds of adjustments or discoveries did you make when you returned from serving in Europe during World War II?

**RG:** At the end of World War II, which I won single handed in Europe, the Red Cross set up places where we could get donuts and coffee and they had a few recordings. I found a Dizzy Gillespie - Charlie Parker recording and was ‘I wowed.’ This had all happened while I was away. A new exciting style of music called Bebop. After the war, when we returned to Camp Kilmer, New Jersey, they said, “No one is to leave camp.” As soon as it was dark, another friend and I crawled under the fence and hitch hiked into New York and went down to 52nd Street and the club where Diz and Bird were playing. I sat there with my mouth and ears open till closing time. Never dreaming that Diz and I

would be good friends one day.

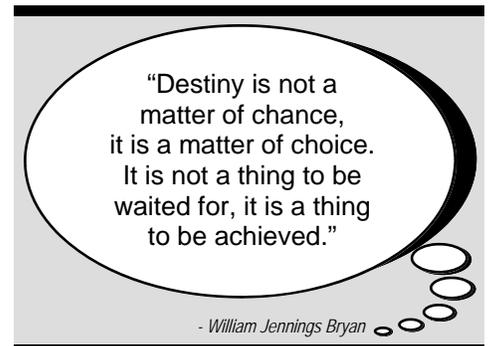
**JJ:** How have you avoided the tyranny of the ego given your immense accomplishments in the music world?

**RG:** I just keep learning and try to improve.

**JJ:** How do you maintain your youthful enthusiasm?

**RG:** I love beautiful music and even though the kids think I’m a Neanderthal, I’m still having fun.

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(Rabbi Greg Wall — Continued from page 38)

*can Quartet*, another group I play with, and the last week of the month with a big band that Frank London and I started called the *Ayn Sof Arkestra*. This group does all original music and it’s the world’s only Jewish big band. What makes it Jewish is that the artists are free to incorporate Jewish themes in the music and it’s a lot of fun.

**JJ:** So tell me more about the Jewish Center for Arts and Literacy.

**GW:** The Board agreed to allow me to have an official identity for my arts programming. So now we are spinning off the Arts Center. We are looking for donations and for a donor to make substantial donation to name it after, i.e. The (blank, blank) Center for Jewish Arts and Literacy. It’s an Orthodox Synagogue, I’m not pushing Orthodox Judaism but I’m pushing Jewish literacy and my mission is to serve Jewish artists and be a venue for them to share their music and for them to explore Judaism the religion and the culture *and* also for their fans to have access to the same stuff. If you come to the Synagogue you can get classes in anything that interests you and the artists now have a venue to play where no one is going to say, “it’s interesting music, but too Jewish, it doesn’t fit for us” ... such as a program based on avant-garde interpretations of Cantorial music. You’re not going to do that at the Village Vanguard. You’re going to do it at the Sixth Street Community Synagogue.

**JJ:** That’s wonderful. Will it be funded through grants?

**GW:** Yes. The artists playing here now are world class artists who have huge followings in Europe. But there’s no venues for them in Manhattan especially since the Knitting Factory closed. All these artists played there. Pianist Uri Caine is a great jazz pianist who plays with Chris Potter and his own projects but he also has interests in Jewish Jazz — I call this Jewish Jazz. Where do people who play Jewish Jazz play? When the original Knitting Factory closed everyone played at Tonic, then Tonic closed. Now, there’s really no place in Manhattan to do this. I have become the venue for this. I’ve also become the main venue in New York for Klezmer Music. Tuesday nights we have Klezmer music curated by Aaron Alexander and beforehand there’s a workshop in Klezmer music. If you’re not a musician, people can learn Yiddish. Wednesday nights we have a class in prayer then after that we’ve got the East Village Radical Jewish Culture Festival curated by John Maddoff comprised mostly of artists who record on Savic Records. We spoke with John Zorn but the problem with the Stone is that he doesn’t have enough programming time for all the artists who want to play there. What makes the Stone so interesting is that it’s curated by artists. So, I decided, I love this model. First of all, I don’t want to be a booking agent and second artists being able to conceive of a concert series is something really great. It’s driven by the art quality and not by the commerce. I have asked

artists to curate various concert series at the shul. All the programming is done by artists and we’re really creating a very nice scene.

**JJ:** It sounds absolutely wonderful. Is the programming non-denominational?

**GW:** Absolutely and In order to keep it going, I’m inviting people to join the art center by making a small recurring monthly contribution. I want to be able to do free events but not for the artist, the artists have to be paid. I don’t need much. I need to get a couple hundred people to join the art center and if they do, the programming will be endless. We’re not only appealing to Jews — the programming is for everybody because most of these artists have fans from all backgrounds. Judaism has a cultural and a religious component. Our classes are open to everybody. We would hope that Jews would take advantage to learn something about Judaism. That’s my motivation for offering all the classes, but certainly everybody is welcome.

**JJ:** How do you juggle all the work that is involved in being a full time musician and a Rabbi who is starting an Arts Center?

**GW:** I’ve never stopped playing or touring. I’ve slowed down a little but the synagogue is very supportive of my career. Remember, I can’t stop playing, if I stop playing then I wouldn’t be the Jazz Rabbi.

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(Sonny Simmons — Continued from page 36)

**JJ:** I know that seeing Charlie Parker live had a huge influence on you also.

**SS:** Man, that was in 1950 at the Oakland Auditorium. He was dressed beautifully and played this music on alto, not the tenor, and that changed my saxophone thing to alto because he had such a beautiful sound. When I heard Bird, he gave me religion. I considered this a turning point in my life. I bought all Bird's LPs, old wax 78s that I kept playing on our crank Victrola. It took me years to get down his embouchure, I used to study his pictures and practice, driving my parents crazy. After about 4-5 years of practicing, my intonation grew beautiful on the alto and the area musicians who hadn't helped me learn came over to my house and asked for me to show them how to do it and I denied them all.

**JJ:** You talked about being self-taught, are you able to read music?

**SS:** Yes, I learned how to be a great reader.

**JJ:** At age 11 (1944) you moved to Oakland, Ca. How did you adapt to a tough urban setting on the other side of the country after a childhood in the Southern backwoods?

**SS:** Luckily, I was born to great parents. They had class, dignity and good taste. I adjusted very well, it wasn't a problem.

**JJ:** Apparently, you grew up in Oakland with the famous leaders of the Black Panther's — Huey Newton, Bobby Seale. What was your relationship with them?

**SS:** We were cool. I had developed a name in Oakland, Huey Simmons, not Sonny, they didn't use that name. I was playing R & B and rock 'n' roll because Big Jay McNeely was my man, I used to lie on the floor and get on the bar and play and those guys loved that. I went to school with Huey Newton and Bobby Seale and they would go to the De Fremery Park Recreation Center and they would hear me practicing and we developed a beautiful relationship 'cause we 'hood boys.

**JJ:** Did they try to get you into the movement?

**SS:** Yeah, they tried to tempt me into that when I was older. I was about 23 when they tried. The Black Panther Party wasn't well known then and I told them, "No, man. I can't pick up no gun right now, I'm trying to chase the Bird." I was trying to learn to play and I couldn't devote no time to them but they still dug me. They asked me to play at some of their rallies to raise money for the cause and naturally I agreed to that because we were sick of the racism.

**JJ:** What was behind your move from bebop to avant-garde jazz?

**SS:** I knew it was time for a change, a lot of people hated bebop. Prince Lasha came to Oakland from Fort Worth, Texas and dug me. He'd hear me practicing in my parent's home when he was across the street at the park. He was a real smooth talker and I was hip to smooth talkers from my dad. We become good friends over time, it wasn't immediate. He told me he had some music of Ornette Coleman, his childhood friend, he wanted me to hear. This was in the early '60s and Prince knew all the cats which also attracted me to him.



**JJ:** I interviewed Prince in 2005 for Cadence Magazine. I'd like to bring up a few stories he told me and get your side of them. He told me he always carried a gun and that one day, his alto came up missing and he suspected you took it. He confronted you and you told him that, "The Saint got it." He told you to tell the Saint that, "That's the end of him," and the next day, the sax was back in his room.

**SS:** That was me, I was the Saint. I took it man, because my parents couldn't afford to buy me a saxophone and I was using everybody's saxophone I could during that period. I took it back to him and disappeared and then he wanted to know more about me because I was just like him, he was a thief, you dig? Once I brought the horn back, we became close because he saw I was an honest guy.

**JJ:** In 1962, the two of you released the influential recording, *The Cry!* on Contemporary Records and decided to head east to capitalize on its success. Driving from California to New York, Prince decided that he should call your mutual musical idol, Eric Dolphy, never having spoken to him before. He had gotten his number

through the record company, so he called him from the Pennsylvania turnpike and Dolphy was listening to *The Cry!* at that exact moment.

**JJ:** That's true, that's true man. We called him from the Pennsylvania turnpike. We arrived in New York and we met Dolphy. Prince could get into anybody's door, he was that smooth. I was kind of the big quiet guy, I didn't say much unless people talked to me. Dolphy really wanted to meet me. I couldn't believe it because I idolized him. He came up to our apartment with a box of groceries and greeted us coming to New York in May of '63. I was sitting there looking at this beautiful brother with my mouth hanging open and I was blown away and he was telling me how much he wished he had a tone like mine on saxophone and that he liked the way Prince played the flute. We grew to love each other.

**JJ:** How did it feel to move to New York as a young musician and immediately be accepted by your idols?

**SS:** Man, I couldn't believe it, it was like a dream come true because I'd been dreaming of New York while growing up in Oakland. I practiced and wanted to be like the guys from the East coast. That was a great blessing for me because it gave me the edge that I needed to become really competent on my instrument.

**JJ:** You worked with Prince Lasha a lot and made memorable recordings with him. I'm aware of the Prince Lasha controversy involving the composition "Music Matador," a tune that Dolphy loved and recorded. Both you and Prince claim to have composed it.

**SS:** He didn't compose it, he just claimed that. I wrote that fully. He lied about that for years, he didn't write "Music Matador," he couldn't even hear melodies like that. I wrote that melody. You know I've been arguing about this composition between Prince Lasha and myself for years and it's an old ghost in the closet to me. It really breaks my heart that this is what happened but I wrote that. Dolphy used to come over to where we practiced at Second Avenue and Fourth Street and play with us because we were the new league in town at that time and I wrote that tune one day just about 2 hours before he came. Prince was standing over me while I was playing it and writing it. He didn't have nothing to do with writing it but the world don't know that. It became an argument with BMI and the rest of the big recording rights companies. After a while, I gave it up, left New York, and went back home.

**JJ:** You talked about your special relationship with Eric Dolphy but you also had one with Sonny Rollins.

**SS:** Yeah, man. He kidnapped me for 3 days. He came over to the pad in '63 in a new rental car

(Continued on page 44)

and blew the horn. Now I'm a guy always on the mark, looking out the window, and Sonny jumped out the car and screamed, "Simmons," he never did call me Sonny, "Come on down, man, I want to talk to you!" So I rushed downstairs in my pajamas and we stood outside and talked. He said, "I want you to come over to my place in Brooklyn and we'll practice together." And I thought that was a hell of an offering. He was my idol, why would this guy want to practice with me, I'm not nobody. I wasn't well-known then. He took me to Brooklyn to a beautiful 4-bedroom apartment with saxophones in each room. Brand new saxophones, all kinds that people had given him throughout the years. He locked the door and kept me there for 3 days in his apartment.

**JJ:** Please talk about your relationship with John Coltrane.

**SS:** I knew Coltrane back in San Francisco when he used to come to the Jazz Workshop in the very early '60s. Man, this cat would play so hard, the people started moaning like they were in church. They were calling his name like it was sacred — "Coltrane, Coltrane." He was playing that great, I'd never seen a saxophone play that hard in my entire life. I saw him play there the next year and he remembered me because I sat in the front. I never told him I could play though.

**JJ:** What was your relationship to Monk?

**SS:** Oh, me and the Monk and Nica (Pannonica)? Oh, what a drama that was. I was surprised that Prince knew all these cats. Monk was in L.A. working at a place called Renaissance on Sunset and Hollywood. Me and Prince were hanging outside there because we couldn't pay the fee to get in. Nica had rented a Rolls Royce to bring the crew in and when these motorcycle cops saw this beautiful black brother get out of the car with a beautiful white lady they approached him and they told Monk to spread his hands on the car. Me and Prince were standing right there and we were ready to fight because we hated cops, growing up the way we did in Oakland. So Monk was spread-eagle on the Rolls Royce just below his name at this beautiful club and they took their blackjacks out and they beat his hands. Nica raised hell, there was a big street scene, it was so brutal but Monk stood up under that. Nica ended up speaking to the police captain because she was wealthy and had power and they turned Monk loose. They had only beaten his hands not the rest of his body, like they used to beat me down to the ground with them blackjacks back in the day. We all went back to Nica's beautiful pad. She had boxes of

champagne for Monk, not just bottles, but boxes. He didn't drink it that much but he would take the glasses, she had pure crystal glasses, and throw them in the fireplace and he would hear the sound and he would head to the Steinway piano that she rented him, it was so big it looked like it stretched around the block, and he would play what the breaking crystal glass sounded like. I was blown away for life.

**JJ:** Was Monk composing off of the sounds of the breaking crystal or was he just having fun?

**SS:** No, this was part of his ritual. This was The-lonious Monk, he might do anything.

**JJ:** There's a part of your history that I don't understand. You came to New York with a successful recording and were accepted by your heroes. You made a number of recordings under Dolphy and Elvin Jones in 1963 but you quickly split the New York scene and went back to California. What happened?

**SS:** I split because Prince got outrageous with the little amount of fame we had acquired with this first recording.

**JJ:** You ended up in San Diego where you met and later ended up marrying Barbara Donald, who was a fearless trumpeter. What obstacles did you encounter with this biracial marriage? (They married in 1972.)

**SS:** When I met this girl, I didn't want to deal with that, I resisted. She lived in San Fernando Valley, a rich, white area of L.A. where all the Hollywood stars lived. Her parents had that kind of money, her dad worked for Lockheed building missiles. Anyway, when I got back to California, word went out that I was looking for a female trumpet player because I wanted to have an unusual act that nobody had ever seen before. Benny Harris, the great trumpeter, was teaching Barbara Donald how to play bebop and he told her that she should be studying with me to learn bebop. She drove down to San Diego in a brand new convertible car, somehow found out where I was living, and rang my doorbell. That's how we first met. She was a very talented musician but she wasn't hip to the way I came up. I moved to San Francisco and she found me there. She knew how to con the guys because she was young and beautiful. As far as living through the racial issues, it was terrible. I don't even want to go into that. She used to get notes about why are you playing with that coon? That stifled my career as well as hers. It was too heavy for me to deal with.

**JJ:** Through your career, you've been back and forth frequently between California and New York. In 1969 you settled in Woodstock, NY, apparently becoming first jazz musicians in that area. Is that right?

**SS:** That's right. We opened it up along with Jimi Hendrix. We used to play at an artist's colony called Group 212.

**JJ:** You had a relationship with Jimi Hendrix?

**SS:** Yeah, we were cool because I knew him even before Woodstock. Jimi Hendrix used to live right across the street from me in Lower East Manhattan on 4<sup>th</sup> Street and Avenue B. I could look right out my front door into his studio. There were always all kinds of people running in and out of his studio. He had the best pot in town and he used to give me handfuls of it like it wasn't nothing. Jackie McLean used to live down the street too, that was in 1966. Jimi used to hook up with McLean right outside my studio as I was rehearsing the band. Jimi told me he loved the way we would play and especially the trumpet lady. He said he never heard a lady play that powerful, like a man. He'd invite me over to play with him and we would go in the back of his studio and practice together. He loved it.

**JJ:** Who did you have in your band at that time that we would know today?

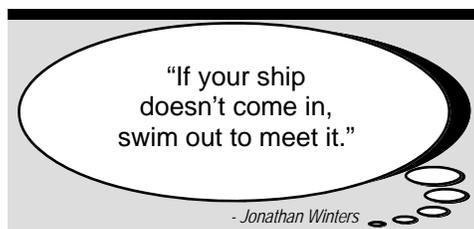
**SS:** I had Juma Sultan on bass but he went on tour with Jimi Hendrix. I also had saxophonist Dewey Redman. He had just come to New York and I hired him before Ornette Coleman got him. He told me one morning, "Sonny, Ornette just gave me an offer." This was during a crazy period, the psychedelic period of acid, people just walking down the street half naked and psychedelic queens with scanty clothing.

**JJ:** I want to get into the dark times that you had, the 15 years that you were homeless in the 80's. Me, my wife and son and daughter moved from San Francisco to Washington State. I didn't want to go there and we fought night and day over moving. I had been there in 1960 and there was so much racism that I didn't want to get shot being with a white woman. I came home one day about a month later and everything in the house was gone, all my clothes. I was lucky I had my horn on me and the clothes on my back. It really tore me up. Barbara had left me and took the children. This guy Max put me on a Greyhound bus the next morning and gave me a few dollars, I had no money. When I arrived in San Francisco, you could smell me two blocks away — alcohol and funk, body funk, not the funk on the radio. Around this time, Ronald Reagan was in office and took away a lot of black people's homes in San Francisco and they were living on the street like me. I was on the street every day playing for nickels and dimes but I kept my dignity, I never begged although I looked like hell. I looked scary, I saw some pictures of myself from those days. I looked like the Wolfman and I was half out of my mind because my family was gone and I wore the same clothes that I had from the time I came off the bus.

**JJ:** Where were you sleeping and how did you protect your horn from being stolen?

**SS:** I'd sleep anywhere I could, park benches and bus stations. I'd use the horn as my pillow and lay my head on it. I also carried a straight razor and I would just show it if I had to.

**JJ:** Who was Black Jack Pleasanton?



**SS:** Black Jack Pleasanton was my alias, I created that name because the police were looking for me. I even had a license in that name with my picture on it. I was able to pull that off with some smooth gangster street shit.

**JJ:** It seems that by changing your name you were also evading any form of help you might have gotten from your fame as a musician.

**SS:** At that time I had lost half of my mind missing my children and knowing that they needed a dad to help them grow up. I was really ready for the nut house and I really didn't care anymore, I was a junkie.

**JJ:** So you kept that anger inside for 15 years?

**SS:** Yeah, I was a pissed off black man until one day this French couple come walking down Market Street in, I believe '91, and turned my whole thing around. They stood across the street and listened to me from across the street and then put \$15 in my case, I couldn't believe it. They told me how much they liked my music and that they were opening up a club in town. They didn't know who I was until they asked around and some of the homies in the neighborhood told them my real name and they damn near had a heart attack. Eventually, they did open up a club and sure enough, I was able to play there and make a little money.

**JJ:** Things broke well for you in the early '90s, you landed a major label deal with Warner Brothers and put out one of your best records, *Ancient Ritual*. What are your memories of recording again after 20 years?

**SS:** At that time, I couldn't feel much because I had been living like a dog for so long, I was an animal with an animal mentality. It really didn't mean that much to me at that time. I was playing on the street and a man named Craig Morton came along and listened to me for at least a half-hour. He put about \$30 in my case and I was blown away. He told me he had a brother-in-law in L.A. who was running a recording company called Quest, a Quincy Jones label, and he took me to meet him which led to me recording my comeback record *Ancient Ritual* in 1994.

**JJ:** How was it for you to have the opportunity to record *Ancient Ritual* with your son Zarak on drums?

**SS:** That was great man but it didn't knock me out, I was a torn-up guy.

**JJ:** How has your playing and composing changed through the years?

**SS:** I have grown, even during that period of tragedy and living on the street, I was still thinking about music and when I would get to a private place, I would jot down musical passages that I had been thinking about and practicing on the streets. *Ancient Ritual* came from that.

**JJ:** You've been producing a good number of recordings since your comeback and recently you've been working over a number of traditional jazz standards.

**SS:** Yes, I love standards but I never got a chance to play them in the past. Actually, I'm really a bebop guy, I'm not in that avant-garde or out stuff. I'm a master at dealing with it but my heart has never been into that. I've always been into following the Bird and his concept of music. Playing just aimlessly with no harmonic structure or contours, just making noise, I've never been into that. I have a new recording that I really like called *The Sonny Simmons Quintet Performs the Music of Charlie Parker* (Zingmagazine CD) and I'm really touching the reality of what I'm really about. I had full authority on this recording and I did what I wanted, I'll probably never have that opportunity again. I'm proud of it.

**JJ:** You've said that you're really a bebopper and that's something that has often gotten missed in your critical reviews. For anyone who listens closely to your music, the tradition is right there in the music, it's an extension of bebop.

**SS:** You're right.

**JJ:** You named a tune "Coltrane in Paradise" on your 1969 Arhoolie Records release, *Manhattan Egos*. How do you envision paradise?

**SS:** That's a good one, do you cross-examine for the police department? You knocked me back against the ropes, now I'm trying to get out of the fog you put me in. Paradise to me is living a life of no drudgery, a life of no pain. You have everything that you need to live on this earth in peace. That's paradise to me, and I think Coltrane would agree if he was alive. Coltrane had his dark time where he used drugs but he cleaned himself up and made money. To me, for a jazz musician in America to have no lack of currency, that's paradise.

**JJ:** There have been two other jazz musicians who have come back recently after decades long absences. I'm talking about Giuseppe Logan and Henry Grimes. When you heard about their re-emergence, did it have any special emotional effect on you?

**SS:** I felt a great victory for these brothers, they overcame the difficulties of living in America as black jazz musicians. To overcome that is a great monumental recovery.

**JJ:** I'd like to read you a quote from the liner notes to your '96 CIMP Recording, *Judgment Day*. Producer Robert Rusch wrote, "There's nothing easy or particularly comfortable about a Sonny Simmons date, but at least when you've finished, you've experienced an encounter with reality and are left with the rewards of art."

**SS:** We've had our problems together but he was able to really look at me as the artist that I am.

**JJ:** You also had your own quote in the same liner notes that was quite colorful. You wrote, "It has been said, among some musicians, I can't play the tenor saxophone. So I am settling the score to silence these egotistical bastards for all time."

**SS:** [Laughs and claps hands] That's right, they did say that, man, and it really did piss me off. I started on tenor saxophone and I have a recording out called *Burning Spirits* and I'm playing tenor on that date. That statement was my attitude then because they was really putting me down heavy with no substance to back up what they were talking about. I said I was 'gonna settle this crap right here and now and I done it.

**JJ:** Many people don't know that you also create poetry that is very heartfelt and revealing. Please talk about your poetry and the role it plays for you.

**SS:** That's true, I always loved great poetic writers who could write with feeling. I learned this from my Papa, he was such a great speaker, and when I was a kid, he used to read me old black poetry from the '20s and '30s.

**JJ:** One of your poems is called "My Frame is Bent." Would you talk about that?

**SS:** That came from something I heard a musician say in the '60s. What he meant was that he was loaded, drunk and broke down, he was way out of it. I used to be like that a lot of times in the '80s and I always remembered that phrase and when homeboys would approach me and ask what was wrong, I would say, "My frame is bent."

**JJ:** When your career is completed, what should the history books say about you, your music and your place in the history of music?

**SS:** They should give me credit for what I've done and how much I've endured with no recognition through the years. Some great philanthropist who's hip in the world should give me a big grant, tax-free, and that would make me feel like I was great. [Laughs] You dig it? That's about it. But let me add on a positive note that the last 10 years have produced many CDs and I have toured all over Western and Eastern Europe. I even performed in the Ukraine this year with a group I have been performing with for the last 10 years called the Cosmosamatics with Michael Marcus. We have recorded 8 CDs. I have most to thank Jon Klette who is not only a record producer, Jazzaway Records, he recorded me on 5 great CDs, but he is also a great alto saxophonist, and Julien Palomo who has recorded me on *HelloWorld* and recently *Symphony of the Peacocks* on Improvising Beings. I also recorded back in 2001 Mixolydis on Marge Records with the late John Hicks. I have a new CD called *The Sonny Simmons Quintet Performs the Music of Charlie Parker+* recorded by Zing Magazine, and Devon Dikeou did a great art installation piece on me. I will be performing this music at the Sons d'Hiver Jazz Festival in Paris in late January 2012. The future looks bright!!!!



# Performance Reviews

## Ron Carter Big Band

Jazz Standard  
September 1, 2011

**PERSONNEL**—Saxophones: Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford; Trumpets: Tony Kadleck, Jon Owens, Greg Gisbert, Alex Norris; trombones: Jason Jackson, Steve Davis, James Burton, Douglas Purviance; Russell Malone, guitar; Mulgrew Miller, piano; Ron Carter, bass; Willie Jones III, drums.



Photo © Eric Nemeayer

By Shannon Effinger

I probably knew who Ron Carter was before I knew much about jazz. He was not only one of the few jazz artists who embraced the hip-hop culture, but he made a rather prominent appearance on *The Low End Theory*, a now classic hip-hop album from the group A Tribe Called Quest. It still amazes me how this album was my gateway to the world of jazz. I could not wait to read the liner notes or simply try and guess which song or artist was being sampled on any given 1990s hip-hop track, which is how I started to build my Blue Note record collection. And among many of these seminal jazz albums, you would be hard-pressed not to find Ron Carter listed as the bassist in the various musician' lineups. In fact, Carter has appeared on over 2,500 albums, making him one of the most recorded bassists in music. After tonight's performance here at the Jazz Standard, here's hoping that there are even more recordings from Carter to come in the near future.

Carter's prowess on bass almost did not happen. At an early age, he began playing the cello but soon switched to the bass due to the racial teasing he encountered with regard to black men playing classical music. And while Carter has since taken up the cello (which can be heard on several recordings), his approach on bass is such a unique and personal one, especially after learning about his musical journey and how he took a societal limitation and turned

it into his advantage. Carter's one of the few bassists in jazz who's been able to give the bass, which is primarily considered to be a supporting or backing instrument, the spotlight at center stage that it truly deserves.

On Duke Ellington's "Caravan," Carter's lyrical approach on bass really makes the instrument "sing" on this track, and its voice is tinged with the blues. The track starts off slow, but gradually, it grows more intricate and playful. On W. C. Handy's "St. Louis Blues," made famous by Louis Armstrong, the horn section is really prominent on this piece, full of intensity and power, and the strong unison feels similar to that of a marching band or even a choir. Then the rhythm section enters the piece by adding a samba to counterbalance the straight-ahead attack from the horns. Mulgrew Miller gives us a melodic solo on piano, which is complimented nicely with Carter's punctuated bass and Willie Jones III on drums. Although one of the horns was slightly off key, albeit briefly, it doesn't take away from the overall precision that the musicians achieve on this cut.

While the big band certainly has remarkable control and a cohesive sound throughout most of tonight's set, there's still a noticeable absence of passion and intimacy — two important aspects of Ron Carter's signature sound. And luckily, he more than exceeded my expectations on the call and response between his bass and Miller's piano on Rodgers and Hart's "My Funny Valentine." Carter not only captures the subtle nuances of this dark, hauntingly beautiful melody, but as he glides up and down the neck of the bass, he creates a succession of elevated chords that I never knew could be played on the bass! It's one of the few moments in live music that drew me to tears because of its sheer beauty. All that's left for me to say about this moment is that I do hope that there are plans to record this version of "My Funny Valentine" in the near future.

## Vijay Iyer Trio

Jazz Standard  
September 24, 2011

**PERSONNEL** — Vijay Iyer, piano; Stephan Crump, bass; Marcus Gilmore, drums; Mark Shim, tenor saxophone; Steve Lehman, alto saxophone; Graham Haynes, trumpet

By Shannon Effinger

The line outside was still forming on Saturday night as my good friend and I were taken to our seats inside a nearly packed Jazz Standard to catch the Vijay Iyer Trio. After recent experiences of waiting on long lines at the Standard, I thought it would be best to arrive at least 45 minutes prior to show time, but apparently, that would not have helped us — or our aching feet — one bit. Pianist Iyer was very gracious as he apologized to the second set crowd for the long wait. "There was a birthday party that just would

not end," he said. But after now experiencing Iyer live I can safely say that the "celebration" thankfully continued well into the evening.

"Far From Over" was the perfect way to start things off. It opened the night with a light tickle of the ivory from Iyer, and soon a quiet, melodic piano turned into a huge crescendo that hit the crowd as the musicians rounded out in unison. Brooklyn-born trumpeter / cornetist Graham Haynes, son of renowned jazz drummer Roy Haynes, followed Iyer's lead by entering the piece light and playful. While the reed section added more force to the piece, it was Iyer's intense and powerful piano playing that stood out most.

The remainder of the evening, however, took an entirely different direction—one that was unexpected coming from a jazz musician. While the opening number was more avant-garde, free jazz (in the vein of Cecil Taylor and Ornette Coleman), his next piece entitled "Hood" was difficult to peg, making it all the more intriguing. It started off with a militaristic call and response between Marcus Gilmore on drums and Stephan Crump on bass, then Iyer entered the piece, punctuating every key stroke, giving the piano a more staccato-like sound overall. The other instruments gradually started to seep into the piece. The musicians never quite amalgamated into one, cohesive sound, but rather it was an interesting mix of textures and sounds altogether. This piece forces the listener to utilize all of their senses, especially your eyes and ears, as you're unsure what sound will pop up next (or from which direction). The approach to this piece was more scientific, perhaps drawing from his physics studies at Yale, and yet it still felt quite personal.

"Hood," according to Iyer, was named after electronic music producer Robert Hood. Not too many of us here tonight were familiar with Hood or his music, which led Iyer to urge all of us to look him up on Wikipedia. After doing so, Iyer's approach to the majority of tonight's set — blending an already unconventional approach to jazz with another alternative style of music — was definitely an inspired one. Vijay Iyer clearly has both passion and skill as a pianist, but tonight, his skills as a composer pushing the boundaries of jazz are what stood out most.



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**PERSONNEL:** Chris Foreman, Hammond B3 organ; Bobby Broom, guitar; Greg Rockingham, drums.

By Mark Keresman

Now this is what a “tribute” disc ought to be! OK, excuse the hyperbole, but tribute albums in the past few years have become as common as blades of grass. This latest disc by the Chicago outfit the Deep Blue Organ Trio pays homage to the music of Motown icon Stevie Wonder in one

of the best ways possible. DBOT takes the inspiration of Wonder’s music and runs with it, taking it to places it hasn’t been before.

The cast: Bobby Broom is guitarist, with a prominent career as a leader and member of the groups of Sonny Rollins and organ guru Charles Earland (the Burner of the B3). Organist Chris Foreman’s resume includes stints with Hank Crawford, blues guitar ace Albert Collins, and more recently, Chicago singer Kimberley Gordon. Drummer Greg Rockingham made his bones with Freddie Cole (Nat’s bro), Patti Page (!), and Kenny Burrell.

In a brave and shrewd move, the Deep Blue crew tackled some less-well-known Wonder tunes. The exception is his ‘60s hit “My Cherie Amour”—the original is sunshine-y upbeat and perky (don’t get me wrong, I like sunshine-y stuff), the Deep Blue fellows take the tune down to an almost mournful tempo, as if it were a dying declaration of undying love. Broom’s guitar solo is poetry, the bittersweet notes cascading like falling tears; Foreman’s thick organ sounds like the slabs of stone for the walls constructed around a broken heart. (You want to cry in your beer, *this* is the song.) “You Haven’t Done Nothin’” begins with an ominous reading of the theme, then the lads go to town, making it a chugging, slow-burning, simmering cooker. Here, Bloom gets deep into the lower six-string register, big fat notes bouncing from the floor to ceiling and back again; Foreman gets in touch with his inner Jimmy Smith, swinging like there’s no tomorrow, his tone dark (but not gloomy), creamy-smooth, and effortlessly flowing.

Fear not, fans of old-school organ jazz combos—DBOT hasn’t forsaken the classic sound immortalized by Earland, Shirley Scott, and “Big” John Patton. The first two tracks, “Tell Me Something Good” and “If You Really Love Me” will warm the hearts of organ stalwarts and get their toes tapping, as they are brimming-over with tasty playing and bright, melodious splendor. All tracks are between five and nine minutes long—the guys get to stretch out but never at the expense of the song (or the listener, for that matter). It’s blissfully obvious this band loves classic (1960s/early ‘70s) soul (look out for the “Grazing in the Grass” quote in “If You Really Love Me”) but, as a jazz album, it’s not a warm ‘n’ fuzzy nostalgia trip. *Wonderful!* is uncompromising jazz at its most easygoing...or easygoing jazz at its most uncompromising, take your pick.

## Jerry Costanzo

**CAN’T WE BE FRIENDS**—Daywood Drive – [www.daywooddrive.com](http://www.daywooddrive.com); [www.JerryCostanzo.com](http://www.JerryCostanzo.com). *East Of The Sun; Can’t We Be Friends; Perhaps, Perhaps, Perhaps; I Just Can’t See For Lookin’; Love Me Or Leave Me; Penthouse Serenade; You’re Driving Me Crazy; Ph You Crazy Moon; Mean To Me; Stairway To The Stars.*

**PERSONNEL:** Jerry Costanzo, vocals; Andy Farber, alto/tenor sax, flute; Mike Carubia, trumpet, flugelhorn; Joe Cohn, guitar; Mark Sherman, vibraphone; Tedd Firth, piano; Ben Wolfe, bass; Jimmy Madison, drums.

By Ryan Baker



Word has it that the way things start out is the way they progress and the way they turn out. Or as I’ve heard it said about a person’s character, “At seven, like at 70.” In other words, the tell-tale signs are often there to let you know what to expect – good or bad. In the case of the new album *Can’t We Be Friends*, by vocalist Jerry Costanzo, all of the leading indicators point to a winner with a winning release in every way. Sure enough, from the opening notes of the medium groove first track, “East Of The Sun,” through the gentle closing of “Stairway To The Stars,” Costanzo delivers a set of consistently high-quality renditions of delightful standards and leads his band of cracker jack musicians through a series of compelling and delightful arrangements.

Opening with an arrangement by Andy Farber featuring a catchy horn introduction - flute and trumpet on top – the medium groove “East Of The Sun” is a showcase for the singer’s warm and robust sound, crisp articulation, and confident delivery. Some people mistake a relaxed and swinging tempo like this one, as somehow having less energy than something flying fast. Don’t. In the same vein that the ballad tempo renditions of Shirley Horn’s performances were sizzling with electrified energy in single notes, Costanzo’s performances have a certain indescribable energy that comes with maturity. His vocals are nicely complemented by the band and a modulation to a new key for Farber’s flute solo.

Before going into tempo, and accompanied by the gentle piano sounds of Tedd Firth on “Can’t We Be Friends,” Costanzo opens with the verse of the song and quickly moves into a medium swinging rendition of this tasty swinger. Sherman on vibes, and Farber on tenor chime in with very brief solos – ideally suited for this playful performance.

In this album of standards, in an easily accessible acoustic setting, Costanzo performs both well-known standards, and a number of compositions that are not often on the agenda for most singers and instrumentalists. “Perhaps, Perhaps, Perhaps” is one of those rare gems. Costanzo opens it up with an easy-going kind of tango groove, which blossoms into a finger-snapping swing setting, including brief solos again by

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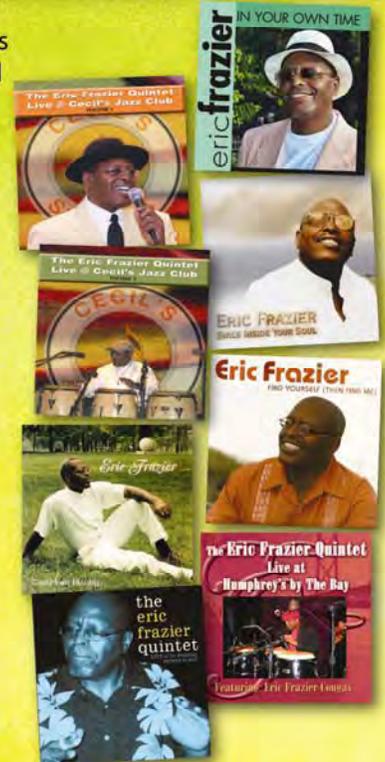
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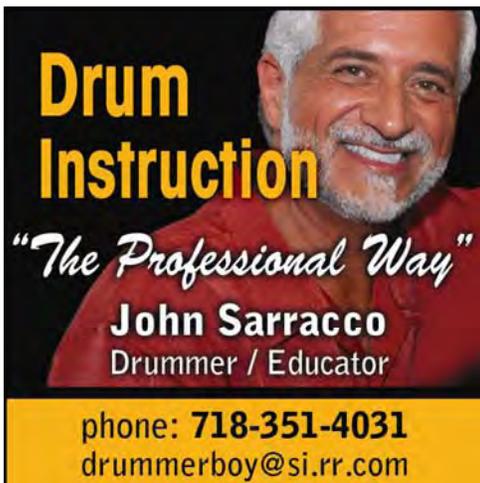
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Sherman on vibes and Farber on tenor.

One of the reasons that *Can't We Be Friends* works so well is because Costanzo – more than a superb, seasoned musician with a voice you want to hear – is an ace at pacing. He slows it down just right on “I Just Can’t See For Lookin’.” How do I know it’s just right? How will you know it’s just right? Just go to your body. Let your body talk to you. It’s easy to feel what feels good.

Trumpeter Mike Carubia who has performed with an array of the great singers – Tony Bennett, Vic Damone, Sammy Davis Jr. and others, translates that experience into three superb arrangements here: “Love Me Or Leave Me,” “Oh You Crazy Moon” and “Mean To Me.” Carubia writes some delicious ensembles on “Love Me Or Leave Me” – maximizing the sounds of the group (flute, trumpet, guitar, voice) in the ensemble passages, blending these elements into a delicious, shimmering sound.

“Penthouse Serenade” is one of those after midnight ballads. Costanzo takes you there on a magic carpet ride. He is at his best – musically, expressively and delivering the lyrics with tip-top articulation, intonation and vibrato. Tedd Firth’s arrangement showcases George Shearing-like vibes, guitar, piano flute ensemble passages. Albeit brief, these ensemble passages provide the kind of moments that might best be characterized by the words “indescribably delicious” – a tag line that used to be the trademark descrip-



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tion in ads for Peter Paul Mounds candy bars.

Costanzo moves into extreme ballad mood on “Oh You Crazy Moon.” This rarely performed chestnut is by one of my favorite composing teams – Johnny Burke and Jimmy Van Heusen. If you have any sensitivity in you whatsoever, Costanzo cuts right to your core, to your soul on this one, as he tells the story.

The album wraps up with a magnificent rendition of the standard “Stairway To The Stars.” I’ve heard renditions by Coltrane, and one of my favorites is by Johnny Hartman. Costanzo takes this classic, delivers the lyrics warmly and wonderfully, and following Farber’s alto solo, he puts the final tender and beautiful touches on this song and on a colorful album of standards.



## Carmen Cuesta

**MI BOSSA NOVA**—Twenty Records. [www.carmencuesta.com](http://www.carmencuesta.com). *Triste, Fotografia; Retrato em Branco E Prieto; O Barquinho; Pois E; Jobim; Modinha; Tormenta; Manha De Carnival; Chega De Saudade; Meditacao.*

**PERSONNEL:** Carmen Cuesta, vocals; Matt King, piano; Brian Dunne, drums; David Charles, percussion; Christian Diener, bass; David Mann, Christiana Loeb, Lizzy Loeb, flute; Chuck Loeb, guitar, keyboards, bass.

By Bob Gish

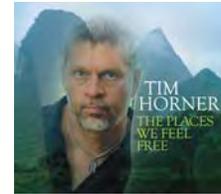
Call it a new bump or a new wave, Bossa Nova is eternally new—it just keeps reinventing itself, lending itself to great arrangements and performances. Add to that list of flowery freshness Carmen Cuesta’s and Chuck Loeb’s bouquet of bossa nova beauties presented as if never played before.

Cuesta’s vocals are sublime and Loeb’s guitaristics incomparable, some done without the traditional nylon string acoustic guitar sound. Loeb knows how to set the dials on his guitars, be they wound wire or tensile nylon stringed, to get just the right balance of brightness and bass for these tunes.

But this dynamic duo isn’t alone. There’s an entire Loeb contingent augmented by Matt King’s splendid piano work, Christian Diener’s subtle bass, David Charles percussive strikes and swipes and wonderful flute sounds throughout. These folks know how to interpret a song, let it realize its potential rather than attack it and destroy it in the process.

All of the songs are sung in Portuguese, pronounced and enunciated with utter authenticity. It would be difficult to pick one winner, or

even one favorite composition or arrangement. And although all the songs are by now familiar and part of each jazz listener’s ear, each and every track resonates with all the truth and beauty and fecundity of their Brazil birthplace.



## Tim Horner

**THE PLACES WE FEEL FREE** — [www.TimHorner.com](http://www.TimHorner.com). *A Roomful of Shoes; Invisible Heroes; Museum Piece; Mountain River Dream; A Precious Soul; Fanfare For The Common Jims; Tis; Spirit; The Places We Feel Free; Passion Dancer.*

**PERSONNEL:** Tim Horner, drums, composer, arranger; Jim Ridl, piano, electric piano; Martin Wind, bass; Mark Sherman, vibraphone; John Hart, guitar; Ron Horton, trumpet, flugelhorn; Marc Mommaas, tenor & soprano saxophones; Scott Robinson, tenor saxophone and flute.

By Ryan Baker

As one of the foremost accompanists on drums in the jazz world, Tim Horner is noted for ideally complementing, supporting and driving the music of numerous leading stylists – The Maria Schneider Jazz Orchestra, The Village Vanguard Jazz Orchestra, Pepper Adams, Hank Jones, Rufus Reid, Clifford Jordan, Stryker/Slagle and many more. With an early start playing violin, viola and drums in grade school, Horner’s early roots paved the way for the career path he has taken. After studies at Berklee College of Music, he moved to New York where he has been plying his wares – superb musicianship, taste and more for 30 years.

*The Places We Feel Free* is Horner’s premier recording as a leader. We discover that what has been quietly effervescing under the surface of his powerfully musical drumming skills is a clever and creative composer. Horner compositions are well crafted, harmonically sophisticated and rhythmically diverse. The set of ten compositions provide a flexible fabric for an album full of impressive improvisations by wonderfully lyrical, highly developed soloists – with a lot to say – notably Mark Sherman on vibes, Jim Ridl on piano, John Hart on guitar and the two saxophonists Scott Robinson and Marc Mommaas.

One of the riveting aspects of Tim’s sound is his cymbals – a warm, low pitched, full-bodied ride cymbal among others. He credits Mel Lewis – a stickler for fabulous sounding cymbals – as an influence. Not unexpectedly, the opening track on *The Places We Feel Free*, “A

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Roomful of Spices” opens freely with the sounds of Tim’s cymbals and Ridl’s piano. Ridl then sets up the tempo with some rhythmic figures, and vibist Sherman and guitarist Hart deliver the catchy melody on this medium up tempo groover. Tim lays down a big fat groove underneath, bolstered by kicks and fills that drive the solos, including a magnificent outing by Sherman.

“Invisible Heroes” is built on a Latin, samba-like groove and brings soprano saxophonist Marc Mommaas to the foreground for a solo. Pianist Ridl gets a few moments in the sun as well. The piece concludes with a panoply of Brazilian percussion, bird sounds, bells and whistles as this happy piece fades out.

Horner crafts a lovely ballad in “Museum Piece.” The gentle nature of the song evolves into a lightly swung two-beat groove for Sherman’s solo on his warm sounding vibes. The group takes it into a full 4/4 medium swing for Ridl’s solo and exchanges with Sherman, flourishes and all, and a soft landing back into the ballad groove with which the piece commenced.

Ron Horton’s muted trumpet, Scott Robinson’s flute and Sherman’s vibes are out front for the melody on “Mountain River Dream.” This piece reminded me of the feeling I experienced listening to some of the African influenced sounds on McCoy Tyner’s Milestone albums of the 1970’s. Here, Robinson gets a chance to stretch out on flute. Horner provides an energized underpinning throughout. He gets a lot of things going on underneath as they take it up a notch to a double time groove – and amazingly Horner does it all without it ever sounding too busy or getting in the way of Ridl’s piano solo.

“A Precious Soul” sounds like Horner may have been influenced a bit by some of the sounds associated with Thad Jones. The front line, trumpet and tenor sax, express the melody with aplomb. Bassist Martin Wind solos first – showing off his big sound and his melodic sensitivity. Mommaas takes over for a few choruses on soprano sax, followed by Ridl. All in all, this is a happy romp on a feel-good medium groove swing tune.

It gets too fast to count on “Fanfare For The Common Jims.” Horner comfortably plays this up-tempo swinger – maintaining the challenging tempo and interjecting all the apropos kicks and fills. Solos by Sherman on vibes and Robinson on tenor open up for Horner to take a series of brief and tasty drum solo exchanges. The melody – with horns and voice – felt like some of the music Wayne Shorter and Milton Nascimento created on their 1974 release *Native Dancer*.

Horner paces the album beautifully. On “Tis” a relaxing ballad, he brings the tempo way down, and then gives things a jolt by taking center stage on drums – alone – at the opening of “Spirit” – another mixed groove piece ... some funky stuff, a little bit of Weather Report maybe, some Herbie Hancock-like electric piano by Ridl?

The title track, “The Places We Feel Free” is a waltz-like tempo – and is deep and full of life – sounding like the product of deep under-

standings, emerging from ample musical and personal introspection.

*The Places We Feel Free* is a stellar release with an album full of excellent songs, superb solos, and all put together by a highly talented and experienced artist – whose expansive creativity on drums, as a composer and arranger emerges with crystal clarity right here.



## Sachal Vasandani

**HI-FLY**—Mack Avenue Records Mac 1060, *The Very Thought of You; Love is a Losing Game; I See Your Face Before Me; One Mint Julep; That’s All I Want from You; Babe’s Blues; Flood; Summer No School; Here Comes the Honey Man; There’s a Boat That’s Leaving Soon for New York; Hi-Fly; All the Way.*

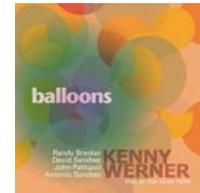
**PERSONNEL:** Sachal Vasandani, vocals; Jeb Patton, piano; David Wong, bass; Kendrick Scott, drums; John Ellis, tenor sax; Ambrose Akinmusire, trumpet; Special Guest: Jon Hendricks, vocals.

By Eric Harabadian

Produced by Grammy Award-winning producer/bassist John Clayton, this is the follow up to Vasandani’s 2009 Mack Avenue debut *We Move*. That was an auspicious entry on the jazz scene for the versatile vocalist and earned him a placement as a “Rising Star” in one of the jazz world’s polls. He broke onto the scene performing a number of original compositions and establishing himself as a formidable presence as a traditionally-rooted, yet forward-thinking artist. On *Hi-Fly* he holds firmly onto those roots and has cut an album that celebrates the lexicon of the Great American Songbook as well as further expands his unique artistic persona.

There are many highlights on this disc beginning with the pop chestnut “The Very Thought of You.” Vasandani is, indeed, a crooner in the timeless sense of Sinatra or Bennett. And he establishes the recording date here with a homage to that style and spirit of singing. “Love is a Losing Game” continues that sentiment but delves a bit more into the blues and groovy side. The horns arranged and played by Ellis and Akinmusire really add style and character to the piece. A little down the list “One Mint Julep” really sets the festivities off via Vasandani’s duet with guest Jon Hendricks. The 89 year old vocal master gives the young leader a run for his money as they blow the dust off this bluesy romp. This track is a ton of fun as the wizard of vocalese and his willing apprentice go toe to toe. “Babe’s Blues” is another noteworthy

track, exuding ‘60s style cool and fueled by Akinmusire’s Miles-like trumpet. Childhood memories of first love are addressed in the upbeat waltz-like “Summer No School” and Hendricks joins Vasandani again for the spry and ebullient standard “Hi-Fly.” The leader concludes the disc as he began with the wonderful “All the Way.” Vasandani delivers this one in a reverent and time-honored manner that is as smooth as silk. Kudos as well to his long-time collaborator Jeb Patton on piano.



## Kenny Werner

**BALLOONS**—Half Note. [www.halfnote.net](http://www.halfnote.net). Sada; Siena; Balloons; Class Dismissed.

**PERSONNEL:** Kenny Werner, piano; Randy Brecker, trumpet; David Sanchez, tenor saxophone; John Patitucci, bass; Antonio Sanchez, drums.

By Mark Keresman

When oh when will this world wise-up and embrace Kenny Werner? Not that he’s an unknown—Werner made his considerable rep with Joe Lovano, Betty Buckley, and the Mel Lewis/Village Vanguard Orchestra, and several fine platters of his own—but why he’s not as well-renowned as Herbie Hancock, Keith Jarrett, and Chick Corea is a beastly mystery.

Werner isn’t just a very fine and extremely versatile pianist; he’s also a true composer. His originals aren’t mere frameworks or launching pads for soloists to strut their stuff, but true, well-developed, appealing compositions that draw the listener in. There are but four tracks on *Balloons*—usually this indicated lots of (sometimes gratuitous) wailing, but the four tracks are more like suites with Ellingtonian detail and richness.

The title track, the third one in, begins with luminous lyrical solo piano, full of the kind of deceptively simple, almost naive beauty that marked Corea’s ECM solo recordings and the first version of *Return To Forever*. Werner goes slyly into a bluesy area for a short time, evoking Hancock at his (acoustic) earthiest. He doesn’t blitz the listener with a barrage of notes or incredible technique—it’s as if there’s a sense of calm and assurance that’s guiding him. The blue-sweet horns enter in unison, playing a childlike melody that Vince Guaraldi would’ve been proud to work-into his music for the *Peanuts* cartoons. John Patitucci’s still plays that bass like a spiritual son of Ron Carter. Randy Brecker wails but gingerly, sweet middle-register “singing” of the song—yes, it’s very melodious,

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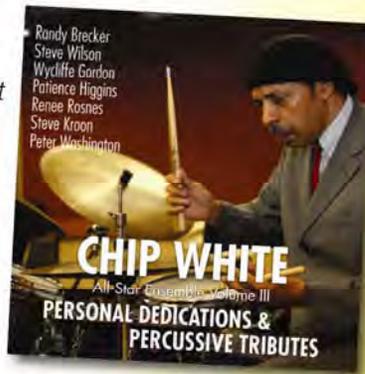
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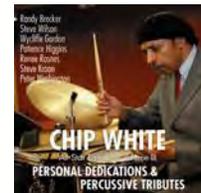
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very aware of the context and tone of the piece. He soars and cranks out the notes, but in a very measured fashion, sneaking in some Lester Bowie-like squeals too. David Sanchez has a sumptuous, steely-edged tone with a soulful center, much in the manner of Joe Henderson, or Stan Getz in his hotter moments, his lines cooking with the tricky dexterity of Johnny Griffin. But like Brecker, he remembers that he's playing a composition, and he maintains the nostalgia-but-not-morose spirit. Antonio Sanchez's drumming is spare, crisp, and lean, propulsive and full of subtle touches *a la* Paul Motian.

"Class Dismissed" is slightly more conventional hard bop, with a zigzagging although emotionally ambivalent theme. It's happy, it's sardonic, it's subdued, it's extroverted—it's all these things and more, cooking (simmering is more like it) like an early 1960s Horace Silver Quintet or Blakey's Messengers when Silver was still ensconced within. Sanchez gets to strut his stuff, but it's one of the most subdued drum solos this writer has ever heard (maybe the only such solo, for that matter). Like Werner, he dazzles you by *not* dazzling you, if you catch the drift.

"Sada," the opener, is a contemplative, leisurely-paced tune (odd for an album, opener, but there you go), at time calling to mind the minor-keyed "mood" pieces on Jackie McLean's albums during his Blue Note heyday. Sanchez is especially tasty here, stretching out but never showboating, playing with restraint and a beautifully yearning quality. Werner's solo is pure poetry, a verdant forest of notes to get lost in, poignant in tone but never despondent.

Werner's fivesome is a true band, a working unit with formidable empathy, focus, and unity. This writer saw this combo perform at the Montreal Jazz Festival two years ago and their performance was, simply, a stunner. While I know economic and artistic necessities (all these lads except as yet Sanchez are established "big names"), it'd do the world of music in general a massive favor if this quintet would be a regular/recurring concern.



### Chip White

**PERSONAL DEDICATIONS & PERCUSSIVE TRIBUTES-VOL. III** — [www.ChipWhite.com](http://www.ChipWhite.com). DISC 1: MUSIC — *Adrienne's Theme; Bright Colors; October Song; Something About Rollins; The Other Side of The Rainbow with Sibyl; Bossa de Bahia; Full Moon; Rain; Afternoon in Mombasa.*

**PERSONNEL:** Chip White, drums, vibraphone, poetry, composer; Randy Brecker, trumpet, flugelhorn; Steve Wilson, alto sax, soprano sax, flute; Wycliffe Gordon, trombone; Patience Higgins, bass clarinet, Alto sax, soprano sax; Renee

(Continued on page 55)

Rosnes, piano; Steve Kroon, percussion; Peter Washington, bass;

By Ryan Baker

It's a good idea to take yourself seriously, but not too seriously. Zealots turn people off. People with a sense of humor can lighten things up and make it fun for people to be around – and people like to be around people they like and trust. Even if you didn't know Chip White, it's easy to understand that besides being an excellent drummer, rhythm section accompanist and composer, he's got a sense of humor. Since the jazz world often suffers from hyper-sensitive artists analyzing every syllable and blink of an eye about them without any sense of humor, Chip is a breath of fresh air. He's got it together in so many ways – and *I'm Just The Drummer In The Band*, the book of poetry Chip wrote, provides that wink that he's loose about things.

*Personal Dedications & Percussive Tributes Volume III* is a two disc set featuring an all-star cast. The first disc features nine of Chip's compositions with an array of inspiring and well crafted solos by trumpeter Randy Brecker, saxophonist Steve Wilson, trombonist Wycliffe Gordon and pianist Renee Rosnes. The second disc features recitations of Chip's poetry by the author himself in nine short tracks.

White's compositions are substantive and diverse. He's not just the drummer who sits down at the piano and plunks out a few melodies as throw away platforms for a drum showcase. Nor are Mr. White's compositions some shallow collection of songs to create the illusion of being a well rounded musician. Mr. White is as much a polished composer and arranger as he is a rhythm section accompanist and drum soloist. Indeed, when you take a closer look, you see an artist who is a constant student of his craft. With degrees in music from Ithaca College, Berklee College of Music, as well as private studies in composition with Frank Foster (one of the great composer-arrangers in the jazz lineage), Mr. White's pedigree is clear.

It's a smart idea to energize the listener with the very first track – and that's exactly what Chip does with the medium-up tempo rendition of "Adrienne's Theme." This hard-bop grooved theme is stated by the three horn front line, followed by brief solo exchanges by each of the horns, and a lengthier solo by pianist Rosnes,

"Stop comparing yourself to what is merely someone else's "highlight reel." Behind the curtain, things aren't as perfect as what's on the surface. Focus on doing what you want and you can exceed the "highlight reels" you're using as a basis for comparison.

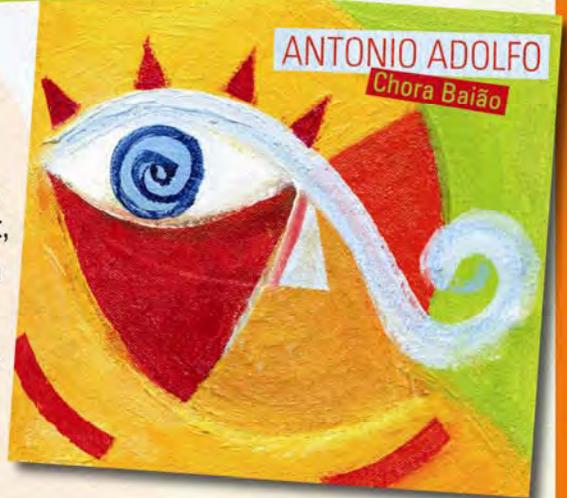
- Rachel Hoffman

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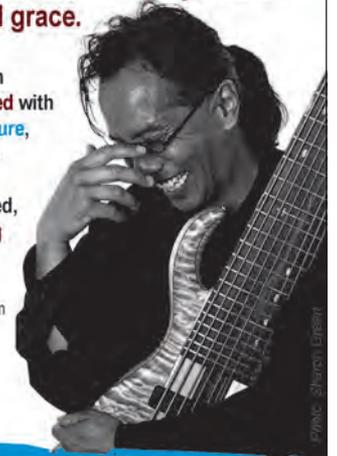
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who brings it to a climax showing off her technique.

Demonstrating his flexibility, White moves over to vibes to take the first solo. Of course, since he is playing drums to accompany the ensemble on this Latin flavored piece, the vibes solo is overdubbed afterwards. Brecker and Rosnes follow with expectedly well-crafted works of solo art.

“October Song” is a deeper, darker sounding composition in  $\frac{3}{4}$  time medium relaxed tempo. Wilson switches over to flute to lead the ensemble. The sounds are McCoy Tyner-esque. After Brecker’s solo, Wilson changes colors and moves over to soprano sax for a lyrical outing. Gordon takes the mute off his trombone for his expressive, melodic chorus.

I hadn’t looked at the title of “Something About Rollins” before hearing the track. My immediate reaction was that this certainly was a tip of the hat to the Saxophone Colossus himself. Besides the calypso groove of Rollins classic “St. Thomas”, the piece moves from the calypso to an up-tempo swing groove in 4/4, followed by a drum solo – much the same structure as Rollins original recording of “St. Thomas” that featured a solo by drummer Max Roach. By comparison, Chip employs “rhythm-changes” as the foundational fabric and form for this tribute.

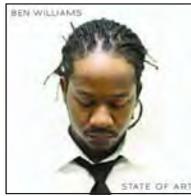
The album’s beautiful ballad is entitled “The Other Side of The Rainbow with Sibyl.” Wilson states the melody on alto sax, with warm padding by the other two horns – Brecker and Gordon. The accompaniment is appropriately light and sparse for Wilson’s delicious solo.

The album is full of highlights and just plain enjoyable listening. “Rain” is ballad-like, a two beat groove, White on brushes, and a lyrical trumpet solo by Brecker, and a pensive outing on piano by Rosnes, ideally complementing the vibe of the song.

The album wraps up with “Afternoon in Mombasa.” An Afro-Latin type of groove, with a thickly orchestrated melody – it brought to mind what a cross between the sounds and grooves of Art Blakey and McCoy Tyner might create.

On Disc two, each of the nine poems authored by Mr. White is dedicated to a different musician – the first one to Sonny Rollins, and the remaining eight are tributes to drummers Papa Jo Jones, Kenny Clarke, Philly Joe Jones, Alan Dawson, Roy Haynes, Billy Higgins, Ben Riley, and Mongo Santamaria. Music from disc one provides the backdrop, as Mr. White recites his poems.

Chip has been the rhythmic anchor in Houston Person’s Quartet for a long time – and that’s a tight ensemble in which you can get a taste of his skills in person. In the meantime, his recording *Personal Dedications & Percussive Tributes Volume III* provides a sumptuous hour or so of finger-snapping straight ahead jazz – and a chance to experience the many talents of Chip White.



## Ben Williams

**STATE OF ART**—Concord Music Group, 100 N. Crescent Drive, Beverly Hills, CA 90210. *Home; Moontrane; The Lee Morgan Story; Dawn of a New Day; Little Susie 1 & 2; November; Part-Time Lover; Things Don’t Exist’ Mr. Dynamite; Moonlight in Vermont.*

**PERSONNEL:** Ben Williams, bass; Jaleel Shar, Marcus Strickland, saxophones; Matthew Stevens, guitar, Jamire Williams, drums; Etienne Charles, percussion; John Robinson, vocals; Christian Scott, trumpet.

By Bob Gish

Put quite simply and directly this is one fine CD, one that just about any jazz fan can enjoy and play repeatedly. Ben Williams can be proud of this project which no doubt will age well as one hopes Williams will—as listeners see him grow into the shoes of some of his heroes as acknowledged here: Stevie Wonder, Lee Morgan, Michael Jackson, et. alli. No doubt about it, Williams knows his jazz history and is now part of the story.

Certainly this is one hip, cool, “steezy” recording with many of the tunes composed by Williams. In fact, his talents as a composer are showcased equally with his abilities as a bassist, and, indeed, a hip-hop artist. Both talents are prodigious. Skip to track three, “The Lee Morgan Story”, and you’ll hear the merger of old and young, respect and rebellion.

Surely Williams’ youthful exuberance and dare one say genius can be seen in his compositions, and in his arrangements. The most revealing track, ironically, is the old standard “Moonlight in Vermont”, saved as a kind of Cracker-Jack surprise until the very end.

The essential Williams stands strong and impressive with his rendition of this old romantic song. Listen and recognize things about this song you never believed where there. Only Williams can bring such hidden gems to light. Listen and be amazed.

## Westchester Jazz Orchestra

**MAIDEN VOYAGE SUITE – WJO Productions.** www.westjazzorch.org. Prologue; Maiden Voyage; Eye of the Hurricane; Little One; Interlude; Survival of the Fittest, parts 1 & 2; Dolphin Dance; Epilogue.

**PERSONNEL:** Jay Brandford, David Brandom, Ralph Lalama, Jason Rigby, Ed Xiques, reeds;

Tony Kadleck, Craig Johnson, Marvin Stamm, Jim Rotondi, trumpets; Larry Dean Farrell, Kieth O’Quinn, Bruce Eidem, George Flynn, trombones; Ted Rosenthal, piano; Harvie S, bass; Andy Watson, drums.



By Mark Keresman

One of the undeniable jazz classics of the 1960s—in the senses of both general popularity and critical acclaim—was and remains Herbie Hancock’s album *Maiden Voyage*. In some ways this album is a summation and synthesis of what was going on in jazz at the time (1965): The moody, urbane yet unpredictable spaciousness of Miles Davis’ modal period and his classic ‘60s quintet; the visceral crackle of Blue Note hard bop, touches of the avant-garde’s experimental and irreverent attitudes, and the accessibility and vivacity of soul-jazz. Hancock artfully balanced creativity and approachability.

2011 finds this a “new” version of this classic, the entire album interpreted (or re-imagined, if you will) as a big band album by the Westchester Jazz Orchestra. Is it “successful”? That depends on one’s point of view. There’s plenty of swing, energetic and exciting solos, and lots of contrasting dynamics. As a modern (albeit somewhat conservative) big band album, it’s very fine. Fans of Woody Herman, Bill Holman, Thad Jones/Mel Lewis, and even Maynard Ferguson (hey, his early Columbia-era discs were pretty good) will find much to savor herein. The rich brass and reed textures on “Dolphin Dance” are not only inspired but are as vivid as Duke Ellington at his best. “Maiden Voyage” is imbued with a dramatic (dare I say even cinematic) reading that manages to keep its thread of reflective near-melancholy. David Brandom has a sweetheart of a soprano sax solo therein, achieving a sonorous oboe-like resonance that’s cunningly invigorating.

But (as you knew there had to be) if you are hoping this remake/remodel of *Voyage* would retain the aspects that made the original so endearing, well, not exactly. Two of the qualities that made Hancock’s *Maiden Voyage* so appealing (then & now) are its simplicity and spaciousness, with a restraint that gave the album as a whole an air of mystery-without-menace. The bracing, good-natured bombast that makes this album work as a big band session goes against the grain of the original. Taken on its own terms, *Maiden Voyage Suite* is an excellent album, one that takes Hancock’s opus as a point-of-departure rather than being an in-the-spirit homage.



## Phil Woods & Bill Mays

**PHIL & BILL** – *This and Heaven Too; Blues for Lopes; Danielle; Do I Love You; Hank Jones: I'm All Smiles; How Long Has This Been Going On; The Best Thing for You Would Be Me; Our Waltz.* **PERSONNEL:** Phil Woods, alto sax; Bill Mays, piano.

By Mark Keresman

Of the original acolytes of Charlie Parker (or inheritors of his mantle, if you want to be “mythical” about it)—Frank Morgan, Cannonball Adderley, Sonny Criss, and Art Pepper—Phil Woods is one of the precious few remaining with us. Give him the flowers while he’s living, I say, and this new duet disc shows Woods still has the fire. Bill Mays is a somewhat underrated mainstream pianist with a most impressive resume, including working with Pepper, Sarah Vaughan, Mark Murphy, and Mel Lewis. Together, they go to town in tandem on some standards and a couple of Woods originals. These gents could probably play these tunes in their sleep, but fortunately they’re both wide-awake and burn brightly.

First off, Woods sounds *so* darn hearty and *very* bluesy—one might think he listened to a batch of Ray Charles’ Atlantic-era recordings (featuring Hank Crawford and David Fathead Newman) before recording with Mays. Often, Woods makes his alto *sing* as well as swing—“All This and Heaven Too” is essayed with the cool aplomb of Tony Bennett or Helen Merrill. Mays is like unto a one-man-backing-band—percussive here, melodious there, jabbing and darting, giving Woods superb support, joyously “conversing” with him (“The Best Thing for You...”), and letting the blues do the talking (“All This...”). While Mays plays with gusto, he also knows how to measure his notes, letting the spaces “express” themselves, as on the wistful-but-not-melancholy “Danielle.” He even evokes the elegance of “Hank Jones” on a same-named Woods-penned tribute to the fallen knight.

There are few “surprises” here, except that perhaps the duo context inspires Woods to perhaps bear-down a bit more than usual, to fully engage as one can only in a one-on-one situation. Woods plays soulfully, Mays with class and economy...so simple and so outstanding.

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# Noteworthy Performances



**Wycliffe Gordon** [www.JALC.org/dccc](http://www.JALC.org/dccc)  
*Hello Pops! The Music of Louis Armstrong*  
 Dizzy's Club Coca Cola, 10/25-10/30

Trombonist Wycliffe Gordon developed an interest in jazz as a teenager after inheriting an aunt's extensive jazz record collection. He was initially inspired by early jazz musicians such as Louis Armstrong. With his tenure as a member of Wynton Marsalis' group, Gordon expanded his style beyond swing, performing in an array of styles and experimenting with new instruments. In addition to being a member of the Jazz At Lincoln Center Orchestra, Gordon has performed with numerous jazz artists and has released a number of albums as a leader.

**Pat Metheny** [www.BlueNote.net](http://www.BlueNote.net)  
 Blue Note, 10/11-10/16



Hailing from a musical family in Kansas City, Pat Metheny appeared on the international jazz scene in 1974, as he began a three-year stint touring and recording with vibraphonist Gary Burton. Metheny released his first album *Bright Size Life* in 1975, collaborated with band member, keyboardist Lyle Mays for 20 years, and has won 18 Grammy Awards. He has performed and recorded with such influential artists as Ornette Coleman, Herbie Hancock, Jim Hall, Milton Nascimento, and David Bowie. Metheny was also instrumental in the development of several new kinds of guitars.

**Greg Wall** [SixthStreetSynagogue.org/special-events](http://SixthStreetSynagogue.org/special-events)  
 Sixth Street Synagogue, 10/20, 8:30 PM



Saxophonist and jazz Rabbi Greg Wall performs with the New American Quartet - Mitch Schecter on piano, Takashi Otsuka on bass, and percussionist Jonathon Peretz - as part of his regular jazz Rabbi's Thursday Night Invitational at his innovative East Village synagogue. They'll feature new music from their latest release, *Mystic Autumn*. Part of the innovative crop of New England Conservatory artists who descended upon NYC in the early 80's, Wall also appears regularly with Later Prophets, the Ayn Sof Arkestra and Bigger Band, and Hasidic New Wave. His saxophone sound is huge, warm, and steeped deeply in the tradition.

**Sara Serpa** [corneliastreetcafe.com](http://corneliastreetcafe.com)  
 Cornelia Street Café, 10/13, 8:30 PM



Lisbon native Sara Serpa has been turning heads with her compelling and innovative approach to jazz singing. Her new CD, *Mobile* - inspired by the literature of travel and self-discovery - brilliantly showcases her remarkable abilities as an interpreter of lyrics, an improviser, an ensemble member, and composer. Her supple voice is strong with an almost glassy brightness and infinitely flexible. She's equally capable of wild leaps, long, flowing lines of graceful contours or short phrases that add a percussion kick to her solos. Here she's joined by the band from *Mobile*: Andre Matos (guitar), Kris Davis (piano), Ben Street (bass) and Ted Poor (drums). (Photo of Sara Serpa by Carlos Ramos)

**Andrew Hill Legacy Project** [JazzStandard.com](http://JazzStandard.com),  
 10/4-10/6, 7:30PM, 9:30PM



Andrew Hill, pianist and composer, who would be 80 this year, began recording for the Blue Note label in the 1960s. His music, a function of his deep understanding of the foundational elements of harmony, melody and rhythm, and his accomplished pianistic technique, traversed the sounds of the mainstream of the era while pushing toward the free and open form concepts being embraced by his contemporaries. The Andrew Hill Legacy Project features a cast of musicians selected by Hill's widow Joanne Robinson Hill, for their close connection with his music—including Greg Osby, Frank Kimbrough, John Hebert, and Nasheet Waits. (Photo of Andrew Hill by Jimmy Katz)

**Kenny Wheeler**  
*Festival of New Trumpet Music Featured Artist*  
[www.JazzStandard.com](http://www.JazzStandard.com)  
 Jazz Standard, 10/20-10/23



The 9th Annual Festival of New Trumpet Music (FONT) series features trumpeter Kenny Wheeler from Thursday, October 20, through Sunday, October 23, 2011. Wheeler is one of the most creative and iconic of progressive trumpeters. A Canadian residing in the UK since 1952, Wheeler celebrates his 81st birthday in this rare New York appearance. The FONT Festival also presents a cadre of progressive New York trumpeters, among them Ingrid Jensen, Shane Endsley, Nate Wooley, Jonathan Finlayson, Tony Kadleck, and Jon Owens. Wheeler will be featured with Ingrid Jensen, John Hollenbeck's Large Ensemble, and will lead a quintet.

**Eric Vloeimans** [www.dromnyc.com](http://www.dromnyc.com)  
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Fresh on the heels of an Asian tour, Holland's award-winning trumpet sensation Eric Vloeimans brings his adventurous and joyful music to NYC with his GATE-CRASH quartet featuring Vloeimans with Jeroen van Vliet on Fender Rhodes, keyboards, Gulli Gudmundsson on bass, electric basses & effects, and Jasper van Hulten on drums. Vloeimans is widely recognized as one of Europe's best and most versatile performers. In the tradition of many of Holland's best jazz players, he creates music that is not only highly listenable, but also fun! (Photo of Eric Vloeimans by Marlijn Doornik)

**Stanley Jordan** [www.irdium.com](http://www.irdium.com)  
 Iridium, 10/19-10/23



Stanley Jordan began his musical studies at an early age on piano and then focused on guitar. Hailing from Chicago and earning a degree in music composition from Princeton, Jordan has performed with Benny Carter, Dizzy Gillespie, Quincy Jones, and numerous others. He is renowned for his extraordinary technique which with an integrated sound of playing bass lines, melodies and tapping on guitar, his unaccompanied solos sound like the work of two or more players. He has recorded for Blue Note Records early in his career. His new album is entitled *Friends*.



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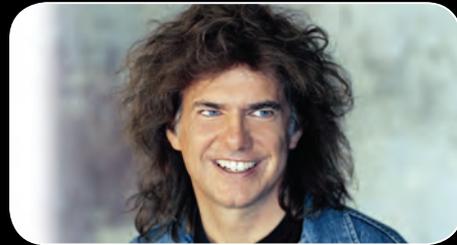
**DAVID SANBORN TRIO  
FT. JOEY DEFRANCESCO**  
OCTOBER 4-7



**DIANNE REEVES**  
OCTOBER 8-9



**FRANCISCO MELA'S  
CUBAN SAFARI QUINTET**  
OCTOBER 10



**AN EVENING WITH  
PAT METHENY FT. LARRY  
GRENADIER**  
OCTOBER 11-16



**DIZZY GILLESPIE™  
ALUMNI ALL-STARS  
FT. ROY HARGROVE,  
ROBERTA GAMBARINI &  
MORE!**  
OCTOBER 18-23



**JIMMY HEATH BIG BAND  
85TH BIRTHDAY CELEBRATION  
WITH SPECIAL GUEST MC  
BILL COSBY (25TH ONLY)**  
OCTOBER 25-30

**GUITAR MAN**  
**GEORGE BENSON**  
NEA JAZZ MASTER IN CONCERT AT  
**THE TOWN HALL**  
OCT 21 8PM  
TICKETMASTER.COM



131 W. 3RD ST NEW YORK CITY 212.475.8592 WWW.BLUENOTEJAZZ.COM

TWO SHOWS NIGHTLY:  
8PM & 10:30PM

FRIDAY & SATURDAY  
LATE NIGHTS: 12:30AM

SUNDAY BRUNCH:  
12:30PM & 2:30PM