INTerviews
Ginger Baker
Bob Stewart

Exclusive CD Reviews

Comprehensive Directory of NY Club, Concert & Event Listings

Spectacular Jazz Gifts - Go To www.JazzMusicDeals.com
Fabulous CDs, Box Sets & The Jazz Lovers Lifetime Collection
20 PRINTED VOLUMES, OVER 6000 PAGES + 20 CDs = 40 POUNDS OF JAZZ
“The Sound” as requested by you.

You asked for the playability and sound of the early Otto Links.

We listened.

With structural changes both inside and out, “the sound” of yesteryear has been recaptured.

Otto Link Vintage for tenor sax.

www.jjbabbitt.com

MOUTHPIECES FOR CLARINETS AND SAXOPHONES
CHICK COREA
75TH Birthday Celebration

December 1 - 4
Music Of Return to Forever Acoustic
Ft. Ravi Coltrane, Hubert Laws,
Avishai Cohen, and Lenny White

December 7
Chick Corea & John McLaughlin Duet

December 8 - 11
Return to Forever meets Mahavishnu

CHRIS BOTTI
12TH ANNUAL
HOLIDAY RESIDENCY

DEC 12 THRU JAN 8
INCLUDING SPECIAL NEW YEAR’S EVE CELEBRATION!

SPECIAL SUNDAY JAZZ BRUNCH
$35 INCLUDES BRUNCH, MUSIC & COCKTAIL

131 WEST 3RD STREET NEW YORK CITY • 212.475.8592
TWO SHOWS NIGHTLY 8PM & 10:30PM • FRIDAY & SATURDAY LATE NIGHTS: 12:30AM

@bluenotenycc @bluenotenycc @bluenotenycc
Cover Photo (and photo at right) of Jeff “Tain” Watts
by Eric Nemeyer

Publisher: Eric Nemeyer
Editor: John R. Barrett, Jr.
Marketing Director: Cheryl Powers
Advertising Sales & Marketing: Eric Nemeyer
Circulation: Susan Brodsky
Photo Editor: Joe Patitucci
Layout and Design: Gail Gentry
Contributing Artists: Shelly Rhodes
Contributing Photographers: Eric Nemeyer, Ken Weiss
Contributing Writers: John Alexander, John R. Barrett, Curtis Davenport; Eric Harabadian; Alex Henderson; Joe Patitucci; Ken Weiss.

ADVERTISING SALES
215-887-8880
Eric Nemeyer – advertising@jazzinsidemagazine.com

ADVERTISING in Jazz Inside™ Magazine (print and online)
Jazz Inside™ Magazine provides its advertisers with a unique opportunity to reach a highly specialized and committed jazz readership. Call our Advertising Sales Department at 215-887-8880 for media kit, rates and information.

Jazz Inside™ Magazine | Eric Nemeyer Corporation
MAIL: P.O. Box 30284, Elkins Park, PA 19027
OFFICE: 107-A Glenside Ave, Glenside, PA 19038
Telephone: 215-887-8880
Email: advertising@jazzinsidemagazine.com
Website: www.jazzinsidemagazine.com

SUBSCRIPTION INFORMATION
Jazz Inside™ (published monthly). To order a subscription, call 215-887-8880 or visit Jazz Inside on the Internet at www.jazzinsidemagazine.com. Subscription rate is $49.95 per year, USA. Please allow up to 8 weeks for processing subscriptions & changes of address.

EDITORIAL POLICIES
Jazz Inside does not accept unsolicited manuscripts. Persons wishing to submit a manuscript or transcription are asked to request specific permission from Jazz Inside prior to submission. All materials sent become the property of Jazz Inside unless otherwise agreed to in writing. Opinions expressed in Jazz Inside by contributing writers are their own and do not necessarily express the opinions of Jazz Inside, Eric Nemeyer Corporation or its affiliates.

SUBMITTING PRODUCTS FOR REVIEW
Companies or individuals seeking reviews of their recordings, books, videos, software and other products: Send TWO COPIES of each CD or product to the attention of the Editorial Dept. All materials sent become the property of Jazz Inside, and may or may not be reviewed, at any time.

COPYRIGHT NOTICE
Copyright © 2016 by Eric Nemeyer Corporation. All rights reserved. No part of this publication may be copied or duplicated in any form, by any means without prior written consent. Copying of this publication is in violation of the United States Federal Copyright Law (17 USC 101 et seq.). Violators may be subject to criminal penalties and liability for substantial monetary damages, including statutory damages up to $50,000 per infringement, costs and attorneys fees.
Clayton-Hamilton
Together with an all-star lineup of Los Angeles-based musicians, the big band received an enthusiastic response from reviewers and fans.

Charles McPherson
He remains a strong, viable force on the jazz scene today. He is at the height of his powers. His playing combines passionate feeling with intricate patterns of improvisation.

Terell Stafford
Stafford’s exceptionally expressive and well defined musical talent allows him to dance in and around the rich trumpet tradition of his predecessors while making his own inroads.

Joshua Breakstone
His flowing lines on up-tempo cookers are impeccably clean and fiery, bearing the mark of a first-rate improvisor, while his chordal work on heartbreaker ballads is the final word in finesse. — Guitar Player magazine.

Ken Peplowski
Ken Peplowski is reunited with his NYC working group that includes Ted Rosenthal on piano, Martin Wind on bass and Matt Wilson on drums.

Stranahan / Zaleski / Rosato
Limitless shows that the partnership is working quite well and in all likelihood hadn’t even hit its ceiling yet.

— S. Victor Aaron, Something Else Reviews
By Eric Nemeyer

JI: Talk a little bit about your development as a composer and the kinds of transcription or study or discussions that you’ve had over the years that have helped shape your approach?

JTW: I had a certain amount of classical training and I attended Duquesne University in Pittsburgh and studied with people from the Pittsburgh Symphony and people on the faculty there. I have a pretty decent background in traditional harmony. I had to study piano back then but it was something I felt like I was forced to do so I didn’t really internalize a lot of that stuff. A lot of the things that I understand about harmony that relate to my own music are just kind of things that I happened to hear. I don’t truly understand harmony like someone that plays piano, they can go and sit down and play progressions and things like that and they kind of have a preconceived notion of how to make a good chord progression. I have to kind of hear my entire songs and then I figure out what I’ve heard and then I write it down. I had a certain amount of training at Duquesne University. I had another kind of training at The Berklee College of Music, where I met Branford Marsalis. Over the years I kind of had a block as far as composition and I was always placed in situations where people were encouraging me to write. In Wynton’s band he was always like Why don’t you try to write something? Try to write anything, we’ll work on it and try to make it sound good. I was kind of shy about it because everybody else seemed to have not very much of a problem doing it, especially Kenny Kirkland. So, you know, situations with him...there’ve been situations with Geri Allen and other people where, I don’t know...I just had some kind of block. I think I kind of broke through that wall during the time I lived in Los Angeles, during The Tonight Show...Kenny Kirkland and I shared a two family house and so I spent a lot of time at his place. He kind of gave me just a very open approach. He taught me to trust the development that my ears had gone through, just from playing music...from inter-

(Continued on page 6)
AT LAST! PAY-ONLY-FOR-RESULTS PUBLICITY!

How You Yourself Can Get 100’s Or Even Thousands Of Major Media Placements - Print, Broadcast & Online Networks — To Promote Your Music, Products & Performances In As Little As 24 Hours!

And All Without The Expense, Frustration and Disappointing Results From Over-Priced, Ineffective, Incompetent, Inexperienced And Or Lazy Publicists!

GUARANTEE (see other side)

Your Business Will Get Massive Media Placements, More Page 1 Search Engine Rankings, More Targeted Traffic To Your Website — For Less Than It Would Cost You To Hire A Publicist
INTRODUCTORY: Send up to TWO releases for the price of one!

Guaranteed Publication On Over Hundreds of Authority News Sites

The PressToRelease premium syndication network posts your press release on Local Mainstream Broadcast TV, Radio & Newspaper News Sites from brands like ABC, NBC, CBS, Boston Globe, Fox News, AP and more to get MAXIMUM Exposure and Deliver REAL Results to you

Front Page Rankings In Google Results

To Drive Traffic, Leads & Sales To You

Provides you with the greatest seed exposure for the highest chance of journalist attention, plus rankings that'll stick, to bring you traffic for the long term.

Distribution: Online & Traditional Media

• 13,000 Radio/TV stations (AM, FM, News, Talk, Music, more)
• 3,000 magazines (segment by market, interest)
• 8,000 Newspapers (dailies & weeklies) in the USA

Comprehensive Media Placement Reports

Includes more than 200 Authority News Sites where your press release appears. This is the very report that many publicists DO NOT or *CANNOT* Provide (HINT: It may reveal their lack of activity and results on your account!)

Fast Service + Fast & REAL Results

• 1-HOUR-EXPRESS-SERVICE - For pre-written releases
• DONE-FOR-YOU - We professionally write, search engine optimize your release & distribute in 48 hours

PressToRelease

ORDER Your Promotion NOW! - MusicPressReleaseDistribution.com

Experience Results In 24-48 Hours! CALL 215-887-8880

Eric Nemeyer Corporation
P.O. Box 30284
Elkins Park, PA 19027
215-887-8880
GetSalesFast.com
GetYourFREE!SpecialReport!

MusicPressReleaseDistribution.com
77 Critical Questions You Must Ask Before You Even Think Of Hiring A Music Publicist

EricNemeyerOnline.com
Jeff “Tain” Watts

(Continued from page 4)

pretending other people’s music, instead of really, really knowing the rules of Bach and people like that or whatever and following them as a guideline. There’s just a natural way that music resolves…when it sounds right, or it sounds good. So he just kind of taught me to trust my ears, so you know, I’ve been having some success with that and it’s cool. Sometimes I’ll write some things and they don’t have typical harmonic movements and things like that but I think the state that the music is in, it’s kind of open.

JI: That’s a really healthy way to approach it. I do big band writing myself and small group and I like to have it develop organically. Rules are meant to be bent so that you get the sound that you’re looking for as opposed to having some main things I’ve noticed. I want to play music that I notice they do something because it’ll be the last thing they do, just naturally. Because they want to follow their own muse.

JI: Mark Twain said: “I don’t mind learning in a learning environment. I just don’t want to be taught.”

JTW: There you go. That’s a good one.

JI: So, when you’re writing, your compositional ideas or motives come from all different inspirational sources?

JTW: It really depends. Sometimes I have a framework for what I want the piece to accomplish. I think I’ve had different motivations at different times and I think about things that I would like to play, like styles of things that I would like to play…to have an agenda for the composition. Since composition is still relatively new to me, a lot of the things that were on Citizen Tain, they’re almost like composition assignments that I never did in college or something like that. Like “Impaler”…I kind of based that as some tune on the B side of “Transition”…that ends up kind of being like an A minor blues or something like that. I wanted to have that…so basically there’s kind of like a Coltrane kind of song and a Monk kind of song…and an Ornette Coleman kind of song…or this is something Keith Jarrett might play…just like different moods but all pretty much within straight ahead jazz. Then, I guess with Bar Talk I just tried to expand and just really hear things. Not really care about what the mood of the piece is or the style of the piece…to just be more open with stuff. I’m just trying to get to that more, if something comes out as a Tango, then that’s what it’s going to be or whatever. I’m just getting more into writing songs and writing things with lyrics and you know, just anything.

JI: How did your association with Branford Marsalis develop when you got to Berklee, which has been a long time association since then?

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

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

JTW: He had Branford put the band together. Wynton was busy touring, doing a lot of stuff with Herbie and doing some other stuff with other people and working on classical stuff and he wasn’t able to really circulate in New York and know about young players and musicians.

(Continued on page 8)
JAZZ STANDARD

january

SUN JAN 1

DR. Lonnie Smith Octet
ANDY GRAVISH - JOHN ELLIS - ANDRE MURCHISON - JASON MARSHALL
DAVE STRIKER - JOHNATHAN BLAKE - KHALI KWAME BELL

MON JAN 2 * Closed for Holiday

TUE-WED JAN 3-4

Brian Lynch: Madera Latino
a Latin jazz interpretation of the music of Woody Shaw
INGRID JENSEN - PHILIP DIZACK - ZAECI CURTIS - RUBEN RODRIGUEZ
LITTLE JOHNNY RIVERO - OREO CALVAIRE

THU-FRI JAN 5-8

regina carter: simply ella
XAVIER DAVIS - MARVIN SEWELL - CHRIS LIGHTCAP - ALVESTER BARNETT

SAT-SUN JAN 7-9

anat COHEN
RUBIN KOHHEL - NADJE NOORDHUIS - NICK FINZER
OWEN BRODER - VITOR GONCALVES - SHERYL BAILEY
TAL MASHAUGH - ANTHONY PINCHOTTI - JAMES SHIPP

TUE-SUN JAN 10-15

Bill Charlap
Bill Charlap Solo
WED JAN 11
WITh CAROL SLOANE
THU-FRI JAN 12-13
WITh RENEÉ ROSNES

SAT JAN 14
Bill Charlap Trio
FREDDY COLE & HOUSTON PERSON

SUN JAN 15
Bill Charlap Trio

TUE JAN 17

Gilad Hekselman
FEATURING CHRIS POTTER
RICK ROSATO - JONATHAN PINSON

Jazz Standard

Upcoming:

ALFREDO RODRIGUEZ/ PEDRO MARTINEZ DUO
* FEB 9-10 *

ALFREDO RODRIGUEZ TRIO
* FEB 11-12 *

Mingus Big Band

* Mingus Mondays *
MON JAN 8, 16 & 23 & 30

Enjoy the Blue Smoke
Menu Before & During the Show, Never a Minimum

Follow us on Twitter @JazzStandardNYC
STEPHENS & SONS

116 East 27 Street 212-576-2232 www.jazzstandard.com
Sets Nightly at 7:30PM & 9:30PM
Jeff “Tain” Watts

(Continued from page 6)

that were around. Branford was in New York and some mutual friends of ours had taken him to Kenny Kirkland’s house and made him aware of his musicianship. Then I guess he had always thought about me for some kind of band situation in the future. So, I was at the Berklee dorm he called me and said Don’t go back to school next semester. You’re going to move to New York. I said Okay. I didn’t really believe him. So I went back to Pittsburgh for a few months and I was there just living at home and then they called me

“IIf the song is written well, there’s going to be a right way to play it and a not so right way to play it. There’s going to be a way to play it where the song speaks and it’s really, really true and feels good.”

and I moved to New York. I stayed with him and Wynton and everything just started to happen.

JI: That was a fortuitous connection.

JTW: Yeah, it was really, really cool. Branford has been very cool throughout and whatever opportunities he’s had, he’s always tried to share them with me and I’ll always be grateful to him and to Wynton, definitely.

JI: On the Columbia website there’s a posting about your album Bar Talk. You mentioned that you were very close with Kenny Kirkland and that after he passed you realized that you could have called him up any day but now you couldn’t and this was kind of a bellwether about not taking things for granted. Could you talk about your

make sure that if he had mutual friends then they should be able to coexist no matter what circle they came from. That was cool. As a musician, he encouraged the pursuit of knowledge but also he was very into the power of just like visualizing something…there’s a certain type of imagination that takes place in music that’s I feel like this: a lot of what we do is informed by a lot of stuff but that visual process is like by force of will, its almost like an illusion…that somebody can take some pieces of wood and take some brass and be able to touch people. He just really had that within him. I remember there was a night when we lived in Los Angeles that he was doing some work with Dewey Redman and I mean, I lived next door to him, I could hear what he practiced and stuff like that. It would be pretty basic stuff…voicings…some classical things just to keep his relationship with his instrument really cool…but here he was with Dewey Redman and he was just instantly the greatest avant-garde pianist. In his mind he could just conceptualize and do stuff and play different styles really authentically and have a very deep understanding of harmony, but be satisfied to play a major triad all night with Sting or somebody like that, and love it. Just love that sound for what it is, as opposed to—there’s a philosophy of many jazz musicians of trying to figure out how to change something…I’m going to improve what this person wrote. And sometimes that’s not really appli-

cable. Then there would be other situations…we would get on gigs when I was doing television, you know doing gigs at night and stuff like that. Once in a while we’d play something ridiculously fast and I would be kind of scuffling because I hadn’t played that fast in a while. He would just do it and after the set I’d be like Man, how do you do that? He would be like Man it’s just all in your mind. You just see yourself doing it and just relax and do it. He was a really nice person. Usually the greatest musician in the different situations that I was in with him, but always just one of the guys. Always ready to listen. You’ll be in situations and different musicians will feel insecure about this or that or they might be intimidated so they’ll go out of their way to let you know what they know about something…he would be the person in the grouping that would have an intimate knowledge about a bunch of stuff, but he could listen to someone else’s observations about things. Really humble.

JI: When you were playing with Wynton, back in the early and mid eighties, did he make or guidance did he offer in the development of the music, during that time?

JTW: I’m sure he might feel slightly different now, just about the state of the music world, the jazz world and things like that…but I think he probably felt that the combination of a lot of free music and avant-garde and stuff like that and fusion music…I think he kind of felt at the time that it kind of interrupted the logical progression of what was going on from early jazz to Coltrane’s music or Miles Davis’ music in the sixties or stuff like that. I feel like he just wanted to kind of pick up from that area and move forward and so we kind of made a conscious effort to get into John Coltrane’s music and to get into Miles Davis’ music in the sixties…Ornette Coleman’s music…and later on we just started to backtrack a little more…like trying to take some things from Monk and stuff like that. For me personally, my basic assignment was to try to find some things on the drums that Tony Williams hadn’t played. I’d never have enough technique to play what he played, so…I had to find something else. My real philosophy or whatever—its taken a while to get to this point—but I think for a lot of people music can serve a purpose like as kind of a social aid; they may spend a lot of time studying music and practicing music so that they can get to a certain stature perhaps or a certain money level so that they can just have more self esteem or something like that. But I think the thing to realize is that no matter what you do, no matter what you learn about this thing, there’s always more to learn. There’s always something that you can do better, from basic functional things to very personal expressive things…there are so many areas to deal with. But the more you learn about this music, the more you realize that it doesn’t belong to you. You’re just trying to study and sharpen your skills so that you’re in position to receive it and have the music come through you…its like you’re just leasing it or

(Continued on page 10)
PAY-ONLY-FOR-RESULTS EVENT MARKETING

Sell More Tickets & Fill The House!

CALL 215-600-1850
or 215-887-8880
To Schedule Your
NO-RISK Campaign

GET YOUR
PHONES RINGING!

The Goof-Proof, Financially
Risk-Free Way For Your
Performance Venue To
Generate 50-150 Inbound
Responses From Qualified
Buyers In Just Hours
So You Can Sell More
Tickets This Week!

Completely Hands-Off,
Exclusive Multi-Contact,
Multi-Media, Marketing
Automation Campaigns
We Set Up In 24 Hours
With The GET SALES FAST
System & Software
We Built So You Can
SELL MORE TICKETS!

Eric Nemeyer Corporation

OFFICE: 107A E. Glenside Ave, Glenside PA 19038 | MAIL: P.O. Box 30284, Elkins Park, PA 19027
that type of job [playing in the Tonight Show band] is really palatable to a lot of people. But after I spent a couple of years in it and it became truly my profession...[I] had a pre-conception that I could go there and do that job but also continue to be an artist. But I guess, whatever you do, you kind of become that."

(Continued from page 8)

something. If someone says This was great or that was great, I’m like Well, yeah, that’s cool. It’s here for everybody. It’s not mine. Once in a while I teach and I usually don’t charge people. I don’t do it a lot, but whenever I do do it, people are surprised.

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

JTW: That situation was kind of cool. It’s a really weird thing, but it taught me some things about myself. When we decided to do it...that type of job is really palatable to a lot of people. But after I spent a couple of years in it and it became truly my profession...I don’t know, I kind of had a pre-conception that I could go there and do that job but continue to be an artist the way I was trying to be. But I guess, whatever you do, you kind of become that. So, after like a year and a half, I just looked up and I was like This is really what I do. I was kind of in denial for like the first six months and I would take flights and commute back to New York a couple of times a month. Leave on Friday and try to rush back on Sunday and I wouldn’t have my energy together to really do my television job the way I wanted to. So, I just got tired of that and settled into this thing. I’m a T.V. drummer. That’s what I do. I do some gigs on the side, but pretty much I work in entertainment. And it was really funny because I would hang out with people who were kind of like down with the jazz community at large and they were like really aware of what was going on in New York. After a couple of years, it was like, certain bands would come to town and these people would tell me about the musicians in New York and I was like I lived in New York, this guy’s my friend! I don’t need you to tell me about him...but after a while it’s like you are what you eat. What I was involved with was television. I guess the challenges were just dealing with the entertainment industry, dealing with these different personalities...dealing with the television hierarchy. Its kind of like Branford’s group was placed in a situation where we’re doing this thing and we’re trying to do a good job and do stuff and then Jay Leno’s getting clobbered in the ratings so then the producer talks to the assistant producer and it goes down and then finally its like Well, maybe there’s something wrong with the music...maybe that’s why we don’t have the ratings. Just that type of hierarchy and the way that goes down. That’s kind of different.

JI: You were saying that there’s all this talk and this guy says Do this and do that...we’ve got to change this and change that...and I remember reading how Miles Davis at one point somebody asked him What should I do? And he said Do nothing. Let it sit there. Because eventually...what do they say...the clock hands go around so they hit twelve twice a day...eventually they’ll get back to where you want and the other guys will kind of shoot themselves in the foot.

JTW: That’s a way to look at it. I had a good time though. I got to play with a lot of different artists for the first couple of years. I got to play with like Elton John and Al Green and Johnny Mathis...just a lot of people...Anita Baker...that was a lot of fun.

JI: Was there a meaty schedule during the day that depleted your energy level or bolstered it?

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

JI: You played with McCoy Tyner, George Benson and Michael Brecker. Could you compare—and if it’s relevant Branford—leadership styles and how you might have adjusted to accommodate each one?

JTW: There’s just a general thing with great musicians that are band leaders. All these guys are really talented people. One of the things that they have in common is a respect for someone that they choose to hire. In general they would all kind of let me find my own way, or whatever and not be too specific, unless they felt that they really had to be. Just really respectful. You know, George Benson, of course, is the greatest A really down to earth person, really cool. Really basic, you know? He wants the music to feel good he wants people to have a good time. I don’t really know how to answer that. All I can say is kind of what makes them the same, and it’s that. Just things that are basic with good band leaders. Even myself as a bandleader, I kind of count on things ironing themselves out or whatever. Sometimes there’ll be a situation where somebody in my band does this or does that—and it’s never musical. But then there’ll be some outside people that will have some kind of criticism, like Why don’t you tell him to do this? I’m like I don’t want to talk anybody to do anything! Because I hire musicians that are really, really great and really, really musical and I feel like they will police themselves. I think that whenever you do tell somebody too much stuff, then you kind of block the thing that you could get, that you could ultimately get from them. If somebody’s trying to play through a system or do a certain thing to work on a sound, then you don’t really know the long range plan that they have for the devices that they’re trying to work out. You’re just kind of observing the building blocks for a language that they’re trying to put together. A lot of listeners and a lot of band leaders and whatever, everybody has a lot of opinions based upon their comfort zone and what they’re familiar with. Even writers...they can be made uncomfortable by something that doesn’t sound like something that’s on a record that they own. I just think that it’s better to just wait and let people work out stuff on their own, because I just think that you block the beauty of their personality and their statement and whatever. If it’s a recording situation and it doesn’t seem like anything is going to work out in a musical direction anytime soon, then I guess some input or suggestion should come in. If the song is written well, there’s going to be a right way to play it and a not so right way to play it. There’s going to be a way to play it where the song speaks and it’s really, really true and feels good. Even what I’m...
Jeff “Tain” Watts

(Continued from page 10)

playing on the song, if I wrote it.

JI: How do you adjust your perspective or approch or energy when you’re working in a big band situation as opposed to a small group?

JTW: There’s so much stuff in this music... everybody’s guilty of it, where you have an association...I mean you’re accustomed to seeing people play in certain situations and you assume that they maybe don’t do other things or whatever. I think that in this country the big band is usually how most musicians are introduced to jazz, anyway. But just as far as the actual performance I just kind of take the responsibility for a greater number of people. I guess one of the best analogies I can make is that I tend to paint in broader strokes, because I’m responsible for more people, that’s all. I’ll take the moments to be intricate and whatever but other times it’ll be just a good feeling for everyone. There’s also a couple ways to approach big band drumming. There’s kind of a method that’s kind of the typical method. If you go by this method you won’t really be wrong, but you won’t necessarily have that much flavor. It’s kind of like you can look at the chart...the chart is just information...you’re not really supposed to play every single little thing that’s on the chart. There’s this style to play in a big band, you play all the figures you set up the kicks in a certain fashion and things like that. The more I listen...especially to Duke’s band with Sam Woodyard...he would just kind of swing and he would find the important figures to set up. Then there would be situations where a big passage would go by and he would just swing through it and wait for a moment where nothing was happening and just drop a bomb in there...it seems like it’s for no reason. So much of music is about decisions. Just decisions in the moment and living with them. Sometimes they’re good and sometimes they’re not good and if you make a decision and it’s not necessarily great then from there it’s how are you going to resolve this? It just creates another little equation or another problem that you just go from that point and just keep on go... just making honest decisions, as informed as you can.

JI: In the many recordings you’ve been involved with playing on, you’ve obviously worked with a number of different producers... could you share any specific suggestions or direction from producers—you don’t have to name any names—that you received that assisted you in the creation of your music or maybe hindered you in some way but that you ultimately learned from?

JTW: There hasn’t really been a lot of that. A lot of people just kind of let me do what I do in the studio. But I will say a couple of things that some musicians that I respect have told me that really helped me a lot, just with my overall performance. There are two things that stick out in my mind. One was when I did this recording with Branford and Milt Hinton--Trio Jeepy is the name of that recording. I had done it and Al Foster was checking it out and Billy Hart...I ran into him at the Vanguard and he was like Yeah, I checked that record out. He said Man, you’re just really trying to swing hard, right? That’s what you’re trying to do, it just sounds like you’re really trying to swing hard and I said...
Jeff “Tain” Watts

Yeah, I guess so. Then he said one word. He was like Just remember that it’s ok for you to undulate. The swing doesn’t have to be locked in a box, it can breathe and it can fall behind a little bit and get loose and catch up. It doesn’t have to be seriously locked and quantized, like some popular music...not all the time, or whatever.

The other thing I’m going to say is like kind of a general philosophical thing that I kind of live by, just as far as groups that I play in and stuff like that. I was working at the old Sweet Basil’s in a group of Don Grolnick’s. It was myself and Ron Carter and Joe Lovano and Randy Brecker—a quintet. I guess around this time, I had been working on all these different permutations and time modulations and things like that. So, I was playing behind Ron Carter’s solo...and he’s taking his solo and playing his stuff and whenever he would play a rhythm I would just like really, really dissect it and go inside of it and come around the back of it and I guess I thought I was being pretty thorough. But after the set, he said one of the things that I kind of live by. He said “Yeah, what you’re doing is really great but I feel like you should use the stuff that you have...use that stuff to help me do what I’m trying to do.” So, I just kind of like rethought everything and restructured everything so that it fulfills function and whatever. It’s okay to stimulate situations, of course, but just think about the expression of the soloist, what direction they’re trying to go into and think about using the stuff that you’ve worked out and practiced and whatever kind of language that you’re working on.

Think about a way to use that to help.

JI: Its interesting that he just gave you an understated comment to not diffuse your enthusiasm but at the same time enable you to learn for yourself what you needed to do.

JTW: Yeah, it was really profound. I don’t know...you can go to see a lot of music now and everybody’s doing their thing, everybody has their own path and their own stage of development but there’s kind of a way that people can kind of play this music now and everybody can be within the boundaries of what is correct. Everybody will start in the same place and play the melody and then everybody will take their solos and they’ll play the arrangement but without necessarily truly, truly playing together. They kind of just meet up at the end of the song and everybody has played all the stuff that they’ve practiced and stuff like that. I don’t know...I’m just trying to get to something with my own musicianship and with my band where it’s more of a concerted effort. Really trying to play together and get the music to vibrate and get to that place, that real communal place where people can really share in it.
How to Get Your Gigs and Events Listed in Jazz Inside Magazine
Submit your listings via e-mail to info@jazzinsidemagazine.com. Include date, times, location, phone, tickets/reservations. Deadline: 15th of the month preceding publication (Nov 15 for Dec) (We cannot guarantee the publication of all calendar submissions.)

ADVERTISING: Reserve your ads to promote your events and get the marketing advantage of controlling your own message — size, content, image, identity, photos and more. Contact the advertising department:
215-887-8880 | Advertising@JazzInsideMagazine.com

Thursday, December 1
• Swing Collective at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Tomas Fujinara at Jazz Gallery, 7:30 and 9:30 PM. 1160 Broadway.
• Jeremy Pelt Power Quintet at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.
• Will Vinson 5 at Smalls, 7:30 PM. 131 W. 3rd St.
• Enrico Granafili at Trumpets, 7:30 PM. 6 Depot Sq., Montclair NJ.
• Los Crema Paraiso at Barbes, 8PM. 376 9th St., Bklyn.
• Chick Corea 5: Music of Return to Forever at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.

Friday, December 2
• Listening Party: Thelonious Monk at Varis Leichtman Studio, Lincoln Center, 7PM. 3 Columbus Cir. #12.
• John Malino 4 at Maureen’s Jazz Cellar, 7:00 and 8:30 PM. 2 N. Broadway, Nyack NY.
• Katini at Metropolis, 7PM. 31 Union Sq. W.
• A Charlie Brown Christmas Live w/the Vince Guaraldi score performed by Stephanie Sanders 3 at Shapeshifter, 7PM. 18 Whitwell, Bklyn.
• Pete McCann 3 at Bar Next Door, 7:30 PM. 129 MacDougal.
• Devin Bing & Secret Service at Club Bonafide, 7:30 PM. 121 E. 11th St.
• Randy Weston’s African Rhythms Quintet at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Johnathan Blake 4 at Jazz Gallery, 7:30 and 9:30 PM. 1160 Broadway.
• Jazz Loft Big Band Plays Duke Ellington’s Nutcracker Suite at Jazz Loft, 7:30 PM. 275 Christian, Stony Brook NY.
• Jeremy Pelt Power Quintet at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.

Saturday, December 3
• Randy Weston’s African Rhythms Quintet at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Jeremy Pelt Power Quintet at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.
• Fabio Mongera Group at Smalls, 7:30 PM. 131 W. 10th St.
• Gato Loco at Barbes, 8PM. 376 9th St., Bklyn.
• Doug Munro 4: A Very Gypsy Christmas at BeanRunner, 8PM. 210 S. Division, Peekskill NY.
• Chick Corea 5: Music of Return to Forever at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
• Jovan Alexander at Dizzy’s Club, 11PM, 10 Columbus Cir.

Sunday, December 4
• NYU Faculty Ensemble: Combo Nuvo at Blue Note, 11:30 AM and 1:30 PM. 131 W. 3rd St.
• Randy Weston’s African Rhythms Quintet at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Jeremy Pelt Power Quintet at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.
• Chick Corea 5: Music of Return to Forever at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.

Monday, December 5
• Manhattan School of Music Afro Cuban Jazz Orchestra at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• McCoy Tyner 4 at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
• Adam Rogers at 55 Bar, 10PM. 55 Christopher.

Tuesday, December 6
• Maurice Hines w/DIVA Jazz Orchestra at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Gerald Clayton 3 feat. Miguel Zenon at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.
• Peter Zak 3 at Smalls, 7:30 PM. 183 W. 10th St.
• McCoy Tyner 4 at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
• Barry Harris 3 at Village Vanguard, 178 7th Ave. S.
• Steve Tyrell at Cafe Carlyle, 8:45 PM. 35 E. 76th St.
• Willie Martinez y La Familia at Fat Cat, 9PM. 75 Christopher.

Wednesday, December 7
• Jorge Luis Pacheco Campos 3 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Gerald Clayton 3 feat. Miguel Zenon at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.
• Chick Corea/John McLaughlin at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
• Barry Harris 3 at Village Vanguard, 178 7th Ave. S.
• Steve Tyrell at Cafe Carlyle, 8:45 PM. 35 E. 76th St.
• Immanuel Wilkins at Dizzy’s Club, 11PM, 10 Columbus Cir.

Thursday, December 8
• Bria Skonberg at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Philip Dizack 5 at Jazz Gallery, 7:30 and 9:30 PM. 1160 Broadway.
• Peter Bernstein 4 at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.
• Ulysses Owens & Friends at Smalls, 7:30 PM. 183 W. 10th St.
• Tim Ries & Friends at Trumpets, 7:30 PM. 6 Depot Sq., Montclair NJ.
• Pre-War Ponies at Barbes, 8PM. 376 9th St., Bklyn.
• Chick Corea/John McLaughlin: Return to Forever Meets Mahavishnu at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
• Barry Harris 3 at Village Vanguard, 178 7th Ave. S.
• Immanuel Wilkins at Dizzy’s Club, 11PM, 10 Columbus Cir.
• Danny Lipzitz at Stage 1, Rockwood Music Hall, 12:00 AM. 191 Allen.
• Ray Gallon at Fat Cat, 1:30 AM. 75 Christopher.

Friday, December 9
• Rosa Passos w/Kenny Barron at Appel Room, Lincoln Center, 7:30 and 9:30 PM. 1160 Broadway.
• Kenny Washington 5: Home for the Holidays at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
• Lage Lund 5 feat. Greg Osby at Jazz Gallery, 7:30 and 9:30 PM. 1160 Broadway.
• Jazz Loft Big Band Plays Duke Ellington’s Nutcracker Suite at Jazz Loft, 7:30 PM. 275 Christian, Stony Brook NY.
• Peter Bernstein 4 at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th St.
• Tardo Hammer 3 at Smalls, 7:30 PM. 183 W. 10th St.
• Chick Corea/John McLaughlin: Return to Forever Meets Mahavishnu at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
• Barry Harris 3 at Village Vanguard, 178 7th Ave. S.
• Nip Power at Blue Note, 12:30 AM. 131 W. 3rd St.
• Jared Gold at Fat Cat, 1:30 AM. 75 Christopher.

Saturday, December 10
• WeBop Family Jazz Band: WeBop Family Jazz Party at Ertegun
Chick Corea/John McLaughlin: Return to Forever Meets Mahavishnu at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
Barry Harris 3 at Village Vanguard, 178 7th Ave. S.
Iris Omig 5 at 55 Bar, 9:30 PM. 55 Christopher.
Joe Magnarelli at Smalls, 10:30 PM, 183 W. 10th St.

Sunday, December 11

Claudio Roditi: Music of Miles Davis at Blue Note, 11:30 AM and 1:00 PM, 131 W. 3rd St.
John Zorn Improv Session feat. Joe Lovano, Joe Morris & others at Village Vanguard, 3:00 PM, 178 7th Ave. S.
Kenny Washington 5: Home for the Holidays at Lincoln Center, 1160 Broadway.
Peter Bernstein 4 at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th St.

December 12

Yuilliard Jazz Ensemble at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
Chris Botti at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
Greg Murphy 2 at Mezzrow, 8PM, 163 W. 10th St.
John Raymond’s Real Feels at Stage 1, Rockwood Music Hall, 8PM, 191 Allen.

Tuesday, December 13

NY Youth Symphony at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
Christian Sands 4 at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th St.
Spire Wilner 3 at Small’s, 7:30, 8PM, 138 W. 10th St.
Chris Botti at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
Karrin Allyson at Birdland, 8:30 and 11PM, 315 W. 44th St.
Kenny Barron 3 at Village Vanguard, 178 7th Ave. S.
Bruce Harris at Dizzy’s Club, 11PM, 10 COlumbus Cir.

Wednesday, December 14

Marlene VerPlanck, Matt Baker & others • Ronny Whyte 3 at St. Peter’s, 1-3 PM, 519 Lexington.
Ted Rosenthal 3 at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
Tim Berne 3 at Jazz Gallery, 7:30 and 9:30 PM, 1160 Broadway.
Jazz House Collective feat. Prince & Bowie at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th St.
Chris Botti at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
LCJO feat. Catherine Russell: Big Band Holidays at Rose Theater, Lincoln Center, 8PM. Broadway @ 60th St.
Mark Elf 2 at Mezzrow, 8PM, 163 W. 10th St.
Karrin Allyson at Birdland, 8:30 and 11PM, 315 W. 44th St.
Kenny Barron 3 at Village Vanguard, 178 7th Ave. S.
Steve Tyrell at Cafe Carlyle, 8:45 PM, 35 E. 76th St.
Harold Mabern 3 at Fat Cat, 9PM, 75 Christopher.
Bruce Harris at Dizzy’s Club, 11PM, 10 COlumbus Cir.

Thursday, December 15

Michael Feinstein: A Holiday to Remember at 54 Below, 7PM, 254 W. 54th St.
Duduka Da Fonseca & Helio Alves feat. Maucha Adnet: Samba Jazz & the Music of Jobim at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
Dayna Stephens/Patrick Barley 5 at Jazz Gallery, 7:30 and 9:30 PM, 1160 Broadway.
O’Rourkestra Plays Sinatra at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th St.
Chris Botti at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
LCJO feat. Catherine Russell: Big Band Holidays at Rose Theater, Lincoln Center, 8PM. Broadway @ 60th St.
Ben Allison/Michael Wolff at Mezzrow, 8PM, 163 W. 10th St.
Karrin Allyson at Birdland, 8:30 and 11PM, 315 W. 44th St.
Kenny Barron 3 at Village Vanguard, 178 7th Ave. S.
Bruce Harris at Dizzy’s Club, 11PM, 10 COlumbus Cir.

Friday, December 16

Michael Feinstein: A Holiday to Remember at 54 Below, 7PM, 254 W. 54th St.
Duduka Da Fonseca & Helio Alves feat. Maucha Adnet: Samba Jazz & the Music of Jobim at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
Kris Davis 3 at Jazz Gallery, 7:30 and 9:30 PM, 1160 Broadway.
O’Rourkestra Plays Sinatra at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th St.
Chris Botti at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
Denton Darien 3 at Cleopatra’s Needle, 8PM, 2485 Broadway.
LCJO feat. Catherine Russell: Big Band Holidays at Rose Theater, Lincoln Center, 8PM. Broadway @ 60th St.
Buster Williams/Renee Rosnes at Mezzrow, 8PM, 163 W. 10th St.
Mike Longo Funk Band at Trumpets, 8:00 and 10PM, 6 Depot Sq., Montclair NJ.
Kenny Barron 3 at Village Vanguard, 178 7th Ave. S.

(Continued on page 16)
Jazz Standard

December

THU-SUN DEC 1-4
The Power Quintet
Jeremy Pelt - Steve Nelson - Danny Grissett - Peter Washington - Bill Stewart

TUE-WED DEC 6-7
Gerald Clayton Trio
With Miguel Zenon - Joe Sanders - Kendrick Scott

THU-SUN DEC 8-11
Peter Bernstein Quartet
Harold Mabern - John Webber - Jimmy Cobb

TUE DEC 13
Christian Sands Quartet
Gilad Hekselman - Yashushi Nakamura - Jerome Jennings

TUE DEC 13
Jazz House Prince & Bowie
Bruce Williams - Ed Palermo - Julius Tolentino - Mike Lee - Lauren Sevian
Nathan Ecklund - Josh Evans - Ted Chibb - David Gibson - Peter Lin
Oscar Perez - Raiaam Schwartz - Charlie Sigler - Jennifer Vincent
Vince Ector - Amy London - Dylan Pramuk

THU-SUN DEC 15-18
O' Rourke Sinsastra
Directed by David O'Rourke
Featuring Sachal Vasandani

Jazz for kids with the Jazz Standard Youth Orchestra every Sunday at 2PM (except 12/25 & 1/1) - Directed by David O'Rourke

116 East 27 Street 212-576-2232 www.jazzstandard.com
Sets nightly at 7:30PM & 9:30PM

Enjoy the blue smoke!
Menu before & during the show!
"Never a minimum!"

Follow us on Twitter @jazzstandardnyc

15 To Advertise CALL: 215-887-8880
December-January 2017
Jazz Inside Magazine
www.JazzInsideMagazine.com
Saturday, December 17

- Michael Feinstein: A Holiday to Remember at 54 Below, 7:00 and 9:30 PM. 254 W. 54th.
- David Schnitter 5 at Fat Cat, 7PM. 75 Christopher.
- Duduka DaFonseca & Hélio Alves feat. Maucha Adnet: Samba Jazz & the Music of Jobim at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- O’Rourkestra Plays Sinatra at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Sean Smith 4 at Small’s, 7:30 PM. 183 W. 10th St.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Bob Albanese 3 at Cleopatra’s Needle, 8PM. 2485 Broadway.
- Buster Williams/Renee Rosnes at Mezzrow, 8PM. 163 W. 10th St.
- Marlene VerPlanck at Puffin Cultural Forum, 8PM. 2 Puffin Way, Teaneck NJ.
- LCJO feat. Catherine Russell: Big Band Holidays at Rose Theater, Lincoln Center, 8PM. Broadway at 60th.
- Kenny Barron 3 at Village Vanguard, 17th 7th Ave. S.
- Bruce Harris at Dizzy’s Club, 11PM, 10 Columbus Cir.
- Phony People at Blue Note, 12:30 AM. 131 W. 3rd St.

Friday, December 23

- J. D. Warren and the Rudiment at Minton’s, 7:00 and 9:30 PM. 206 W. 118th.
- Assaf Kehati 3 at Bar Next Door, 7:30 PM. 129 MacDougal.
- Sherman Irby 6: A New Christmas Story at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Winard Harper & Jeffie Posse feat. Antoinette Montague at Ginny’s, 7:30 and 9:30 PM. 310 Lenox.
- Ralph Lamata & Bop Juice at Small’s, 7:30 PM. 183 W. 10th St.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Luis Perdomo at Mezzrow, 8PM. 163 W. 10th St.
- Mike Stern Band at Iridium, 8:30 and 10:30 PM. 1650 Broadway.
- Kenny Barron 5 feat. Steve Nelson at Village Vanguard, 17th 7th Ave. S.
- Alex Sipiagin 5 at Small’s, 10:30 PM. 183 W. 10th St.
- Joe Saylor at Dizzy’s Club, 11PM, 10 Columbus Cir.

Saturday, December 24

- Sherman Irby 6: A New Christmas Story at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Nate Lucas All Stars & Friends: Christmas Gala at Ginny’s, 7:30 and 9:30 PM. 310 Lenox.
- Joey Cavaseno 4 at Small’s, 7:30 PM. 183 W. 10th St.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Luis Perdomo at Mezzrow, 8PM. 163 W. 10th St.
- Emi Takada 3 at Tomi Jazz, 8PM. 239 E. 53rd.
- Freddy Cole at Birdland, 8:30 and 11PM. 315 W. 44th.
- Evangeline Joy at Jules Bistro, 8:30 PM. 65 St. Marks Pl.
- Kenny Barron 5 feat. Steve Nelson at Village Vanguard, 17th 7th Ave. S.
- Steve Tyrell at Cafe Carlyle, 8:45 and 10:45 PM. 35 E. 76th.
- Alex Sipiagin 5 at Small’s, 10:30 PM. 183 W. 10th St.
- Yusuke Seki 4 at Tomi Jazz, 11PM. 239 E. 53rd.
- Philip Harper 5 at Small’s, 1:00 AM. 183 W. 10th St.

Sunday, December 25

- Geoff Keezer 3 with Willian Margot at Blue Note, 11:30 AM and 1:30 PM. 131 W. 3rd St.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Asaf Yuria Group at Fat Cat, 8:30 PM. 75 Christopher.
- Kenny Barron 5 feat. Steve Nelson at Village Vanguard, 17th 7th Ave. S.
- Chaiman Fulton at Bemelmans, 9PM. 35 E. 78th.

Monday, December 26

- Avi Rothbard 3 at Small’s, 7:30 PM. 183 W. 10th St.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Peter Bernstein at Mezzrow, 8PM. 163 W. 10th St.
- Mike Stern at 55 Bar, 10PM. 55 Christopher.
- Dave Kikoski 3 at Small’s, 10:30 PM. 183 W. 10th St.
- Avi Rolanetz at Mezzrow, 11PM. 163 W. 10th St.

(Continued on page 18)
sean noonan

Sean Noonan
Drums/compositions/storytelling
Alex Marcelo/piano
Peter Bitenc/bass

Visit Sean at
Sean NoonanMusic.com
and order Sean’s CDs.

New CD!

"...it's safe to say that you've never heard music like this before...will have you wondering why Sean Noonan isn't a household name."
— Mark Saleski, Blogcritics.org
“Encroachment of freedom will not come about through one violent action or movement but will come about through a series of actions that appear to be unrelated and coincidental, but that were all along systematically planned for dictatorship.”

— John Adams, 2nd President of the United States

(Continued from page 16)

Tuesday, December 27

- Rebecca Martin 4 feat. Lage Lund at Stage 3, Rockwood Music Hall, 7PM, 91 Allen.
- Cécile McLorin Salvant & Aaron Diehl 3 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Maurice “Mobetta” Brown at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Ehud Asherie at 3 Small’s, 7PM, 183 W. 10th St.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Daryl Sherman/Houston Person at Mezzrow, 8PM, 163 W. 10th St.
- Birdland Big Band at Birdland, 8:30 and 11PM. 315 W. 44th.
- The Bad Plus at Village Vanguard. 178 7th Ave. S.
- Steve Tyrell at Cafe Carlyle, 8:45 PM. 35 E. 76th.
- Itai Kriss & Gato Gordito at Fat Cat, 9PM. 575 Christopher.
- Leni Stern at 55 Bar, 10PM. 55 Christopher.
- Steve Nelson Group at Small’s, 10:30 PM. 183 W. 10th St.
- Arthur Sadowsky at 2 Tomi Jazz, 11PM. 239 E. 53rd.
- Tivon Pennicott at Dizzy’s Club, 11PM. 10 Columbus Cir.

Wednesday, December 28

- Jay Leonhart 2 at St. Peter’s, 1:30 PM. 619 Lexington.
- Cécile McLorin Salvant & Aaron Diehl 3 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Lonnie Smith 8 at Jazz Standard, 7:30 and 9:30 PM. 116 E. 27th.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- Michel Reis 3 at Cornelia St. Cafe, 8:00 and 9:30 PM. 29 Cornelia.
- Birdland Big Band at Birdland, 8:30 and 11PM. 315 W. 44th.
- Ed Palermo Big Band Plays Zappa and The Beatles at Iridium, 8:30 PM. 1650 Broadway.
- The Bad Plus at Village Vanguard. 178 7th Ave. S.
- Steve Tyrell at Cafe Carlyle, 8:45 PM. 35 E. 76th.
- Mike Stern at 55 Bar. 10PM. 55 Christopher.
- Dave Berkman 4 at Small’s, 10:30 PM. 183 W. 10th St.
- Tivon Pennicott at Dizzy’s Club, 11PM. 10 Columbus Cir.

Thursday, December 29

- Michael Feinstein: A Holiday to Remember at 54 Below, 7:00 PM. 54 Below.
- Cécile McLorin Salvant & Aaron Diehl 3 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Johnny O’Neal at Ginny’s, 7:30 and 9:30 PM. 310 Lenox.

“IT’s better to be despised by the despicable than admired by the admirable.”

Friday, January 6

- Ernesto Lecuona at Shrine, 6PM. 2271 7th Ave.
- WJF: Fleurine at SubCulture, 6PM. 45 Bleecker.
- Fleur Seule at Tavern on the Green, 6PM. Central Park W, @ 67th.
- WJF: Daymé Arocena at (Le) Poisson Rouge, 6:30 PM- 10:30 PM. 158 Bleecker.
- WJF: Rachel Z/Omar Hakim at Zinc Bar, 6:20 PM. 8th St. 3rd.
- WJF: TBA at Bitter End, 6:40 PM. 147 Bleecker.
- WJF: Terry Waldo & Storyville at Django, 6:40 PM. 2:6 Ave.
- WJF: Jonathan Finlayson & Sicilian Defense at Glass Box Theater, 6PM. New School, 8:00 PM. 55 W. 13th St.
- WJF: Amina Claudine Myers at 12th St. Auditorium, New School, 6:00 PM. 66 W. 12th St.
- WJF: Killiam Shakespeare at Bowery Ballroom, 7PM. 6 Delancey.
- WJF: TBA at Bowery Electric, 7PM. 327 Bowery.
- Spencer Reed at Deer Head Inn, 7PM. 5 Main St., Delaware Water Gap PA.
- Darlene Love at B. B. King’s, 7PM. 237 W. 42nd.
- Marilyn Maye at Metropolitan Room, 7PM. 34 W. 44th.
- WJF: Craig Harris’ Breathe at Tishman Auditorium, New School, 6:30 PM. 7th Ave.
- WJF: BRM Coltrane Raga Tribute at SOB’S, 7PM. 204 Varick.
- WJF: Brian Drye’s Bizings feat. Hank Roberts at 5th Floor Theater, New School, 7:00 PM. 55 W. 13th St.
- WJF: TBA at Nublu, 7:20 PM. 151 Avenue C.
- WJF: Darcy James Argue’s Secret Society at SubCulture, 7:30 PM. 45 Bleecker.
- Herlin Riley at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Regina Carter: Simply Ella at Jazz Standard, 7:30 and 9:30 PM. 10 Columbus Cir.
- WJF: Eddie Barbarash Band at Django, 7:40 PM. 2:6 Ave.
- WJF: Dave Douglas & High Risk at (Le) Poisson Rouge, 7:40 PM. 158 Bleecker.
- WJF: Aaron Goldberg 3 feat. Leon Parker at Zinc Bar, 7:40 PM. 82 W. 3rd St.
- WJF: Hazmat Modine & Alash Ensemble at Bitter End, 8PM. 147 Bleecker.
- Chris Botti at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.
- WJF: Spanish Harlem Orchestra at 12th St. Auditorium, New School, 8PM. 66 W. 12th St.
- WJF: Nate Smith & Kinfolk at Glass Box Theater, New School, 8PM. 55 W. 13th St.
- Kristen Estelle at Shrine, 8PM. 2271 7th Ave.
- WJF: Kendac Springes at Bowery Ballroom, 8:20 PM. 6 Delancey.
- WJF: Westerlies at Bowery Electric, 8:30 PM. 327 Bowery.
- WJF: Andrew Cyrille/Bill McHenry at Tishman Auditorium, New School, 8:20 PM. 63 Ave.
- Marcus Roberts 3 & Modern Jazz Generation at Birdland, 8:30 and 11PM. 315 W. 44th.
- Fred Hersch 5 feat. Dayna Stephens at Village Vanguard, 7PM. 178 7th Ave.
- "WJF: Andy Milne & Seasons of Being at 5th Floor Theater, New School, 8:40 PM. 55 W. 13th St.
- WJF: TBA at Nublu, 8:40 PM. 151 Avenue C.
- WJF: Jacob Garchik’s Ye Olde at SubCulture, 8:40 PM. 45 Bleecker.
- Dana Reedy at Caffe Vivaldi, 9PM. 32 Jones.
- Dan Weiss 3 at Cornelia St. Cafe, 9:00 and 10:30 PM. 29 Cornelia.
- WJF: Nikki Parrott 2 at Django, 9PM. 2:6 Ave.
- WJF: Donny McCaslin Group at (Le) Poisson Rouge, 9PM. 158 Bleecker.
- Mar Sala at Shrine, 9PM. 2271 7th Ave.
- Jerry Granelli 3: Songs from My Life at the Stone, 9PM. 2nd St. & Av C.
Saturday, January 7

- David Benoit, Grace Kelly & Others at B. B. King’s, 11:00 AM. 237 W. 54th St.
- WJF: Pete Bernstein Monk Trio at Zinc Bar, 9PM. 82 W. 3rd St.
- WJF: Omer Avital at Bitter End, 9:20 PM. 147 Bleecker.
- WJF: Tigue at Glass Box Theater, New School, 9:20 PM. 55 W. 13th St.
- Cherry Poppin’ Daddy’s at Iridium, 9:30 PM. 1650 Broadway.
- WJF: Isaiah Sharkey at Bowery Ballroom, 9:40 PM. 6 Delancy.
- WJF: House of Waters at Bowery Electric, 9:40 PM. 327 Bowery.
- WJF: Songs of Freedom w/Dee Dee Bridgewater, Alicia Olatuja & others at Tashim Auditorium, New School, 9:40 PM. 63 5th Ave.
- WJF: Vinicius Cantuaria 5 at SOB’s, 9:40 PM. 204 Varick.
- WJF: Uri Caine 3 at 5th Floor Theater, New School, 10PM. 55 W. 13th St.
- WJF: Kendrick Scott Orlando at Nublu, 10PM. 151 Avenue C.
- WJF: Samora Pinderhughes at Zinc Bar, 10PM. 82 W. 3rd St.
- WJF: Pipiripi @ Bitter End, 10:40 PM. 147 Bleecker.
- WJF: David Murray & Class Struggle feat. Mingus Murray at 12th St. Auditorium, New School, 10:40 PM. 66 W. 12th St.
- WJF: Mike Reed’s Flesh & Bone at Glass Box Theater, New School, 10:40 PM. 55 W. 13th St.
- WJF: Marcus Strickland’s T-Wife at Bowery Ballroom, 11PM. 6 Delancy.
- WJF: Colin Stetson 3 at Bowery Electric, 11PM. 327 Bowery.
- WJF: Jason Moran & The Bandwagon Play Monk at Tashim Auditorium, New School, 11PM. 63 5th Ave.
- WJF: Steven Bernstein’s Universal Melody Brass Band at SOB’s, 11PM. 204 Varick.
- WJF: Yoyo Sotashes at Dizzy’s Club, 11PM. 10 Columbus Cir.
- WJF: Jim Black’s Malamute at 5th Floor Theater, New School, 11:20 PM. 55 W. 13th St.
- WJF: Jason Lindner Now Vs. Now at Nublu, 11:20 PM. 151 Avenue C.
- WJF: Kebony at Subculture, 11:20 PM. 45 Bleecker.
- WJF: Roy Nathan/Arturo O’Farrill at Zinc Bar, 11:40 PM. 82 W. 3rd St.
- WJF: Big Yuki at Bitter End, 12:00 AM. 147 Bleecker.
- WJF: William Parker/Hamid Drake at 12th St. Auditorium, New School, 12:00 AM. 66 W. 12th St.
- WJF: Samora Pinderhughes – The Transformations Suite at Glass Box Theater, New School, 12:00 AM. 55 W. 13th St.
- WJF: Chris Dave & The Drumhedz at Bowery Ballroom, 12:00 AM. 6 Delancy.
- WJF: Zig Zag Trio at SOB’s, 12:20 AM. 204 Varick.
- WJF: City of the Sun at Blue Note, 12:30 AM. 131 W. 3rd St.
- WJF: TBA at 5th Floor Theater, New School, 12:40 AM. 55 W. 13th St.
- WJF: TBA at Nublu, 12:40 AM. 151 Avenue C.
- WJF: Battle Trance at Subculture, 12:40 AM. 45 Bleecker.
- WJF: Martins & The Ladybugs’ Disney Show at Django, 1:00 AM. 2 6th Ave.
- WJF: J.C. Hopkins Bigghash Band at Zinc Bar, 1:20 PM. 82 W. 3rd St.
- WJF: TBA at Bitter End, 1:20 AM. 147 Bleecker.
- WJF: Ilham Ershadi’s Istanbul Sessions at Nublu, 2:00 AM. 151 Avenue C.

Monday, January 9

- French Quarter: Jazz in NYC at Joe’s Pub, 6:30 PM. 425 Lafayette.
- James Morrison 4 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Christian McBride 3 at Village Vanguard, 178 7th Ave. S.
- Derrick Hodge/Mike Mitchell at Blue Note, 8:00 and 10:30 PM. 131 W. 3rd St.

Tuesday, January 10

- Karl Kopp at Joe’s Pub, 6:30 PM. 425 Lafayette.
- James Morrison 4 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.
- Christian McBride 3 at Village Vanguard, 178 7th Ave. S.
- James Morrison 4 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.

Wednesday, January 11

- Keri Johnsrud at Cornelia St. Cafe, 6PM. 29 Cornelia.
- Marilyn Maye at Metropolitan Room, 7PM. 34 W. 22nd St.
- James Morrison 5 at Dizzy’s Club, 7:30 and 9:30 PM. 10 Columbus Cir.

(Continued on page 20)
Thursday, January 12

- Christian McBride at Village Vanguard, 178 7th Ave. S.
- Not Bloodcount feat. Tim Berne & Jim Black at The Stone, 9PM, 2nd St. & Av C.
- Mike McIntyre’s MusicNOW Trio at I Beam, 9:30 PM, 167 7th St., Bklyn.
- Chris Pattishall at Dizzy’s Club, 11PM, 10 Columbus Cir.

Friday, January 13

- Marilyn Maye at Metropolitan Room, 1PM, 34 W. 22nd.
- Nicholas Payton: Afro-Cuban Mixtape at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
- Bill Charlap/Renee Rosnes at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th.
- Savion Glover at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
- Sebastian Noelle 5 at Cornelia St. Cafe, 8:00 and 9:30 PM, 29 Cornelia.
- Christian McBride at Village Vanguard, 178 7th Ave. S.
- Chris Speed & Jim Black at The Stone, 9PM, 2nd St. & Av C.
- Chris Pattishall at Dizzy’s Club, 11PM, 10 Columbus Cir.

Saturday, January 14

- Marilyn Maye at Metropolitan Room, 1PM, 34 W. 22nd.
- Nicholas Payton: Afro-Cuban Mixtape at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
- Bill Charlap with Freddy Cole & Houston Person at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th.
- Savion Glover at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
- Blu Cha Cha at Silvana, 8PM, 320 W. 116th.
- Christian McBride at Village Vanguard, 178 7th Ave. S.
- Ben Monder 3 at Cornelia St. Cafe, 9:00 and 10:30 PM, 29 Cornelia.
- Igor Butman & Moscow Jazz Orchestra at 54 Below, 9:30 PM, 254 W. 54th.
- Chris Pattishall at Dizzy’s Club, 11PM, 10 Columbus Cir.

Sunday, January 15

- Fahim Akatoglu 3 at Deer Head Inn, 5:00 PM, 5 Main St., Delaware Water Gap PA.
- Nicholas King at Birdland, 6PM, 315 W. 44th.
- Nicholas Payton: Afro-Cuban Mixtape at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.
- Bill Charlap at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th.
- Savion Glover at Blue Note, 8:00 and 10:30 PM, 131 W. 3rd St.
- Emily Braden at Cornelia Cafe, 8PM, 29 Cornelia.
- Christian McBride at Village Vanguard, 178 7th Ave. S.
- Mystery Night: Bill Black & Guests at The Stone, 9PM, 2nd St. & Av C.
- Emma Kate at Cornelia St. Cafe, 9:30 PM, 29 Cornelia.

Monday, January 16

- Jazz at Lincoln Center Youth Orchestra at Dizzy’s Club, 7:30 and 9:30 PM, 10 Columbus Cir.

REGULAR GIGS

Mondays (12/5, 12/12, 12/19, 12/26)

- Earl Rose (except 12/5) at Birdland, 5:00 PM, 35 1/2 W. 54th.
- Mingus Big Band at Jazz Standard, 7:30 and 9:30 PM, 116 E. 27th.
- Jon Weiss at Cleopatra’s Needle, 8PM, 2485 Broadway.
- Swingadelic at Swing 46, 8:30 PM, 349 W. 46th.
- Vanguard Jazz Orchestra at Village Vanguard, 178 7th Ave. S.
- Earl Rose 3 at Birdland, 8PM, 35 1/2 W. 54th.
- Jam Session at Cleopatra’s Needle, 10PM, 2485 Broadway.
- Jim Campillo at Stage 2, Rockwood Music Hall, 10PM, 191 Allen.
- Ari Hoenig Group (except 12/5) at Smalls, 10:30 PM, 133 W. 10th St.
- Jam Session at Smalls, 11:00 PM, 133 W. 10th St.

Tuesdays (12/6, 12/13, 12/20, 12/27)

- Chris Gillespie (except 12/6) at Birdland, 5:30 PM, 35 1/2 W. 54th.
- Joel Forrester at Astor Room, 6:30 PM, 35-11 35th Ave., Queens.
- Marc Devine at Cleopatra’s Needle, 8PM, 2485 Broadway.
- George Gee Swing Orchestra at Swing 46, 8:30 PM, 349 W. 46th.
- Evolution Jam Session at Zinc Bar, 11PM, 26 W. 3rd St.
- Jam Session at Smalls, 1:00 AM, 133 W. 10th St.

Wednesdays (12/7, 12/14, 12/21, 12/28)

- Louis Armstrong Eternity Band (except 12/21) at Birdland, 5:30 PM, 315 W. 44th.
- Eteltricka (except 12/7) at Sugar Bar, 8PM, 254 W. 72nd.
- Jonathan Kreisberg 3 at Bar Next Door, 8:30 PM, 129 MacDougal.
- Kat Gang at Rose Club, Plaza Hotel, 8:30 PM, 5th Ave. @ Central Park W.
- Mike Lee Jam Session at Hat City Kitchen, 9PM, 459 Valley, West Orange NJ.
- Loston Harris 3 at Birdland, 9:30 PM, 35 E. 78th.
- Tony Hewitt & Friends at Mezzrow, 11PM, 163 W. 10th St.
- Jam w/Nathan Brown at Cleopatra’s Needle, 11:30 PM, 2485 Broadway.
- Jam Session at Smalls, 1:00 AM, 133 W. 10th St.

Thursdays (12/8, 12/15, 12/22, 12/29)

- Gene Bertoncini 2 at Ryan’s Daughter, 8:30 PM, 350 E. 85th.
- David Berger & Sultans of Swing (except 12/11) at Swing 46, 8:30 PM, 349 W. 46th.
- Loston Harris 3 at Birdland, 9:30 PM, 35 E. 78th.
- Spike Wilner & Guests at Mezzrow, 11PM, 163 W. 10th St.

Fridays (12/2, 12/9, 12/16, 12/23, 12/30)

- Jam Session at Smalls, 4:00 PM, 133 W. 10th St.
- Birdland Big Band (except 12/23) at Birdland, 5:30 PM, 315 W. 44th.
- Johnny O’Neal (except 12/16) at Mezzrow, 11PM, 163 W. 10th St.
- Jam Session at Minton’s, 11PM, 23 W. 115th.
- David Budway Singalong at Maureen’s Jazz Cellar, 11:30 PM, 2 N. Broadway, Nycack NY.
- Jam Session at Cleopatra’s Needle, 12:30 AM, 2485 Broadway.
- Jam Session at Smalls, 1:00 AM, 133 W. 10th St.

Saturdays (12/10, 12/17, 12/24, 12/31)

- Loston Harris 3 at Birdland, 9:30 PM, 35 E. 78th.
- Monika Oliveira & The Brazilians at Zinc Bar, 10PM, 82 W. 3rd St.
- Jam Session at Cafe Farfalla, 11PM, 1913 Amsterdam.
- David Budway Singalong at Maureen’s Jazz Cellar, 11:30 PM, 2 N. Broadway, Nycack NY.
- Jam w/T at Cafe Cleopatra’s Needle, 12:30 AM, 2485 Broadway.

Sundays (12/4, 12/11, 12/18, 12/25)

- Steve LaSpina at Cafe Loup, 12:30 PM, 105 W. 13th.
- Jazz Vespers at St. Peter’s, 5:00 PM, Artists TBA, 619 Lexington.
- Terry Waldo’s Gotham City Band (except 12/4) at Fat Cat, 6PM, 75 Christopher.
- Peter Mazza 3 at Bar Next Door, 8PM, 129 MacDougal.
- EarRegulars at Ear Inn, 8PM, 326 Spring.
- Arturo O’Farrill Afro Latin Jazz Orchestra at Birdland, 9:00 and 11PM, 315 W. 44th.

“Those men who failed never realized how close to success they were when they gave up.”

* - Thomas Edison
GUARANTEE (see other side)
Your Business Will Get Massive Media Placements, More Page 1 Search Engine Rankings, More Targeted Traffic To Your Website — For Less Than It Would Cost You To Hire A Publicist

INTRODUCTORY: Send up to TWO releases for the price of one!

Guaranteed Publication On Over Hundreds of Authority News Sites
The PressToRelease premium syndication network posts your press release on Local Mainstream Broadcast TV, Radio & Newspaper News Sites from brands like ABC, NBC, CBS, Boston Globe, Fox News, AP and more to get MAXIMUM Exposure and Deliver REAL Results to you

Front Page Rankings In Google Results
To Drive Traffic, Leads & Sales To You
Provides you with the greatest seed exposure for the highest chance of journalist attention, plus rankings that’ll stick, to bring you traffic for the long term.

Distribution: Online & Traditional Media
- 13,000 Radio/TV stations (AM, FM, News, Talk, Music, more)
- 3,000 magazines (segment by market, interest)
- 8,000 Newspapers (dailies & weeklies) in the USA

Comprehensive Media Placement Reports
Includes more than 200 Authority News Sites where your press release appears. This is the very report that many publicists DO NOT or *CANNOT* Provide (HINT: It may reveal their lack of activity and results on your account!)

Fast Service + Fast & REAL Results
- 1-HOUR-EXPRESS-SERVICE - For pre-written releases
- DONE-FOR-YOU - We professionally write, search engine optimize your release & distribute in 48 hours

Eric Nemeyer Corporation
P.O. Box 30284
Elkins Park, PA 19027
215-887-8880
PressToRelease.com
GetSalesFast.com
EricNemeyerOnline.com

ORDER Your Promotion NOW! - MusicPressReleaseDistribution.com
Experience Results In 24-48 Hours! CALL 215-887-8880
“A system of morality which is based on relative emotional values is a mere illusion, a thoroughly vulgar conception which has nothing in it and nothing true.”

Sorescu
“Create a space that the bandleader would tell you to play had they thought of it. Therefore, everything you play, they look at you and say, ‘Wow, that’s great.’ So you become simpatico with the person you’re working for and you compliment the things they’re trying to do…”

**Jazz Inside Magazine:** Although you didn’t live there long, you were born in Sioux Falls, South Dakota. What other jazz notables hail from that state?

**Bob Stewart:** [Laughs] I don’t really know although [trumpeter] Paul Smoker lived right across the way in Sioux City, Iowa. Let me just clarify the reason I was born there was my father was in the Air Force at the time in 1945. My mother went out to visit him and gave birth to me out there, otherwise I’d have been born in New York where she was living at the time. I’d love to go back to South Dakota and see Mount Rushmore.

**BS:** I was a pretty good athlete, yeah, but I just had another path. I decided to play music from the 6th grade up. I played Little League baseball and I still swim and ride a bike.

**JI:** You first played trumpet?

**BS:** Right, my first instrument was trumpet and I loved it, from 5th and 6th grade through high school, and got a scholarship to college in Philadelphia. But into my second year of college I was having embouchure problems and I knew I had to do a graduation recital, so I switched to a larger mouthpiece and just trained new muscle rather than trying to retrain trumpet muscles. That’s how I switched to tuba and I started to love it more and more and the momentum has carried me through this music.

**BS:** What can’t you do on tuba that you’d like to be able to do?

**Ji:** Things I can’t do is what I don’t have time to practice for. I mean it can do whatever, the tuba’s limitation has to do with your skill, just like any instrument. There’s certain things that I’m not necessarily looking to do due to my concept of how to present the instrument. I don’t need to play extreme high, although I can. I’m not looking to do everything the tuba can do. I’m looking to do what is kind of my signature, and what feels comfortable to my body in a certain way. I’m not really looking to be just a virtuoso on tuba who can play everything and anything. That doesn’t interest me. There’s some tuba players that I think play way better than me. There’s a bunch of them, actually. There’s a gentleman I just worked with last summer in Portugal, Sergio Carolino, and he’s just a monster. He can play anything, anything you write down or tell him to play. That’s his personality, but that’s not what I’m looking to do, I’m looking to compliment. What I suggest for all musicians is to create a space for your bandleader, or yourself if you’re the bandleader. Create a space that the bandleader would tell you to play had they thought of it. Therefore, everything you play, they look at you and say, “Wow, that’s great.” So you become simpatico with the person you’re working for and you compliment the things they’re trying to do…&quot;
playing fluegelhorn in that band but I don’t really practice it. It’s like a jealous girlfriend. It doesn’t really play that. [laughs]

**JI:** In a 1981 interview you did for *The New York Times,* you addressed *Down Beat* Magazine’s annual poll and the fact that tuba was listed in the “Miscellaneous Instrument” category. You said, “It’s frustrating to be in the miscellaneous list where somebody who plays hubcaps gets 20 votes and all I get is 10.” It’s now 35 years later and the good news is that in that magazine’s 2015 critic poll, you were not beaten out by anyone playing hubcaps but tuba still is listed in the miscellaneous category. You finished tied in the 18th spot with fellow tubist Howard Johnson. You were behind banjo, harmonica, mandolin, kora, oud and even a harmonium player. [NOTE: The 2016 DownBeat Critic Poll did not place any tuba player in the latest “Miscellaneous Instrument” category, which came out after this interview took place, although Wycliffe Gordon and Marcus Rojas did rank in the “Rising Misc. Instrument” list. Full disclaimer – I voted both years in the poll.]

**BS:** Exactly, I think they’re missing an opportunity, particularly when there are other jazz magazines in Europe where tuba has its own category. Why shouldn’t tuba have its own category, particularly since it’s one of the original instruments of jazz? I can understand it 30 years ago, because there weren’t that many tuba players to create a category with, but that’s not true now. There’s just so many great tuba players out there. I don’t want to be critical of [Down Beat] but they are absolutely missing a beat and they should be on top of that. I think they are doing a disservice to tuba by even listing it as miscellaneous. It’s not nice, not nice. [laughs]

**JI:** Are you surprised that 50 years after you started playing tuba in jazz groups that the tuba has not become more popular than it has?

**BS:** I don’t think that’s true, I think it’s become very popular. I went to the [NYC] Winter Jazzfest a couple years ago and they had six different venues running and each one had a tuba player playing in the ensemble, which was totally thrilling. I think there’s a lot of opportunities for tuba players and there’s a lot of young tuba players coming up like Ben Stapp and Jose Davila. Joe Dailey is very prominent playing with a lot of people. There’s a number of great tuba players in Europe such as Michel Godard in France, who is a fabulous player. Three years ago I started a tuba competition, and I use the word competition just to attract attention. It’s kind of a get together where I invite tuba players who have ensembles to submit a tape and I choose the top four to come. I’ve found some really fine tuba players.

**JI:** Howard Johnson has been upfront about his frustrations early on concerning how the tuba was capable of doing so much more than what he was being offered. Today’s jazz composers and small group leaders certainly understand tuba better now. How close are they to understanding and utilizing tuba’s full potential?

**BS:** I think they’re much further along then in 1968, when I came to New York, because I had the opportunity to play in a bunch of big collective bands - Frank Foster’s big band, Carla Bley’s big band. Carla Bley and Gil Evans were two of the writers then that were really exploring the tuba. Sometimes Gil would write things that I couldn’t play and I had to take it home and work on it, and after a couple months I’d bring it back and I’d have it together. It was really up high. In the ensemble note stack it was above trumpet, at a real winey, real emotional level. So he helped expand my ability on the instrument. He was hearing stuff for the tuba to play way beyond what I could play at the time. It’s a give and take. He had heard Howard [Johnson] play those notes in a different context and it inspired Gil to write a certain way. I look forward to being asked to do things I can’t play because it just makes me a better player. I think now writers are starting to get it. Back in the time of Frank Foster’s big band, most big band parts had the tuba part paralleled with the baritone saxophone, so we basically had the same notes, and both of us were paralleled with the bass player, which is like three voices that are playing in unison which is kind of silly. That has totally changed, tuba now has its own voice.

**BS:** I spoke with a number of tubists in preparing for this interview and they uniformly credited you with opening up the field for tuba. [Tubist] Jose Davila said, “Bob has been able to fit himself in a lot of situations and be functional, not just be a section player, but functional in the creative aspect of what is being played and integral. He’s not just hanging out, waiting for his solo, he’s part of the band.”

**JI:** How does “panting” differ from circular breathing?

**BS:** Circular breathing is one breath while you’re playing four or five notes, it’s not a series of breaths in-between each note. It’s different. For some things, I’ll circular breath, for others, I’ll “pant” breath. Sometimes I’ll even change the rhythm so I can exhale. I’ve also figured out a way to just exhale in-between, I can cut out that gag response. You inhale and exhale through your nose at the same time, which is really bizarre.

**BS:** They may, I don’t know.

**JI:** Are you teaching it to your students?

**BS:** I wrote a book called *The Breathing Base-line* and I describe how to do it and sometimes I’ll have a private lesson with a student and show them how to do it and it becomes a real “aha” moment for them.

**JI:** You also developed a new way to mic the instrument.

**BS:** Yeah, of course.” That was one of those instances where I didn’t have it together yet so I immediately went home and practiced. I’d played bass in Dixieland ensembles but not in contemporary settings. I got it together at home. What notes do I play? How do you play through a blues? What notes do you play in-between that 1 and the 4 chord? How do choose what those notes are? Once you figure that out, then you have to figure out how to take a breath. You have to figure out ways of playing time and keeping time so you don’t interfere with that cymbal beat. Rather than taking one giant breath every time you need a breath, you take a breath in-between each note so you can keep playing the notes as they go by. You use your diaphragm and you pant, so in-between your diaphragm pushing out and bringing air in, you play a note.

**BS:** Also, not just be a section player, but functional in the creative aspect of what is being played and integral. He’s not just hanging out, waiting for his solo, he’s part of the band.”

**BS:** What’s I was saying before about applying yourself to the person you’re working with. Even if the part isn’t written, you know what your instrument does and where it sounds best and what best fits, and so it behooves you to therefore apply that. That way the composer turns and looks at you and smiles and doesn’t turn around and say, “Don’t play that.”

**BS:** Don’t you need to have all the air that you need at every given time because there’s a method. When I started working with Arthur Blythe he asked me, “Bob, can you play bass on tuba?”

**JI:** You moved to New York City in 1968 with a steady gig at a Dixieland club [Your Father’s Moustache]. Did you come with the intent to find work wherever you could or was your plan to be a jazz player?
Bob Stewart

BS: My mind hadn’t even developed at that point what I wanted to do. I was interested in jazz for the long term view, Dixieland was just a means to the end. My first gig in Philly was at Your Father’s Moustache, which was a chain of Dixieland clubs, and as I got better at doing it, the New York club hired me for Friday and Saturdays. I would drive up there every weekend after teaching school and that’s how I met Howard Johnson. He came in to get paid one night and saw another black tuba player on stage. During that time, Howard would get other gigs and he would send me to sub for him. So I got a chance to sub with McCoy Tyner over at Slugs around the time he had released Tender Moments. Also around that time, 1967, I was working with Carla Bley singing in her Escalator Over the Hill opera. I subsequently got the gig with Carla in her band and in Gil Evans’ band.

JI: By the time you hit New York, Dixieland had evolved to a predominantly white musician’s genre outside of New Orleans. Was it unusual that you, an African American, were performing it?

BS: I just wanted to play. I wasn’t so concerned about color. I wasn’t that conscious about the history so much that I would even concern myself with it. I mean I had enough to do to figure out how to play basslines correctly. I will say it became particularly striking when I got a Dixieland gig as a leader and I wanted to call musicians and I realized I couldn’t call anybody black because nobody really understood how to play it. I had to hire a white band and that brought the realization to me more than anything. It didn’t bother me that the players were black, they were great musicians.

JI: Do you still play Dixieland?

BS: Sure, I’ve got a gig Tuesday. Check it out at the River Club!

JI: How did you deal with not getting enough chances to play the music you really wanted to play in the beginning?

BS: What I tell other tuba players or any instrumentalists, you have to figure ways not to get depressed. You have to take a gig and then wait for the next good gig to happen, which may come in six months or so. Over a two year time you look at those times you’ve gotten those gigs and you notice if the distances in-between them has gotten shorter, and so therefore you can choose to be encouraged. You can choose to be impatient, and just be pissed off all the time, or you can choose to be encouraged because you see them getting closer and closer together, and that’s what I’ve chosen to do. Living in New York, you have to have faith in the process.

JI: Howard Johnson preceded you in New York City by 5 years. What was his impact on your career?

BS: It was totally changing, he gave me direction. I had the gig at My Father’s Moustache and then I met Howard and he just totally introduced a whole other world that the tuba could do with improvising and what I needed to learn. I would go over to his place and play after I finished up at the club at 3:30 AM, after playing there for six hours. Can you imagine a six hour gig and blowing hard? My chops were swollen. And getting the chance to sub for him with people like McCoy Tyner just opened up a whole new world. It gave me direction because I didn’t know that existed. It answers the question you asked me earlier in terms of was I thinking of playing jazz, because I wasn’t, I was thinking about playing the tuba and wanting to play great, and then I found that other world and knew I wanted to go in that direction. I wasn’t so presumptuous because had I been, I may not have come to New York. Think about it man, I’m gonna go to New York and play a jazz tuba? Huh, what would make me think that? I would have talked myself out of that and I probably wouldn’t have come. I opened myself up to play jazz in big bands including Sam Rivers’ big band, a more free improv big band in ’76, and by ’83, I got a chance to play with Globe Unity Orchestra, which is a totally free improv European big band. In doing that, I really found, and I’m sure I’d get a lot of argument on this next statement I’m about to make, I found that there’s not very much difference between playing free and playing Dixieland. There’s not really a whole lot of difference in terms of the application of it. Now true, when you play Dixieland, you’re in one key, and there’s a set of chord changes you have to play, but other than that, what you have to do is listen, and you have to compliment. Question, answer, statement, you have to compliment what’s going on, and that’s exactly what you have to do playing free. It may not stay in the same key, but what you have to do to play it appropriately is to listen to what somebody’s playing and compliment it. At some point, an interaction has to happen and you must use the same tools you use in Dixieland. Check it out. That’s how I look at it, that’s the thing talking about me too much. He has such powerful gifts. It gives me too big a presence in his story.”

BS: Well, I certainly give him credit, there’s not enough credit to be given. He is very generous, he set the example for me. For example, the way I talk about Josè Davila and Joe Daley and Ben Stapp. Each one is very different, no more the same than all the trumpet players they list in Downbeat. Howard’s generosity has taught me how to be generous with these other young cats that are coming along and encourage everything they do.
Bob Stewart

(Continued from page 27)

JI: Howard Johnson also said, “I was in Europe in the early ’90s and somewhere along the line, probably from Bob’s records, the European tuba players got into this funky bassline thing. They treated it like it was this new original thing but it was something that Bob Stewart was doing 25 years before.”

BS: It’s probably true, which is great. Anybody who listens to them playing knows where it’s come from, I don’t have to say anything. I think it’s fantastic. It’s like if you hear somebody playing like Miles, you say they’re playing like Miles. If you deny it, then that’s a whole other story. I take it as a big compliment although I encourage people not to sound like me. They’re bodies are very different from mine so therefore what they play should be different than me. If they try to play like me they will just be called a copy rather than becoming they’re own voice.

JI: How much of an influence on you were early jazz tubists Ray Draper and Red Callender?

BS: What they showed me was the direction that they chose. Ray Callender did more bassline, and he also played melodies, just like Don Butterfield did in the ’50s with Clark Terry. It showed me it was one of the possibilities. I see that all the time when I go to tuba conferences and all the tuba players are there denying that it’s a bass instrument. They all play really high and they play transcriptions of violin and cello concertos, all in the upper register of their instrument, even when the jazz players get up to play, they’re all playing the melody. Which is great, but they also have a bass player in their ensemble, and they’re not playing bass. I don’t understand it. It’s almost like there’s a whole thing where you’re trying to prove something of the instrument. You’re trying to prove we can play melodies, we can play high, we can play fast. If they can get past that, and take all that stuff as a given… I play fast when I think it’s necessary but it’s not something that I’m just trying to show off that the instrument plays fast. There’s a story I have from a while ago, when I put my first ensemble together in 1980. I was playing tuba as the bass in the ensemble and I took the tape to Gil Evans and asked him to check it out. Up to that time, people had complimented me on how I sounded just like a bass and I was real proud. Gil listened to it and said, “Yeah, Bob, it sounds great, but it just sounds like a bass.” I had to go home and figure out what I had lost. In making the instrument sound like a bass I had lost the tuba. And that’s one of the things I hear with these young players, they play phenomenal, they’re all over the horn, but they’ve lost the instrument. They’re so busy proving they can do all these other things, they’ve lost the instrument.

BS: One of the things I learned was how to orchestrate for the trumpet and trombone players in my quintet. How do I play the melody and how do I orchestrate for them in order to play the melody? Trumpet is easy because it’s far enough away from me that I can put his notes in, but trombone basically is in the baritone register where I’m playing, like Johnny Harman or Nat King Cole’s voice. That baritone range, and what it means for the trombone in order for him to accompany me, he has to be in the upper part of his register so I have to put him way up in order to make my horn speak. Whatever notes I’m playing as a fifth, there’s at least a fourth or a fifth above me that nobody’s touching so therefore it isolates my horn. My notes get lost if you hit a cymbal with a sizzle in it, they’re gone for the next four beats, so you have to really figure out how to isolate the horn in order to write that. That’s what I learned from Johnny Hartman, from Brook Benton, how they orchestrated the ensemble around their voice so they weren’t touched by anybody. That was just so I could play melody on certain songs. I heard their approach to playing melody because they are me, or maybe I should say, I’d like to be them. That’s if I want to play melody, other times I’m playing in unison with the horn players or I’ll have the guitar player play bass and I’ll become an ensemble player.

JI: How did you market yourself to other musicians after arriving in New York?

BS: I didn’t, I just played. So people heard me, whether it was with Gil Evans or Carla Bley or with Arthur Blythe, particularly. It’s interesting, Olu Dara told me something recently. I had done a concert with him in New York City in the late ’70s or early ’80s, along with Doug Hammond, Arthur and myself. Olu watched me playing bass during the two hour concert and he didn’t say anything. Years later now, he came to me and said, “You know Bob, when we did that concert, I said I’m gonna give him about seven more years to be doing that before he blows his chops.” He told me, “But you’re still doing that. How’d you figure out how to do that so you could play that long and not hurt your chops?” Well, you have to think about it, that’s for sure. You have to figure out how to mic the instrument, how to play through an amplifier so I’m not blowing through the volume of the drums all the time. If I had been doing that for the last thirty years I would have a problem right now, it’s true. I had to figure out how to breathe. Everything I learned to do in order to play basslines on the tuba, I had to create because it did not exist. There was nobody playing tuba in a con-

BS: That seems to be your only Latin jazz recording?

BS: Well, it’s not an option. It’s not like I’m turning anything down. It’s not often they have tubas in Latin ensembles. They have lots of horns but it’s not often they have tubas.

(Continued on page 29)
Bob Stewart

(Continued from page 28)

JI: How did Arthur Blythe help you develop your role in small group playing?

BS: That’s where I learned to use an amp. I had been getting all those mouth cuts because Arthur had a loud drummer, Bobby Battle, who would smash that cymbal and I would try to play to the volume of that cymbal. Through the process of playing those tunes, I learned what amp to use, how to use the microphone, and how to “pant” breathe. At the time, I would put on a whole stack of records and just keep playing and develope the strength to keep playing because it’s not something you can develop without doing it because you don’t know what it feels like to be tired until you get tired. You don’t know what to do after you get tired, till you get tired. There’s certain exercises you can do in order to build tensile strength, there’s resistance exercises to build certain kinds of muscle, but usually when people train, they don’t train tired. You don’t lift weights and keep lifting after you’re tired because that’s when you’ll hurt something. So there’s not a way that you can practice for it but in order to learn what it’s gonna feel like when you’re doing it, you have to do it and be tired. You have to understand how to keep to play while still being tired. And then you also have to understand how to correct the problems just created by doing that. You have to practice certain exercises just to bring your chops back together and fix it because if you play tired, you’re gonna play wrong. So after you’ve done that, you’ve got to go back and do maintenance. All this stuff I had to learn. If you play through an amplifier for any given time, like two weeks if you’re on tour, if you can, every night you should play long tones because when you come home after two or three weeks of playing through an amplifier, and play without an amplifier, you’re gonna hear a lot of noise in your sound, because playing through that amplifier covers up a multitude of sins. You’re gonna hear that noise because you’re not putting very much air into the horn, so you have to practice filling the horn up to get your sound back. A lot of horn players, not just tuba players, find themselves in trouble after playing in the mic because they’re not really playing full, and then all of a sudden, when they have to play acoustically and play full, they can’t do it and wonder why. Everyone has to learn maintenance. You see a lot of horn players having embouchure problems and that’s what it has to do with. That’s what Olu Dara didn’t understand when he thought I would have problems with my playing. He didn’t understand the maintenance side which allows for my longevity.

JI: Is it required that you practice longer than, say a saxophone player?

BS: I can’t really speak for saxophone players, they don’t have a piece of steel up against their chops. [Laughs] They don’t have this big chunk of metal hanging up against their teeth. If you have crooked teeth like this, it cuts on the inside of your chops, and even if you don’t have crooked teeth. Any tour that Lester Bowie did, everybody in the band would be all cut up inside their mouths that first week because that’s what just happens because you’re blowing hard and you don’t have the option of backing off. Next year it’s gonna be forty years that I’ve been doing this.

JI: Your solo on Arthur Blythe’s “Lenox Avenue Breakdown” [Columbia, 1979] title track has been judged by The Penguin Guide to Jazz as “One of the few genuinely important tuba statements in jazz.” Any comments on that?

BS: I’m thrilled they think so. I never thought about it that way. Howard has taken some great solos in a lot of Gil Evans’ things so I think they need to get out more. [Laughs] On the Gil Evans recording with “Voodoo Child” by Jimi Hendrix, Howard does a phenomenal job, as well as any number of solos he’s taken on albums.

JI: John Carter’s 1979 album Variations on Selected Themes for Jazz Quintet [Moers] imaginatively combined you with Carter on clarinet, Bobby Bradford on trumpet, James Newton on flute and Philip Wilson on drums. That music still sounds so modern. How did you approach working with that unique grouping of instruments in a jazz setting?

BS: In a certain way it’s an unusual grouping for a jazz band but if you think about it, it’s a Dixieland band minus a chordal instrument. We just applied ourselves to the situation. Quite often in that ensemble I was the bass. So basically it was a jazz ensemble without piano or a guitar and I was the bass. We were playing a lot of things freely, while at the same time, Bobby was playing bebop and hardbop, although he would stretch it. John Carter chose his band to reflect their totally different personalities. Each one soloed differently so I got the chance to play different for each one of them. It made me dig deep in order to figure out how not to play the same thing. It was a great recording. The photo for the album was taken from a three-story apartment created out of a windmill and the photographer was sitting on his balcony looking down on the ensemble. I remember it very clearly. It was in Germany but it was right on the Holland border so you still had windmills.

JI: I asked Bobby Bradford about that session and he didn’t remember the specifics of the session because it was so long ago but he did recall you almost having a fight with a taxi driver for mishandling your tuba in Holland or France at that time.

BS: They want to put your instrument in their taxi but they don’t know how to handle it and they don’t know that they don’t know how to handle it. I couldn’t have my instrument damaged so I had to demand to put it in myself. It’s just a matter of survival. I had a big, cumbersome case at the time which wasn’t helpful.

JI: A few days ago you led a “Remembering Lester Bowie” program at Tribeca Performing Arts. What should people remember about Lester Bowie?

BS: What most people are gonna remember are the things he did musically. If they listen to the music, they’ve got to know that he was also another generous person. I’ve been very fortunate to have bandleaders like Mingus and Lester and Carter and Bobby Bradford, all of them were very, very generous. Generous in giving you what you were going to play and allowing you to develop through their music. They were very smart people. They saw somebody who was looking to apply themselves to them and they let him. You grew through their music and it made their music sound better. That’s one of the things that Lester did. He gave me my head playing tuba bass in that ensemble because he trusted what I was gonna play was going to be correct. I got back to playing the tuba with him and over the next greater than ten years of playing with Brass Fantasy, it not only taught me a whole other way to play the instrument, but it also helped develop other tuba players, such as Marcus Rojas, who came through the band. There’s something else that people are not going to know about Lester, usually bandleaders don’t encourage you to leave if you’re a good player, but Lester did. There were great players that came out of that band early – Steve Turre and Craig Harris for example. Lester encouraged people to do their own thing. He told me I was playing great in the band and to not let it finish here. He said, “Make sure you use the momentum of this gig to spin off and create your own thing. Don’t let it end here because they will say you weren’t all that good, you were with Brass Fantasy.” By 1987, I’d put a demo together with my own quintet, that’s when I was still doing stuff with Brass Fantasy, and I got my first CD by 1988. Based on all the people I had played with, I got a six week tour as a leader. He put that on me. He was a wonderful person. I miss him.

JI: You’ve done work for a number of Pop, Rock and Soul artists including Aretha Franklin, Chaka Khan, the Dap-Kings and Elvis Costello. What stands out from those experiences?

“…A man’s character may be learned from the adjectives which he habitually uses in conversation.”

- Mark Twain

To Advertise CALL: 215-887-8880

December-January 2017 • Jazz Inside Magazine • www.JazzInsideMagazine.com
Bob Stewart

BS: The other great young musicians in all those ensembles. As a matter of fact, one of the musicians in the Dap-Kings, Dave Guy, was my student in high school and he is now playing on the Jimmy Fallon show. As a matter of fact, Dave got me the gig in the Dap-Kings when they needed a tuba player. The Chaka Khan thing was because Paul Simon did an arrangement for the tuba behind Chaka Khan and Paul was there when I taped it.

JI: You’ve also done movie and TV work including Boardwalk Empire and Alvin and the Chipmunks.

BS: Yeah, that’s big fun. I did one episode of Boardwalk Empire during the second season and Alvin was very recent. It was a lot of fun. I basically overdubbed my part while just listening to drums and trumpet. It just came out and I listened to it and it was really great. It sounded like a song that Bruno Mars might do. Check it out.

JI: Would you talk about your 9/11 experience?

BS: I was teaching at LaGuardia High School Performing Arts and one of my students came in the room and yelled, “A plane just flew into the World Trade Center.” I said, ‘Yeah, sure it did.’ He said, “No, no, Mr. Stewart, really it did.” And so when I had a break, I went up to the office, and there was a TV running, and I was totally amazed. One of my students was scared to death because his father worked down there so he left school. The subways weren’t running so he walked down there and then he walked across the Brooklyn Bridge. His dad hadn’t gone in the building yet, it crashed before he got there, so he turned around and went back home. Vincent Chancy told me he went down there to pick his child up from the school on Chambers Street and while walking away, turned around just as the building collapsed. I can just imagine how the collapsing building must be etched in the minds of the people who watched it happen. I’m glad I didn’t see that. It’s hard enough to watch it just on television.

JI: The last questions have been obtained from other artists:

Kirk Knuffke (trumpet) asked – “Do you feel being a trumpet player first helped you become such a great tuba player?”

BS: Yes, because where I came through, had I been a tuba player, the parts would have been limited and what I’d been asked to do would have been limited. That’s not taking into consideration my personality. My personality would have been looking to do more, but I don’t know that, but I think I would have been looking for more. But based on what tuba players were giving to play, I probably would not have developed the technique that I had on trumpet at the time because they just don’t ask tuba players to do much. Now, I wouldn’t necessarily say that, but then they weren’t asked much.

Lucian Ban (piano) asked – “I’ve been fortunate to work and tour with you for the past almost 15 years. Although we have a few great tuba players in modern jazz, such as Howard Johnson and Joe Daley, none of them sound like you. There’s something unique in the way you play the low instrument. What do you think separates you from all the other players?”

BS: It just has to do with where my emphasis is. Howard Johnson’s whole emphasis is melody, he has a great upper register and he plays melodies. And even when he’s playing bass, he’ll hit a couple bass notes, and the next thing you know, he’s up here around where the trombone plays and then he’ll come back down and play some bass notes and move back up again. But I see that I hear down there, and when I’m doing down there, there’s a certain sobriety about what I’m doing and it doesn’t need that. It doesn’t need for me to go up in the upper register just to satisfy some other part of my soul. There’s a certain reverence that I have for the bass that I hear that makes me stay there. I think it just has to do with the approach and my approach is going after the bass part of the instrument. There’s a sound thing I’m looking for when I go down there. Sometimes I’ll hit notes long enough so you can really hear the sound of it. That sound really does something, it makes the audience feel that, and if you cut the note short, it’s not the same thing. The upright bass players let it ring because they understand what that sound does to people and I don’t think all tuba players hear notes like that and so they’re not gonna give them the same emphasis. I think that has to do with how and what people hear and what’s important to them.

Howard Johnson (tuba, baritone sax) asked about a topic you’ve touched on earlier. He said, “I’d like to hear you talk about the 1971 Taj Mahal band that included four tubists - you, 20-year-old Joe Daley, 17-year-old Earl McIntyre, and me. All four of us also played other instruments and the idea was to give Taj a horn section that had a bunch of different sounds because he’s an eclectic blues man. There were some tunes where all four of the tubas were playing at once and they were passing out in the Fillmore! They’d never heard anything like that! It came to be after a friend of mine brought Taj to a rehearsal of Gravity and Taj said he wanted to try something like that – tuba players who played other instruments.”

BS: It was a great time that lasted from January through March. After it was over, it was like being on this high for three months and then all of a sudden - CRASH. All I was doing afterwards was watching TV. When I think of that time, all I can think of was NBC’s jingle for their upcoming Fall programming because I heard it so often it just got etched in my brain because my real brain was back there doing the tour. Traveling all up and down the West Coast, playing the Fillmore East, the Fillmore West. The first gig after the Fillmore East was Pittsburgh, opposite Little Richard. We went to Vancouver. I saw a landslide in the Oregon mountains while we were driving down the road. There were whole trees laid down across the road that clogged the river running next to the road and the river was running across the road. These are the memories that are etched in my brain from that time, it was so powerful to me. We stayed at a dude ranch. I was 26-years-old so it was like a whole other kind of world opened up. We thought we were hip jazz musicians going out to

“When I got in the [Mingus] band, I had come from Sam Rivers so I was playing with a big sound and Mingus loved that. He came to me and asked me if I could get a baritone and trumpet player that had the same strength when they played…”

(Continued on page 31)
Bob Stewart

(Continued from page 30)

California. It was in the middle of that peace and love movement with people dancing and here we are playing – [sings a tuba bassline] – and we look out into the audience and nobody’s moving to the beat that we’re playing. The whole audience is like, “Woo.” And we’re like, ‘Where in the hell are we?’ [Laughs] This is all etched in my brain, and that’s just the emotional part, never mind being on stage and the power of that music. It was just unbelievable. Unbelievable, as a 26-year-old kid? Hearing that and being in that audience of two to three thousand people? We played Big Boulder, Colorado and there must have been eight to ten thousand people all bobbing and dancing. Can you imagine? I think about it now and get goosebumps just thinking about that, I’m doing endurance and breathing, so technically and then come back down. While I’m doing that, I’m doing endurance and breathing, so therefore, if I get a tune where something needs to be played like that, I don’t have to think about it, I can just do it. If you have to think about something, it causes a delay in the music. I practice things so that there won’t be any delays and then I figure out how to apply that to a tune. There’s a whole multi-step process to creating that bassline for the tune.

Michel Godard (tuba, serpent) asked – “I remember doing a concert in Paris with you at least 20 years ago and in an interview with French TV you said you would like to play basslines for Miles Davis. I would love to know who you’d like to play your beautiful basslines for now?”

BS: Back then it was a fantasy. You know how you dream? One of my jobs in college was as a busboy and I would work all day, one day a week, and there was a band at night at this club and I said, ‘One of these days I’m gonna be on stage.’ So back then I could hear the tuba in Miles’ band, particularly during that electric period. I could hear the tuba all up in there and I thought that Miles needed to hire a tuba player. Now, there’s a couple different trios I think a tuba would do well in. I see it working with Bill Charlap’s trio with Kenny and Peter Washington. That’s a dynamite trio. That’s one of the next projects I would like to do, a traditional jazz trio like that. I want to document the tuba doing that, playing melody at times and then bass at times. That’s the next thing I’d like to do.

Joe Daley (tuba, trombone) asked – “What practice routines do you use to develop your signature creative bass patterns that are now an essential element in your approach to brass bass playing.”

BS: There’s multiple approach things that have to happen. One is figuring out counterpoint and the other is technical, in terms of just endurance and practicing things that make you have to keep playing. Sometimes I’ll just practice octave jumps, so I’m practicing my breathing. I’m also practicing the sound, making each one of the notes come out accurately. I’ll go up chromatically and then come back down. While I’m doing that, I’m doing endurance and breathing, so therefore, if I get a tune where something needs to happen for now?”

BS: When I first started doing it, playing and staying up late and teaching, every day I’d come home from teaching and sleep for an hour. When I’d wake up, I’d practice for two hours without question, every day because I was determined to play, determined to get better. That’s what a lot of instrumentalists that teach don’t do. You have to really want to do it because the tendency is, after you get that check, and certain things you don’t have to want for anymore, you get a little lazy. You stop getting on your instrument every day and suddenly you stop getting calls. That process of moving up through the thing, however that works, stops happening because you stopped practicing. I’ve seen a bunch of young, great players that have had that happen to them. You have to just discipline yourself. I don’t have that discipline in a lot of things, but in that I did. I did the same thing when my first son was born in ’86. I kept practicing and it created a whole inspiration of compositions because he was born and I said, ‘I need to get up off my ass.’ Within a year and a half of his birth, I recorded my first recording [First Line] for JMT Records. You have to inspire yourself however you need to because you can’t get complacent with it. I’ve slowed down a little bit now but I still sit down and dig in regularly. Sometimes I realize I need to stop for a while just to figure out what direction to head in. You have to think about it, you can’t just keep playing blindly, otherwise you’re not going anywhere. When I do that I have to not feel guilty about not practicing. It’s a Catch-22.

Jose Davila also asked: “What is your philosophy of life that leads you to success and prosperity in multiple segments of your life? I’m asking because it’s apparent to me that you do have a belief system.”

BS: Wow, I always want to be better. I’ve taught jazz history at Juilliard for the last 16 years and I don’t think I’ve taught the course twice the same way because every year I learn something different and every year I approach the first class differently. It’s just like playing in an ensemble, I don’t play tonight what I played last night. I’m not interested in playing the same and I teach that same way. I have a year-old son and I’m hanging out with him differently than I did with my other son, who’s now 30. Hopefully, I’m doing it better. He came to me this morning different than he had before and I was thrilled. We were reading a book and he cuddled up in my lap and I thought, ‘Wow, he’s never done this before,’ which is very cool. It’s confirmation, yeah, I’m getting’ better. I’m trying to get better, really, I’m trying to get better.

To Advertise CALL: 215-887-8880


“if I get a tune where something needs to be played like that, I don’t have to think about it, I can just do it. If you have to think about something, it causes a delay in the music. I practice things so that there won’t be any delays…”

“Nothing in this world can take the place of persistence. Talent will not; nothing is more common than unsuccessful people with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent. The slogan press on has solved the problems of the human race.”

- Calvin Coolidge
“The first gig I ever got, the clarinet player got me a pile of 78’s of Baby Dodds’ ‘Hear Me Talking To You’ and it was a revelation. He was the first jazz drummer, as far as I’m concerned.”
Ginger Baker

(Continued from page 32)

He was the first jazz drummer, as far as I’m concerned.

JI: Somehow you were able to sit down at a drum set for the first time at age 15 and play the drums. Have you ever met anyone else who was able to spontaneously do that?

GB: What are you talking about?

JI: The first time you ever played the drums, you just sat down and played well. You had never tried it before.

GB: Yeah.

JI: That’s pretty unusual. Have you ever met anyone else who was able to spontaneously just sit down and play well without trying them before?

GB: No.

JI: You also taught yourself to read music over a 2 week span. That seems rather freakish.

GB: What’s unusual about it? [Pause] I got a gig in a big band, alright? I could read music in exercise books and things but I didn’t know what repeat signs were and all that shit. It didn’t take me long to figure it out.

JI: Many consider you to be the greatest drummer of all time but, although you’ve always been a jazz musician, as a member of Cream and Blind Faith, would you comment on the irony that you, a jazz musician, as a member of Cream and Blind Faith, led to the expansive popularity of the rock movement and the subsequent downwards spiral of jazz?

GB: Well, I don’t know what the fuck you’re talking about because Cream was not a rock group.

JI: Right, I’m not saying that it was a rock band but it did encourage the popularity of the rock movement.

GB: Did it?

JI: Yes.

GB: How?

JI: Well, it seemed to inspire many people to go towards that...

GB: What? To go towards what?

JI: It seemed to inspire many rock drummers even though you were not a rock drummer yourself.

GB: Well, that’s not my problem, is it?

JI: No. What kind of music was Cream playing?

GB: Well, what is music that is improvised called?

JI: Improvised music.

GB: Yeah.

JI: OK. You were drawn to African music early in your career and moved to Nigeria in 1971. How did the exposure to the sounds of Africa further you as an artist?


JI: You were one of the first big name artists to really investigate Africa. Who else was doing that at the time?

GB: [Laughs] I have no idea.

JI: Nowadays, it seems everyone is exploring world music. As someone who’s studied African music extensively...

GB: No, no, no, no, no. Studied African music extensively? Where’d you get that from?

JI: Well, you lived there...

GB: Yeah, I lived there but I wasn’t living there studying music.

JI: I mean to say that you were living amongst the musicians there. I don’t mean to say that you were studying [in a class]. I can see where that was misleading, I’ll rephrase the question. As someone who’s lived and experienced authentic African music, how well has African music been developed and understood by today’s jazz community?

GB: I have no faintest idea.

JI: How does your approach to drumming differ...

GB: Oh, my God! What?

JI: How does your approach to drumming differ from other jazz drummers?

GB: Buggered if I know. I just play me, I’m me.

JI: You’re currently touring with your Jazz Confusion. How did you decide that this grouping was the best match for you?

GB: We just got together. I’ve been working with [Ghanaian percussionist] Abass [Dodoo] for a long time and then a rugby friend of mine brought [bassist] Alec [Dankworth] in and suggested [saxophonist] Pee Wee [Ellis]. I went down and met Pee Wee and that was it.

JI: What do you feel is unique about what Ginger Baker’s Jazz Confusion is doing?

GB: I don’t know. What do you... [Laughs] It’s an unusual lineup. It doesn’t sound like anybody else.

JI: In the liner notes to Going Back Home [Atlantic Records, 1994], producer Chip Stern wrote that the music, “is a music of inclusion, not exclusion” so it’s interesting that the name of your current band is Jazz Confusion. Would you explain the meaning behind the name Jazz Confusion?

GB: There isn’t one. [Pause] When we first got together, somebody asked what the name of the band was and Hagar said confusion and it just stuck, no implications or anything.

(Continued on page 35)
Ginger Baker

(Continued from page 34)

JI: How does it feel to be playing the music that inspired you to be a musician in the first place?

GB: Oh, God, that stupid question - “how did it feel?” I don’t know what you’re talking about? How does it feel? I just play the drums, man, that’s it, simple.

JI: You’ve been very open about the skeletons in your closet. The sordid details are in your book, the movie, and all over the internet. Are you comfortable with your personal issues being so public?

GB: What personal issues are you talking about?

JI: Your marriages and financial issues and drug use, everything that’s in the movie and book including you hitting and breaking the nose of the movie’s director. A lot of this seems like it should be private.

GB: No, I don’t know, I mean, if you get in the public eye, nothings private anymore, is it?

JI: Your first hero was English drum legend Phil Seamen who ended up revealing the secrets of music and also heroin to you. I’m not asking…

GB: No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no!

JI: I know he didn’t want you to use it but…

GB: You said you read my book.

JI: I did. He told you not to use it but…


JI: No, I did read your book.

GB: It was Dickie Devere who turned me on to heroin which was some 3-4 months before I met Phil, OK? When Phil found out, and this is in my book, when Phil found out that I was using heroin, he burst into tears. So where you get that cocked-up thing that Phil introduced me to heroin, God alone knows. You haven’t read my book, or you haven’t understood it, maybe because it’s written in English.

JI: OK, I read it, I thought he had taken you back and he was the first one to shoot up in front of you. I’m sorry, I’ll go back and look at that. What do you feel is most misunderstood about you?

GB: I don’t know.

JI: Chet Baker famously said, “It takes a hell of a drummer to be better than no drummer at all.” What do you think about that?

GB: What? [After the question is repeated] No comments on that at all. [Laughs]

JI: Today’s younger generation doesn’t seem to know about Cream, Blind Faith, and, perhaps, the significance of Ginger Baker. Does that matter to you?

GB: Um, OK, look, end of interview. OK?

JI: Can I read you a quote from Bill Bruford that he has given me to ask you?

GB: Go ahead and have quotes on who you like. I’ve had enough of this! CLICK!

Bill Bruford [English drummer for Yes, King Crimson, Genesis] - “Ginger got me into drumming in the first place. He won’t know this but at the tender age of 15, I saw him at the Hilden Manor Hotel, Tonbridge, Kent, UK in or around 1965, around the time they were recording The Sound of ’65 with Graham Bond, Jack Bruce on upright bass, Dick [Heckstall-Smith] on tenor, and Baker. It was transformative. After “Spanish Blues” I knew I just wanted to do what he did, or something very like it. So you could ask him why did he change my otherwise perfectly agreeable life? I could’ve been a brain surgeon!”

Press Release

Can Get Hundreds Of Major Network & Authority Media Placements - Online & Offline, Print & Broadcast — To Promote Your Music, Products & Performances In As Little As 24 Hours!

Get Comprehensive Online Media Placement Reports
Links to each of the hundreds of online network media outlets where your press release appears.

Fast Service + Fast & REAL Results
- ONE-HOUR-EXPRESS-SERVICE - For your pre-written release
- DONE-FOR-YOU - We professionally write and search engine optimize—SEO—your release & distribute it in 24 to 48 hours

Massive Distribution Online & Offline
- 13,000 Radio/TV stations (AM, FM, Cable, News, Talk, Religious, Sports, Music: segment by genre)
- 3,000 magazines (segment by market, interest)
- 8,000 Newspapers (dailies& weeklies) in the USA

AT LAST! PAY-ONLY-FOR-RESULTS PUBLICITY

“When a person cannot deceive himself the chances are against his being able to deceive other people.”
- Mark Twain

PressToRelease.com
MusicPressReleaseDistribution.com
Eric Nemeyer Corporation P.O. Box 30284
Elkins Park, PA 19027 | 215-887-8880
Duke Ellington and His Orchestra

TOGO BRAVA SUITE - Storyville 8323. No contact information provided. Mkis; Tego; Togo or Yoyo; Too Kee; Bass; Soso; Toto; Peke; Checkered Hat; There’s a Place; Blues; Hick; Grap; Something; Making That Scene; Lover Man; Perdido (72:22).


By Jack Bowers

One good turn deserves another. In 1971, when the African republic of Togo honored Duke Ellington by including his likeness in a series of postage stamps dedicated to prominent composers (the others were Bach, Beethoven and Debussy), the Duke repaid the compliment as only he could by writing the seven-movement “Togo Brava Suite,” heard here for the first time in its entirety by writing the seven movement “Togo Brava - Suite,” heard here for the first time in its entirety. The remainder of the generously timed Storyville release includes a marvelous version of Juan Tizol’s “Perdido” featuring trumpeter Money John- son; the lovely “Checkered Hat” with Turney on alto; and “Something,” the third movement from Ellington’s Gouelas Suite. While the seven other songs are less than memorable, they do little to lessen the over-all importance of the album itself, which should be a welcome addition to any Ellington enthusiast’s library.

Benny Golson

TIME SPEAKS-Dedicated to the memory of Clifford Brown—Timeless Records SJ187 www.timelessjazz.com. I’ll Remember April; Time Speaks; No Dancin’; Jordu; Blues For Duane; Theme For Maxine.

PERSONNEL: Benny Golson, tenor sax; Freddie Hubbard, trumpet; Woody Shaw, trumpet; Kenny Barron. Piano; Cecil McBee, bass; Ben Riley, drums.

By Jan Klincewicz

Although this CD was released in 1999, the original was recorded 1982 under Benny Golson’s name and released on vinyl shortly thereafter. In general, the recording treatment is up to Benny Golson’s high standards, but maybe he has too much distaste for Kenny Barron, as he is recorded at such a low level as to be almost inaudible. I found myself constantly reaching for the volume knob when a piano solo came up, as his playing is remarkable. I’m giving serious consideration to ripping the entire CD to my hard disk, and manually upping the piano solos one and for all. Typically, I wouldn’t go to such trouble, but the fact is, this is a very listenable collection of Latin, than African-influenced, an aberration that may lie in the ear of the beholder, as that surely wasn’t Duke’s intention.

Ellington’s piano is the most pervasive solo instrument with more concise but no less rewarding contributions from Norris Turney (flute or alto sax), tenors Harold Ashby and Paul Gonsalves, clarinetist Russell Procope, bassist Joe Benjamin and drummer Rufus Jones.

Although I can’t honestly agree with Bjarne Busk’s assertion in the liner notes that Togo Brava represents the Duke “at his creative best,” almost everything he wrote is monumental, and the importance of having the entire suite available on disc should be undervalued.

How to Submit CDs & Products

For Review in Jazz Inside Magazine

Record labels or individual artists who are seeking reviews of their CD or DVD recordings or books may submit CDs for review consideration by following these guidelines.

Send TWO COPIES of each CD or product to: Editorial Dept., Jazz Inside, P.O. Box 30284, Elkins Park, PA 19027. All materials sent become the property of Jazz Inside, and may or may not be reviewed, at any time.
Trust the world’s leading expert in vintage drums

When it comes to superb vintage drums you need a true expert. I have over 40 years of experience with vintage drums and have authenticated and brokered some of the rarest and finest sets in existence, including sets owned by some of the world’s most renowned drummers.

Whether you want to purchase or sell a fine vintage snare drum or drum set, or perhaps purchase something owned by a famous drummer you admire, trust the industry’s leading expert.

When you call or email, you get me. I am available and I want to speak with you. Feel free to call or email with questions and requests.

No one does “vintage” better, and you deserve the best.

www.maxwelldrums.com

Our experience:
In addition to operating our NY and Chicagoland stores, I currently serve as manager and curator of the world’s finest private collection of rare and celebrity owned drums in the world.

We have authenticated and brokered the sale of instruments owned by such famous drummers as Buddy Rich, Joe Morello, Elvin Jones, Mel Lewis, Tony Williams, Sonny Greer, Don Lamond, Cozy Cole, Papa Jo Jones, Philly Joe Jones, Gene Krupa, Peter Erskine, Stan Levey, Dave Tough, Louie Bellson, Jake Hanna, Earl Palmer, Billy Gladstone and more.

We have sold more of the world’s rarest drums and drum sets than anyone in the world. Items such as: the finest known Ludwig Top Hat and Cane drum set; the finest known and unique example of Leedy’s Autograph of the Stars set; four of the twelve known examples of ‘50s era Gretsch Cadillac nitron green “Birdland” drum sets; more Gretsch round badge era 12-14-18 drum sets than any dealer worldwide; eight of the rare Billy Gladstone snares (of which only 25 exist); one of the only two complete Billy Gladstone drum sets.

Our worldwide clientele consists of serious players; collectors, investors and anyone else who loves the finest examples of rare vintage drums. Our expertise runs deep and is rooted in the superb instruments crafted by US manufacturers from the 1920s through the 1970s.
WHAT HAPPENS WHEN...

AN ICONIC JAZZ CLUB Blue Note A LEGENDARY JAZZ LABEL Blue Note
THE LEADING JAZZ CRUISE PRODUCER and THE HIPPEST JAZZ CRUISE IN THE WORLD Jazz Cruise

COME TOGETHER?

THE JAZZ EVENT OF THE SEASON!

BLUE NOTE®
AT SEA

Pat Metheny* • Marcus Miller
Gregory Porter • Terence Blanchard • Robert Glasper • Dianne Reeves • Chucho Valdes • David Sanborn
Joshua Redman • The Bad Plus • Lalah Hathaway • Ronnie Scott’s Jazz All Stars

Wycliffe Gordon • Peter Martin • Geoffrey Keezer • Ben Williams • Billy Kilson • Reuben Rogers
Greg Hutchinson • Grace Kelly • Alex Han • Brett Williams • Marquis Hill • and more

* Pat Metheny performs in San Juan only, courtesy of Nonesuch Records

FEBRUARY 4-11, 2017
FT. LAUDERDALE | NASSAU | SAN JUAN | SAMANÁ | LABADEE | m/s CELEBRITY SUMMIT

VERANDA, OCEAN VIEW AND INSIDE STATEROOMS ARE AVAILABLE

bluenoteatsea.com +844.768.5157 (US + CANADA) +800.852.99872 (INT’L)