



# all about jazz



## Philadelphia

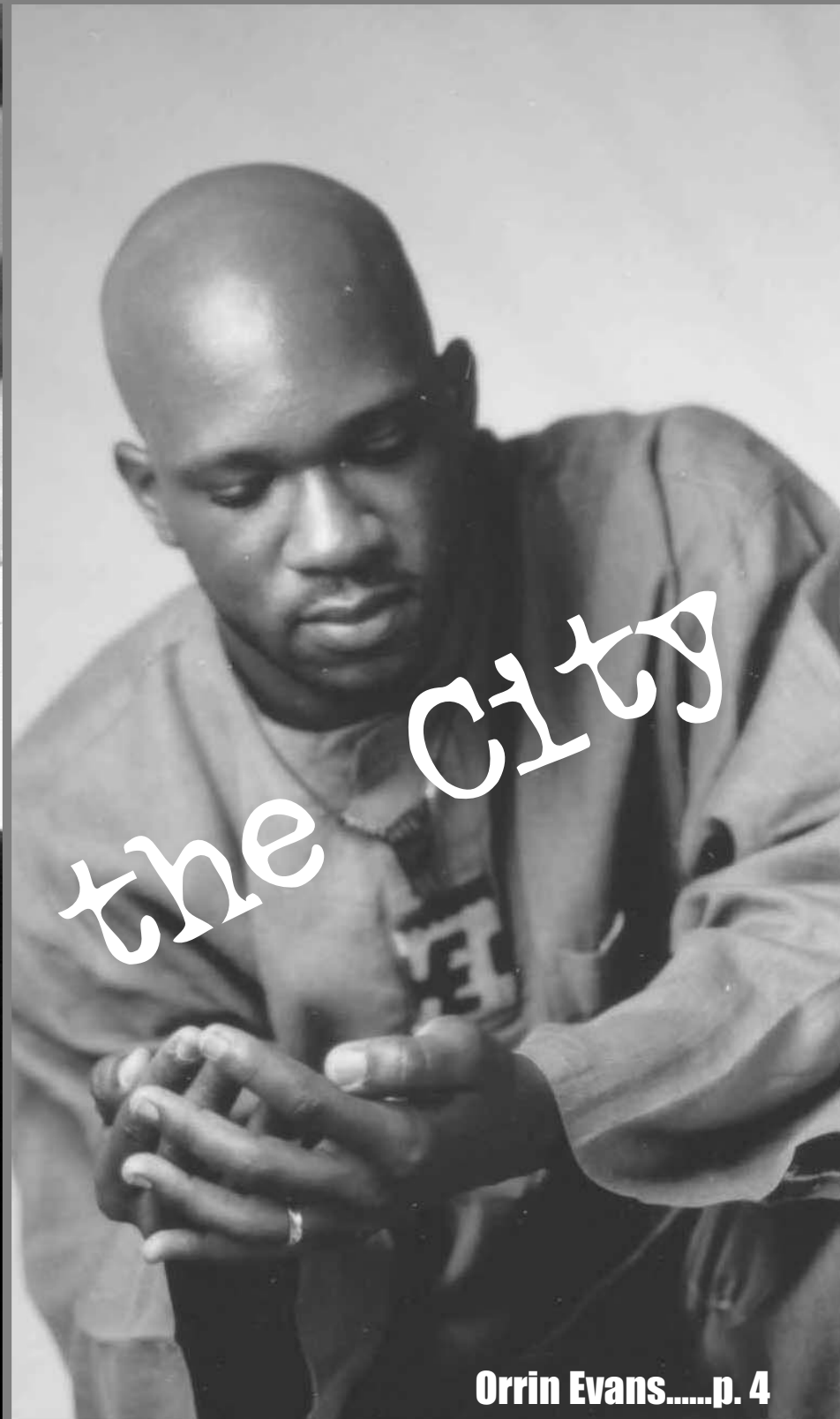
November-December 2002 | No. 4

YOUR FREE BIMONTHLY GUIDE TO THE PHILADELPHIA JAZZ SCENE



Keys to the City

Uri Caine.....p. 6



Keys to the City

Orrin Evans.....p. 4

● Mark Sweetman ● Jazz at Bucks ● Dreambox Media ●

Arthur Circle Music is proud to announce the release of Ken Hatfield's new CD

# PHOENIX RISING

Featuring Claudio Roditi, Dom Salvador, Duduka da Fonseca, Hans Glawischnig, & Billy Drewes



(ACM-9512)

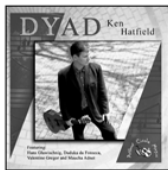
Other Ken Hatfield CDs available from Arthur Circle Music:



Music for  
Guitar and Bass  
(ACM-9708)



Explorations  
for Solo Guitar  
(ACM-9802)



DYAD  
(ACM-3482)

"Few can match Ken Hatfield for the sheer beauty of his compositions."  
--Randall Kremer, Smithsonian Institution

"Hats off' to Mr. Hatfield!—for creating these beautiful tunes and for presenting a recording of style and substance."  
--Ray Hoffman, Jazz Improv

"Ken Hatfield is setting new standards—both as a composer and guitarist—which mark him as a singular artist."  
--Jim Fisch, 20th Century Guitar

"[Hatfield] swings! . . . a major release when viewing the development of the classical guitar in jazz."  
--Andy MacKenzie, Just Jazz Guitar

". . . highly fluid and fluent. . . Hatfield is in especially good form . . ."  
--Jim Ferguson, JazzTimes

"Hatfield's exceptional writing particularly shines. . ."  
--Jim Ohlschmidt, Acoustic Guitar

"I like the compositions. . . The playing is damned good too."  
--Charlie Byrd

For more information visit [www.kenhatfield.com](http://www.kenhatfield.com).



Arthur Circle Music Distributed By:  
NorthCountry Distributors  
Cadence Building, Redwood, NY 13679  
Tel. 315-287-2852 • Fax. 315.287.2860  
[northcountry@cadencebuilding.com](mailto:northcountry@cadencebuilding.com)

R&L RECORDS *new release*

# Peter Paulsen Quintet

## three-stranded cord

featuring  
Peter Paulsen bass  
Tom Lawton piano  
Joe Mullen drums  
Bob Meashey trumpet/flugelhorn  
Chris Farr saxophones

available at  
sound of market 15 S.11th St., Phila.  
chester county book co. West Chester  
[www.randlrecords.com](http://www.randlrecords.com) (RLCD-1061)  
[www.cdbaby.com](http://www.cdbaby.com) -or- [www.amazon.com](http://www.amazon.com)

## Visit the Web's Ultimate Guide to:

Jazz News,  
Interviews,  
Reviews,  
Forums...



[www.allaboutjazz.com](http://www.allaboutjazz.com)

&  
**MORE**



# all about jazz

## Philadelphia

### Contents

- 4** **Headliner**  
**Mystery Man**  
**Pianist Orrin Evans keeps listeners on the edge.**  
By Asim Memon
- 5** **New Artist Profile**  
**Inner Urge**  
**Drummer Mark Sweetman pursues a spiritual quest.**  
By Yonah Korngold
- 6** **Interview**  
**Uri Caine**  
By Asim Memon
- 8** **Venue Profile**  
**Jazz At Bucks**  
By Pete Mazzaccaro
- 9** **Label Profile**  
**Dreambox Media**  
By Laura Zaborowski
- 10** **Local Legends**  
**Philly Joe Jones**  
By Brendan Kane
- 11** **Local Profile**  
**Jimmy Bruno**  
By Laura Zaborowski
- 12** **CD Reviews**  
**Al Di Meola, Paul Motian ...**  
**and more**
- 14** **Calendar and Club Directory**

### The Big Time

We're on the way to the Big Time, baby! Readers may have noticed that *All About Jazz - Philadelphia* received the honor of Best Jazz Startup of 2002 in the *Philadelphia CityPaper's* recent CP Choice 2002 issue (Oct. 24 - Oct. 31).

Nate Chinen's write up of us pretty much hits the nail on the head: this operation runs on sheer guts and an absolute passion for jazz. So, I'll take a moment to make another plea for community support of our good-intentioned publication. The Philly jazz scene holds a reputation as a fractious environment-talk to any musician who has left the area. This kind of attitude doesn't do much to advance the art form. (Oh, I forgot, it's about the money, Stupid). So take an ad out with us!

We seek good copy, too. If you would like to contribute to *All About Jazz - Philadelphia*, please contact me at [amemon@allaboutjazz.com](mailto:amemon@allaboutjazz.com) or the address below.

Best Regards,  
Asim Memon  
*Managing Editor*

## all about jazz: Philadelphia

A Publication of [allaboutjazz.com](http://allaboutjazz.com)

**Publisher** Michael Ricci  
mricci@allaboutjazz.com

**Managing Editor** Asim Memon  
amemon@allaboutjazz.com

**Layout & Design** Laura Zaborowski

### Contributors

C. Michael Bailey, Brendan Kane, Yonah Korngold, Greg Martino, Pete Mazzaccaro, Tony Rogers, Mark F. Turner, Laura Zaborowski

*Writing submissions, event listings,  
and promotional material for  
consideration:*

All About Jazz - Philadelphia  
6617 Quincy Street  
Philadelphia, PA 19119  
[amemon@allaboutjazz.com](mailto:amemon@allaboutjazz.com)

*Advertising Sales*

Michael Ricci  
610.690.0326  
[mricci@allaboutjazz.com](mailto:mricci@allaboutjazz.com)

"*Crossing Jordan*. You ever watch that?" queries pianist Orrin Evans. He's recording the season premiere of the NBC forensic drama at his mother's house in the East Mt. Airy section of Philadelphia.

# Mystery Man

Pianist Orrin Evans keeps listeners on the edge.

By Asim Memon

"I've always been into mysteries where I have to figure something out," continues the pianist, walking back from the VCR in the other room. "I'm a major *Law and Order* fan . . . and then my other good show is *The Practice*. I've always been into it: Agatha Christie, Hitchcock, all of those. I used to watch *Matlock* and *Murder She Wrote*, anything that makes you go 'hmmm' with a little twist at the end."

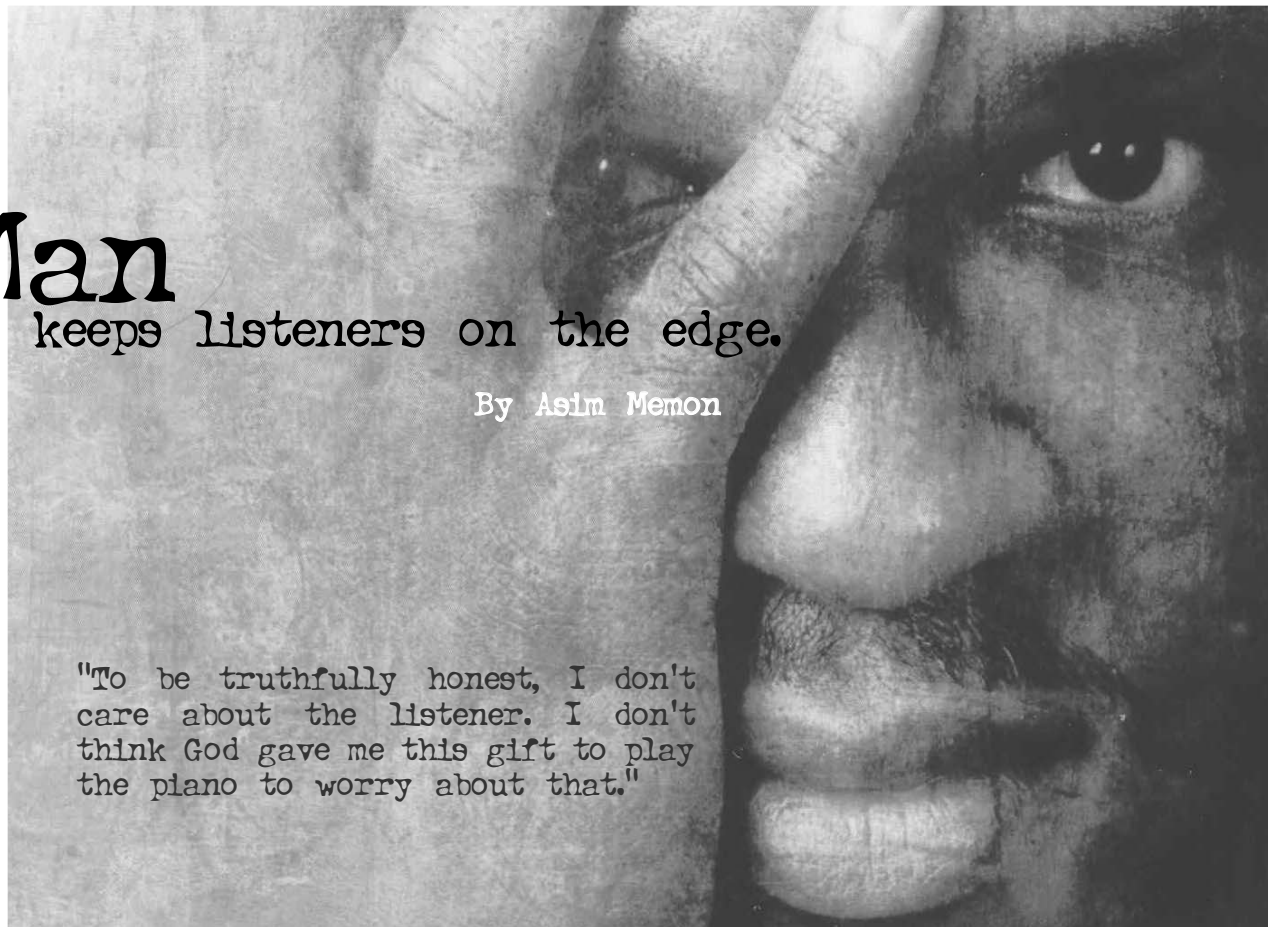
Evans, 27, vocalist wife Dawn Warren and their two sons, 9-year-old Miles and 4-year-old Matthew, have been staying with Evans' mother while they wait to close on a house in the same Mt. Airy neighborhood.

Though Evans has chosen to pursue his passion for crime shows off-the-beaten-jazz-track, he's no mystery in the world of improvised music. Most of Evans' work is focused in New York where he enjoys an international career. He placed second in the 1999 Thelonious Monk International Piano Competition and has boasted sideman gigs with the likes of Roy Hargrove, Stefon Harris and Bobby Watson. A leader in his own right, he's cut five albums with Dutch label Criss Cross and two on his own label, Imani Records. *The New York Times* has described Evans as "a singular young pianist," in whose sound "you hear an adventurous mind with a refreshing aversion to cliché." Commenting on his Criss Cross release, *Listen to the Band*, a *JazzTimes* reviewer wrote that "as Evans becomes more adventurous his work just seems to get better and better."

Evans has cultivated a reputation as a cocky young gun uncompromising in his sound. Some critics venture that his percussive piano style that exhibits a penchant for repeated notes and phrases is too intense for the casual listener. Evans doesn't contest this opinion: "To be truthfully honest, I don't care about the listener. I don't think God gave me this gift to play the piano to worry about that."

"There's a song, a standard I used to play. It says, 'I want to be happy, but I can't be happy till you're happy too.' I always hated those lyrics. I switched them around: 'I'm going to be happy. I hope you can follow in my example.'"

This critical acclaim and relentless pursuit of his own voice has paid dividends. In late September, Evans released *Meant to Shine* on Palmetto Records, his debut on a major U.S. label. A set of mostly Evans



"To be truthfully honest, I don't care about the listener. I don't think God gave me this gift to play the piano to worry about that."

originals, the album features Sam Newsome on soprano saxophone, multi-reedist Ralph Bowen, Gene Jackson on drums and bassist Eric Revis.

Evans hopes that Palmetto's strong radio base and distribution channels will propel him to the next level. "The biggest way to reach the people now is radio," he explains. "I love Criss Cross: I've dealt with them for five records. But as far as radio promotion, they weren't great. As far as U.S. distribution they weren't. It's great to actually have a label, a U.S. label. You can say, 'Yeah, my record is here.' I've always had to say, 'Yeah, it might be.' Now I can pretty much say, 'Yeah, go down here and check it out.'"

The irony of this recent Palmetto coup is that Evans had to temper his demanding style for the new album.

"I think *Meant to Shine* is the first record—and I don't say this with joy, but it's just a fact—this is the first that I did that I catered to the radio listener, more so than any record. I'm not saying that the tunes are smooth, 'cause that's not the deal. What it is, there's less solo work."

Indeed, *Meant to Shine* eschews piano intros—a prominent feature on albums like *Grown Folk Bizness* and *Listen to the Band*. And Evans refrains from soloing on the song, "Elevation."

"There was even a point where [on] a tune that didn't make the record I did an opening piano solo," recounts the pianist. "I was like, 'Man!' and I just stopped and the whole band started laughing 'cause they knew why I stopped. I was like, 'All right, take

two.' I knew that wasn't what I was going for this time but they knew that that was what I wanted to play—I censored myself."

Evans insists that these changes do not reflect a qualitative departure from his previous challenging oeuvre. "I just shortened the songs," he says. "I didn't take off the edge of the music at all. I didn't try to soften it."

To some extent he's not being disingenuous. The pianist's interplay with drummer Gene Jackson and bassist Eric Revis recalls the abrupt and fragmentary style he's developed over the years with a cadre of rhythm section players. On tunes like "Don't Write No Shit About Me," "Meant to Shine," and "Commitment," Evans conducts a precipitous dialogue with Jackson and Revis that demands focused attention.

Notwithstanding *Meant to Shine*'s concession to commercial viability ("I wanted it to be played"), Evans vows he's committed to his iconoclastic vision.

"I'm not going anywhere. People are going to be forced to hear my music but just in a four minute fifty second version."

Evans says he takes pride in having honed a style of playing that keeps the listener guessing. "That's why I like mysteries," he explains. "That's why after this is over I'm going to go watch *Crossing Jordan*—I don't know what's going to happen."

**The Orrin Evans Quartet**, Philadelphia Museum of Art, 12/27, 5pm.

# Inner Urge

Drummer Mark Sweetman pursues a spiritual quest.

By Yonah Korngold

His sound is raw and drenched with emotion. With this spirit, Mark Sweetman carries the torch passed to him from the days when John Coltrane redirected his life on a spiritual quest after quitting heroin cold turkey by locking himself in his room on N. 33rd Street with nothing but cigarettes and water. Since these days the number of jazz musicians that truly understand what it means to be a jazz musician is growing scarcer than mice in a cat pound. Refreshingly, Mark Sweetman, the Canadian-born drummer, has yet to divert from the spiritually enriched sound, soul and life that he discovered in his childhood.

Born in Toronto, Sweetman recalls a vibrant jazz scene where he would spend night after night in the back of a jazz club called Bourbon St., sipping on ice water, soaking up the energy and melting away with the vibrant sound. There he witnessed tremendous acts like Bill Evans and Chet Baker who taught him what it meant to play with everything from the inside out. Perhaps his greatest influence came while witnessing guitarist Sonny Greenwich roar deep with a tone no other guitarist can duplicate. In Sweetman there is a lot of Greenwich. It is apparent in his spiritual mission and the joy and intensity that surround his music.

Yet Greenwich was not the only power that awakened Sweetman's musical sense. There was also Sweetman's drum teacher whom he paired up with in Toronto when he was 18. Sweetman describes how his teacher was, "totally into Coltrane, Elvin, Miles, and Tony Williams." It is in these drum lessons that Sweetman was taught more than just drums but "life class" where lessons about jazz theory soon became "life lessons." In these pivotal moments Sweetman learned that the first rule of music was to never be afraid of producing one's own sound.

Sweetman followed this jazz guru on the road to Philadelphia where he spent years building up the spiritual sound inside of him that finally unleashed itself in 1997 with his debut album, *Inspired*. As the title emphasizes, the seven tracks on the album are products of years of built up musical stimulation.

"The urgency to put out my own music was so great that I didn't have a choice," says Sweetman. "I had spirituality in there that needed to get out for years."

With a line up that includes such talents as Ralph Bowen, Dan Klienman and Mike Boone, The Mark Sweetman Quartet is full of intensity representing a music that will take control of the mind and body as it continues to push deeper into more mystical depths.

Ralph Bowen, "the man" as Sweetman refers to



him, takes Coltrane's legacy into his own saxophone and gives the group its sparking electricity. A fellow Canadian, the two had met in the Toronto days when Ralph Bowen played with the son of Sweetman's drum teacher. On a mission to record this vibrant sound, Sweetman went to go see Ralph at Ortlieb's Jazzhaus and recruited him in his musical quest.

The deep natural sound of the group comes from Mike Boone who unselfishly plays the bass while Dan Kleinman floats around on the piano adding a sense of joy into the soulfully deep music.

On the Quartet's second album, *All Paths Lead to One*, one can hear a more relaxed and joyfully settled musical experience. From the get go the album is incarnated with a mysterious Indian drone in which the drums and bass build off of which climaxes when Ralph Bowen explodes on the sax.

"I've always loved the drone in Indian music and always wanted to play off of it," says Sweetman. "Some of my music comes from years of falling asleep listening to jazz albums. Some just came from walking around in Europe. When I was in Italy I heard bells ringing and than a car horn went by and with my rhythmical sense I put the two together. And then sometimes I don't know where it comes from nor do I ask."

For these reasons The Mark Sweetman Quartet remains unique in a music business where things aren't always what they seem. Unusually quiet in the public scene, Sweetman remains an underground secret who is completely content with the life he leads

and the music he has produced.

"I think one can identify with it [the music] and when they do they identify very deeply."

It is this rawness of sound that got the attention of Patti LaBelle.

"The interesting thing was that he [LaBelle's manager] understood the thread of spirituality in which Patti LaBelle appeals to in her audience and recognized that they in turn would get in my music."

This understanding led to the Sweetman Quartet opening for Patti LaBelle at The Westbury Music Fair. In this experience Sweetman recalled how Patti LaBelle's musicians all were enthusiastic and a bit jealous with the easy going and free attitude that the Quartet has adopted as their philosophy.

In the upcoming months the quartet plans to rejoin LaBelle in Jamaica along with a return to the studio to record a Coltrane tribute album.

"The thing about Coltrane and spirituality is something that pretty much has disappeared now except for a few of us who do our thing.

"We are not going to copy Coltrane; we are men of this era who happen to love Coltrane."

Like Coltrane, when recording, Sweetman believes that the band should play together in one room and not hidden behind layers of equipment behind studio walls.

In this sense there is no doubt that Sweetman will be able to capture Coltrane's intensity and also be able to give the music a personal element that will speak to the group's modern uniqueness.

## An Interview:

## Uri Caine

By Asim Memon

“One time I remember we were playing in a park in North Philadelphia somewhere and Philly Joe and Jaco Pastorius came driving up and came in and sat in with us,” pianist Uri Caine recalls with nostalgia. “We were stunned. Here we were playing, like, ‘Stella by Starlight’ with Philly Joe and Jaco.”

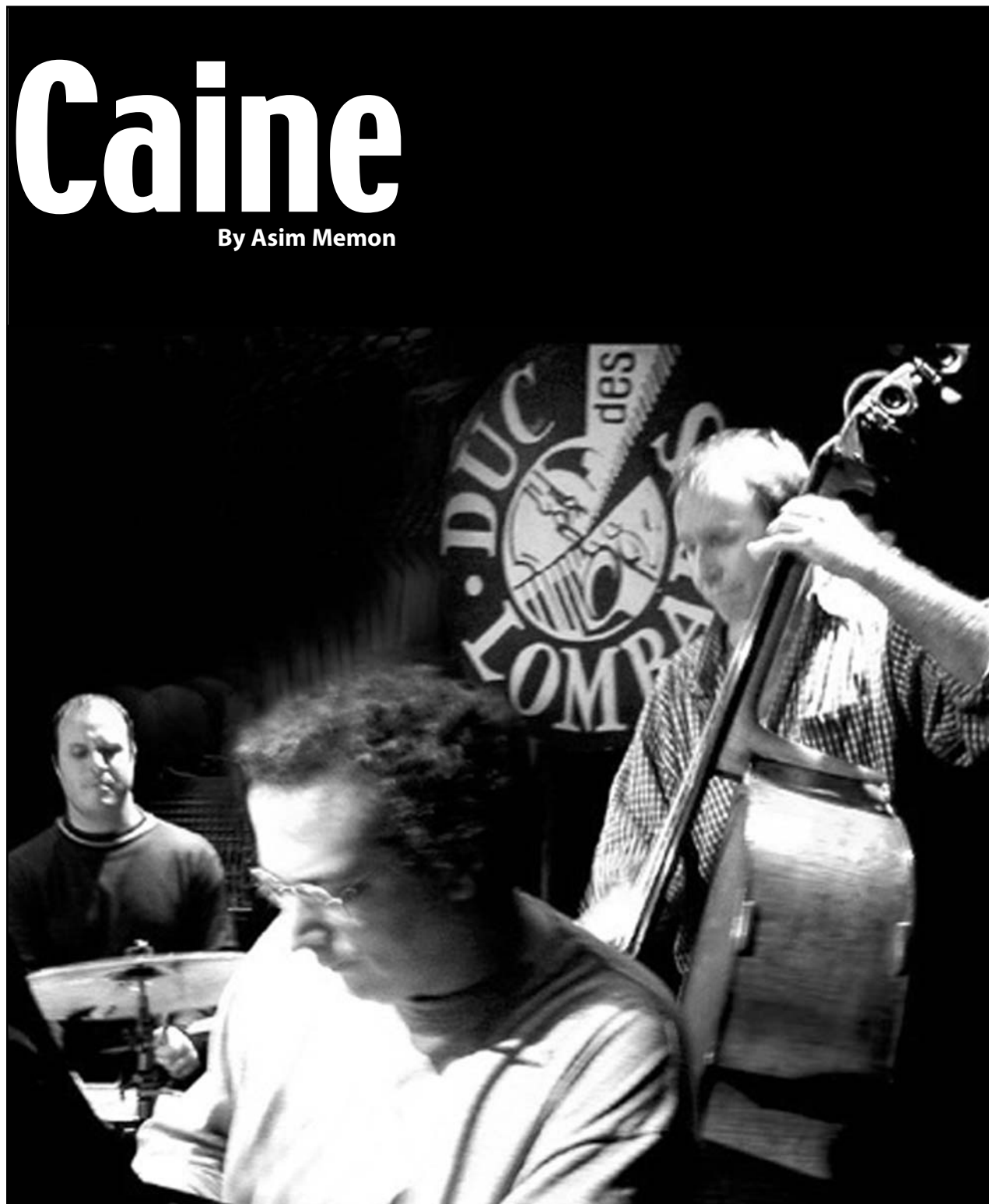
Today, Philadelphia-born and raised Caine calls New York home and maintains a world-wide touring schedule. You have a better chance of catching the pianist at the Village Vanguard with Dave Douglas’ New Quintet, the Knitting Factory with trio-mates Tim Lefebvre and Zach Danziger or at a concert in Europe, interpreting the music of classical composer Mahler through a jazz lens, than at his infrequent appearances at Chris’ or Ortlieb’s (much less a pick-up gig in a Philadelphia park).

Caine, 46, finds musical inspiration in virtually any source. Three recent simultaneous releases on his long-time label, Winter & Winter, reflect his broad interests. *Rio* places Caine’s keys amidst a backdrop of Carnivale rhythms. On *Solitaire*, Caine offers his interpretation of the solo piano tradition from Art Tatum to Keith Jarrett. *Bedrock* illustrates where DJs, hip hop and computer editing and looping share common ground with jazz improvisation. And a forthcoming release of Beethoven’s Diabelli variations evinces Caine’s penchant for classical fodder.

The international jazz career that Caine enjoys and kaleidoscopic musical style he has developed find their roots in some part in his formative experiences growing up in Philadelphia.

AAJ: Would you describe your childhood in Philly?

UC: I moved around. I was born and lived when I was really young in Center City, Philadelphia. Then my parents moved out to Elkins Park and then they moved to Bala Cynwyd when I was about twelve. I went to mostly Hebrew day schools. There’s this one called Solomon Schechter and one called Akiba, for high school. My parents were really into that whole thing of—it wasn’t religious. It was more like a secular Hebrew philosophy. My parents were very into speaking Hebrew. Even though they were Americans, they spoke Hebrew to my brothers and sisters and probably were contemplating moving to Israel. This is a while back. But it never worked out that way. My father became involved a lot during the ’60s in the



antiwar movement and the civil rights movement. He was also the head of the ACLU in Philadelphia. So a lot of our childhood was based around that politics in the background and this consciousness of activism—hearing the police bug our phones, dealing a lot with people that were really opposing the war in Vietnam. A lot of the counter cultural movements that were going on were very strong in our house.

AAJ: How did your interest in music develop?

UC: I guess the music thing started for me—I was taking piano lessons like a lot of little kids but was-

n’t really that into it. But when I was about twelve or thirteen some other friends of mine knew about Bernard Peiffer, a French pianist who ended up coming to Philadelphia in the ’50s. His style was more coming out of an Oscar Peterson, Erroll Garner type of thing. I started to study with him around 1970. In high school I started to get the chance to play around in clubs in Philadelphia. You could actually sit in with people like Philly Joe Jones, Hank Mobley. When I first moved out of my house I was already playing in downtown places like Le Wine Bar, Periwinkles. I went to University of Pennsylvania and I got a gig at La Terrasse—that was much more like a cocktail gig, but it was still experience playing.

Once I started hooking up more with musicians around town like Bootsie Barnes, we were playing places like Trey's, the Jaybird Lounge, a lot of places in North Philly and South Philadelphia. All these types of experiences had a later impact on what I was doing.

I was also really digging a lot of different types of music in Philadelphia—not just straight-ahead jazz. I was trying to play with some Brazilian musicians, listening to a lot of classical music: I would go to the Philadelphia Orchestra Friday afternoons and wait in line for the two-dollar admission just to hear a lot of that. But of course I was totally immersed in other institutions like 3rd Street Jazz, where I was such a familiar face. This was in the hey day: You would go in there on a Saturday afternoon and a lot of musicians were there. We were young guys so in a way for us it was just—we were swimming in it. We loved it.

AAJ: What years were you at Penn?

UC: I went to Penn between, around '75 and I was done around '80. I got into a very good program at Penn because I had already been studying with a composer in Philadelphia named George Rochberg who taught at Penn. In a way for me during those college times it was a conflict for me between what my future was going to be maybe as an academic—maybe that was more what the people at Penn sort of expected—or just basically being a jazz musician.

AAJ: Doing what you wanted?

UC: Yeah, in a way, but of course it had its own dynamic to it: There were a lot of different scenes. What do you do at that point? Should I move to New York? Should I stay in Philly?

AAJ: When did things crystallize for you?

UC: I don't know that they. . . they really didn't. I guess after I got out of school I stayed in Philadelphia. Then I traveled. I went to Israel to see if I could live there. I decided at that point if I was going to live anywhere I should really try to move to New York.

AAJ: Was your decision made from a career-standpoint?

UC: I guess it was partially that, although I never really had such a clear idea of what my career path was. I knew that I wanted to be playing. I started to realize at some point that there was different scene going on in New York that maybe would offer some other opportunities. It wasn't really so much a conscious thing of rejecting Philadelphia or saying, "I really have to move here and get discovered by Blue Note Records." Although, of course I was fantasizing about that. I would have been totally happy if that would have happened. But I think for me it was more the typical transition because in Philly I was working. I could work every night. I thought I was doing really well: I had an apartment downtown and then I had a nice apartment in West Philly. I was working, playing every night, enjoying myself. When I moved to New York it became more of a scuffling thing. When I got really desperate I would have to come

back to Philly to do gigs. It was a transition point. And even when I actually started to work a lot in New York, the gigs paid so little. I was in a different situation there, because in order to survive there I was doing gigs that I would not have done in Philadelphia just to make money.

AAJ: With the variety of music that you play and compose, do you think of yourself still strictly as a jazz musician?

UC: Absolutely. After awhile those become words. Just as if Charlie Parker is taking an Irving Berlin song and playing the shit out of it and therefore making it in a way another composition, transforming it through improvisation, you can do that, assuming that you get the music together, with a Mahler symphony or a Serbian folksong or an Ornette Coleman line or drum and bass grooves.

Whatever it is that you're using as your jumping off point that inspires a type of improvisation, or a group improvisation, or an interaction, to me is coming out of that same thing. I would consider myself coming from the jazz thing.

---

**“It's surprising how people really know about the musicians in this city. It continues to produce young musicians that are going for something. I've wondered why that is that it produces so many people.”**

---

AAJ: At what point do you think that you exhausted straight-ahead jazz?

UC: I never felt like I exhausted it. I'm still really conscious of trying to be a better straight-ahead player. I don't look at it that way like it's something that's boring and so, "let's move on to something else." I think it's a question of a couple of things. One is that as you move on and you see that there are other things that you can do—it becomes more things that you want to do. It's like wanting not just to eat spaghetti all the time and eat something else.

AAJ: At this juncture in your musical development, what informed your decision to cut your first solo album, *Solitaire*?

UC: There's a place called Schloss Elmau in southern Germany. It's this retreat with this incredible piano in this castle. They have people that stay there sort of like as a hotel, but they also have a music series there where a lot of people go and play. I was invited to play there. As soon as I played the piano in this place, I thought, "This would be a cool place to make a record especially because it's not in the studio." I would say that that was really the thought. But I had also been hearing from many people, "Like, man, you should make a record that really features piano playing instead of submerging yourself so much in these groups." Somehow that was a criticism—like you have to prove yourself. I didn't look at it that way, but I thought to myself, "I have a lot of music that I could

use for this CD and it would be a good challenge.”

AAJ: When you reflect back on your childhood in Philadelphia, what images come to mind?

UC: I guess like a lot of young people that got obsessed with music, there was the period when I was much younger where it was just a question of school and hanging out with friends and stuff. But once the music thing took over I started to see Philly as a different place because there were so many different musicians, different neighborhoods and different scenes and it became a really interesting place. In a way I started to see it in memory through the music that was happening. I remember a lot of wherever Philly Joe was or Mickey Roker or Hank Mobley. There was a mystique about those guys when we were young, going to hear their gigs. And maybe at the end of the gig we could sit in or play. It was very thrilling for us. I'm trying in a way to maintain that feeling of open ended wonder and enthusiasm.

It helps to remember where that is especially when you're traveling a lot and dealing with a lot of people who have their own personal issues. You got to keep your head together a lot of times, I find—learning how to pace yourself and how to work on the road.

AAJ: Work on your composition?

UC: Exactly. The last couple of years I've really got into my laptop. I wasn't really a computer person, but my hands were killing me from copying parts. Now in a way, a lot of my music is done on computer. I use Pro Tools, that's more for sound stuff. But for actual notation, like to work on the Diabelli piece . . . I work with Sibelius, which is a notation program and it'll print the parts out. It's an interesting way to work with your music because you can hear things, but it takes it away from the piano, which is the way a lot of people compose. This means that if you're on a long plane ride or you're on the train for eight hours or you're stuck in the hotel room after the gig and there's really nothing happening, you can work. I really like that feeling—every day working on it because that's how you develop your shit. The computer really gives you a chance to edit—almost like a word processor—try different combinations and switch things around. I would say that's changed the way I'm dealing with music.

AAJ: Any last thoughts?

UC: It's surprising how people really know about the musicians in this city. It continues to produce young musicians that are going for something. I've wondered why that is that it produces some many people. It's something we took for granted as we were growing up. And especially when I moved to New York and met people, you could tell from the way they grew up they didn't have the same type of opportunities to play. It was much more in an academic environment that they were learning about music rather than hanging out in clubs and playing with older musicians. Of course that's going on all the time everywhere, but Philadelphia's a very rich environment for that I thought.

# Jazz at Bucks

## A community college builds a jazz series among the cornfields.

By Pete Mazzaccaro



Photo by Thomas Treweek  
(l to r) Tony Rogers, founder of Jazz at Bucks and Jonathan Lee, director of Cultural Affairs at Bucks County Community College.

Riding west on route 332 towards Bucks County Community College, approximately 15 minutes from Interstate 95, rustic farmland expanses rise into view beyond the occasional roadside strip mall. This is Newtown, Pennsylvania—the corn-fed landscape that served as the backdrop for M. Night Shyamalan’s crop circle thriller, *Signs*.

The remote, picturesque college campus, a bucolic grassland among grain silos and livestock barns, seems an unlikely spot for a jazz concert series. The school’s address, 275 Swamp Road, hardly promises substantial jazz cache. But the setting didn’t discourage Bucks County journalism professor and jazz enthusiast Tony Rogers. He decided to book a couple of local jazz acts to play the college’s library auditorium and hopes to start a regular Bucks County jazz series.

“I’m a lifelong jazz fan,” Rogers says. “I’ve been here for five years and try to get to Philly when I can to catch local acts. Then, I realized this campus has easy access to 95, it has great venues, like the auditorium, so why not start a jazz concert series here?”

Rogers says he was inspired by jazz festivals he attended at other community colleges in locales such as Syracuse, New York, where thousands come out for a weekend of jazz concerts. If other college campuses can build a great jazz venue, Rogers thought, why not Bucks County?

Rogers received the go ahead by college officials to give the idea a shot and he took to the phones. “I was

a total virgin to the process,” he says. “But it’s easier to bring jazz acts into a venue. Unlike rock musicians, they don’t need big amplification systems and heavy equipment.” Before long, Rogers had booked three shows featuring prominent local acts.

The first show, November 15, features Philadelphia area tenor saxophonist Ben Schachter and his Trio of Many. Schachter, a *City Paper* poll favorite and a regular Monday night performer at Saint Jacks in Old City, has recorded two albums for his own label, Ben-Jam, and has a third on the way. The duo of guitarist Michael Hoffman and pianist Tom Lawton, both music professors at Bucks County, will open for Schachter.

Hoffman and Lawton play a return engagement in a quartet setting—this time as headliners—on January 31, 2003 for the series’ second show.

On April 25, 2003, the Bucks County based Eric Mintel Quartet will perform. Mintel, a pianist who recently released a well-received album, *Hopscotch*, has performed around the country, including a 1998 gig at the White House for Bill Clinton.

All shows will take place in the Bucks County Community College auditorium, a small theater of 330 seats that Rogers believes is a perfect place to see a jazz act, where proximity to the performers is a commodity. According to the college’s theater and community planning director, Jonathan Lee, the auditorium is popular in the community and with students. It is the location for approximately 240 events per year, including township functions, plays and various concerts.

“We’ve had jazz concerts here before,” Lee says. “The [remote] location is sometimes an issue, but overall, jazz sales have been very good. The auditorium looks small but it is big enough to get a decent-sized crowd.”

But will people in Philadelphia be charmed from places like Penn’s Annenberg Center, The Kimmel Center or even Ortlieb’s, to see a jazz show 30 minutes away?

“I think the location is a good one,” Rogers says. “Jazz fans are really an underground community. If there is something worth seeing, they’ll come. The audience is out there.”

Rogers is confident that the series he is building will enjoy that success. If the shows go well, Rogers will add more in the hopes to build the reputation of the school as a premiere jazz venue. And if the series is a success, Rogers says he would love to create a festival, similar to the one he attended in Syracuse. He says the campus has a number of great venues, including an old open-air theater where crowds could take in big jazz acts outdoors.

“I want to keep building it,” he says. “I’d love for people in Bucks County, when they think of jazz to say, ‘Hey, what’s going on at Bucks County Community College?’”

**Ben Schachter and Trio of Many, with Michael Hoffman, Tom Lawton and “Bucks County Poet Laureate” Allen Hoey, November 15. Michael Hoffman Quartet, January 31, 2003. Eric Mintel Quartet, April 25, 2003.** All three concerts will take place at the Bucks County Community College library auditorium, 275 Swamp Road, at 8 p.m. Ticket price is \$17 adults, \$13 students, seniors and children under 12. Tickets can be purchased at [ticketweb.com](http://ticketweb.com) or at the door. Call (215)968-8165, e-mail [rogerst@bucks.edu](mailto:rogerst@bucks.edu) or visit [www.bucks.edu/~rogerst/jazz.htm](http://www.bucks.edu/~rogerst/jazz.htm) for more information.

### NO RESTRICTIONS

Jazz - Rock - Fusion by Music Giants

*NIACIN*  
with special guest *Land of Chocolate*



#### MUSIC GREATS

##### Dennis Chambers

(Parliament/Funkadelic, Steely Dan, John Scofield, Santana)

##### John Novello

(Chick Corea, Andy Summers)

&

##### Billy Sheehan

(Mr. Big, Steve Vai, David Lee Roth)

NIACIN performs their unique brand of high-energy fusion and take listeners on a musical trip that transcends genre. Unworried about trends or stylistic labels, NIACIN borrows from the best of jazz to create a supercharged version of organ trio funk.

**Friday, November 22, 8 PM**

Tickets \$20 in advance, \$25 at the door



Tickets and information  
**215.248.9229**

7137 Germantown Avenue ▲ Philadelphia ▲ [www.sedgwickcenter.org](http://www.sedgwickcenter.org)  
FREE PARKING AT THE MUNICIPAL CENTER ACROSS THE STREET

# Dreambox Media

## Jim Miller's label puts the word out on Philly musicians.

By Laura Zaborowski

Jim Miller, founder of the Philly-based Dreambox Media, never intended for the label, originally called Encounter Records, to be anything more than a way to promote his former band Reverie.

Back in 1987, Miller was drummer for the fusion-rock group, which had been saving up to buy a new tour van. After the band's deal with a record company fell through, Miller convinced Reverie to put the money towards producing a record on their own. This was followed by two more records, which resulted in Philly-based singer Suzanne Cloud contacting Miller, clamoring to "be on the label."

"I wasn't even thinking of it as a label. It was just a way to promote Reverie," Miller says. "As soon as her record came out, she put the word out to other musicians like Mark Kramer, and then the phone calls started." This word of mouth system defines the success of the label, which Miller says, "finally has a life of its own after being on life support for so long."

A musician himself, 48-year-old Miller says he knew that the label would strike a chord with the audience it was targeting. "We don't have to spend a lot of money on promotion. Jazz fans are the most knowledgeable, intellectual people on the face of the planet. If something is out there that they want, they will find it," Miller says.

After renaming the label Dreambox Media in 1995, Miller and Cloud realized that the only way to get through to their audience was to construct a website. Putting the information out and making sure jazz fans can find it via search engine was Miller's goal. And now, in addition to Dreambox's regular distributors, Miller is currently in negotiations with an international distributor to sell recordings in Europe and Japan. Dreambox CDs are also available on Amazon.com, in addition to the label's own site, [www.DreamboxMedia.com](http://www.DreamboxMedia.com).

In comparison to larger labels and indie jazz companies, Dreambox falls somewhere in between.

"On all the indie jazz labels right now, the artist puts up the money for the sessions and the mixing,

except in cases where there is a pressing and distribution deal. But for artists to sell CDs themselves, they have to buy their own music back at a minimal discount. And most labels want at least 50% of publishing. Rather than doing that, we came up with a reversed process. The artist pays for the sessions, but the finished product is completely theirs. On each CD, it's not copyright Dreambox, it's copyrighted to the artist," Miller says.

In the label's early days, Miller was footing the telephone and postage bills. Such expenses, which are so minuscule for larger labels, are now "paying for themselves."

The criterion that Miller and Cloud established for the label from the beginning is that the music be as original and real as possible. For Miller, this means no drum machines and no smooth jazz.

"Even the treatment of standards has to be original," Miller says. "As a musician, I have a big folder of rejection letters myself, so one thing we don't do is trash anyone's stuff. We just want to preserve the focus of the label."

The focus remains on the biggest names in Philly jazz, musicians like saxophonist Denis DiBlasio, pianists Jim Ridl and Eddie Green, bassist Mike Boone and more, although Miller recently signed a drummer from Boston by the name of Guillermo Nojehowicz.

The label will remain Philly-based, but if musicians from other locations submit quality music, Miller isn't one to turn them away.

The drummer is also excited about expanding the label in other directions.

"We want to archive people who never got a break. There are a lot of great, older Philly jazz musicians who never put out a recording that really represented them," Miller says. "Evelyn Simms recently passed away too soon. We had put out a cassette that won an award in 1989 for Best Jazz Recording by the Philadelphia Music Foundation, but we wanted to work with her further."

This ties in with Dreambox Media's most important goal—to give musicians (young and old) a way to showcase their talent without jumping through all the hoops of a regular label.

"If you submit something to a smaller jazz label, usually your project is sitting around for a year, and by then you don't even like it anymore. I am all about keeping the momentum going. There is nothing worse than sitting around and waiting for other people to make decisions. That's why we wanted to do something different."

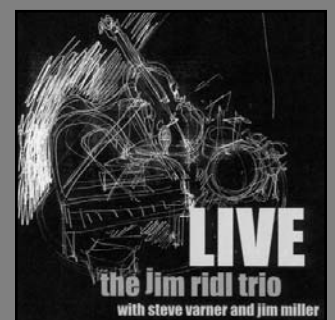
At the same time, Miller expects musicians on the label to be realistic. "I always tell people that their first CD is the most expensive business card they will ever make. We are a tiny independent label. They have to have realistic expectations, and most of them do because they have been around forever and they know the business."

Miller, originally from the Midwest, began playing drums professionally in 1970 in a variety of bands. The list of talent with whom Miller has performed is long and impressive. It includes Richie Cole, Randy Brecker, Clark Terry, Bob Mintzer, Uri Caine, James Moody, Eddie Gomez, Dave Liebman and more. And now that his label has a mind of its own, Miller has been working on his own recordings, something he hasn't thought about in years between Dreambox, playing as a sideman, teaching at Rowan University and writing for *JazzTimes Magazine*. His solo work will involve many of the musicians that Miller has backed himself and the groups he plays with on a regular basis. These include the Denis DiBlasio Quartet, the Jim Ridl Trio, Eddie Green, Cloud and others. You can see Jim Miller perform on November 1 and December 6 at Charlie B's (formerly Slim Cooper's), on Stenton Avenue from 7-11 p.m.

Miller will also be playing at the Cape May Jazz Festival on November 9, and he will be part of the Villanova University jazz concert series on November 24. For more information about Miller, visit [www.DreamboxMedia.com](http://www.DreamboxMedia.com).

### Best of the Bunch

Shown are two of Dreambox Media's top sellers, saxophonist Denis DiBlasio's *Perpetual Baggage Claim* and pianist Jim Ridl's *Live: The Jim Ridl Trio*.



# Philadelphia's Very Own: Philly Joe Jones

No jazz artist is more recognized for his link to the City of Brotherly Love than drummer Joseph Rudolph Jones, better known as "Philly Joe." From an infatuation with the snare in the first grade, Jones would go on to anchor some of the most important recordings in jazz. Hometown tutelage was provided in part by Cozy Cole, but it was his move to New York in 1947 that brought him into contact with the reigning big band and bop giants.

As house drummer at a number of clubs in the city he set tempo for greats like Fats Navarro, Dexter Gordon, Dizzy Gillespie, and Charlie Parker. Tadd Dameron and Miles Davis, however, proved the major influences on his career. Jones, Red Garland (piano) and Paul Chambers (bass) made up the rhythm section of the 'classic' Miles Davis Quintet of the mid-fifties. In addition to his peerless timekeeping behind Miles and Coltrane, Jones' soloing brought attention to the interpretive possibilities of the drums. Although his playing was seen by many as too aggressive and loud, it could be graceful and understated when the occasion required and would prove of great influence. He was also able to play in very different styles: during a four year sojourn to England and France he joined forces with avant-garde artists such as Archie Shepp; upon his return stateside Jones formed a fusion band, Le Grand Prix. Virtuosity and curiosity, however, would never overwhelm his passion for straight-ahead bop. In 1981 he formed the band, Dameronia, dedicated to performing the works of his late friend and mentor Tadd Dameron. As loyal to his hometown as he was to bop, 'Philly Joe' passed away in 1985 in the city whose nickname he had made his own.

—Brendan Kane

## Suggested *Listenings*



### Drum Songs

Two CDs in one, this combines the earlier releases *Advance* and *Drum Song*. An all-star cast joins Jones in a rollicking bop retrospective.



### Relaxin' with the Miles Davis Quintet

The easy-going side of the classic Miles Quintet. Elegant brush work and laid-back accompaniment pay tribute to Jones' mastery of the skins.



### Showcase

This recording signals Jones' emergence as composer and leader. Powerful solos on almost every track show Jones at his explosive best. Includes three original compositions and two by fellow Philadelphian Bill Barron.

## AAJ Publisher's Picks



**Matthias Lupri**  
*Same Time Twice*  
Summit



**David S. Ware**  
*Freedom Suite*  
AUM Fidelity



**Charles Lloyd**  
*Lift Every Voice*  
ECM



**John Ehlis**  
**Ensemble**  
*San Carlos*  
Sivac Records



**Classical Jazz**  
**Quartet**  
*Plays Bach*  
Vertical Jazz



**Either Orchestra**  
*Afro-Cubism*  
Accurate



**Ken Hatfield**  
*Phoenix Rising*  
Self Produced



**Chris Potter**  
*Traveling Mercies*  
Verve

## Cyrus Chestnut and friends perform the music from

# "A Charlie Brown Christmas"

---with vocalist Vanessa Rubin

Cyrus Chestnut is part of the new generation of "young lions" that are perpetuating and enhancing America's Jazz legacy. Cyrus Chestnut's *A Charlie Brown Christmas* is a homage to Vince Guaraldi's timeless music of the same title and to Peanuts creator—the late Charles Schulz. Cyrus does not merely reinterpret, nor does he simply seek to imitate Guaraldi's original music. Rather, he adds his own touches that respect the original material, yet give us something more. His sextet will be accompanied by stylish vocalist Vanessa Rubin.



**Saturday, December 14, 2002 8 PM**

Montgomery County Community College

Tickets are \$18 for general admission, \$16 for seniors and students and \$8 for children.

Purchase tickets by phone by calling the Science Center Box Office at (215) 641-6518, or in person at the Science Center Theater, 340 Dekalb Pike, Blue Bell, PA (Morris Road Entrance).

## 10% Off Your Next Purchase at *Sound of Market*



Present this coupon at  
**Sound of Market**  
and get 10% off  
your next purchase.

Sound of Market  
15 South 11th Street, 2nd and 3rd Floors  
Philadelphia PA, 19107

(offer expires November 23, 2002)

# From the Avant-Garde to the Internet

## Guitarist Jimmy Bruno explores new directions.

By Laura Zaborowski

Jimmy Bruno's bebop has always been a highlight for Philly jazz fans. On his most recent release, *Midnight Blue*, Bruno explores a more electronic sound and surprises critics and fans with his decision to deviate from the norm. Despite the mixed hype that surrounded *Midnight Blue*, Bruno remains as cool and collected as ever. Currently he is working on his next project, a solo guitar CD for Concord Records, while he perfects the Guild Jimmy Bruno model guitar designed by Bob Benedetto and fine tunes his internet empire.

"For the next album I am working on some tunes that are very unconventional, along with some jazz standards," Bruno says. "However, some of the original compositions may be too avant-garde for the audience, but I don't make those decisions. I let the record company make that choice. I was surprised that this [*Midnight Blue*] did as well as it did because it's really different."

The tunes on *Midnight Blue*, a mixture of originals and standards, were originally conceived in this style during sessions performed at Chris' Jazz Cafe and University of the Arts.

These sessions were recorded on minidisc and submitted to Concord producers John Burk and Nick Phillips for approval. The record features Dave Hartl on keys, Ron Kerber on saxophones, Gerald Veasley on bass and Marc Dicciani on drums.

"I didn't want to make another straight-ahead bebop record," Bruno says. "I had made six prior to that and felt that it was time for a change, although not a very radical one. I'll probably take that concept a little further on the CD after the solo record."

Aside from record companies and critics, a huge part of Bruno's career is his fan base, which he remains in constant contact with over the internet.

A visit to [www.JimmyBruno.com](http://www.JimmyBruno.com) will leave musicians with all kinds of helpful information, including a direct line to talk to the man himself.

Every month, musicians have a chance to hear songs Bruno has recorded through the "Free MP3 of the Month" program. There are also special offers on Bruno's books and CDs, and links are provided to the II-V-I chord progression, articles, interviews and more. The site is mind boggling as it is, but Bruno, always up on the newest technology, is always adding more.

"I am really into downloading books, and I had *Six Essential Fingerings for the Jazz Guitarist* up there for about two years. The book was downloaded close to 5,000 times. Now Mel Bay has published it, and people are buying it in print. The next book is *The Art of Picking*, and that will only be downloadable. Eventually I will add movies to go with it," Bruno says.

The guitarist also plans to put downloadable lessons on his site to provide musicians with "a lot of information for a small amount of money." By taking advantage of the internet, artists can reach twice as many people as regular record promotion and connect with fans on a personal level. Bruno even offers tech support on the site, which he answers himself.

This business approach is unconventional, especially for a musician. However, it ties in with Bruno's teaching technique. The 47-year-old musician takes a different approach when teaching his students the ways of the guitar.

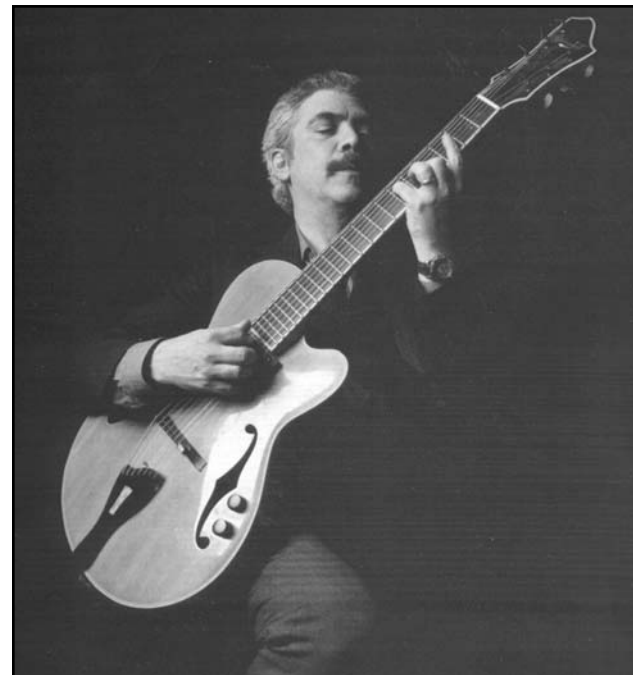
"People need to learn how to play their instrument. That's something that's been missing from jazz education in the last 20 years. People don't care about virtuosity, and I don't know where this comes from. Charlie Parker was certainly a virtuoso sax player, John Coltrane was a virtuoso and so were Oscar Peterson, Art Tatum and Sonny Stitt. The list goes on. Miles Davis wasn't necessarily a virtuoso trumpet player, but his strength was in putting together different bands and exploring different music, taking a chance and making music grow. That's why he's Miles Davis."

Bruno also advises students to start their musical careers by listening to music instead of bogging themselves down with theoretical exercises.

"How do you explain an innovator like Wes Montgomery? That's an example of someone who didn't know much theory. The same goes for John Coltrane and Charlie Parker, who weren't necessarily theorists. They practiced their own way and approached music from a sound standpoint. When Stravinsky wrote 'The Rite of Spring,' who knows how he wrote it. That was an off the wall piece of music for 1913. Books are still being written about the analysis of that piece and others like it. Stravinsky said his hands composed 'Petrushka.' He put one hand on the white keys and one on the black and got C and F#, and I understood what he meant. Music is sound. It's not an intellectual, mathematical design. Sometimes people find that in the music after it was created, but it doesn't start out that way."

When asked about teachers who influenced his own playing, Bruno names bassist Al Stauffer. "His outlook was so open. He accepted and explored all kinds of music. The greatest lesson I learned from him was not to let an instrument limit you in any way. That's a good goal to have because it's almost unattainable. At some point you are going to find that the instrument presents a challenge because of the way it is built, but this goal only makes you a better player."

Bruno has a long list of other musicians who have made a difference in his career as well. Among these are a crop of guitar players including Howard Alden,



Jimmy Bruno performs at Chris' Jazz Cafe every Wednesday night, and additional days every month. For the complete schedule, visit [www.chrisjazzcafe.com](http://www.chrisjazzcafe.com), or [www.jimmybruno.com](http://www.jimmybruno.com).

Vic Juris and at the top of the list, Pat Martino.

"He invented his own musical language, because there weren't many books or people around at the time to tell him about the different chords. He is an extremely intelligent person and has the ability to see the sameness of things, to recognize how things are related. His theory of the guitar is his own."

Bruno also names other instrumentalists like saxophonists Richie Cole and Chris Farr, trumpeter Warren Vache and pianist Jim Ridl as artists who have made a difference in his career. However, Bruno's own listening habits rarely involve his own records.

"I remember a time once when I was driving and listening to WRTI on the radio. This recording came on, and I thought the sax player was really good. Then the guitar player came in, and I hated the way he was comping . . . it was me," Bruno says, laughing.

Bonnie Raitt, Willie Nelson and Barbara Streisand are some of Bruno's non-jazz influences, along with Ella Fitzgerald, Nancy Wilson, Tony Bennett, Frank Sinatra and Louis Armstrong to name a few. Although they all come from different places, all of these singers have influenced Bruno with their ability to convey emotion and have fun.

That's exactly what the guitarist wants his audience to take away from his live performances. "An audience adds a different dynamic to the music and allows musicians to play with more energy than they would in the studio. Most people tell me that my music sounds so much better live, and I think that's true of any musician, because of what the audience gives back."



**Al Di Meola**  
Flesh on Flesh (Telarc)  
By Greg Martino

While many jazz listeners may be wearied by the seemingly endless releases by mainstream players suddenly discovering their love of Cuban, Afro-Cuban, Brazilian, tango, son, songo or soca music, it would be a mistake to overlook Al Di Meola's latest CD, *Flesh on Flesh*. After all, Di Meola had immersed himself in Latin American music from his earliest years and long before Buena Vista Social Club became a driving market force. On this CD, Di Meola surrounds himself with musicians from his own wide-ranging past, including Puerto Rican percussionist Gumbi Ortiz and Argentinean pianist Mario Parmesano from his 1990s ensemble, World Sinfonia, and bassist Anthony Jackson, who had worked with Di Meola on the classic *Elegant Gypsy*. He also brings in Alejandro Santos on flute, Ernie Adams on drums and Gonzalo Rubalcaba on Fender Rhodes. While hiring authentic players may not guarantee a good faith effort, the long association shared by these musicians generates an authentic vibe.

It has to be remembered, too, that Di Meola came up with Chick Corea, and Di Meola incorporates Corea's approach of filtering the Latin American musical traditions through a prism of respectful appropriation. The original root material is handled in a way that values intelligence, complexity and a movement away from the source and toward something essentially new. Di Meola's own five original compositions are tough, sinewy works with clear heads and rich improvisations.

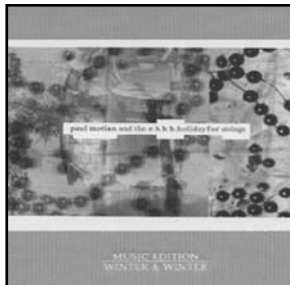
The CD also features a continuation of the guitarist's interest in the Argentinean composer Astor Piazzolla, with Di Meola recasting the piece "Fugata" with a Brazilian feel. Contemporary Brazilian guitarist/pianist/composer Egberto Gismonti's "Meninas" is given a careful, poetic reading that emphasizes the composer's classical leanings. Chick Corea's standard "Señor Mouse" is a real treat on the CD, performed as a funk number with Di Meola himself doubling on guitar and drums.

Di Meola's playing is, of course, impeccable throughout. There is probably no more assured a guitarist playing today, and he unleashes a veritable arsenal of guitars, including acoustics, synthesized, acoustic-electrics, a Strat, a Les Paul—everything but, it seems, the usual big-bodied jazz guitar. Di Meola fans may not be looking for that tone from him; however, its absence on this recording points toward a small, troubling note—little on this record has the sound of a classic jazz recording.

The engineer on the project is Roger Nichols, who created many masterpieces with Steely Dan, and his highly polished, every-instrument-up-front-and-clearly-delineated style is strongly in evidence here. The guitar is heavily reverbed throughout and even Alejandro Santos' exquisite flute playing sounds over-processed. The net effect is that the CD feels as though it were being pitched solely to the Smooth Jazz radio stations, and Di Meola's meticulous renderings can feel

battered and whipped down.

When there are jazz record labels such as CIMP and Mapleshade taking a minimalist approach and attempting to capture a sound that reads as pure and unaffected, this kind of recording comes across as crass as the cheesy, stock photo nude on the CD's cover. Di Meola's music certainly deserves better, and at this point in his career, he could surely get it.



**Paul Motian**  
Holiday for Strings (Winter & Winter)  
By Tony Rogers

Since his halcyon days as drummer for the legendary Bill Evans trio, Paul Motian has consistently pushed the boundaries of jazz. Working mostly in small groups with the likes of Keith Jarrett, Joe Lovano, Bill Frisell and Charlie Haden, Motian has helped liberate percussionists from their role as simple timekeepers by employing a style and phrasing that uses tempo as a starting point, not an end in itself. In the process he's produced an invigorating body of work (more than a dozen albums as a leader) that steers clear of post-bop clichés and instead evokes the subtleties of mood, atmosphere and texture.

His latest release, the ironically titled *Holiday for Strings (Winter & Winter)*, is no exception. With a new lineup of musicians working under the banner of Motian's Electric Bebop Band (Andres Christensen on electric bass, Chris Cheek and Pietro Tonolo on tenor and soprano sax, and Ben Monder and Steve Cardenas on guitar), he has produced a moody, melancholy album that nonetheless offers rich rewards for the patient listener. Motian has said in interviews that he wants to avoid "pushy" solos and instead have musicians on the same instrument play together. That approach is apparent on the opening number, "Arabesque," a Motian composition in which Cheek and Tonolo engage in a kind of sonic dance; one leads with a dominant theme, the other follows and shadows his counterpart. The result is a darkly beautiful kind of symbiosis. As always, Motian floats around the melody, using brushes and cymbals to embellish on the themes established by the horns.

Two more Motian compositions, "5 Miles to Wrentham" and "Morpion," seamlessly follow, both literally and figuratively, the dreamy, rainy-Sunday-afternoon tone set by "Arabesque." Indeed, at least in the first part of the album, Motian seems intent on creating a suite of pieces, a thematic whole greater than the sum of its parts. Even "Luteous," a Monder composition, echoes this mood. It's not until the up-tempo "Look to the Black Wall" (a Motian number faintly reminiscent of "Giant Steps") that the band gets any kind of bop-pish groove going; here, Cheek and Tonolo let loose in a good old-fashioned sax duel. The guitarists follow in turn.

Perhaps not surprisingly, the group is at its most conventional when covering two Richard Rogers stan-

dards, "It Never Entered My Mind" and "Oh, What a Beautiful Morning." But if these covers aren't particularly innovative, they're certainly pretty; the saxes play with a restrained elegance on the former, with the guitars weaving an intricate yet graceful tapestry around them. "Morning" is a fitting coda to the album; it's a mere wisp of a number, a simple statement of the melody and little more. Yet, in its understated way, it manages to capture the poignant spirit that informs the rest of *Holiday for Strings*.



**Peter Paulsen Quintet**  
Three-Stranded Cord (R&L Records)  
By Tony Rogers

It's all very well to speak in abstractions about the state of the local jazz scene, but the proof, as they say, is in the playing. With talents like Ben Schachter, Tom Lawton and Bootsie Barnes keeping plenty busy in area clubs and recording studios, it's clear that Philly and its extended environs have one of the most vibrant scenes around.

So it's not only a pleasure but a vindication to find a recording by yet another stellar local talent, bassist Peter Paulsen. The Westchester University music professor heads up a quintet on his debut CD as a leader, *Three-Stranded Cord*. He's joined by Lawton on piano, Joe Mullen on drums, Bob Meashey on trumpet and flugelhorn and Chris Farr on sax. The disc, produced by Harrisburg-based R&L Records ([www.randl-records.com](http://www.randl-records.com)) includes four Paulsen originals and two standards.

"Forza Blu," a 6/4 blues inspired by Prokofiev (Paulsen is also an accomplished classical musician, and classical influences permeate the album) opens with a repeating theme that's propelled by the more-than-able rhythm section. Meashey then cuts loose with an expertly crafted solo that's followed by a slightly more relaxed improvisation from Farr. But it's Lawton who shines here; after backing the horns, he takes flight in an extended solo of his own that allows him to demonstrate some real pyrotechnics on the keyboard.

The title track is an appropriately elegiac 29-bar waltz composed in memory of a friend of Paulsen's who has died. Early in the track Paulsen takes his first solo, a restrained but heartfelt passage that evokes the sadness of his loss. Lawton picks up from there and executes a solo that's technically pristine but also entirely organic in the way it hews to the heart of the melody.

Paulsen's penchant for a melancholy take on things is also evident in a fascinating rendition of Bill Evans' "Turn Out the Stars." Paulsen leads into the piece unaccompanied, with a moody solo that harkens as much to the abstractions of modernist classical composers as to anything jazz has produced. Eventually he's joined by his bandmates, but here again, the emphasis is on creating a mood; Mullen keeps the rhythmic pulse to a min-

imum, and the other players basically maintain a subtle support of Paulsen's theme. Finally, the mood lightens as the horns (Farr is on soprano sax here) engage in some almost playful call-and-response dialog.

"Endless Mountains" is meant to evoke the Poconos and the music scene there, while "Reddish Blues," a tribute to bassist Red Mitchell, conjures a New Orleans funeral march. This deceptively simple track begins with a muted Mullens drum solo. Meashey and the rhythm section follow with a somber reading of the dirge-like theme. But once again, Farr's soprano sax brightens the proceedings with a lilting, lyrical solo that flits and floats over the bottom. Mullens' restrained, atmospheric use of the cymbals is a real highlight here.

Paulsen's classical training is evident in his tightly constructed compositions. And the compositions, in turn, are a real showcase for this band's formidable technical prowess. But as anyone who's heard Jacques Loussier's attempts to mix baroque and bop knows, classical training can be a double-edged sword in jazz. Prodigious technical ability on an instrument is no substitute for soul. And if "Three-Stranded Cord" has a flaw, it's that the tunes can sound a tad too neat at times.

But that's a minor quibble on an otherwise fine album. And on Sam Jones' "Bittersweet," the album's final cut, the band does get to let its hair down. With Paulsen's bass and Lawton's left-hand piano work driving the tempo, the soloists have a solid foundation on which to build some inspired, swinging solos. It's a fitting tribute capped by Paulsen's liner notes, in which he calls Jones "one of the swingiest bassists in jazz history."



**Terri Lyne Carrington**  
Jazz is a Spirit (ACT 9408)  
By C. Michael Bailey

*Jazz is a Spirit* is a hip, high profile offering by drummer/percussionist Terri Lyne Carrington. Carrington fingers the best jazz talent performing today for inclusion on her current rumination. This talent includes the young lions Wallace Roney and Terence Blanchard (who both breathe the spirit of Miles), mainstream icons Kevin Eubanks and Gary Thomas, as well as the established old guard, could it be? Herbie Hancock?

This is Carrington's first date as a leader since 1989's *Real Life Stories*. For the past 12 years she has devoted her attentions to those of a sideman, supporting the likes of Herbie Hancock, David Benoit, Paul Bollenbeck, Mulgrew Miller, and this list truly goes on and on.

Carrington returns to leadership with a collection of jazz poems, ethereal and passionate. This is soundtrack and soundscape music, some brooding, some angry, some exuberant. The alpha and omega of the disc are two related spoken word pieces that have Malcolm-

Jamal Warner reciting the freedom in jazz. All of the artists showed up to play. Hancock is playful in sideways form providing serpentine piano lines on "Little Jump." Wallace Roney and Terence Blanchard both play with a beautiful Miles tone that in no way interferes with each trumpeter's individuality. The guitarists offer provocative support without being obtrusive. Carrington, for her part, is a great rhythm master, equal parts intellectual Max Roach and physical Art Blakey, all filtered through the 1990s.



**Jason Moran**  
Modernistic (Blue Note)  
By Mark F. Turner

Let's just cut to the chase. Jazz pianist Jason Moran has the goods. And more importantly, he has his own set of goods. His voice is unique among an onslaught of talented pianists. Exhilarating, challenging, and animated, are just a view of the ways to describe Moran's delivery. A student of the late Jaki Byard, his influences are as diverse as his abilities. His past releases and collaborations with Greg Osby have revealed comps and solos that were clearly beyond the standard jazz repertoire.

One of Blue Notes' young luminaries, he carries forth the strong tradition of jazz greats and helps to redefine the vision of where jazz is going. His last recording, *Black Stars*, was a collaboration with elder jazz visionary Sam Rivers and was listed among the top picks of 2001. *Modernistic* is the next chapter of an artist whose work will be documented in the years to come.

*Modernistic* is Moran's first solo recording and it is truly dynamic. The talented pianist explores the unique intricacies of performing solo successfully. One might think that a solo piano recording might veer into either mundane or spastic territories; but not in the hands of Moran. The music is melodic, funky, playful, and contemplative, but never ordinary. Take for instance the boldness and skill to reinvent Africa Bambaata's party jam "Planet Rock," which plays out like some neoclassical funk piece, or the title opener "You've Got To Be Modernistic" which showcases incredible range and chops that are at his disposal. With complexity and vision, his own compositions continue to reveal a true composer with two selections in his ongoing "Gangsterism" series.

Moran plays with percussive energy on "Time Into Space Into Time" with its undulating runs and time changes, whereas "Body and Soul" is simplistically beautiful. His work with the mini-piano on the selection "Moran Tonk Circa 1935" is like going into a time warp, which lands in a ragtime brothel. The lovely "Gentle Shifts South" concludes the recording with a pastoral mood that is sure to linger. All in all, *Modernistic* is an enjoyable and rewarding recording from one of today's brightest musicians.

www.DreamboxMedia.com

...the Best of Philly Jazz!!!

From **A**ntfarm Quartet (DMJ-1057)  
to **Z**an Gardner (DMJ-1051) ...  
from **M**ars 2 Earth (DMJ-1053),

www.dreamboxmedia.com is your source for the very best Philly Jazz recordings:

**MIKE BOONE**  
"Better Late Than Never" (EAR-1021)  
"Old Head" (EAR-1026)  
**SUZANNE CLOUD**  
"With a Little Help..." (EAR-1022)  
"Looking Back" (DMJ-1030)  
**DENIS DiBLASIO**  
"Perpetual Baggage Claim" (EAR-1038)  
**EDDIE GREEN**  
"This One's For You" (EAR-1024)  
**JEFF LEE JOHNSON**  
"The Singularity" (EAR-1037)  
"Hype Factory" (DMJ-1059/2)  
"St. Somebody" (DMJ-1062)  
"Things Are Things" (DMJ-1066)  
**JIM RIDL**  
"Blues Liberations" (DMJ-1049)  
"Trio LIVE" (DMJ-1055)

Also: **DON GLANDEN / DARRYL HALL / WENDELL HOBBS / MS. JUSTINE / TIM LEKAN**

**LARRY MCKENNA / MONKadelphia / PHILADELPHIA HERITAGE ART ENSEMBLE**

**GINA ROCHE' / DAVE SAYERS / KEN SHEPHERD / SIORA DORIS SPEARS / WEBB T's FLEET / J.D. WALTER & more**

**DREAMBOX MEDIA** Special ad deal - All CDs only \$10.98 each!  
Buy now by sending check or money-order to:  
**Dreambox Media**  
PO Box 8132  
Phila PA 19101-8132  
Visit our website for other offers you can't refuse!



**FIRSTENERGY**

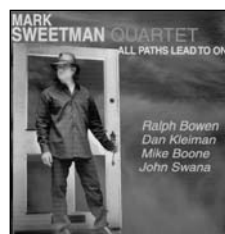
March 21-30, 2003

Mark your calendar now and plan to be a part of the 13th Annual version of this exciting musical event in Reading/Berks County, PA!

For tickets, call 610-898-7298 or Ticketmaster at 215-336-2000 or visit our Web site at [www.berksjazzfest.com](http://www.berksjazzfest.com) for online orders, info & updates.

"This is powerful, exhilarating music."  
-Larry Nai, Cadence and Jazziz

"Compelling...highly recommended.  
You owe it to yourself to check this one out."  
-Dave Liebman



**All Paths Lead to One**  
**Mark Sweetman**  
[www.marksweetmanmusic.com](http://www.marksweetmanmusic.com)

All Paths Lead to One is now available at:  
Amazon.com  
Sound of Market  
[www.marksweetmanmusic.com](http://www.marksweetmanmusic.com)

# November

# December

## FRIDAY, 11/1

Herbie Hancock, Annenberg Center Zellerbach Theatre, 8pm, \$28 - \$47

The Steve Wilson Quartet, Philadelphia Museum of Art, 5pm

Freddy Cole, Zanzibar Blue, 9pm & 11pm, \$25

Lavay Smith, North by Northwest, \$8

Marian McPartland Trio, PA Convention Center Auditorium, 8pm, \$20

## SATURDAY, 11/2

Eddie from Ohio, Sellersville Theater, 9pm, \$20 advance / \$22 door

Warren Oree and the Arpeggio Jazz Ensemble, North by Northwest, 9:30pm, \$8

Terence Blanchard and Jason Moran Trio, The Kimmel Center for the Performing Arts, 7:30pm, \$40

Freddy Cole, Zanzibar Blue, 9pm & 11pm, \$25

Tomasz Stanko Quartet, Tritone, 8pm, \$15

## MONDAY, 11/4

Ben Schachter Trio, St. Jack's

## THURSDAY, 11/7

Tim Berne / Michael Formanek Duo, Slought Networks, 8pm, \$10

Bobby Zankel and the Warriors of Wonderful Sound, Tritone, 9pm

## FRIDAY, 11/8

The Dave Liebman Group, Philadelphia Museum of Art, 5pm

Nancy Wilson and Ramsey Lewis, The Kimmel Center for the Performing Arts, 8pm, \$18 - \$62

Roy Ayers, Zanzibar Blue, 9pm & 11pm, \$30

## SATURDAY, 11/9

Ruth Naomi Floyd, Painted Bride, 8pm & 10pm, \$20 non-members/ \$10 members

Roy Ayers, Zanzibar Blue, 9pm & 11pm, \$30

Byard Lancaster, North by Northwest

Calvin Weston's Big Tree, Tritone, 9:30pm

## MONDAY, 11/11

Billy Martin / G. Calvin Weston Duo, Calvin Weston's Big Tree, Houston Hall / Univ. of Penn, 8pm, FREE

## THURSDAY, 11/14

The Austin Lounge Lizards, Sellersville Theater, 8pm, \$14 advance / \$16 door

## FRIDAY, 11/15

Ben Schachter and Trio of Many, with Michael Hoffman, Tom Lawton and "Bucks County Poet Laureate" Allen Hoey, Bucks County Community College, 8pm, \$17 adults / \$13 students, seniors, children

Larry McKenna Quartet, Philadelphia Museum of Art, 5pm

Tierney Sutton, Zanzibar Blue, 9pm & 11pm, \$20

## SATURDAY, 11/16

The Jimmy Bruno Trio, Sellersville Theater, 9pm, \$18 advance / \$20 door

Keiko Matsui, Annenberg Center Zellerbach Theatre, 8pm, \$29-\$41

Tierney Sutton, Zanzibar Blue, 9pm & 11pm, \$20

## SUNDAY, 11/17

Warren Oree and the Arpeggio Jazz Ensemble, Tritone, 8:30pm, \$5

## MONDAY, 11/18

Ben Schachter Trio, St. Jack's

## THURSDAY, 11/21

Loudon Wainright III, Sellersville Theater, 8pm, \$26

## FRIDAY, 11/22

Niacin with special guest Land of Chocolate, Sedgwick Cultural Center, 8pm, \$20 advance / \$25 door

Rebecca Parris, Philadelphia Museum of Art, 5pm

Dave Weckl, Zanzibar Blue, 9pm & 11pm, \$25

Harold E Smith/Byard Lancaster/Elio Villafranca/Bert Harris, Tritone, 8pm & 9pm, \$10

## SATURDAY, 11/23

Catie Curtis, Sellersville Theater, 9pm, \$18 advance / \$20 door

Dave Weckl, Zanzibar Blue, 9pm & 11pm, \$25

## FRIDAY, 11/29

Izaline Calister, Philadelphia Museum of Art, 5pm

Russell Gunn, Zanzibar Blue, 9pm & 11pm, \$20

## SATURDAY, 11/30

Russell Gunn, Zanzibar Blue, 9pm & 11pm, \$20

Courtenay Day, Sellersville Theater, 7:30pm, \$18 advance / \$20 door

## MONDAY, 12/2

Ben Schachter Trio, St. Jack's

## FRIDAY, 12/6

Jon Lucien, Philadelphia Museum of Art, 5pm

Steve Tyrell, Zanzibar Blue, 9pm & 11pm, \$35

## SATURDAY, 12/7

Nnenna Freelon, The Kimmel Center for the Performing Arts, 7:30pm, \$40

Steve Tyrell, Zanzibar Blue, 9pm & 11pm, \$35

## THURSDAY, 12/12

Martin Hayes & Dennis Cahill, Sellersville Theater, 8pm, \$20 advance / \$22 door

Guillermo E. Brown, Slought Networks, 8pm, \$10

Advertise in  
**all about jazz:**  
**Philadelphia**

Contact Michael Ricci at  
[mricci@allaboutjazz.com](mailto:mricci@allaboutjazz.com)

**FRIDAY, 12/13**

Tony Miceli and Kevin McConnell, Philadelphia Museum of Art, 5pm

Barbara Montgomery, Zanzibar Blue, 9pm & 11pm, \$20

**SATURDAY, 12/14**

Cyrus Chestnut with Vanessa Rubin, Montgomery County Community College, 8pm, \$18 / \$16 students, seniors / \$8 children

Kelly Joe Phelps and Willy Porter, Sellersville Theater, 9pm, \$22 advance / \$24 door

Greg Osby Quartet, Painted Bride, 7pm & 9pm

Barbara Montgomery, Zanzibar Blue, 9pm & 11pm, \$20

**MONDAY, 12/16**

Ben Schachter Trio, St. Jack's

**THURSDAY, 12/19**

Johnny Cunningham & Susan McKeon, Sellersville Theater, 8pm, \$24 advance / \$26 door

**FRIDAY, 12/20**

Mamadou Diabate, Philadelphia Museum of Art, 5pm

Frierds, Zanzibar Blue, 9pm & 11pm, \$10

**SATURDAY, 12/21**

Iris Dement, Sellersville Theater, 8pm, \$23 advance / \$25 door

Frierds, Zanzibar Blue, 9pm & 11pm, \$10

**FRIDAY, 12/27**

The Orrin Evans Quartet, Philadelphia Museum of Art, 5pm

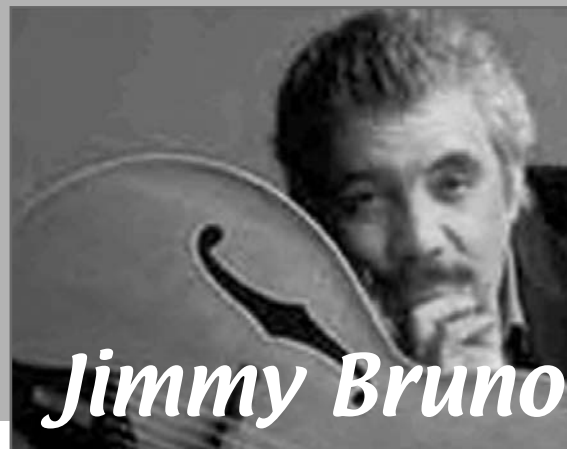
Gerald Veasley, Zanzibar Blue, 9pm & 11pm

**SATURDAY, 12/28**

Gerald Veasley, Zanzibar Blue, 9pm & 11pm

23rd Street Cafe • 233 N. 23rd St. • (215) 561-2488  
Allie's Jazz Bistro • 627 S. 2nd Street • (215) 923-5299  
Annenberg Center • 3680 Walnut Street • (215) 898-6701  
Barber's Hall • 1402 Oxford Street  
Bob & Barbara's • 1509 South Street • (215) 545-4511  
Brasil's • 112 Chestnut Street • (215) 413-1700  
Charley B's, II • Stenton Ave. & Johnson Street • (215) 224-0509  
Chris' Jazz Cafe' • 1421 Sanson Street • (215) 568-3131  
Dock Street Brewing Co. • (215) 496-0413  
Fat Edna's Pub • Ridge Avenue and Terrace • (215) 482-EDNA  
Firehouse Farmers' Market • 50th Street and Baltimore Ave. • (215) 747-7660  
General Lafayette Inn • 646 Germantown Pike • (610) 941-0600  
Iron Hill Brewpubs (Media, West Chester and Newark, DE)  
Judy's Cafe • 3rd and Bainbridge • (215) 928-1968  
Julie's Place • 71st and Woodland Avenue • (215) 729-2069  
La Collina • 37-41 Ashland Ave in Belmont Hills • (610) 668-1780  
La Taverna • 756 Haverford Avenue, Bryn Mawr • (610) 525-9994  
Lakey's Restaurant • 8215 Stenton Ave. • (215) 247-5354  
Liberty's • 705 N. 2nd St. • (215) 238-0660  
Manayunk Brewing Co. • 4120 Main Street • (215) 482-8220  
Meiji-En Pier • 19 N. Columbus Blvd. • (215) 592-7100  
Morgan's Jazz Club • 17 E. Price Street • (215) 844-6067  
Natalie's Lounge • 4003 Market Street • (215) 222-5162  
New Barber's Hall • 1402 Oxford just off N. Broad St  
Old Pine Street Church • 412 Pine Street • (215) 925-8051  
Ortlieb's Jazz Haus • 847 N. 3rd Street • (215) 922-1035  
Painted Bride Art Center • 230 Vine St. • (215) 925-9914  
Philadelphia Clef Club of Jazz • 736-38 S. Broad Street • (215) 893-9912  
Philadelphia Museum of Art • Benjamin Franklin Parkway • (215) 763-8100  
Prince's • 15th and Fairmount  
Saint Jack's • 3rd & Chestnut Street • (215) 238-9353  
Sedgwick Cultural Center • 7137 Germantown Ave. • (215) 248-9229  
Silk City Lounge 5th and Spring Garden (215) 592-8838  
South Street Blues • 2100 South Street • (215) 546-9009  
The Five Spot • (between 2nd and 3rd by Market) • (215) 574-0070  
The Four Seasons Hotel • One Logan Square • (215) 963-1500  
The Hill at the Society Hill Hotel • (215) 925-1919  
The Keswick Theatre • Easton Rd. & Keswick Ave. • (215) 572-7650  
The Kimmel Center for the Performing Arts • 260 S. Broad Street • (215) 790-5800  
Sellersville Theater, Bethlehem Pike off Rt. 309, (215) 257-5808  
The Station • 4401 Cresson Street • (215) 482-6030  
The Walnut Hill Inn • 6108-10 Germantown Avenue  
Tritone • 1508 South Strret • (215) 545-0475  
Vincent's • 10 E. Gay St. West Chester • (610) 696-4262  
Warmdaddy's • 4 South Front Street • (215) 627-2500  
Zanzibar Blue • Broad & Walnut Street • (215) 732-4500

Not Listed? Contact Asim Memon at [amemon@allaboutjazz.com](mailto:amemon@allaboutjazz.com)



## The Jimmy Bruno Trio

**Saturday, November 16, 2002**

**9pm/Tickets \$18**

*Owned by and right next to The Washington House Restaurant*

Between Montgomeryville and Quakertown  
On Bethlehem Pike in Sellersville just off route 309.

Box office: (215) 257-5808 • [www.st94.com](http://www.st94.com)

# ***Promote Your CD at the #1 Jazz Site on the Web***

- ✓ ***Reach 160,000 Unique Visitors a Month***
- ✓ ***Reach 26,000 All About Jazz Email Newsletter***
- ✓ ***Reach 25,000 Jazz Radio Listeners***



***All About Jazz Artist Promotional Services***

***[www.allaboutjazz.com/promo/](http://www.allaboutjazz.com/promo/)***

***Effective and Affordable***