

STRAIGHT AHEAD

FRANK PEROWSKY:

Improvising His Way Through Life and Music

Whether it's in music or in life, saxophonist Frank Perowsky possesses the skills of a master improviser. "You never know what's going to happen next," explained Frank, as he shared some highlights from a career that began as a Roosevelt High student in Des Moines. On September 19, Frank will return to his hometown to accompany New York vocalist Jay Clayton in the intimate setting of Caspe Terrace in Waukee.

Catching The Jazz Bug As A High Schooler In Des Moines

Frank remembers being introduced to jazz through his mother's record collection. Frank's mother, Elizabeth Werblosky, was a popular Des Moines dance teacher who had the latest records for ballroom dancing — Fats Waller, Tommy Dorsey and Frank's favorite, Benny Goodman.

That explains why Frank took up the clarinet at an early age, adding the tenor saxophone when he was in 11th grade. "Des Moines had a lot going on and I was fortunate to have a mother who encouraged me to take advantage of it," explains Frank. He saw Harry James, Tommy Dorsey and other big bands at Tom Archer's ballrooms; Benny Goodman in Ames,



Louis Armstrong at Hoyt Sherman — thanks to Frank's mother, he still has the original poster from that concert; and many great local players on Center Street.

Like most local musicians at the time, Frank's first professional job was at the Elks Club with the Ralph Zarnow band. Later he worked with groups led by Don Hoy, Val Carroll and Helen Gale. There were also jobs with high school pals like trumpeter Jerry Stenstrum and bassist Ross Cornelison. Frank jokes that his very first arrangement was for a band that Ross performed with called Allen and the Oo-Ya-Koos. Frank not only learned on the bandstand, but he had the opportunity to take lessons from local jazz legend Ellsworth Brown. According to Frank, he was the best teacher an aspiring jazz musician

could ever ask for. As he prepared for his graduation from Roosevelt High in 1953, Frank knew what was next on his musical journey — Julliard School of Music in New York City, — but he had no idea where that experience would take him.

Making the Scene In New York City

Julliard did not have a jazz program when Frank was a student in the mid 1950s, but New York City

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Director's Take

I recently renewed my commitment to the Community Jazz Center of Greater Des Moines (CJC) by accepting the position of Executive Director.

I encourage you to renew your commitment with your membership. But before I go any further, I would like to thank former director Phyllis Leaverton for her 29-year commitment to our organization. Her dedication and hard work will certainly be missed, but I am certain you will still see her hard at work at upcoming CJC events.

On the topic of events, mark your calendar for these upcoming events which could not happen without your membership:

FIRST SUNDAY OF THE MONTH JAM SESSIONS

We continue to attract middle and high school students from the area to these free monthly sessions. It is our joy to watch them mature as individuals and as musicians. It happens the first Sunday of every month, 2-4 p.m., at Java Joe's Coffeehouse in downtown Des Moines. Thanks to tips and your membership, we can have a stellar

rhythm section of Des Moines' best players to support these young musicians and to provide informal on-the-bandstand training. **If you know young musicians or music teachers, let them now about this wonderful opportunity.**

CJC BIG BAND

A portion of your membership goes to provide arrangements for the CJC Big Band. This totally volunteer big band performs free of charge the third Sunday of the month, 2-4 p.m., at Java Joe's. You will definitely want to make it to their September performance which will feature **Frank Perowsky**, a 1953 Roosevelt High grad who has been a first-call reed player on the New York jazz, big band and Broadway scene for more than fifty years.

THE CJC JAZZ HALL OF FAME

On the afternoon of October 22, CJC will host its 17th annual Jazz Hall of Fame. This year, the event will take place at Noce Jazz and Cabaret in downtown Des Moines. Trumpeter/bandleader **Dan Hartzler** and bassist **Nancy Bierma** will be inducted into the Hall of Fame, and recognition will be given to Noce, Bryan Schumacker, Sophie Roberts and Richard Espe. Watch for more information about

this event. As a CJC member, you will receive a discount on your tickets to this event.

HIGH SCHOOL AND JUNIOR HIGH FESTIVALS AND WORKSHOPS

Once again, CJC will host the Jack Oatts Honor Band workshop for Des Moines area high school players in November, and the Junior High Band Festival scheduled for January. Your membership helps offset some of the costs for providing these performances and educational opportunities for the next generation of Des Moines' jazz community. We always welcome volunteers to help with these programs, as well.

If you are already a member, thank you for your support. If not, please use the form below to show your support for the Community Jazz Center of Greater Des Moines. With your membership, CJC will continue to honor the past, showcase the present and advance the future of jazz in our community. I look forward to seeing you at upcoming events, and I welcome your suggestions for future CJC initiatives.

Abe Goldstien
CJC Executive Director

CJC MEMBERSHIP

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c/o Abe Goldstien
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Des Moines, IA 50311

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JAZZ

2017 HALL OF FAME
OCTOBER 22, 2 P.M.



Hall of Fame Honoree

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Hall of Fame Honoree

NANCY BIERMA

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NOCE JAZZ CABARET

Certificate of Recognition

BRYAN SCHUMAKER

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NOCE 1326 WALNUT ST.

TICKETS: \$20 in advance for members
\$30 at the door, and for non-members

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2 PM: SILENT AUCTION & RECEPTION (featuring CJC YOUTH COMBO)
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All proceeds help fund the youth programming events of the Jazz Community Center of Greater Des Moines

(continued from front page)

provided him with a solid jazz education. He spent many nights in the clubs, especially the original Birdland, soaking it all in. "I majored in Charlie Parker, Sonny Rollins, Stan Getz, Bud Powell and all the greats working the club scene back then," boasts Frank. He was also fortunate to find several Julliard students who shared his passion for modern jazz, and together they supplemented their formal education by starting a rehearsal band. One of those musicians is a fantastic trombonist and arranger Tom McIntosh, who asked Frank to play on his 2004 recording, "With Malice Toward None." Between his formal education at Julliard and the informal education in the clubs and combos, Frank was ready to live the life of a professional musician in New York City — in other words, seeing what would come next.

What came next for Frank were performance opportunities with some of the big bands he first heard in Des Moines — The Elgart Brothers and Woody Herman — and summer gigs in the famous resorts of the Catskill Mountains. The more musicians he met, the more opportunities came his way, like a chance to work six nights a week with Peggy Lee in the Americana Hotel on Seventh Avenue. After several years of working the clubs and hotels, Frank became a substitute for a colleague in a Broadway show orchestra. This led to him performing in hits such as *Promises Promises*, *The Wiz*, *42nd Street* and *Barnum*. During that time, Frank also developed a reputation as a valued composer and arranger. On the advice of a fellow musician, he brought his arrangement of Bud Powell's "Bouncing With Bud" to a Buddy Rich recording session. "One of my biggest thrills was having that arrangement recorded on Buddy's "Class of 78" record," says Frank.

What happened next would take Frank around the world. In 1981, he was recommended by a fellow sax player for a tour of Australia, Japan, Manila and Hawaii with Liza M. Recording sessions, concerts around the country and an unforgettable performance at Carnegie Hall followed. After a tour of South America in 2009, Liza reduced the size of her band which ended Frank's 28-year relationship with Liza, and it was back to waiting for more adventures.

There's Always Something New Coming Next

At age 82, Frank is still excited by what will come next in his career. There's the October 29 release of a CD featuring a big band co-lead with his son, drummer Ben Perowsky; his steady Tuesday nights session with the Mike Longo Big Band at the Bahai Temple in Manhattan; more composing and arranging assignments; not to mention play dates with his new granddaughter in Brooklyn and visits to see his son, Eric, and his family in Kansas City.

Frank is also excited about his next visit to Des Moines when he will be accompanying legendary jazz vocalist Jay Clayton on September 19 at Caspe Terrace in Wauke. "I'm looking forward to seeing my Hebrew school classmates from Temple B'nai Jeshurun, my high school gang from Roosevelt, my extended family still in the area and the many Des Moines jazz musicians I have worked with over the years. This is a wonderful opportunity for me to be back where it all began and in such a wonderful venue." After that, who knows what will come next, but Frank will be ready for it!

Gabriel Espinosa: Songs of Bacharach and Manzanero

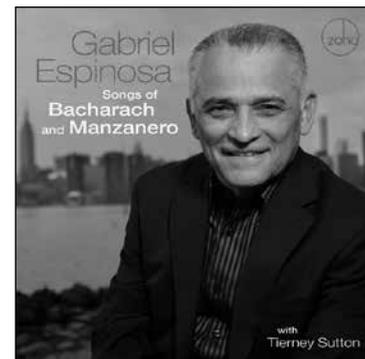
(The following is an excerpt from a review in the Latin Jazz Network)

To Gabriel Espinosa, the essence of emotion is nothing if it cannot be transmigrated across the musical topographies that separate North and South America, which are, in any case unified by the Africa of Jazz. However, bridging the gap that separates Burt Bacharach and Armando Manzanero required musical architecture of quite another challenging sort.

Burt Bacharach and Armando Manzanero may not have needed any additional proof of their legendary status as songwriters, but thank heavens for Gabriel Espinosa and Tierney Sutton, who bring their marvelous music to life like you've not really heard it before. Gabriel Espinosa seems to draw on the essence of the Mexican corrido – ballad-type of song or poem – for his renditions of Manzanero's highly prized songs. As for Tierney Sutton, things are slightly different because Bacharach's repertoire here encompasses ballads, show tunes and film-themes. All of which Sutton funnels through her pristine soprano, with 'pipes' that are the very definition of 'poetry' itself.

Other performers on the CD include Hendrik Meurkens on harmonica, Joe Martin on bass and Misha Tsiganov on piano.

View the full review at: <https://latinjazznet.com/reviews/cds/gabriel-espinosa-songs-of-bacharach-and-manzanero/>



A Tale of Two Movies *by Abe Goldstien*

It was the best of films. It was the most mediocre of films. It was gritty and dark, much like the story it told. It was glitzy and overproduced, unlike the story it was about. It introduced me to an interesting story about a major jazz improviser I have listened to since the 1960s. It told me nothing new about a major improviser I have listened to since the 1960s. With apologies to Dickens, that pretty much summed up an evening I spent at the Hollywood Theatre in Dormont, PA, in early June, viewing two new jazz documentaries — “I Called Him Morgan,” and “Chasing Trane.”

“I Called Him Morgan” tells the brutally honest story of hard bop trumpeter Lee Morgan from the perspective of the woman who saved him from a life of drug addiction and then ended his life on a cold wintery night at Slugs Saloon in New York City — his common law wife Helen Morgan. Forty-five years after Lee’s tragic death, Swedish director Kasper Collins recreates the mood and music of Lee’s career through some unseen footage of Lee in performance, rare photos from BlueNote sessions and archival footage of New York City from that era. You can imagine yourself being at the clubs, on the streets, in the apartments and in the studios that defined Lee Morgan’s short (15-year) but impactful career.



Interspersed with stories of Lee’s and Helen’s lives are interviews with jazz stars that shared the stage with Lee, but who rarely shared their stories. These include saxophonists Billy Harper and Benny Maupin, bassist Larry Ridley, drummers Charlie Persip and Albert “Tootie” Heath, some of whom were on the stage at Slugs that fateful night of February 1972. Credit for the film must also go to Larry Reno Thomas, a Wilmington, NC, writer and adult education teacher who discovered Helen Morgan in one of his classes and encouraged her to tell her story (fortunately a few months prior to her death).

As the theater went dark, I found myself not only feeling sorry for the tragic loss of Lee Morgan but sorry for the impact Lee’s death had on Helen. However, I was thankful for the wonderful music Lee left behind. Check out the movie, and more importantly check out some of Lee’s classic recordings on the BlueNote label. Neither will disappoint.

Name three saxophonists chasing the legacy of John Coltrane. How about Kamasi Washington, Dave Liebman and Joe Lovano? Now name three saxophonists who did not appear in the new film about Coltrane, “Chasing Trane.” You guessed it — Kamasi Washington, Dave Liebman and Joe Lovano. Instead, we get the usual suspects for Coltrane tributes — Wynton Marsalis, Sonny Rollins, Carlos Santana, philosopher Dr. Cornell West and former Doors drummer John Densmore. The only new addition to this cast of Coltrane-philes is former President Bill Clinton, who offered interesting perspectives on the music of Coltrane.



The film may have been high in production values, but it was definitely low in interest to anyone already familiar with the Coltrane story. We learn nothing new about the musician who reshaped jazz in the 1960s and beyond. Although Coltrane was always chasing himself to find new ways of musical expression, the film makes us think that his “Love Supreme” recording was the end of his chase, totally neglecting recordings like “Ascension,” “Om,” “Interstellar Space,” and other post “Love Supreme” recordings that truly paved the way for the real Coltrane chasers like Archie Shepp, Marion Brown, David S. Ware and the ones mentioned earlier.

To use some of Coltrane’s most famous tunes, this movie did not make a “Giant Step” in uncovering any new insights into the man. It did not leave positive “Impressions” on this reviewer. In light of recent excellent videos about Rahsaan Roland Kirk, Bill Evans and the aforementioned Lee Morgan film, Chasing Trane was not one of “My Favorite Things.”

Remembering Long-Time CJC Member Lloyd Miller



Teacher, musician and a member of CJC for the past two decades, Lloyd J. Miller, 78, died on July 18, 2017 in Des Moines, Iowa. From the age of fifteen, Lloyd was a professional saxophonist and clarinetist. Belonging to the American Federation of Musicians, Local 75, he performed jazz, classical, and big band dance for over forty years throughout central Iowa. Although many of us knew Lloyd as a musician, many more people knew him as a passionate teacher. Lloyd served in the Navy, then attended the University of Wisconsin where he received a Bachelors, then a Masters in Ibero-American studies. He taught Spanish and anthropology at Kankakee Community College in Illinois (1968-70), and at Des Moines Area Community College (1970-2000), spending eight years as DMACC’s director of social and behavioral sciences division (1974-82). When he was not on the bandstand or in the classroom, you could usually find Lloyd touring the Southwest and the national parks on his motorcycle.

LISTEN HERE with John Krantz

As a young boy, John Krantz remembers joining his father to listen to Speck Redd at Vic's Tally-Ho Restaurant. "I wasn't that interested in jazz at the time," admits John, who spent his early years playing in local rock and progressive music bands in the 1970s. After studying jazz, he became more comfortable playing the music and was coaxed into performing in public by bassist Ross Cornelison. Today, you'll find John playing in various formats throughout the community. He is also the chair for the CJC Jazz Hall of Fame.

We asked John to sample tracks from various piano players and give us his reaction to the music and the musicians. Contact Abe Goldstien at abe@trilixgroup.com if you would like to participate in the next "Listen Here" session.



BARRY HARRIS • LIKE SOMEONE IN LOVE

(After the introduction) It's "Like Someone in Love," a great standard. Sounds like Barry Harris or someone definitely influenced by him. Barry is one of the last great true boppers alive. To hear him in trio format playing standards like this is classic Barry Harris. I could listen to this type of playing all day.

MCCOY TYNER • REACHING FOURTH

These guys are swinging hard. I like it a lot. The piano player has some chops. Definitely has some McCoy Tyner influences with the use of fourths and pentatonic scales. (After learning that it is McCoy Tyner) I have that record. Normally you can hear McCoy play one bar and you know it's him, but this is a little older release.

BENNY GREEN • OPUS DE FUNK

I'm very familiar with this tune, but can't remember the title at moment. There are some lines in there that sound like a piano player I have heard before but I can't identify who it is. Is this Benny Green? I appreciate the fact that he is rooted in tradition and has great respect for the musicians that came before him. The integrity of his playing and his attack are like no one else. I can hear him now. That's Benny, and I love it!

HANK JONES • BEAUTIFUL LOVE

I'm trying to think of the title of this tune. It's a great minor key tune. This could be a lot of different players. I'm thinking an older player from Detroit — Barry Harris or Tommy Flanagan? Is it Hank Jones? Hank has such an elegant touch. He never gets too carried away but he has one of those styles that is always perfect for the song.

CEDAR WALTON • DEAR RUTH

It's a very relaxed player. I'm thinking maybe Cedar Walton. I have a great deal of respect for his playing. Cedar is one of the true masters that we lost several years ago. I can usually tell Cedar Walton's playing because he has some distinctive stylistic things he always brings to the music.

STU CALHOON • BLUE AND GREEN

(After the introduction) That's a dear friend of our local jazz community — Stu Calhoon. He's killing that classic Bill Evans/Miles Davis tune. Stu was such a beautiful and sensitive player. I'm glad you played this for me. And a great rhythm section, too — Susie Miget on bass and Pete Simonson on drums.

GEORGE CABLES • LTD

(Immediately) That's George Cables playing a tune associated with the great Dexter Gordon — LTD (Long Tall Dexter). It's George all the way. One of my favorite piano players.

MULGREW MILLER • WHAT AM I HERE FOR

This is a classic Duke Ellington tune. Once again, this player's attack and lines sound very familiar to me. (After learning that it is Mulgrew Miller) Because he was a sideman for so many years, Mulgrew had the versatility to play anything and with anyone. I had the opportunity to see him with Kenny Washington and Lewis Nash in Cambridge, MA, a few years back. He was a big powerful man like Oscar Peterson and McCoy Tyner, but when he sat on the piano he could play with tremendous sensitivity. Like the tune we're listening to now, everything Mulgrew played was perfect.

FRANK PEROWSKY WITH THE CJC BIG BAND

SUNDAY, SEPTEMBER 17, 2-4 PM • JAVA JOE'S • FREE

This special performance is made possible by the Community Jazz Center and Jazz at Caspe Terrace

NOTES & TONES

From Jazz at Caspe Terrace: Presenting Jay Clayton & Frank Perowsky on September 19

More than 35 years after her debut, Jay Clayton is still the most sought after singer in jazz — a specialist in scat who's also expert in finding new meanings in the melodies and lyrics of classic popular songs. Jay will demonstrate



that skill on September 19 at Caspe Terrace. Jay will be joined by pianist **John DiMartino** and saxophonist **Frank Perowsky**, a 1953 Roosevelt High grad who has spent the last 60 years as a first-call reed player on the New York scene. Expect an evening of familiar songs from the Great American Songbook sung in true jazz fashion in the intimate setting of Caspe Terrace in Waukee. **For ticket information, call 515.279.6452.**

From Civic Music Association: 2017/2018 Season Announced

The 2017/18 Civic Music Association Concert Season features the following jazz performances:

- October 27, 2017 — David Sanborn Electric Band
- February 16, 2018 — Cyrille Aimee
- March 2, 2018 — Delfayo Marsalis
& The Uptown Jazz Orchestra

For more information, visit civicmusic.org.

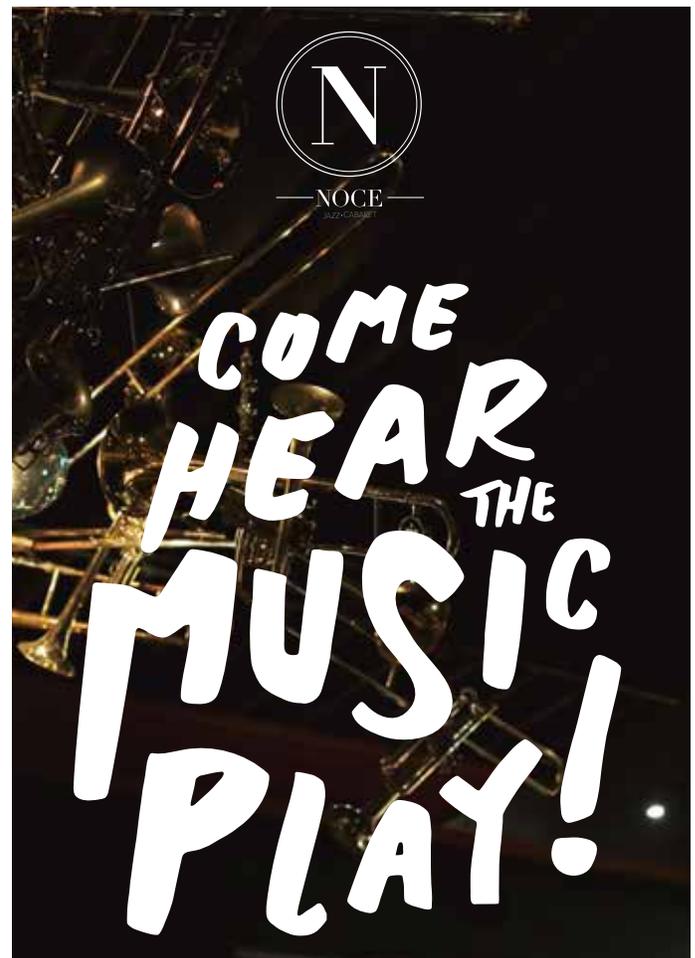
From KFMG Radio: Wake Up To Jazz on Sundays

Local jazz trumpeter **Scott Davis** is the newest addition to the KFMG Radio jazz staff. You can enjoy Scott's jazz programming every Sunday morning, 6 to 10 a.m. at 98.9 on the FM dial, or stream it at www.kfm.org. Sunday jazz continues from 5 to 8 p.m., when Abe Goldstien introduces listeners to new recording on "Straight, No Chaser." Stay tuned from 8 to 10 pm for two hours of jazz vocals with Bob Hunter. End your Sunday with two more hours of jazz from 10 to midnight.

From: Stu Calhoon Scholarship Committee And The Winners Are ...



Every spring, the CJC sponsors the Stu Calhoon Scholarship for students attending the March, April, May and June jam sessions. These scholarships can be used by the students for any Iowa-based jazz education program, including private lessons. This year's winners were Quezi Martin, from Indian Hills Junior High (left) and Alex Ertll, a trombonist from Waukee High School.



Visit www.nocedsn for complete schedule information.

Community Jazz Center
4011 Plainview Drive
Des Moines, IA 50311

CJC Membership Form

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