

KLINGON KLEZ e-Kit

228 WEST HORTTER STREET, PHILADELPHIA, PA 19119
EMAIL: GoldenMedina@Comcast.Net
www.klingonklezmer.com

Music Director
Jack Kessler
215-849-9227

Binding attachment to performance contract (page 1 of 2) technical requirements -- stage plot

(folding chair)
drum kit 2nd percussionist
(mics for kit as needed) drum mic
keyboard amp bass amp
keyboard (direct)(2 volume pedals) - direct -
(Roland XP-60 or XP-80--see summary) (for bass amp)
guitar amp for violin
horn mic horn mic -direct- vocal mic
(for elec violin)

-----stage front-----

Audience

Summary:

- two horn mics, one vocal mic, one drum mic
 - mics for drum kit if needed, depending on size of hall
 - keyboard: roland xp-80 plus pedals.
 - amps: bass amp, guitar amp (fender twin)
 - keyboard amp
 - three directs
 - mains, monitors (two mixes if possible)
 - three orchestra-type music stands
 - boom stands for all mics
- note: if no air travel is involved, keyboard and drums may be provided by the ensemble

drum kit: (if provided by presenter): a 4 piece basic set: one 10" rack tom, 14 or 16" floor tom and a snare. cymbals: 22' or 21' ride on the dark side, a 16' crash and a 15 or 17" crash and a splash if possible...any HiHats will do. If you want to send an option list, please do so ..

continued on page 2

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Addenda:

--sound check: two hours needed, ending not later than two hours before performance.

--onsite sound engineer for duration of sound check and performance

--VENUE: vegetarian snacks, drinks backstage for seven* players.

“Green room” backstage; adequate rest rooms.

--SOUND AT WORKSHOPS: All workshops, lec-dems etc require the same sound system and on-site engineer as the concert. Exception: monitors are optional.

--EDUCATIONAL MATERIALS: if this program includes an educational component, presenter will provide a standard school chalk- or green-board, approx 3x5.

--CD ETC SALES: presenter will provide one table, approximately 3' x 6', for merchandise. 100% of sales revenue will go to the ensemble. If presenter is handling all sales, we will work out a mutually satisfactory arrangement.

LODGING: seven hotel rooms for one night. If the ensemble is doing its own hotel bookings, the presenter will provide the ensemble with a comprehensive list of area hotels, including phone numbers.

TRANSPORTATION: all transportation to and from the airport and hotel, to and from hotel to performance venue, and to and from any workshop locations shall be provided by the presenter.

WEATHER STIPULATIONS:

Musicians will not play, at no diminution of the presenter's obligation to pay all fees, under the following circumstances:

- 1)in the rain
- 2)under 60 degrees farenheit
- 3)in the sun in over 80 degrees farenheit.

QUESTIONS: contact Jack Kessler thru any of the media on this letterhead.

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EDUCATIONAL WORKSHOPS/RESIDENCIES

KLINGON KLEZ conducts a wide range of educational events: informational sessions, training workshops, and community residencies for groups of all ages. One of the unique aspects of klezmer is its mutability through contact with other cultures. Accordingly, an educational program includes the historical background of klezmer music in its development with demographic changes, accompanied by appropriate examples.

Audience participation is encouraged! If there are instrumentalists in your projected event, we are delighted to work with them on klezmer styles. We can prepare a group of players in some of the basic klezmer pieces and create a near-instant klezmer orchestra that can perform with the band in a grand concert finale.

Fees: \$1500 per workshop. Residencies to be worked out per event.

For more information and to develop a program that would suit your community's purposes, please contact Jack Kessler, director, KLINGON KLEZ, at any of the above media.

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PLAYER BIOS

Hazzan Jack Kessler, music director, vocals, composer-arranger, has been called a one-man force of nature in Jewish music (he has also been called the Jewish Sun Ra; he has also been called late for dinner). He sang Jewish liturgical music as a Hazzan (Cantor) for twenty years before he decided that he prefers singing with a band. Along with the Klingsons, he directs ATZILUT, a ten-member ensemble that performs CONCERTS FOR PEACE, featuring Arab and Jewish musicians in concert together.

Bob Butryn, reeds: Bob is adept on clarinet, flute, and tenor sax. He is the principal clarinet of the internationally known new music ensemble Relache, and is highly respected for his improvisational and harmonizing skills in klezmer, jazz, and dixieland. Bob has also won national awards in swing dancing with his show "Crazy Rhythm, Fancy Feet.com" (online by the same name).

Stan Slotter, trumpet and flute, has been active on the Philly music scene since age fifteen. He has played with Cecil Taylor, Grover Washington, Philly Jo Jones, Reverie, Minas, Seamus Eagan and many others. His favorite styles are jazz, Latin, dixieland and klez. Stan is known for his passionate, heartfelt approach, which brings a unique warmth to his playing. He has no attitude whatsoever.

Josef Kessler, five-string electric violin, is based in Boston and is one of the most sought after ethnic violinists in the Northeast. He plays klezmer, Irish, Balkan and rock. and has played with Led Zeppelin, Morphine, Boiled In Lead, Wooden Leg, Sunday's Well, Klingon Klez, and Atzilut. He spends a lot of time in airports.

Dave Posmontier, keyboard, a.k.a. Dr. Funk, has been playing professionally for thirty years. He has performed with such Philly area stalwarts as John Swana, Steve Giordano, Bootsie Barnes, and his brother Rich in the Posmontier Brothers Quintet. The PBQ has an album out of Dave's original compositions. Several hundred years ago the Philly jazz station named Dave number one jazz pianist in Philadelphia. Dave began his klezmer journeys playing synthesizer for the High Holidays, backing up Cantor Jack.

Tom Cohen, percussion, is a seasoned (actually pretty well baked) veteran of the Philly music scene who began to study with jazz great Tony Williams while still in high school. In Washington DC, Tom played with the Harvard University Big Band under Donald Byrd. Since living in Philly he has played with the fusion bands Catalyst, led by Odean Pope, Bootsie Barnes, Shirley Scott, Uri Caine, Charles Fambrough, John Swana, John Blake and others. He has recorded on a number of CD's His own discography is on the Cadence label.

Chico Huff, Bass, has been playing electric bass professionally for about 30 years and is one of the best players in the universe. Chico is fluent in many styles of music including klezmer, jazz, funk, celtic and latin jazz. Over the years Chico has performed and recorded with James Taylor, Carly Simon, Solas, Karan Casey, Jeff Golub, Jeff Lee Johnson, Terrence Blanchard, G.E. Smith, Chuck Leob, Anton Fig, Edgardo Cintron, Elio Villafranca, and many others. He has toured the planet many times, and has been occasionally seen off-planet.

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Auburn University

Auburn University, Alabama 36849-5140

Center for Diversity and Race Relations
243 Foy Union

Telephone: (334) 844-2976
FAX: (334) 844-2856

Hazzan Jack Kessler
Golden Medina Music
228 West Hortter St.
Philadelphia, PA 19119

Dear Jack:

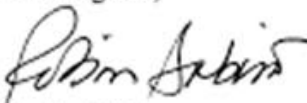
I want to thank you and the other members of Klingon Klezmer for your wonderful! performance last week. The accolades in the press kit approach the truth about the Klingon Klezmer's enthusiasm and talent—but mere words fail. The flute duet by Stan Slotter and Bob Butryn was the finest I've ever heard. Everyone in the Center was thrilled with the concert, and I've been answering glowing e-mails all week. Auburn is eagerly looking forward to another concert.

The trumpet workshops that Stan Slotter (with Dave Posmontier) gave and the percussion workshop by Joe Tayoun were well received and much appreciated. Our music department is delighted that their students were able to work with such talented musicians.

On a personal note, I want to thank you for your assistance during the planning process. As you know, this is the first concert I've arranged. Your patience and guidance were crucial to the events' success.

I look forward to working with you again!

Best regards,



Robin Sabino

Acting Assistant Director

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KLEZMERSHACK REVIEW

On the Klingon's first CD they claimed to play klezmer that kids enjoy. On this CD, they show what klezmer sounds like if you've been through the Sixties and the counterculture and have a slightly expanded take on music and fun. From the opening "Return of the Alien Bar Mitzvah Tutor," this CD is all about fun and interesting music. Think of this CD as the antithesis of the increasingly sterile Neo Bar Mitzvah sterility coming out of so many suburban-based bands.

This is also the first jam-band style klezmer recording that makes me think that it would be worth catching the band live and dancing along. I freely admit that klezmer-inspired wailing guitars (e.g., "A Hot Date in Zero Gravity", along with the requisite special effects, is high on my list of tracks I'd like to have on the changer on the rainy afternoon. If these guys had played my wedding, I might even have been tempted to let them twist "Fiddler on the Roof" as they do on "End of the Universe part 2." I am further reminded of the exotic titles attached to many traditional tunes when musicians such as Naftule Brandwein had to come up with names for their recordings. This band makes that tradition their own.

The thing is, this isn't chaos. These guys are very, very good. Stan Slotter's salsa-flavored horn arrangement for "The Odessa-Havana Trolley" is as tight as you could ask for. "Escalator to Heaven" is a fascinating jazz rock improvisation on a traditional Sephardic tune. Cantor Jack Kessler's "Mojo Shabbos" is both a wonderful satiric take on "Romania Romania," and at the same time, a partial answer to fellow Philadelphia musical anarchist Benjamin Laden (I'm thinking about Benny and the Vilda Chayas doing "Shul Time"), all wrapped into a sort of progressive klezmer music suite that manages to quote some mighty fine rock and roll. You'll find yourself unable to dissociate "Ikha dodi likrat kalah" and "ganja" (possible mondegreen alert) forever after.

Reviewed by Ari Davidow, 4 June 2006.

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pages: 1

Jüdische Kulturtage

Berlin

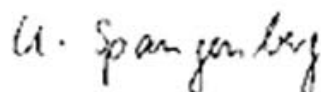
Klingon Klezmer Band

For the first time in Berlin: the Klingon Klezmer Band with Jack Kessler, lead singer.

It is fascinating to watch the Klingon Klezmer Band play live on stage. Every one of the musicians shows a strong musicality that is professionally flattering. More, they seem to be having great fun while playing. But together they're just unbeatable. It would be hard to imagine a band giving more to their musical ideas and instruments. Apart from often improvised breaks that might even hit the rock music boarder it's the electric violin and percussion passing the boundaries of Klezmer music directly into the heart of the audience. With the first tone they can no longer stick to their chairs but must get up and dance. There is hot Klezmer rhythms as well as ballads and over all lies a true spirituality. As the name suggests, it's music from outer space, from Klingon space. But this is not their only humorous trait.

Apart from their music the artists show a great deal of discipline and patience while working. With friendliness, humor and always in time they show up for rehearsals and sound-checks as well as for other important dates and meetings. It is not only a pleasure listening to this band but also working with them.

We hope that the Klingon Klezmer Band will come to Berlin a lot more times to fascinate the audience. We will be happy to welcome them again.



Ute Spangenberg

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THE KIMMEL CENTER FOR THE PERFORMING ARTS

Willard G. Roate III
Chairman

Leslie Anne Miller
President

Jack Kessler
Klingon Klez
228 West Horttter St.
Philadelphia, PA 19119

Dear Jack:

This is to thank you for your amazing performance as part of the Opening Celebration of the Kimmel Center for the Performing Arts. The standing-room-only audience was a tribute to your artistry and the popularity of the group in the region. The tightness and clarity of your arrangements, the soloing virtuosity of every member of the group, and the sheer excitement you generated in the hall, made this a memorable event for all of us.

We are proud that the Kimmel Center, the newest major performance complex in North America, has been able to present concerts, like yours, of the highest caliber. We plan to contact you about future opportunities.

Many thanks again!

Sincerely,

Leah Oriolo
Opening Celebration

REGIONAL PERFORMING
ARTS CENTER
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215-390-5800
Fax: 215-390-5811
www.kimmelcenter.org

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WASHINGTON AND JEFFERSON COLLEGE 60 SOUTH LINCOLN STREET • WASHINGTON, PA 15301

to: Jack Kessler
Director, KLINGON KLEZ

Hi Jack-

I just wanted to say a big **thank you** again for the wonderful show last night! I expected it to be fun and zany, but I didn't expect to be so impressed with what incredibly talented musicians you all are, and the brilliant arrangements of your varied program. I heard many comments from patrons who were impressed by the show, the music, and what a great time they had. You certainly deserved the standing ovation!

Arlene Shaw
House Manager, Olin Fine Arts Center
Washington and Jefferson College

One of America's Revolutionary Colleges

Arlene Shaw, House Manager
Olin Fine Arts Center

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HAVE YOU BEEN
KLEZMERIZED???

KLINGON KLEZ

cosmic funk !!

will land in
**PASTORIUS PARK,
CHESTNUT HILL**

OF ALL PLACES
WEDNESDAY,
JULY 14
8:00 PM

IT'S FREE!!!



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WWW.KLINGONKLEZMER.COM

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jewish renaissance review (published in London)

Blue Suede Jews, an album produced by an odd-looking outfit dubbed Klingon Klez, seems like the acme of kitsch. Just look at the CD cover (top). Flip over to read the song titles: "Return of the Alien Bar Mitzvah Tutor", End of the Universe part 2', 'Tango of Ultimate Alienation' and 'When the Fat Klingon Sings', to name but four.

Not to mention the surreal sleeve notes: "Does mind matter? Does matter mind? And if you don't know about doo-wah-diddy, should you mess with it? Join us as we fail to answer any of these questions". It's enough to make you dash to the nearest Star Trek convention for a modicum of sanity.

Yet for all BSJ's rampant ribaldry and colossal corniness, two things are clear: the musicians had immense fun making this album; and they sure can play. Mostly they perform at breakneck speed - so beware all foolhardy souls who succumb to temptation and hit the dance floor. Stan Slotter's hauntingly beautiful flute solo on a rare slow track, 'Heartsong', is, like most numbers based on a Yiddish tune. Two non-Ashkenazi-rooted exceptions follow traditional Sephardi melodies, 'The Fat Klingon' and 'Escalator to Heaven'.

Despite their musical inventiveness and devilishly rhythmic orchestration, the Trekkie wannabes actually stick quite closely to the time-honoured klezmer format. Tight ensemble work underpins their efforts, most notably on 'The Odessa-Havana Trolley', an exuberant blend of brassy Balkan-style klezmer with some fine latino playing a la habana. Another crazy melange that somehow works is the lament of Russian Jewish immigrants of the last century, 'Dira Gelt' (Pay the Rent!), set to a pumping reggae beat.

True, Jack Kessler's lyrics are largely ludicrous. And no doubt some listeners will despair of this album's relentless mischief and audacious experimentation. For instance, the Klingon crew blend funky jazz with harpsichord trills on 'Fat Klingon'; Miles Davis-like trumpets informs the track, 'Escalator': there is a sideswipe at "military machismo" as you "go with the flow" on 'Mojo Shabbos'; while electronic wizardry subverts an ancient shtetl melody on 'A Hot Date in Zero Gravity'.

Then again, accusing Klingon Klez of adulterating a noble genre surely misses the point. Klezmer was ever a magpie style, and never 'pure'. On Blue Suede Jews the musicians - Bob Butryn, Tom Cohen, Chico Huff, Jack and Joseph Kessler, Dave Posmontier and Stan Slotter - pay homage in a contemporary manner that is both technically impressive and genuinely affectionate. They indulge in playful whimsy without ever seeming mawkish, and always sounding fresh.

-- Lawrence Joffe