Zoot Fest 2012: ESU Celebrates the Music of Zoot Sims and Al Cohn

Check www.njjs.org or get on email list for info on rescheduled NJJS 40th Anniversary Celebration.
in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez .................................................. 2
Bulletin Board ........................................... 2
NJJS Calendar .......................................... 3
Mail Bag .................................................. 4
JazzTrivia ................................................ 4
New Patron Level Benefits ............................ 4
Editor’s Pick/Deadlines/NJJS Info .................... 6
October Jazz Social ...................................... 48
Crow’s Nest .............................................. 50
New/Renewed Members ............................... 50
Chickie Jazz Dog Announces Winner .............. 51
Change of Address/Support
NJJS/Volunteer/JOIN NJJS ............................ 51

STORIES

Zoot Fest East Stroudsburg U. ................................ cover
Big Band in the Sky ....................................... 8
Justin Kauffin Montclair Art Museum ................. 10
Noteworthy .............................................. 12
Talking Jazz: Ken Peplowski .......................... 14
Mickey Freeman CD Release .......................... 22
NJPAC Moody Festival .................................. 24
Sarah Vaughan Vocal Competition ................... 26
LA Jazz Institute Big Band Jazz ................. 30
NOJO at Carnegie Hall .................................. 33

REVIEWS

College Jazz ............................................ 34
Other Views ............................................. 36
Book: Jake Hanna ...................................... 42
Caught in the Act: E.Comstock/B.Fasano/ 12
L.York/D.Sherman/H.Allen Quartet/ 13
B.Mays/T.Cecil ......................................... 43
Andrea Marcovicci .................................... 46

EVENTS

Round Jersey: Morris, Ocean ......................... 51
Institute of Jazz Studies/Jazz from Archives ..... 53
Somewhere There’s Music ............................ 54
The Name Dropper ...................................... 55

ADVERTISERS

Marlene VerPlanck ...................................... 4
NJJS Pee Wee Russell Memorial Stomp ............ 5
WBGO ................................................... 7
Shanghi Jazz ............................................ 9
Arbors Records ........................................ 11
Monroe Quinn .......................................... 13
Ocean County College ............................... 15
RVCC Arts .............................................. 17
Chicken Fat Ball ........................................ 19
Jazzdagen ............................................... 21
William Paterson University ......................... 23
North Carolina Jazz Festival .......................... 27
Cadence Magazine ..................................... 31
Sandy Sasso ............................................. 32
WBGO Photo Blog ..................................... 32
McCarter Theatre Center .............................. 33
Jim Eigo Jazz Promo ................................. 36
Swingadelic .............................................. 38
Shelly Productions/Glen Rock ....................... 39
Roxbury Arts Alliance ............................... 41
John Noble .............................................. 43
SummerStage Orchestra ................................ 43
Full Count Big Band .................................... 44
Diane Perry ............................................. 44
Laurio Jazz .............................................. 46
Jazz in Bridgewater:
Benny Goodman Tribute ............................. 47
NJJS 40th Anniversary Celebration ................. 49
CTS Images ............................................. 51
Princeton Record Exchange ......................... 56

Prez Sez

By Frank Mulvaney President, NJJS

As I write this, the trees are bursting with
tall color and I am anxious about ticket
sales for our big 40th Anniversary event at Drew
University. If just 15% of our members have
bought two tickets we will have had a foundation
for a successful celebration and fundraiser that
would enable us to make up the loss on our
Jazzfest. We’ll know the score about the same
time we know the presidential election results.

It’s been a very exciting year. The 43rd Annual
Pee Wee Russell Memorial Stomp was a financial
success in that we covered expenses (just barely)
and we heard many comments that it was one
of the best ever from a music/entertainment
standpoint. The traditional Spring concert that
we cosponsor with the Mayo Performing Arts
Center in Morristown was financially successful
although we had hopes that Vince Giordano’s
Nighthawks would be a bigger draw. After all,
he had provided the music for the HBO series
“Boardwalk Empire” and received a 2012 Grammy
Award for the album. We had outstanding
Sunday Social programs with performers
Jim Fryer, Al Caiola, 2012 Grammy nominee
Roseanna Vitro, Jay Leonhart, Dave Bennett,
Petravan Nuiss and Miche Braden. That’s quite
a load of entertainment that was free to our
members. The Princeton JazzFeast which we
co-sponsored was an unprecedented success and
we signed up more new members in one day
than ever before. The only real disappointment
was Jazzfest, our premier and signature event. We
thought we had tweaked the talent/price/venue/
promotion formula such that we couldn’t miss.
Everyone has their own theory, but one thing we
are sure of is that a nine-hour program is not a
selling point and we will have to make changes.

Looking forward, as of press time, we have
drummer/educator/leader Sherrie Maricle
for our November Sunday Social, and rising jazz
star Bria Skonberg for our annual meeting on
December 2. Sherrie is one of the finest
鼓手/教育家/领导的Sherrrie Maricle
for our November Sunday Social, and rising jazz
star Bria Skonberg for our annual meeting on
December 2. She blows trumpet like Satchmo. She
will also perform at our annual meeting on
December 2. Sherrie is one of the finest

NJJS Bulletin Board

Member Discount Claim your member privilege! Get free admission
to NJJS socials, discounts to music events, discounts from partners!
NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check.
The Berrie Center at Ramapo College offers NJJS members 5% off event tickets.
FREE Film Series …Now on THURSDAY nights at 7 PM at Library of the Chathams. See calendar page 3
for details. Best of all? Free, free, free…invite your friends.
FREE Jazz Socials …ongoing. Join us for music and mingling. Free for members, $10 non-members
(applicable to membership) with just a $10 venue minimum. Watch calendar page 3 for upcoming dates and details.
Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

Stay tuned to www.njjs.org

2 — December 2012 — Jersey Jazz
Tell them you saw it in Jersey Jazz!

for this fabulous entertainer. That Friday it was a fantastic young pianist named Justin Kauflin and trio at the Montclair Art Museum. This was a special treat for me as I had seen Justin several times while he was a student at William Paterson a few years ago; his genius was very apparent back then. The next night it was Princeton and the early Fall concert for the jazz ensemble. In the week that followed I had the Sunday Social, a board meeting, a recruitment dinner and then on Friday at the last minute I bought tickets to the Moody’s Democracy of Jazz event at NJPAC. It was one of the best concerts ever. The next night I was at Rutgers for a big band concert that included a bunch of charts by some of my favorite arrangers. The day after that, I was at William Paterson again, and this time the guest artist was recent Jazz Master Awardee Sheila Jordan. The woman is 84 years old and still has marvelous pipes. Finally, the next night it was a recital and master class by piano monster Alan Broadbent at NJ City University. Montclair and NJCU were invitations; I paid a modest fee for the others.

You may have read in one of my previous epistles that I think there is a resurgence of interest in jazz taking place in Jersey. I have become convinced that it is true and I believe that our Jazz Society has played a major role in making that happen. It happened rather gradually over time and has accelerated in recent years. Before there was the OSPAC festival, the Somerville Festival, the Red Bank Festival, the Morristown Festival, the Montclair Festival, the Downtown Westfield Festival, The New Brunswick Jazz Project and The Jazz Arts Project, there was just NJJS to carry the torch and keep the flame alive. We have something to be proud of and we should be grateful for the tireless efforts of the leadership over the past four decades that made it possible. We had some recent technological developments, which we are quite excited about. In the past month our website generated revenue for the first time with a banner on our home page for the Moody festival at NJPAC and we will soon have a second banner for another NJPAC event for a similar fee.

In closing, I must tell you that in the spring, my wife Kathy and I are moving to southern California to be with our two children and our five grandchildren, all of whom are under the age of six. The six years that I have served on the NJJS Board have been among the most rewarding of my life. I will cherish memories of numerous wonderful musical experiences and the many good friends that I have made during that time, all the days of my life.

for updates and details.

A New Jersey Jazz Society membership always makes a great gift! Plus, if you are already a member, a gift membership costs just $20! See page 51 for details!
The Mail Bag

A WONDERFUL ISSUE, I READ MR. MOTTOLA’S REVIEW of Cat Russell’s “duo” set with her guitarist at JazzFeast. In fact, Ms. Russell was accompanied, in addition to her guitarist, by bass (Lee Hudson) and piano (Mark Shane).

Mark Shane

Jazz Trivia

By O. Howie Ponder

CENTENARIANS

While we in the Jazz Society were celebrating our 40th year of existence in 2012, Howie forgot to acknowledge the jazz greats who would have been 100 this year. Needless to say, they are now in that Big Band in the Sky, but they made their marks when they were among us and deserve remembering.

1. This big band leader was most famous for the loud and energetic way his bands performed what he called “Progressive Jazz.” Like Paul Whiteman before him, his bands incorporated jazz artists, including at various times Zoot Sims, Art Pepper, Lee Konitz, Stan Levey, Mel Lewis, Frank Rosolino, Maynard Ferguson, Bill Holman and Shorty Rogers.

2. The Big Band Era was documented by this jazz journalist in Metronome magazine under his own name or sometimes under the noms de plume Jimmy Bracken or Gordon Wright. His books The Big Band Era and Glenn Miller and his Orchestra are milestone documents of that period.

3. Born in Newton, New Jersey, as Wilbur Schwichtenberg, this trombonist became famous under his stage name. He co-led a big band with drummer Ray McKinley that capitalized on the “boogie-woogie” phase of popular music.

4. He led “The Band of Renown.” That should be all the clue you should need.

5. Known for his trombone playing and for singing, he started with Earl Hines’s band before his definitive tour with Jimmie Lunceford. His breathless vocal on “Margie” is imitated to this day. He served eight years in Louis Armstrong’s All Stars and appeared with them in the movie “High Society.”

6. This pianist was a Society favorite; he played with Chuck Slate’s band at the Chester Inn, although he had an extensive earlier career with Tab Smith, Sidney Bechet, Wild Bill Davison and others. In later years he joined Panama Francis’s “Savoy Sultans” band.

7. An early disciple of Coleman Hawkins, this tenor saxophonist took Lester Young’s place in the Count Basie band. He later became an early convert to bebop. At mid-century he emigrated to Europe where he spent most of his later career, living — and dying — in the Netherlands.

8. This clarinetist was born in New Orleans and named Irving Henry Prestopnik. Louis Prima gave him the stage surname which he later legalized, derived from the names of notes in the scale, “do-re-mi-...”

9. A pianist known for his elegant style and technique, he is best remembered for his playing with Benny Goodman. He also made a name for himself as a leader of small groups and as a sensitive singers’ accompanist, particularly Billie Holiday, Ella Fitzgerald and Lena Horne.

10. This Texas-born artist was master of two diverse instruments; trombone and vibes. Best known for his years with Cab Calloway’s orchestra and later with Louis Armstrong’s All Stars, he also had a lengthy career on the CBS music staff.

(answers on page 50)

NJJS Launches

New Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed. In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

Fan ($75 – 99): acknowledgement in Jersey Jazz

Jazzer ($100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman ($250 – 499): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader ($500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest ticket, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901 or call him at 908-273-7827.

 Surprise me somewhere!

Sunday, December 2
Shanghai Jazz owner, David Niu, presents Marlene with an early Christmas gift. Joining Marlene on this date is the inimitable Warren Vaché. You won’t want to miss this! Two shows, 6 and 7:30 PM. Reservations a MUST!
973-822-2899

Sunday, December 23
New York is gorgeous this time of year. Come celebrate the season. Marlene returns to The Blue Note Brunch. This was such a fun gig last year despite the snow storm which got in the way, but only a little. LOOK! Brunch, one drink, AND the show for $29.50. Doors open 11:30 AM, first show 12:30 PM.
Reservations: 212-475-8592

Friday, December 28
Jazz at Kitano. Marlene with Tedd Firth Trio. 66 Park Avenue, at East 38th St. Easy street parking. Look for new entrance on 38th St. 8:00 & 10:00 PM shows. Reservations: 212-885-7119

for complete upcoming schedule details, please visit www.marleneverplanck.com
PRESENTS
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To order, or for directions and more information, please see our Website: www.njjs.org
call: 908-273-7827 or fax: 908-273-9279
The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.
The Editor’s Pick

By Tony Mottola
Jersey Jazz Editor

Women in Jazz: Photographs by Lena Adasheva, Enid Farber, and Fran Kaufman

Now through December 12, 2012
Sidney Mishkin Gallery | Baruch College | 135 East 22nd Street | New York City

Once Dr. Eugene Marlow, co-chair of the Milt Hinton Jazz Perspectives Concert Series at Baruch College, determined the program would have a “Women in Jazz” theme for its 21st season, the inclusion of an accompanying photo exhibit by women jazz photographers may have been a no-brainer. After all, Mr. Hinton is revered not only as one of the greatest bassists; he is also regarded as an important chronicler of the music’s history through the large body of photographs he made of musicians on the road and in the studio during his long career working alongside some of the most iconic figures in jazz. The Mishkin Gallery exhibition features the great female stars of classic jazz, and performers who are transforming jazz music for contemporary audiences, such as Cassandra Wilson. The exhibit features the work of three talented photographers: Enid Farber, Lena Adasheva and Fran Kaufman, a frequent contributor to Jersey Jazz (including this issue — see page 26.)

Enid Farber has been photographing musicians since 1979. She was the first of her generation to receive the Jazz Journalist Association Award for Excellence in Jazz Photography and the Best Photo of the Year in 2002.

Lena Adasheva, a Russian-born photographer, won the Jazz Journalist Association Award for Best Photo in 2010. She highlights the spirit of jazz improvisation in her photographs during live events, allowing the viewer to experience the musical moment through the visual image.

Fran Kaufman has been a jazz fan since her teen years and began photographing musicians in earnest after retiring from the corporate world. She’s captured images of the jazz world for the past 15 years, following musicians as they perform onstage, backstage and in the studio.

Collectively, the work of these three photographers constitutes an important sociological overview, depicting the life of jazz musicians in the second half of the 20th century into the beginning of the 21st.

Gallery hours are: Tuesday – Friday, 12 noon – 5 PM; Thursdays, 12 noon – 7 PM.

All exhibitions at the gallery are free and open to the public.

Comments? Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to editor@njjs.org or mail to the Editor (see masthead page for address). Include your name and geographical location.
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Wynton Marsalis: The Louis Armstrong Continuum – Music of the Hot Five’s and Seven’s LIVE at Dizzy’s Club Coca-Cola, presented by Jazz at Lincoln Center
Dee Alexander’s Funkin’ with Electric Soul: A Tribute to Jimi Hendrix and James Brown at the South Shore Cultural Center, presented by the Jazz Institute of Chicago
Gordon Goodwin’s Big Phat Band presented by the 55th Monterey Jazz Festival

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Some stations rebroadcast Toast of the Nation on New Year’s Day.
Produced by the JazzSet team at WBG5 Jazz 88 in Newark, N.J. and NPR Music.
David S. Ware, 62, alto, baritone and tenor saxophonist, November 7, 1949, Plainfield, NJ — October 18, 2012, New Brunswick, NJ. A self-described “avant-garde purist,” Ware was mentored by Sonny Rollins and once signed to a recording contract by Branford Marsalis. John Fordham, writing in the guardian on October 24, 2012, described Ware as “one of the few structure-busting radicals in jazz history to reach beyond the music’s cognoscenti without compromise. His impassioned, wound-ed-beast sound inspired a devoted following, despite his rejection of the accessible song structures commonly used in jazz.”

In the late ’60s, Ware headed a Boston-based free jazz group called Apogee. He often played with the free jazz pianist Cecil Taylor and was part of New York’s loft-jazz scene in the ’70s, playing with Taylor sidemen trumpeter Raphe Malik and drummer Andrew Cyrille. Marsalis signed him to Columbia Records in 1997, and he released two albums, Go See the World and Surrendered.

In the ’90s, Ware developed kidney failure, undergoing a transplant in 2009. His final performance was this past August in Austria.

His last album was Live at Jazzfestival Sallfelden 2011 (Aum Fidelity). He is survived by his wife Setsuko and a sister, Corliss Olivia Farrar.

John Tchicai, 76, alto saxophonist, April 28, 1936, Copenhagen — October 8, 2012, Perpignan, France. Tchicai was a key figure in the free jazz movement of the 1960s. As a child in Copenhagen, he switched from classical violin to jazz alto saxophone after seeing Duke Ellington and other American jazz musicians perform.

In 1962, at a jazz festival in Helsinki, he met tenor saxophonist Archie Shepp and trumpeter Bill Dixon. Later that year, he moved to New York, becoming part of the New York Contemporary Five, which included Shepp and trumpeter Don Cherry. The following year he helped form the New York Art Quartet with trombonist Roswell Rudd. He also played with John Coltrane and was part of Coltrane’s 1965 avant-garde album, Ascension (remastered by Polygram Records in 2000).

After dropping out of music to study meditation and yoga for many years, Tchicai returned to Europe in 2001, eventually settling in southern France. Survivors include his daughter, Julie Tchicai Iverson; a son, Yolo; and a brother, Mauritzz.

Joe Cinderella, 83, guitarist, June 14, 1929, Newark — October 26, 2012, Manchester, NJ. In his teens, Cinderella was being compared to both Django Reinhardt and Charlie Christian. But his legacy will be that of an educator. He started teaching jazz guitar in 1969 at Paterson State College (now William Paterson University), and those who learned from him either there or in private lessons are passionate about his influence on their playing abilities.

Jimmy Vivino, now the guitarist on the Conan O’Brien TV show, started studying with Cinderella in 1978 at the age of 23. “I had only studied trumpet and piano up to that point,” he told Jersey Jazz, “and I thought it was time to settle on one instrument. Guitar was it, and Joe was the go-to guy on Bucky Pizzarelli’s recommendation. Joe instantly treated me like family. In short, he laid out a smorgasbord of chords, scales, arpeggios, harmonic theory and all the tools necessary for me to play and, more importantly, work in this business. “I will always cherish the time I spent growing, with Joe as my guru in all things music related. I am still standing on the musical foundation we built together.”

Cinderella was “a major factor” in the career of guitarist Jerry Topinka. “I studied with Joe when I was in my early 20s,” he recalled. “No matter what guitar he played, he could play every song in every key. He was a monster player.” Guitarist Steve Lucas met Cinderella in 1978 as a student at William Paterson. “He taught many of the guitarists of the next generation, who are currently on the scene in New York, New Jersey and Los Angeles,” Lucas said, in a tribute on his Facebook page. “He was an innovator, pushing the envelope of the instrument with a harmonic concept built on eight-string guitars tuned in thirds for close voicing.”

Guitarist Bob Devos echoed the others, telling Jersey Jazz, “I studied with him all through my high school years. He was my first jazz guitar teacher, and he really showed me a lot about chord voicings. I would go to his house in Paterson, and he would have me listen to guitarists he really liked such as Barney Kessel and Django Reinhardt. I always got a kick out of Joe because he was always experimenting with things like the eight-string guitar. He was trying to use it to get piano voicings, like a Bill Evans voicing on a guitar. He was real adventurous.”

In the ’50s, Cinderella played on vocalist Chris Connors’s hit single recording of Billy Strayhorn’s “Lush Life.” He also worked with trumpeters Donald Byrd and Clark Terry, tenor saxophonist Zoot Sims and baritone saxophonist Pepper Adams. During the 1960s, he worked as a studio guitarist and played on the soundtracks of such movies as Midnight Cowboy, Sugarland Express and Barbarella. He also recorded with a wide range of pop artists including Neil Diamond, Billy Joel and Barry Manilow.

He is survived by his daughter, Daria Boyd, and a grandson, John Van Vliet.

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-Clio). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine.
Thank you Down Beat Magazine for again in 2007 naming SHANGHAI JAZZ one of the TOP 100 JAZZ CLUBS IN THE WORLD!!!

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Justin Kaufflin Delights the Crowd at Montclair Benefit

By Sanford Josephson

When Justin Kaufflin began his transition from a classical to a jazz pianist in his early teens, he was most influenced by Bill Evans, Chick Corea and Keith Jarrett. Now, at age 26, those early influences have given way to Art Tatum, Oscar Peterson and Mulgrew Miller. But it is Tatum who has had the greatest impact on Kaufflin, not just as a pianist but as a role model.

Kaufflin, who lost his vision at age 11 from a rare eye disease, was the featured performer at “Just Jazz,” a benefit concert for the New Jersey Foundation for the Blind, held October 12 at the Montclair Museum of Art. Speaking with Jersey Jazz after the concert, he recalled the first time he heard Tatum recordings. “As a pianist, he was fascinating to me. The stuff he did — it was so unique, it was outside of the jazz timeline. To me, it still sounds fresh and new.” But his admiration for Tatum extends beyond his music making.

Tatum, who was legally blind, did not want any special treatment, Kaufflin said. “He would show up early at a club to get the layout, and he would really get pissed if they moved something. That attitude is real inspirational to me.”

According to an article in The Star-Ledger the day before the Montclair concert, Kaufflin had a similar approach to his years spent in the jazz studies program at William Paterson University in Wayne. For days, as an incoming freshman, he walked around the campus with his parents, and, according to David Demsey, coordinator of the jazz studies program, “By the time classes began, he had memorized the campus.”

His inspiring performance at the NJFFB benefit displayed his virtuosity on a mix that included his original composition, “Exodus,” from his 2010 CD, Introducing Justin Kaufflin; jazz standards such as “Stompin’ at the Savoy;” and popular songs such as “Sunny” and the Beatles’s “She’s Leaving Home.” Accompanied by Christopher Smith on bass and Billy Williams on drums, Kaufflin would often begin slowly and quietly, letting his playing gradually build into an incredibly powerful finish, which delighted the crowd.

“I like to let things simmer,” he explained. “It’s a nice way to tell a story, create a little suspense.” He always includes some pop songs in his repertoire, he said, because he remembers that his parents were never into jazz before he started playing it, but “when I played something familiar, they would say, ‘Oh, we know that song.’ I think it’s important to expose as many people to the music as you can.”

Home for Kaufflin is Virginia Beach, VA, where he is the resident pianist at a local jazz club, Havana Nights. He was off to Colorado after the Montclair gig and said he was writing some new music for his next CD, scheduled for release in the spring of 2013. “But,” he added, “I’ll jump on a plane and go play somewhere whenever anybody asks me.” Let’s hope some of those future trips include New Jersey.

About the New Jersey Foundation for the Blind

NJFFB is a 501(c)3 not for profit organization which helps adults with low vision or vision impairment live with dignity and personal independence, travel safely without fear, and enjoy a higher quality of life, free of the isolation that comes with vision loss.

NJFFB is New Jersey’s only non-residential, comprehensive vision rehabilitation center. Individuals can access essential and advanced classes in orientation and mobility, assistive technologies and home management. Wellness programs include an award-winning art and music program, yoga, fitness and balance, African drumming, and horticulture, among others. Small group classes using adult learning strategies make the program an innovative, effective and friendly learning environment.

For more information visit: www.njffb.org.
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**Noteworthy**  
*
__Fradley Garner__  
International Editor Jersey Jazz

**SHAKESPEARE'S SONNETS SUNG TO A JAZZ BEAT … CABARET MUSIC EVOLVES FOR YOUNGER FANS … THE END OF JAZZ? NO WAY … WHO’LL GET THE REINS AT JAZZ STUDIES INSTITUTE?**

**“IF MUSIC BE THE FOOD** of love, play on.” And while you’re at it, set 16 of Shakespeare’s sonnets to music, and play and sing them to a jazz beat. Which, by my troth, is exactly what Caroll Vanwelden has done. The comely Belgian pianist wanted to produce a new album of her own compositions. “One day I found a book of the sonnets I used 13 years ago when I worked with an Iranian composer who wanted to put Shakespeare on classical compositions. I went through the pages sitting at my piano and stopped intuitively on lyrics that inspired me. I didn’t try to understand their meaning. When I read Shakespeare, I hear melodies in my head.” The 16 pieces “came very fast, one after another, really amazing.” Vanwelden saved everything on her little R09 stereo recorder, and worked further from there. She titled her new release *Caroll Vanwelden Sings Shakespeare Sonnets* because she wanted people to know she wasn’t reciting them. She is adroitly backed by Thomas Stiffling on trumpet and flugelhorn, Mini Schultz on double bass, and Marcus Fuller on percussion. Caroll pronounces Elizabethan English well; still, it helps at first listening to look at the words as you listen. You’ll find them at: www.carollvanwelden.be

**“CABARET,” ONCE A STYLE** of music, has come to stand for both a medium and a location. “It can be jazz-driven, like that of Ann Hampton Calloway, or theatrically oriented, like that of most of the leading ladies headlining at 54 Below,” writes Will Friedwald in *The Wall Street Journal*, referring to clubs in New York, London and Glasgow. The medium has long been linked with 70- to 80-year-old songs and fans of the same vintage. But it’s evolving and attracting younger audiences. The veteran artist K. T. Sullivan points to Andrea Marcovicci doing a song by the pop star Pink in her show at New York’s Café Carlyle, while Sullivan included a Joni Mitchell tune in her closing production at the now-closed Oak Room. Sullivan has a new show, a tribute to Mabel Mercer, opening at Crazy Coqs, in London. “One of the things about cabaret,” 57-year-old Emily Bergl, a protégée of Sullivan, said onstage this fall, “is that it’s the only medium where I’m considered one of the younger artists.” (Adds Friedwald: “It’s also where a Beatles song is regarded as contemporary.”) Google: Will Friedwald Cabaret WSJ for full article.

**THE END OF JAZZ —** How America’s most vibrant music became a relic,” in the November *Atlantic* magazine, disturbed many readers who managed to plow past the two opening sentences of Benjamin Schwarz’s (positive!) book review: “Musician, composer, scholar, teacher, perhaps a bit of an operator — albeit of a distinctly nerdy variety — Ted Gioia is also the sort of compulsive, encyclopedically knowledgeable enthusiast the jazz world engenders. (Dan Morgenstern, Will Friedwald, and the winningly neurotic savant and broadcaster Phil Schaap immediately come to mind as other examples of the type.)” The review is “off base,” Dan e-mailed me. The stuff of jazz goes far beyond the American songbook, he noted. It includes “the endless possibilities offered by the blues and ‘rhythm’ changes, which continue to be the basis of so many jazz ‘originals.’ And what jazz musician worthy of the name won’t find Monk tunes a reservoir of innovation? The author does not seem to understand that jazz, in its own way, is very much like classical music insofar as it is, yes, repertory based.” Google “The end of jazz/atlantic” and also check rebuttals.

**THE GEARs OF ACADEME** grind slowly. At presstime, those driving the Institute of Jazz Studies at Rutgers University-Newark seemed to have ground to a halt. Dan Morgenstern retired in April as director (since 1976) of IJS. Dan’s associate, Vincent Pelote, continues as acting director of the world’s largest library and archive of jazz and jazz-related materials. Pelote started with a work-study stint in 1975-1978, continued as a cataloger in 1978-1987, then as librarian until now. Edward Berger began as a curator in 1976-1977 and rose to assistant director in 1977-1987, when he became associate director. “Tad Hershorn, the lone archivist, is holding the fort,” a knowledgeable source told this column, adding that interns come and go. So we’ll go on waiting to see.
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Talking Jazz

A Jersey Jazz Interview with Ken Peplowski

By Schaen Fox

Ken Peplowski is another stalwart who has brightened so many of our society’s musical events. We did a phone interview in January 2012. It was an enjoyable conversation about his growing up in Cleveland, Ohio, his humor, moving to New York, what our Society has meant to him, and some of the notables he has worked with.

Fair warning if you, like me, love the stage version of his encounter with Sinatra, you may want to skip what really happened, but it is a good story.

JJ: How did you get the nickname “Peps?”
KP: I guess it’s because people initially couldn’t pronounce my name. They used to call my father that also. When I moved to New York and started working, no one would have known that is what they called him. They just fell into that.

JJ: Your brother is also a musician. Is there a history of musicians in your family?
KP: Not really, no. My father was a frustrated amateur musician. He tried different instruments and would give them up. That is how I wound up with the clarinet. He tried to play the trumpet, couldn’t play it. Then he tried the clarinet, and I got the clarinet. The family really liked music, but my brother and I were the only ones to pursue it. We used to sit around and listen to music together. We listened to everything from the Beatles to big band music.

JJ: I read that you used to play with local jazz musicians while you were in high school; might we know any of them?
KP: Probably not. They were guys known in Cleveland, but I was also playing at and sitting in at a Chinese restaurant called Chung’s Restaurant. The guy that ran it loved traditional jazz. He’d have people like Art Hodes, Ralph Sutton, Kenny Davern and would always have me sit in — whether they wanted me or not. In fact, somebody sent me photos years later of me playing with Davern and Ralph before I really knew them. That was a very nice thing the guy to do.

JJ: Do you recall anything from those times with them?
KP: No. I was probably so scared I just wanted to be up on the bandstand, stay out of their way and not make them mad. I think Kenny was pretty nice to me. He always was. He had a reputation for being a little prickly, but we always hit it off well. And Ralph was his usual congenial self. He was just fine with whatever happened generally. If you could play the tunes, he was fine with that.

JJ: Were your parents happy when you said you were going to make music your career?
KP: Yes and no. I think this is kind of typical; when I was living in Cleveland, my brother and I had a Polish polka band. We were working when I was maybe 11 or 12 years old, and my brother was two years older. When I wanted to go on the road with the Tommy Dorsey Band with Buddy Morrow, they did a complete about-face and discouraged me. I felt so strongly about it I went. I left college to go with that band.

JJ: I assume your family soon came around.
KP: Oh yeah. They couldn’t stop me, and they could see that I was making a

continued on page 16
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nice living. In fact, my father was still alive when I made my first record and got to play with Benny Goodman, so he knew I was getting somewhere in the music business.

**JJ:** You said Buddy Morrow was generous. In what way did you mean that?

**KP:** Well when I came on that band I was 19 or 20 years old. I was in the lead alto chair and he gave me a 10 – 15 minute feature on clarinet with just the rhythm section on every show. He really encouraged me as a player and gave me a lot of advice about playing lead in the sax section. I stayed with that band for two or two and a half years. After that, Buddy convinced me to move to New York. He said, "If you are going to leave, you shouldn’t go back to Cleveland and be a big fish in a small pond. You should go where you are going to be challenged." When I came to New York, he made some phone calls on my behalf to some of his old studio pals. He was part of that scene for a long time. He presented a gruff face, but he sure helped me a lot.

**JJ:** I enjoyed your writings on your Web site, but it looks like you have abandoned it.

**KP:** No. Although that has always been a dream of mine. I love that. Some of my heroes were some of those old humorists from the New Yorker — S. J. Perelman, Thurber, and Robert Benchley. Also, I’m really into older comedy, like the Jack Benny Show with all those great writers — that kind of humor. I’ve been putting things down on the road in notebooks and trying to see what comes out. I may pursue that. I think when the website is up, that is going to force me to put content there; so I may pursue that. I think when the website is up, I’m really into older comedy, like the Jack Benny Show with all those great writers — that kind of humor. I’ve been putting things down on the road in notebooks and trying to see what comes out. I may pursue that. I think when the website is up, that is going to force me to put content there; so I may pursue that.

**JJ:** Enjoy your humor. Have you done any professional comedy writing?

**KP:** Yes. You know the expression, “you get what you pay for.” I had a guy doing it for nothing. He was falling behind on everything and misspelling words; and you can’t yell at somebody when you are not paying them. He was just doing it as a favor. I tried a couple of times to take it over myself, but he wrote it in some arcane computer language that is almost impossible to decipher. In the last year or two, I have been doing everything on Facebook. That is a good way to get the word out for where you are playing and what you are doing. I’m just now in the process of getting the Web site back up again. I’m actually pulling money out of my wallet and paying somebody to revamp it.

**JJ:** I also enjoy your humor. Have you done any professional comedy writing?

**KP:** No, although I’ve always been a dream of mine. I love that. Some of my heroes were some of those old humorists from the New Yorker — S. J. Perelman, Thurber, and Robert Benchley. Also, I’m really into older comedy, like the Jack Benny Show with all those great writers — that kind of humor. I’ve been putting things down on the road in notebooks and trying to see what comes out. I may pursue that. I think when the website is up, that is going to force me to put content there; so that means I’ll be writing on that.
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that was a little corny. That was my big conversation with him.

**J.J.:** Was your performance recorded?

**K.P.:** Yeah, we just did two performances and that was it. Now Kurt Vonnegut is not around. The guy called me a few years ago wanting to restage it and do it again, but he had no money. He was basically asking me if I could virtually put the whole thing together for him and book it, which I didn’t have the time to do. It was an interesting idea, and I wonder how many fans of Kurt Vonnegut even know about that.

**J.J.:** Well, from WWII to 9/11. Do you have any memories of that you would share with us?

**K.P.:** I was in the city with my family when it happened. I don’t know if I have any experience of that anybody else didn’t share. I remember flying out of LaGuardia the first weekend we could fly again. The airport was so eerily quiet and almost empty. Everybody was spooked getting on the plane, and I sat next to a Middle Eastern guy. Every plane at the time had the air marshal. Every plane at the time had one. They just surrounded this guy, but he was just an idiot who didn’t know he shouldn’t use his cell phone.

**J.J.:** When you moved to New York, did you have trouble fitting into the jazz scene?

**K.P.:** Oh yeah. It was tough then. It is probably harder now. I was probably in New York for three or four months before I got a real paying job. What you had to do was sit in every place you could like Condon’s and Jimmy Ryan’s. What happened was I started subbing for a couple people on some rehearsal bands and big bands. When you sub in a big band, you have just met 14 other people, so there are 14 other potential jobs and contacts. If you do a good job and make a good impression, it just takes a few of those. Ed Polcer was really nice to me back then. He used to have me sub at Condon’s all the time. Actually I didn’t know a lot of the traditional jazz songs when I first came to New York. I knew Benny Goodman going forward into the bebop stuff and standards. I was playing and listening and learning on the job. I’m sure he knew that, but he gave me a chance.

The older musicians were really, really kind to us all and very helpful. Milt Hinton, Bucky, Buddy Tate, Flip Phillips all helped me a lot. Those guys didn’t feel threatened if you could play. They welcomed you into their club. Guys moving here now have a really hard time. There are fewer chances to play and less of that family feeling because everybody is just trying to scuffle to stay alive.

I have a student now who is living with three other people in an apartment. They are paying $2,500 a month, and he is out playing $50 jobs. You could make a really nice living on that. Also we would play private parties, dances, and weddings where you would just play jazz. In fact one of the first weddings I played when I moved to New York, the band was Mel Lewis, Milt Hinton, Bucky Pizzarelli, Buddy Tate, and Steve Kuhn. I don’t think the people had any idea some of the greatest jazz musicians in the world were in this band. That happened a lot. I was learning on the job, which is the best way to do it with jazz music.

**J.J.:** I’d like to ask you about some late greats you worked with starting with Ruby Braff.

**K.P.:** Ruby? [Chuckles] How much time do we have for this? He was a really complicated guy. He could be just the sweetest guy you ever met, could be your best friend, and he was. He would latch on to one or two people, and I was one of them for about three months. I would get daily phone calls from Ruby. He would basically rant against the rest of the world and give you unwanted advice on your own life and talk about music — which was really fun. Lord forbid if you had to get off the phone first. Then he would say, “What? You don’t want to talk to me? You don’t have time for me anymore? You are just like everybody else.” It was almost better when you were on his B list as opposed to the A list.

He was one of the most beautiful improvisers of all time, really so inventive. He was also a great band leader. He could make things happen with seven strangers and make it sound like a band; little arrangements are happening. He could teach you a song you never heard before in five minutes. Everybody talks about his personality and, yeah, he was crazy but he really was one of the great jazz musicians of all time and very under-appreciated in that regard. Really inventive, and you can’t just call him a traditional player as a lot of people do. He could play as “modern” as anybody else. He just chose to play songs from an earlier era, but he played them in a very contemporary way.

An example of Ruby at his best and worst: He called me to do a record with him. He said, “I want you to bring your saxophone too. Everyone thinks of you as a clarinet player, but I love your tenor playing. I think you are a great tenor player.” OK, fine. I get to the session, and Ruby is in a foul mood. He is mad at everybody. I played it wrong notes. Ruby went ballistic, “You play some wrong notes. Ruby went ballistic, “You are just like everybody else.” It was almost better when you were on his B list as opposed to the A list.

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don't stop a tape, I do. This is not your record, I decide." I play about four songs on clarinet and as we are getting ready for the next, I said, "Ruby, do you want me to play tenor on anything?" He looked at me and said, "This is not a wedding." I could never help myself; I can have just as sharp a tongue as anybody else, so I said, "I guess it would be a bad time to ask when does the bride cut the cake." The whole room froze. Nobody dared laugh, and he is staring laser beams through me. We got through the date, but he was so unpleasant on the record that Carl Jefferson of Concord Records just buried the tapes and forgot he even did the session until years after we did it. They were reorganizing their tape vaults and found these things and wound up putting out two LPs. The records actually sound good.

JJ: I expected something like that, but do you want to balance things out with something about his best side?

KP: Yeah. He was one of these guys that really appreciated younger guys that were into the same kind of music as him. Ruby really looked out for those people. He gave me a lot of work and recommended me for things when I really needed it and was very encouraging. Coming from people like that really means the world. Benny Goodman was the same way — a complicated guy. He had a side that you couldn’t understand and a side where he could be very gracious, helpful, and encouraging. Frank Sinatra loved musicians and did a lot of really nice things for them and never wanted credit. He could be very gracious, helpful, and encouraging.

JJ: That is not like your stage version, but really nice. How about James Moody?

KP: James Moody would probably tie with Louis Bellson and Milt Hinton as one of the nicest guys in the business. James Moody was an interesting guy. He was like a life-long student of religions, music, and everything. Every time somebody put out a methods book of their own jazz concepts or jazz patterns, James Moody would buy it and check out their approach. He was always trying to learn. I used to talk to him about that. If you were sitting on a plane with him, he would ask you questions and then tell you things almost teaching you in a completely non-condescending fashion. He was so warm and so giving and such an interesting guy.

He reinforced something for me. I dread practicing. I actually hate it. I’ll only do it under two circumstances. If I haven’t played a gig in a while or if somebody is holding a gun to my head. James Moody would say, "I practice as much away from the instrument as I do with it." In other words, you can, in your head, visualize lines and improvise songs and go through chord changes and think of alternate ways to play a tune. You get as much accomplished that way as you do with the instrument. I actually do a lot of that kind of practicing.

JJ: On that line, you play a variety of reed instruments. Which is your best voice?

KP: I think the favorite, it is almost a sentimental favorite, is the clarinet because I started on it, and there are not a lot of clarinet players out there anyway. I think everybody that plays that instrument takes a little bit of pride just in the fact that we play it. It is a really unforgiving and demanding instrument. A saxophone you can put down for a few days and then pick it up, and it is OK. The clarinet you can feel it if you don’t play it all the time, so you have to work a little harder on that one. At the same time, I like to play both. I like to play tenor because I like the color of the saxophone in different tunes. That is always fun for me to pick a song and play whatever voice I hear on it. It gives you another option. I like to play a little bit of alto too, but traveling has gotten so difficult that it is hard enough to take two instruments. The alto just doesn’t get out a lot because you just can’t travel with all that stuff anymore.

JJ: Yeah, the modern world. Do you have a novel, film or play that you feel might give us non-musicians an idea of what a musician’s life is like?

KP: Yeah. One is Sweet and Lowdown, the Woody Allen movie. That is a really good music movie. It captures a lot of things about musicians, and is a lot closer to the way things are than a lot of other movies. There is another one that is really hard to find, but I know that those crazed collectors out there will be able to find this. There is a Swedish movie that I saw years ago called Sven Klang’s Quintet. It is so good. It is a black and white movie done in the early ‘60s. They used real musicians as the actors. The alto player who plays the lead character was a great alto player who died young. It is about this great jazz player who winds up having to play weddings and dances. People treat the band like crap. It is a real look at the great musicians who don’t even come close to making it. It is a bit depressing, but it really captures that side of the business better than any other movie I have seen.

JJ: Do you have any souvenirs that you would like to tell us about?

KP: Well, something that is dear to my heart would be Filip Phillips’s handmade wooden box where he kept his reeds, practice cassettes (he would play along with Sinatra and Lester Young), and assorted knick-knacks — I kind of keep that preserved as a good-luck charm.

JJ: Will you be playing in this area soon?

KP: I’ve got lots of dates in NYC — Dizzy’s Club w/Barbara Carroll June 19 – 24, Small’s July 13 and 14, 92nd Street Y with Bill Charlap July 24th.

JJ: Thank you so much for doing this. It was a real pleasure talking to you.

KP: Great, my pleasure. Talk to you soon. Bye.
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CD Release Party | Mickey Freeman: Living the Dream

Randolph Performing Arts Center | October 12, 2012 | (Regan Ryzuk, piano; Tim Metz, bass; John Hvasta, drums; Marty Fogel, sax and flute)

By Tony Mottola and Linda Lobdell Jersey Jazz Co-editors

Photos by Tony Mottola

The Randolph Performing Arts Center is an intimate 118-seat theater on the upper level of The Music Den, a mammoth 20,000 square-foot music store on Route 10. The space is used for master classes, student recitals and performances by local artists, and, this night, it’s hosting a show by vocalist (and NJJS member) Mickey Freeman who is celebrating the release of her first CD, Living the Dream (Blue Duchess Records).

Pianist Regan Ryzuk kicks off the proceedings with a sweeping arrangement of “The Night Has a Thousand Eyes” and introduces Freeman to a welcoming round of applause. “They like me, they really like me!” the singer exclaims to Ryzuk.

First up is, appropriately, the CD’s first cut, “I’ve Got the World on a String.” The tune’s opening, a vocal/bass duet, showcases Freeman’s voice. She possesses a gorgeous tone and sings Ella-like liquid legato phrases weaving a seamless melodic line, sometimes sliding from one note to the next while maintaining perfect intonation. The rest of the band joins in and she leaves no doubt she can swing as well.

The swinging continues with “It Might As Well Be Spring.” While the tempo is sprintsly, driven by Hvasta’s rapid-fire brush work, Freeman’s vocal seems easy and unhurried. A ballad favorite of the singer’s, “Someone to Watch Over Me,” follows. She’s been encouraged to learn the song’s verse by pianist Rio Clemente on a recent gig and she sings it here languorously. “Hopefully, on my next CD,” she says, clearly pleased with the result.

Back to the new CD and more swing, “Taking a Chance on Love” prompts a couple of dancers to take to the aisles. For her part, Freeman, an avid swing dancer herself, announces “I’m gonna take a load off.” She settles on a nearby stool and sings “S’wonderful,” done here as a lazy swaying cha-cha.

It’s time for a blue tune. Freeman snaps her fingers with deliberation to slow things way down for “I Ain’t Got Nothing But the Blues,” noteworthy for a burlesque-tinged drum beat interlude.

And next a tune from out of the blue — The Foundation’s exuberant 1968 hit “Build Me Up Butter Cup” — offered for a friend in the audience, “Happy Birthday Annie.”

And so the tunes flow. Ellington’s “I Don’t Mean a Thing” showcases her voice’s purity backed by only minimalistic accompaniment, the tropically flavored and saucy “An Occasional Man” is highlighted by Fogel’s airy and playful flute, and Jon Hendricks’s “Red Top” features a vocalese style that deftly navigates the ups and downs of the tricky melody.

“Bewitched,” “Watch What Happens,” “Twisted,” and a breakneck “I Got Rhythm,” with Rio Clemente joining Ryzuk on the piano bench for some criss-cross stride fireworks, round out the set and Freeman closes with “Route 46,” her lyrical Jersey send-up of the Bobby Troup classic (“Straight through Parsippany, it’s next to Whippany.”)

Ms. Freeman began her career in Boston in 1980, answering an ad in a local newspaper from a band looking to complete a vocal quartet. Although the band was looking for someone who could scat and sing harmony — Freeman had no experience with either — she was hired on the spot after an audition and became a member of the campy swing group, The Boo-Bettes, who toured throughout New England.

In 1982, she formed the vocal group The Ritz, which was inspired by the likes of Lambert, Hendricks and Ross and The Manhattan Transfer. The Ritz played jazz festivals around the world and toured with such artists as Dizzy Gillespie, Woody Herman, Gerry Mulligan, Kenny Burrell, The Pointer Sisters, Phil Woods and Spyro Gyra, performing in far-reaching places like Finland, Morocco and Singapore. The Ritz also released two albums: Steppin’ Out in 1985 and Born to Bop in 1987.

Mickey and her husband moved to New Jersey in 1987 and she put her career on hold to raise a family, but resumed it in 1992, singing with pianists and trios in clubs throughout the state. In 2008, she returned to her love of harmony singing and became the newest member of the Starliters, a four-part vocal group in the style of The Modernaires, who perform with The Silver Starlite Orchestra.

The release of her first solo CD is, as the title implies, a dream come true for the singer. Here’s hoping there’s a follow-up to this first-rate first effort and this musical dream continues. You can learn more at www.blue duchess records.com.
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Newark Celebrates the Spirit of Moody

The last time Newark held a major jazz festival, it had nearly everything the recent TD James Moody Democracy of Jazz Festival had: enthusiastic local support, participation of local venues and some name talent. It became obvious in October what was missing before: support of a major performing arts center.

With the addition of the New Jersey Performing Arts Center to a list of venues that included WBGO, the Bethany Baptist Church, the Newark Museum and the Institute of Jazz Studies at Rutgers University, the festival had a place that could sustain major events and name recognition.

That last piece of the puzzle became obvious when one saw the two major festival concerts that took place — a tribute to Moody and large-scale live recreation of the Miles Davis-Gil Evans collaborations, Miles Ahead, Sketches of Spain and Porgy and Bess.

On paper the star-studded “For the Love of Moody: A Jazz Celebration,” with George Benson, the Manhattan Transfer, David Sanborn, Jimmy Heath, Jon Faddis, Paquito D’Rivera, Kenny Barron and others looked like another throw everything at the wall and see what sticks affair. When you see this many luminaries on one bill, you hardly expect cohesion. Happily, this wasn’t the case.

Ably presented by musical director Renee Rosnes, the event presented a cross-section of what made James Moody a great jazz musician and personality. Star egos were left at home and the musicians meshed perfectly. The Manhattan Transfer performed with Heath, Sanborn and Faddis. D’Rivera told heavily accented jokes that were totally in Moody’s spirit.

Benson reminisced about what it was like playing in the clubs of Moody’s adopted home of Newark before joining the Transfer’s Janis Siegel for a duet on “Moody’s Mood for Love.” In short, it was the kind of concert that Moody himself would have been happy to participate in.

If the Friday night Moody free-for-all attracted more jazzers, the Saturday night presentation, “Miles Davis and Gil Evans: Still Ahead,” with principal trumpet soloists Terence Blanchard and Sean Jones and a densely populated big band conducted by Vince Mendoza, was the kind of event that crossed over to attract jazz-curious NJPAC subscribers. With a band that featured bassist and festival artistic advisor Christian...
McBride, drummer Peter Erskine and Howard Johnson on tuba, the Gil Evans arrangements, usually heard only as decades-old recordings, jumped at the audience with delightful energy. A special added feature of the event was a guest appearance by drummer Jimmy Cobb, the last surviving member of the Miles Davis group from the late 1950s.

Youth was served with a benefit celebration of the Jazz House Kids educational program, a pair of matinee performances of a new musical Magic Tree House: A Night in New Orleans and intermission music by some incredibly talented youngsters from NJPAC’s instructional program.

Other venues away from NJPAC that have been offering jazz for some time were thrown into the mix with free concerts at the Newark Museum and the Bethany Baptist Church, where bassist-educator Rufus Reid had the honor of opening the festival with his Out Front Trio and guests that drew an enthusiastic crowd on a stormy Monday night.

NJPAC started a tradition of its own with the debut of Sunday brunch series, “Dorthaan’s Place,” paying tribute to WBGO-FM’s Dorthaan Kirk, widow of saxophonist Rahsaan Roland Kirk, who over the last 30 years has become a force for jazz in her own right in New Jersey.

Anyone who knew Moody in the later years of his life invariably met his wife, Linda, who came in from California to be a part of the festival. She was as much a presence at the festival that honored her late husband as she was at any event when he was alive.

Another ever-present figure was NJPAC’s recently installed president and CEO John Schreiber. It should come as no surprise that he would helm the facility presenting a major jazz festival, because his resumé includes a long stint with Newport Jazz Festival producer George Wein.

The only thing that seemed to be missing from this festival was a little more acknowledgment of the old Newark jazz scene. Previous fests paid tribute to the city’s place on the Hammond B3 circuit with organ jams. Similarly, venerable Symphony Hall’s ballroom, the former Mosque Theatre, was the site of big band dances. Something more casual like that, with less of a concert atmosphere, would be a welcome addition, if only for one performance.
Sarah Vaughan International Jazz Vocal Competition

Photos by Fran Kaufman

The finals of the first Sarah Vaughan International Jazz Vocal Competition: The Sassy Awards were conducted at NJPAC on Sunday, October 21. Five finalists, culled from close to 1,000 entrants, sang beautifully — each in her own style — and confirmed for me that jazz singing certainly has a strong future.

Young Jazzmeia Horn, winner of the first Sarah Vaughan New Artist Award, wowed the audience with her performance of “Sweet Georgia Brown.”

Cyrille Aimee can’t contain her pleasure at winning the competition. Celebrating with her are NJPAC CEO John Schreiber, first runner-up Ashleigh Smith (left), second runner-up Sandra Booker (right), and DeeDee Bridgewater.

Hilary Kole, who introduced herself as the only “Jersey Girl” among the finalists, singing “Nobody Else But Me.”
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ZOOT FEST 2012

East Stroudsburg University of Pennsylvania
October 21, 2012

By Joe Lang  Past NJJS President
Photos by Mitchell Seidel

Zoot Fest 2012 was a wonderful afternoon of jazz and good cheer dedicated to the lives and musical legacies of Zoot Sims and Al Cohn. The festivities included much music, and a panel discussion by several players who had participated in international tours of jazz musicians sponsored by the United States State Department.

East Stroudsburg University of Pennsylvania (ESU) is home to the Al Cohn Memorial Jazz Collection (ACMJC), a jazz archive that now includes the collections of Al Cohn, John Bunch, Eddie Safranski, and is in the process of integrating the Zoot Sims legacy material into its catalog of jazz recordings, music, books and memorabilia. ESU has a Jazz Studies Concentration in its Music Department, and is an active part of the extensive jazz community that exists in the Pocono area of Pennsylvania. Zoot Fest, now in its second year, is part of the five-year old Jazz Synergy Series, "a community outreach initiative of ESU and the ACMJC."

After welcoming remarks from ACMJC collection coordinator Bob Bush, the proceedings were kicked off by a quartet led by Harry Allen on tenor sax, with Bob Dorough on piano, Bill Crow on bass and Marko Marcinko on drums. Following a vocal by Bill Crow on "Zoot Walked In," a vocal version of Zoot Sims and Gerry Mulligan, "The Red Door," with lyrics by Dave Frishberg, first Phil Woods and then Jerry Dodgion suddenly appeared on the stage with their alto saxophones to contribute their artistry to the moment. These cats were in fine form, and the song was taken out with a restatement of the vocal by Bob Dorough. The original quartet then assayed "It's All Right with Me," and took "Blues in A Flat" for a burning ride.

A planned presentation from Penny M. Von Eschen, author of Satchmo Blows Up the World, about the period when jazz was used as an element in United States diplomacy, was cancelled due to an illness that precluded Ms. Von Eschen from attending the event. In her place, Patrick Dorian, a professor in the ESU Music Department, presented some comments about Al Cohn and Zoot Sims that were informative, and spiced with Dorian’s unique sense of humor.

The panel described above came next. The participants were Bill Crow, Jerry Dodgion, Howie Collins, Phil Woods and Dave Liebman. Much of the talk centered around their experiences with Benny Goodman on State Department tours, especially the now infamous 1962 tour to Russia. Benny Goodman stories are a staple of jazz lore, and this trip, one that included Zoot Sims in the band, was fertile territory for tales of humor and plenty about the personal peculiarities of Goodman. For those interested in a detailed accounting of this trip, it is worth visiting Bill Crow’s website for the details. The URL for this fascinating, but lengthy piece is (http://www.billcrowbass.com/billcrowbass.com/To_Russia_Without_Love.html).

Following a break for lunch, saxophonist Adam Niewood took on the task of putting together various combinations of players for a jam session.
billed as “A Jazz Jam á la Zoot.” The players included Niewood, Liebman, Woods, Sue Terry, Bob Ackerman and Hugh von Kleist on saxophones; Joe Cohn on guitar; Jon Ballantyne, Jesse Green and Bob Dorough on piano; Gene Perla and Tony Marino on bass; Marko Marcinko, Sherrie Maricle and Danny D’Imperio on drums; and Nancy Reed and Pam Purvis on vocals. The tunes included “My Shining Hour,” “Footprints,” “How High the Moon/Ornithology,” “East of the Sun,” “Invitation” and “Yesterdays.” The highlight was a stunningly beautiful take on “Some Other Spring” by the Harry Allen Trio, with Rossano Sportiello on piano and Joel Forbes on bass.

Things came to a truly swinging conclusion when the COTA Festival Orchestra, conducted by Phil Woods, played an extensive set of big band music concentrating mostly on charts written by Al Cohn. The band was tight, swinging, and blessed with fine soloists. The primary soloists from the band on this day were Woods on alto sax, Tom Hamilton and Bob Keller on tenor sax, Chris Persad on trumpet, Rick Chamberlain on trombone and Jon Ballantyne on piano. Several guest soloists were brought on, including Nancy Reed, Bob Dorough and Kim Parker on vocals, Jerry Dodgion on alto sax and Adam Niewood on tenor sax. It was a thrill to hear these charts played live, especially an original written and arranged by Cohn for the Gerry Mulligan Concert Jazz Band, “Kitty City,” one that was never recorded by the band.

When things came to an end sometime after 6:00 PM, those present were smiling broadly, for they had just experienced an exceptional afternoon of music played by musicians who appeared to be having just as good a time as the audience. Kudos to Bob Bush for putting together this fabulous program, one that must have had Al & Zoot smiling down from the Big Jam Session in the Sky!

Zoot Fest 2013 will surely be placed on a lot of calendars as soon as the date is announced.
LA Jazz Institute’s “Groovin’ Hard” Celebrates ’60s Big Band Revival

By John Tumpak

Artistic Director Ken Poston’s Los Angeles Jazz Institute presented Groovin’ Hard, another in the Institute’s series of 22 years of outstanding big band jazz programs, from October 10 through October 14 at the Los Angeles Airport Marriott Hotel. The five-day festival that ran daily from early morning to late evening included 18 big band concerts, four film showings, and seven panel discussions.

Groovin’ Hard celebrated the Big Band Renaissance that began in the mid-1960s with the emergence of The Thad Jones-Mel Lewis and Buddy Rich Orchestras. Many of the young musicians who benefited from Stan Kenton’s jazz education efforts were beginning to come of age and a whole new era of big band jazz was born. Groovin’ Hard gathered an incredible array of star soloists and arrangers who all played significant roles in the Big Band Renaissance.

Among the 18 bands that performed were The Don Ellis Reunion Band, The Louie Bellson Explosion, The Maynard Ferguson and Buddy Rich Alumni Bands, and an All-Star Big Band featuring Stan Kenton Alumni directed by Mike Vax. All the bands played in top form and were applauded by an excited audience. A high point of the big band performances was “An Evening with Patrick Williams” on October 12. The legendary composer, music-educator, and two-time Grammy Award-winner played selections from his influential Threshold and Aurora big band albums and between songs talked about his music philosophy and big band history. At the end of his near two-hour set he received a standing ovation.

The outdoor lunch breaks were a unique treat. Each day a jazz band from a local Southern California college played at a sun-splashed poolside concert. Those bands were superb in quality and provided a wide variety of jazz music. For example, at the October 11 luncheon concert, the highly talented California State University Northridge “A” Jazz Band directed by John Daversa played the music of Thad Jones and Mel Lewis. Their well-received hour long performance had both excellent ensemble and solo work.

Every year Poston presents a special event on the first day of the concert. This year on October 10 he featured a “Woody Herman 100th Birthday Celebration.” It started with a panel discussion about Herman. The panel was comprised of Herman alumni and moderated by Bill Clancy, author of Woody Herman: Chronicles of the Herds. Next came the world premiere of Jazzed Media record label founder and President Graham Carter’s new film titled Woody Herman: Blue Flame — Portrait of a Jazz Legend. The 110-minute film that covers both the personal and professional life of Herman in striking detail received an enthusiastic response from the viewing audience. A small group jam session followed the film premier with eight Herman alumni playing. The Celebration closed with a concert by the 16-piece Woody Herman Alumni Orchestra conducted by Frank Tiberi. Music from Herman’s many Herds that he organized during his 51-year career as a band leader was featured.

On October 14 Groovin’ Hard gave well deserved recognition to the legendary Tonight Show Band formed by Johnny Carson when he took over The Tonight Show from Jack Paar in 1962. Skitch Henderson was the band’s director until 1966 when he left to be replaced by Milton DeLugg. A year later Doc Severinsen took charge and remained director until 1992 when Carson retired and the band was re-formed down to a smaller size by Branford Marsalis. Saxophonist Tommy Newsom was frequently the band’s substitute director filling in for Severinsen when he was absent from the show.

The 17-piece Tonight Show Band was one of the all-time great big bands. In his book Lucky Drummer, the band’s drummer Ed Shaughnessy wrote about how Count Basie admired the band and frequently told him so. He said that one time the owner of a club called the Americana on 36th Street in Manhattan told Basie he wanted to book him with the Tonight Show Band. Basie told the owner, “You want me to play against that band?”

The day started with a film showing of rare clips of The Tonight Show Band during its time in New York (1962-72) and California (1972-92). The clips featured great band musicians Pete Christlieb, Conte Condoli, Clark Terry, Snooky Young, Doc Severinsen in his early days in the trumpet section, and a guest appearance by Buddy...
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SLAM
GROOVIN’ HARD
continued from page 30

Rich and his Orchestra. Carson loved to play the drums since his childhood in Nebraska. There was a clip showing him playing brushes on a tin pail accompanying Benny Goodman playing clarinet.

Next came The Tonight Show Band Reunion, a concert by a roaring 15-piece band consisting of mostly alumni from the original band. High note trumpeter Chuck Findley led the band that was driven by swinging drummer Jeff Hamilton who sat in for Ed Shaughnessy. At the opening note of the first song, “Johnny’s Theme” (The Tonight Show theme song), the audience erupted in applause. An unquestionable concert highlight was tenor saxophonist Ernie Watts featured on “Body and Soul.” The band played two songs, “April in Paris” and “Take the A Train,” from their album The Tonight Show Band, Vol. 2. The album won the Billboard Award for the 1987 Top Contemporary Jazz Album and “Take the ‘A’ Train” won a Grammy Award for the 1987 Best Instrumental Jazz Arrangement. Bill Holman did the arrangement.

After the concert there was a panel discussion about the Tonight Show Band. The panel consisted of past band musicians along with Jeff Sotzing, Carson’s nephew and President of the Carson Entertainment Group, and former band music supervisor Don Sweeney who wrote Backstage at The Tonight Show about his near 20-year association with the program. Los Angeles radio personality and musicologist Ken Borgers was the moderator. Two themes evolved from the discussion. First, the musicians said that playing on The Tonight Show was a wonderful experience and the highlight of their musical life. Second, all panel members expressed unanimous admiration for Carson who they fondly called “The Chief.”

Many Carson stories were told. Among them, Carson was generous in promoting his band members’ careers. He would usually mention where they were playing locally in his monologue. Also, there was a bar for the show and Carson often would stick around after the show and swap stories with the musicians at the bar. Finally, Carson was proud of the band and consistently expressed that pride on his show. He was right.

Ken Poston has been conducting jazz conferences since 1991, starting with his Stan Kenton Back to Balboa event. These annual symposiums have provided outstanding jazz entertainment and academically furthered the cause of jazz research adding to the archives of his Los Angeles Jazz Institute. The Poston events are a must for enthusiasts of large ensemble jazz. To find out information about the Institute’s past big band jazz programs see www.lajazzinstitute.org.

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NOJO Shows Off Its Mojo in Manhattan

By Sandy Ingham

The New Orleans Jazz Orchestra, celebrating its 10th anniversary this year, took the party from the Big Easy to the Big Apple with a star-studded gala at Carnegie Hall on October 8.

Singers Aaron Neville and Dee Dee Bridgewater and saxophonist Branford Marsalis were the biggest names, but NOJO illustrated its commitment to sparking jazz interest in the younger generation by showcasing blues-warbling ingénue Haley Reinhart and "American Idol" contestant Casey Abrams, a bassist and singer.

The 16-piece big band put together by trumpeter Irvin Mayfield in 2002 has survived bad blows — i.e., Katrina — and hard times (2008-12) and emerged triumphant, gauging by this concert and its other achievements. It's full of stellar players, and Mayfield has proven a creative composer and arranger. NOJO has taken on a major role in keeping jazz alive and well in its city of birth, not only by playing there but also by reaching out to schools and kids there.

There were highlights galore at Carnegie:

■ A scatting Dee Dee and Branford (on soprano sax) trading fours and bringing "Lady Sings the Blues" to a grand climax.

■ Neville’s stirring rendition of "Ave Maria," accompanied by Marsalis again on soprano, neither of them trying to jazz up the elegiac melody.

■ Guest banjo player Don Vappie’s dizzyingly fast, bluegrass-inflected vamp, with Derek Douget on sax and then Evan Christopher on clarinet each conquering the challenge of reprising the tune’s twists and turns. Then the whole band joined in on this delightful romp.

■ Christopher’s tour de force, "It’s a Creole Thang," a concerto for clarinet that journeyed between a Havana rumba and New Orleans swing and back again.

■ Tenor saxophonist Ed Petersen’s roof-raising rant, "Sweetbread on the Levee," full of honks and screeches, with blaring brass and moaning reeds adding to the bluster. Did he really blow the levees apart?

Mayfield reserved plenty of solo space for himself, deservedly so. His burnished trumpet tone cast a warm glow on "Autumn in New York" as a 16-piece string ensemble, Sphinx Virtuosi, created a shimmering backdrop. His pungent obbligatos prodded Reinhart as she sang a soulful "God Bless the Child." And Mayfield brought the nearly full house to its feet playing his hymn "May He Rest in Peace," a deeply moving prayer for his father, one of the 1,500 people to die in Hurricane Katrina’s aftermath.

Rocco Landesman, chairman of the National Endowment for the Arts, was one of several dignitaries on hand to salute the orchestra, and TV anchor Soledad O'Brien served as emcee.

The concert ended in quintessential New Orleans fashion as the band struck up the parade anthem "Second Line" and marched through the hall, as a couple thousand exuberant, hankie-waving fans clapped and cheered.

Sandy Ingham is Jersey Jazz's roving reporter.
William Paterson University, Oct 7: Mulgrew Miller/ Kenny Barron Duo

It’s Fall again and time to start covering the college jazz scene, which I so dearly love. Like the NJ Jazz Society, the Jazz Studies Program at William Paterson is celebrating its 40th anniversary. Kicking off the Fall Jazz Room Series, now in its 35th year, we had two giants of the keyboard: Mulgrew Miller and Kenny Barron in a duo format. But first, as usual we heard from one of the 24 student small groups. Today it was a septet coached by Cecil Bridgewater. The group consisted of three young men from Jersey and representatives from Maryland, California and Arizona and South Korea by way of Palisades Park. The initial selection was an up-tempo bebop tune by Ray Brown called “Ray’s Idea.” The front line of Ben Kovacs (tenor sax), Peter Lin (trombone) and Zach Gillespie (trumpet) combined for some marvelous three-horn harmony at the start. Zach then delivered a torrid solo. Peter followed with his own eloquent statement. All the while the rhythm section of David Zachs (piano), Daseul Kim (bass), Charlie Sigler (guitar,) and Chris Brawley (drums) was really driving the tune forward. David showed off his piano chops to much appreciation. The arrangement provided for some great three-horn harmonies between the solos. Next up was a lesser-known Wayne Shorter composition called “Deluge.” This moderate swing tune begins with a three-horn intro leading into a tenor sax head statement. The ensemble playing was integrated with fine solos from piano, guitar and a long one from the tenor sax. I’d never heard the wonderful ballad “My Ideal” in the jazz idiom before and the boys did a marvelous job with it. Featured on this one were some more great tenor sax playing and a sweet trombone solo. Daseul got his turn to solo and made the most of it. Closing out the set was a tune called “Speedball” by Lee Morgan. This was an up-tempo swinger. Everyone except the bassist soloed wonderfully as the rhythm boys were solidly in the pocket. The drum solo was short and tasteful just prior to the last chorus of elegant ensemble playing.

After a brief intermission we returned to see the stage set with two seven-foot concert grand pianos somewhat mated front to back awaiting the two keyboard masters Mulgrew and Kenny. These gentlemen account for a shelf of albums under their own names and many hundreds of other recordings as sidemen. Mulgrew had been the Director of the jazz studies program at WPU since 2005, while nine-time Grammy-nominated Kenny, who headed the Rutgers jazz program for 20 years, is currently on the faculty at Juilliard. They are not strangers to each other and performed in duo format a number of times abroad but not on our shores. Mulgrew started things off with the Benny Carter gem “When Lights Are Low.” To say that the playing was sumptuous on this tune and the entire set would be a gross understatement. The complementary playing was awesome as the lead seamlessly moved from one to the other. A torrent of shared ideas kept flowing with numerous rounds of amazing trading. Another ballad, “Like Someone in Love,” followed as Mulgrew carried the ball at the outset once more. The keyboard runs were glorious. One idea begat another and another and another. At this point Mulgrew left the stage to allow Kenny to render “Spring Can Really Hang You Up the Most.” Kenny’s stunning improvising, subtle syncopation and opulent chords were overwhelming. Kenny withdrew and Mulgrew took his turn in the spotlight with “It Never Entered My Mind.” Mulgrew inserted a little dissonance to make things interesting. He did some hard swinging as the piece progressed and mixed in different tempos. Back together again I was granted a mental wish and the gentlemen gave us Joe Henderson’s “Recorda Me.” This driving Latin favorite was the highlight of the concert for me. Mulgrew played the vamp and Kenny went to town. The conclusion was greeted with an avalanche of appreciation. The penultimate selection was Monk’s “1 Mean You.” Kenny was the main man on this one improvising over the chords Mulgrew provided. Incorporating dissonance, the effect was quite spectacular. When the final note was sounded, the entire audience rose to its feet. The sustained applause continued after they left the stage and they soon returned to gift us with another Monk classic, “Blue Monk,” as an encore. It was marvelous, of course.

Princeton University, Oct 14: Concert Jazz Ensemble — Early Fall Concert

If you have ever spent time on the Princeton campus you might easily become infatuated with the place. I’ve been attending numerous events for a dozen years and it still feels like a bit of a fantasyland. The guest conductor this evening was my friend and tenor monster Ralph Bowen, pinch-hitting for Jazz Program Director Tony Branker, who is on sabbatical. Ralph is also on the faculty at Rutgers. This year’s edition of the ensemble has five freshmen. The first of the eight big band charts was from Scott Whitfield, “G’Day Mates,” obviously inspired by an experience in Australia. It was a short moderate swing that served as a good warm-up. Early on we had a fine bass solo from Noah Fishman and later some eloquent comments from Adam Gallagher (alto sax) and an impressive muted trumpet solo from Daniel Brooker. Drummer Phil McNeal did an outstanding job driving the band. From legendary drummer Louie Bellson with Remo Palmieri we had a Mark Taylor bossa arrangement of “His Dream.” The trombones carried the early load with help from the trumpet section on mutes. We had outstanding solos from trombonist Peter Gustafson and pianist Charles Stacey over ensemble chords. Noah chipped in some adroit percussive ideas. “Insider” was the first of two Neil Slater charts. Slater was longtime director of the jazz program at North Texas State. This one was a standard swing that seemed challenging but the kids were up to it. It was a brass (often on mutes) dominant arrangement with some cool trumpet blasts. Pianist Spencer Caton
provided an intro and solo and we also a had input from Jacob Shulman on tenor plus more fine trumpet playing from Brooker. “Friday Night at the Cadillac Club” was the only tune I was familiar with this evening. It’s a catchy tune by Bob Berg arranged by Earl McDonald. “Cadillac” comes on as a shuffle introduced by a trumpet shout and later morphs into hard swing. There were well-timed trumpet interjections between an excellent bari solo by Ryan Budnick and a stunning tenor sax solo from Mark Chernoff. Phil McNeal made an important contribution with his sticks. Opening the second set was another Earl McDonald chart called “Bad Dream” which was based on the chord changes of “You Stepped Out of a Dream.” Peter Gutafson shone brightly in the spotlight and James Bartusek provided a masterful alto solo. But Phil McNeal was the main man with a long drum solo accented by interesting brass comments. The second Neil Slater chart, “This,” followed. I enjoyed the full ensemble harmonies of this lyrical moderate up swinger. It was a long chart that featured Jacob Shulman on tenor and trumpeter Brooker with support from the other trumpets on mutes. Into the home stretch we had a composition from Clark Terry called “Sheba.” It’s a beautiful ballad with wonderful harmonies. Daniel Brooker on flugelhorn carried the load; Noah Fishman (bass), Spencer Caton (piano) and Mark Chernoff (tenor sax) enhanced the presentation. There always has to be a burner in a big band concert and this night it was another Scott Whitfield chart called “SST” (“Supersonic Transport”), based on the chords of “Sweet Georgia Brown.” It soared out of the chutes with the brass doing the heavy lifting. It presented an opportunity for some soloists not heard earlier. Francisco Avila got in some torrid trombone licks and guitarist Simon Segert had clever things to say. Altoist James Bartusek supplied articulate commentary and Mark Chernoff (tenor sax) added some icing for the cake. The ensemble did a great job this night with a difficult book and they should be proud.

**Rutgers University, Oct 20:**
**Jazz Ensemble II — Early Fall Concert**

I hope there might be one or two big band junkies out there reading this. I’ve been saying in print for six years that there really aren’t better places than our college campuses to hear big band material by master arrangers. There are also a plethora of modern arrangers like Michael Mossman. In the Rutgers program a lot of emphasis is placed on large ensemble playing, with two 17-piece ensembles, which do two concerts each per semester. This night it was the “B” team, largely undergrads. I took a quick look at the program listing and instantly got excited because of the names of so many fabulous arrangers. Kicking off the concert was a familiar Billie Byers arrangement of “All of Me.” It blasts off from note one and quickly becomes a piano feature. Another blast and the ensemble settled into the groove. Pianist Nick Filomeno distinguished himself nicely on the piece. “Greensleeves” was a terrific arrangement by Oliver Nelson. Four clarinets set the table and then the brass moved in for about eight bars. The clarinets carried the melody again backed by a rich ensemble blend as trombonist Ben Weisiger delivered a splendid solo. There was more clarinet dominance before the trombone section provided a satisfying conclusion. Horace Silver’s “Nica’s Dream” got first-rate treatment by arranger Michael Mossman. We had big sound out of the chute and the Latin rhythm, which Mossman is famous for. Trombonist Joshua Orr provided a sensational long solo and tenorist Peter Baldassare contributed some cogent ideas. We also had outstanding input from James Merchant (alto sax) and Sam Johnson (guitar). Thad Jones is not nearly as well known as most of the hall-of-famers but the experts will tell you that he was, indeed, a genius. His composition “A Child is Born” certainly justifies the label. In my humble opinion it is the most beautiful, emotional ballad ever. Nick Filomeno demonstrated his beautiful touch on the keys with just bass accompaniment as flutes and trombones came in with amazing harmony. There is a wonderful dynamic shift emphasizing the trumpets at the conclusion. Horace Silver’s “The Jody Grind” with John Clayton’s arrangement is such a fun funk tune that we really should hear it more often. Guitarist Adam Shaber did a great job leading the early going. Trombonist Peter Danch followed with an outstanding effort and the muted bone section assumed responsibility for carrying the melody. There were a bunch of other excellent solos on this one: Peter Baldassare (tenor), Luca Provezano (tenor), Buzz Ripperger (bari) and Gan Giannone, who did a great job driving the band forward until the hard swinging ending. With Mongo Santamaria’s “Afro Blue” the eclectic picture was almost complete. Again it was a sizzling Mike Mossman Latin arrangement. Dan Giannone and Dominic Palombi handled the percussive duties superbly. Mr. Baldassare was once again in the spotlight and we heard an outstanding bass solo from Riley Byrne as well. Perhaps the finest solo of the night came from Joshua Orr whose trumpet chops are most impressive. Tadd Dameron’s “Just Plain Talkin” is a very pleasant moderate swing tune that he wrote for Benny Goodman’s band. I believe the clarinet solo that was written for Benny was transformed into one for trumpet and Anthony Fazio did an awesome job with it. The trumpet section was right on target and we heard fine solos from Luca Provezano (tenor) Adam Shaber and an especially good one from Ben Weisiger (trombone). “The Eternal Triangle” is a classic frenetic bop composition from the great Sonny Stitt. It featured tenor saxes Peter and Luca in a duet somewhat like Stitt and Sonny Rollins had on the original recording with Dizzy’s band. Both tenors were on their feet exchanging statements sandwiched around some hot licks thrown in by the trumpets. The chart really rocked with things getting a little wild and the musicians swinging for the fences. What a treat! This was probably the best concert that I’ve ever seen from this particular ensemble.
Woody Herman was a child performer, acting, singing and playing instruments, performing in public starting at around eight years of age. By his teenage years, he was playing in big bands like Tom Gerun and Gus Arnheim, eventually joining Isham Jones. When Jones left the business, Herman formed a band that was comprised of many of his band mates from the Jones organization. The band became known as “The Band That Plays the Blues.”

By the mid-1940s, Herman took his band in a direction that incorporated many of the sounds emerging from the bebop scene. In 1943, he formed the first of a series of bands that were referred to as his Herds. The First Herd had players like Flip Phillips, Bill Harris, Pete Candoli, Chubby Jackson and Davey Tough, plus arrangers like Ralph Burns Phillips, Bill Harris, Carl Fontana, Nat Pierce and Richie Kamuca. This band, while still capable of capturing some of the frenetic feeling of the earlier Herds, was a bit more oriented to a wider audience, and included many dance charts in its repertoire.

Following a series of small group ventures, Herman made a spectacular return to the big band scene with a knockout performance at the 1959 Monterey Jazz Festival with his New Thundering Herd. This band evolved into one of Herman’s most swinging bands, one that recorded a series of albums, first on the Philips label, and then on Columbia, that featured musicians like Bill Chase, Sal Nistico, Phil Wilson, Jake Hanna and Nat Pierce.

As the 1970s approached, Herman adapted to the popularity of rock, and incorporated a lot of fusion sounds into his recordings on the Cadet, Fantasy and Chess labels. When he made his last recordings on the Philips label, and then on Columbia, that comprised the Studios on the Park in Paso Robles, California, the and the musicians enhance her artistry. The resulting package presents a comprehensive portrait of a bandleader who was innovative, dedicated to the music, and a man who is recalled with affection by those who played for him. The players through the years offered many challenges for Herman, but he always found ways to get the best out of his musicians, and to present music that strived to be contemporary and accessible to his audiences. In this he generally succeeded, as does Carter in his effort to present the Woody Herman story in an interesting and entertaining manner.

Several weeks ago, I was reading the Jazz Lives blog of Michael Steinman, and came across reference to a singer who had until that time escaped my attention. Her name is DAWN LAMBETH, and Steinman indicated that she had recently released a DVD of a 2011 concert that he found to be wonderful. Respecting his taste, I contacted Dawn Lambeth, and she kindly forwarded a copy to me of this concert. Well, Live at Studios on the Park (Dawn Lambeth) arrived, along with her most recent CD (see below), and it went right into my player. Lambeth is a charming presence, and one heck of a fine singer. The tunes are all classics from the Great American Songbook. The first 10 tunes are performed with accompaniment from a very special pianist, Chris Dawson, with Marc Caparone on trumpet, Mike Swann on guitar and Kate Cava on bass added for the final six selections. In both musical settings, Lambeth is a joy to hear, and the musicians enhance her artistry. The concert was filmed in one of the art galleries that comprise the Studios on the Park in Paso Robles, California, and the DVD conveys the intimacy of the setting, one almost like being at a private home. The performances are perfectly suited to the space, warm and personal. After watching the concert on the flat screen television in my living room, I had the feeling that I had actually been there as it was occurring. The best part is that I can revisit it whenever I want to do so. I am confident that you will have a similar reaction. (www.dawnlambeth.com)
OCTOBOP is a band dedicated to keeping alive the sounds of medium-sized West Coast jazz units like the Dave Pell Octet and The Paul Mitchell Dektette. Applying this style to a set of Christmas songs is an interesting concept, and the results can be found on West Coast Christmas (Mystic Lane Productions – 050100). The arrangements are all written by members of the band, leader and reed player Geoff Roach (“Line for Santa” and “Saturnian Sleigh Ride”), guitarist Jack Conway (“Santa Baby,” “Christmas Time Is Here,” “Jerry Mandelbaum (God Rest Ye, Merry Gentlemen),” “It Came Upon a Midnight Clear,” and “The Christmas Song”), bassist Brian Brockhouse (“Angels We Have Heard on High”), and trumpeter Randy Smith (“Carol of the Bells”). The album is a refreshing visit to a program of songs that deserve the kind of hip attention that has been applied to them. The opening track, “Line for Santa,” gives “Santa Claus Is Coming to Town” a platform comprised of the chord changes used by Gerry Mulligan on “Line for Lyons,” thus the title. This track is but one illustration of the sense of humor that infuses many of the tracks, another being the inclusion of the Shorty Rogers piece, “Saturnian Sleigh Ride,” on a Christmas album. This is not to say that the disc disrespects the spirit of Christmas, rather it brings some musical freshness to the season, and is a perfect addition to any holiday gathering. (www.octobop.com)

As regional big bands go, the KNOXVILLE JAZZ ORCHESTRA is one of the best. Christmas Time is Here (Knoxville Jazz Orchestra) is a collection of holiday tunes that are given a somewhat different examination through the arranging imagination of leader, trumpeter and founder of the KJO, Vance Thompson. This is a band filled with outstanding musicians. They play theirensemble passages with precision, and the soloists shine as brightly as the lights on a Christmas tree. There are some tracks that stand out after just one listen. “Let It Snow” is a showcase for the strong KJO trombone section, and takes the melody down different roads than those in the classic Les Brown recording. An extended bass solo by Rusty Holloway leads into a festive and exciting “Deck the Halls” that includes a whimsical tenor sax solo from Greg Tardy. I never thought about “Jingle Bells” as a samba. Bill Thompson did, and the results are great fun. Perhaps the most interesting track is “Children Go Where I Send Thee.” It has two different choirs, one stating the melody in a rather straightforward manner, and another giving it a gospel feeling, separated by a funkier instrumental interlude. This is an album full of daring arrangements, well executed. (www.knoxjazz.org)

Those of you who have been reading my reviews during this past year are aware that I am fond of the work of vocalist SUSIE ARIOLI. When I received Christmas Dreaming (Jazzheads – 1194), I approached it with great expectations. Well, Arioli and her regular partner on guitar, Jordan Officer, have not disappointed. Supported by bassist Bill Gossage and guitarist Michael Jerome Brown, Arioli and Officer give us a program of seasonal favorites with a few surprises here and there. Mixed in with familiar tunes like “Have Yourself a Merry Little Christmas,” “Winter Wonderland” and “Blue Christmas” are “Call Collect for Christmas,” a bluegrass tune, “La Peregrinación,” written by Argentine composer Ariel Ramirez, and “Old Toy Trains,” a Christmas song by Roger Miller. Arioli has a mellow, inviting sound, and Officer complements her vocals brilliantly. This will be in the album rotation on my CD player for this Christmas season. (www.jazzheads.com)

Many times, many ways: A Holiday Collection (Justin Time – 8553) by vocalist HALIE LOREN and pianist MATT TREDER is a highly enjoyable Christmas album, originally released on White Moon in 2008, but now receiving wider distribution through Justin Time Records. This 11-selection program shows both Loren and Treder to be highly accessible and engaging performers. Among the familiar tunes are “The Christmas Song,” “Home For the Holidays,” and “Santa Baby,” but they venture into some interesting territory with “Blue Holiday,” “Grown Up Christmas List” and a song not normally associated with the Christmas season, “Nature Boy.” Loren has a pleasant voice, and approaches each lyric with respect and understanding. Treder provides empathetic accompaniment for Loren, and gives a taste of his composing chops on two piano pieces, “Sugar Cookies” and “From the Mouths of Babes.” They do offer many ways to enjoy the spirit of Christmas, and chances are if you listen to this album once, you will listen to it many times. (www.justin-time.com)

Justin Time Records is an outstanding Canadian record label that has been producing jazz recordings for almost 30 years. They have combed their vaults to present Have Yourself a Merry Little Christmas (Justin Time – 245), a terrific collection of Christmas songs by VARIOUS ARTISTS who have recorded for the label. They have been particularly strong in featuring vocalists and pianists. Among the singers represented on this disc are Hilary Kole, Diana Krall, Ranee Lee, Johanne Boulin and Coral Egan. The pianists include Oliver Jones, Hank Jones and Taurey Butler. Most of the songs are familiar ones. There are a few outstanding selections that vary from the singer or pianist mold, continued on page 38
OTHER VIEWS
continued from page 37

a “Christmas Calypso Medley” by the Montreal Jubilation Gospel Choir, a pairing of “Minuit Chrétien” and “O Holy Night” by Quartango, and “The Christmas Medley” by the Rob McConnell Tentet. This is an album that has quality, variety and fine talent, giving the listener an eclectic and uplifting Christmas listening experience. (www.justin-time.com)

■ Wintertime Tunes of Drew Paralic is an appealing collection of compositions by DREW PARALIC, a Brooklyn-based composer/pianist who has opted to write tunes, and use others to record them. For this album, he has chosen reedman Mike McGinnis, bassist Elias Bailey, drummer Vinnie Sperrazza, and pianists David Pearl, who plays on four of the six tracks, Bennett Paster and James Newman to play his melodic pieces. Vocalist Laura Kenyon comes aboard for two selections, “My Wintertime Sky,” lyrics by John Raymond Pollard, and “How Bill’s Heart Sings,” lyrics by Thomas A. Raniszewski. She is a welcome addition to the album. Paralic has a gift for melody that is wonderfully embellished by the musicians. While not specifically a Christmas album, the opening track does have a Christmas theme, and the designation of the compositions as “Wintertime Tunes” pushes this highly listenable collection into the package of recordings for seasonal consideration. (www.drewparalic.com)

CDs

MONA’S HOT FOUR is among the groups spearheading a revival of interest in traditional and swing jazz music in New York City. Along with groups like Emily Asher’s Garden Party, the Baby Soda Jazz Band and the Cangelosi Cards, clarinetist/violinist Dennis Lichtman, pianist Gordon Webster, pianist/banjoist Nick Russo and bassist Jared Engel have been engaging young audiences with the sounds of hot jazz. This quartet holds forth at Mona’s, a bar on Avenue B near 13th Street in the East Village every Tuesday night for a jam session that attracts a plethora of like-minded musicians for evenings of spirited musical interaction. Tuesdays at Mona’s (Triple Treble Music) documents a typical evening’s festivities with an impressive list of drop-ins, including Emily Asher, Ehud Asherie, Jim Fryer, Tamar Korn, Dan Levinson, Molly Ryan and Bria Skonberg. The music is fun, energetic and good. This CD contains 10 classic jazz tunes played by a revolving cast of musicians. The accompanying DVD captures the ambience of the Mona’s experience. If you dig good old style jazz, this package is a must for you. (www.dennislichtman.com)

■ In 1976, tenor saxophonist SCOTT HAMILTON made the move from Providence, Rhode Island to New York City where he was among several young musicians who were immersed in the swing styles of sax players like Ben Webster and Zoot Sims. Twelve years later, another tenor player with Rhode Island roots, HARRY ALLEN, graduated from the jazz program at Rutgers, and also moved to the Big Apple. His stylistic inclinations mirrored those of Hamilton’s, and it was only natural that they often found themselves on the same bandstands. For the last 25 years, these two tenor sax giants have continued to meet up from time to time to create memorable music together. ’Round Midnight (Challenge – 73348) is their latest joint venture. They are joined by the regular members of Allen’s quartet, pianist Rossano Sportiello, bassist Joel Forbes and drummer Chuck Riggs, for a nine-tune romp that is sure to elate all diggers of swinging mainstream jazz. There is a strong tradition of two tenor sax front lines, Al Cohn and Zoot Sims, Dexter Gordon and Gene Ammons or Wardell Gray, “Lockjaw” Davis and Johnny Griffin, among others, come to mind. Hamilton and Allen certainly belong among those monster duos. The program covers standards, “My Melancholy Baby,” “How Am I to Know,” “Baubles, Bangles and Beads” and “Lover;” jazz tunes, “The Opener” by Bill Potts, “Hey Lock” by Davis, “Flight of the Foo Birds” by Neal Hefti, and “’Round Midnight” by Thelonious Monk, Cootie Williams and Bernie Hanighen. Allen contributed one original “Great Scott,” a nod to his partner in jazz. Both cats are natural swingers, and they prove it over and over again on this disc. Mention must also be
made of the spectacular pianism of Sportiello, and
the strong rhythm support from Forbes and Riggs.
If someone asked you why you dig jazz, putting this
disc in your player would be a good place to start.
(www.challengererecords.com)

British clarinetist JULIAN BLISS is most
recognized as a classical player, but he has had an
enthusiasm for jazz, particularly Benny Goodman,
since his childhood. Upon revisiting the music of
Goodman many years later, his interest in this
music was rekindled. An encounter with pianist
Neal Thornton led to the formation of a band
dedicated to playing Goodman’s music. Eventually
they took the music into a studio, and A Tribute
to Benny Goodman (Signum Classics – 288)
ensued. They based the band on the Benny
Goodman Sextet by engaging vibist Jim Hart,
guitarist Colin Oxley, bassist Tim Thornton and
drummer Matt Skelton. In an effort to capture
some of the sound of Goodman’s big band, they
augmented the sextet with trumpet Martin Shaw.
The program has a mixture of big band and sextet
associated selections. They open with a pairing of
“Don’t Be That Way” and “Stompin’ at the Savoy,”
as classic Goodman as you can get. Among the other
tunes are “Moonglow,” “Lady Be Good,” “Seven
Comes Eleven,” “Goodbye” and “Avalon.” Bliss has
a terrific tone, and a fine feeling for the Goodman
style. The other players fit right into the mix, and
the result is a nicely swinging tribute to “The King
of Swing.” (www.signumrecords.com)

Among the most overlooked top flight pianists
in jazz is MIKE LONGO. Give a listen to
A Celebration of Diz and Miles (Consolidated
Artists Productions – 1033) where Longo is
joined by bassist Paul West and drummer Ray
Mosca for a live performance at the Baha’i Center
in New York City. The tunes associated with Dizzy
Gillespie and Miles Davis, and hearing this trio play
them will demonstrate why Longo deserves
placement in the top tier of jazz pianists, and the
recognition of all fans of the music. Longo played
piano and served as musical director for Dizzy
Gillespie for several years, and had occasion to jam
with Davis when both Davis and Gillespie shared
club dates in New York City. This album is a natural
outgrowth of those experiences. Other than
“Summertime” and “You Don’t Know What Love is,”
the remaining nine tunes were composed either by
Gillespie (“Con Alma,” “Ow,” “Here Tiz,” “Tour De
Force” and “A Night in Tunisia”) or Davis (“All Blues,”
“Milestones,” “Freddie Freeloader” and “So What”).
The Trio is in fine form. They have played as a unit
many times over a long period, and were familiar
with the material, so no rehearsals were needed.
Here are three musicians interacting and creating
on the spot in a way that only superior jazz players
can do. It is exciting to hear, and satisfying to
experience. (www.jazzbeat.com)

ACCIDENTAL TOURISTS is a trio comprised of
German pianist/composer, Markus Burger, bassist
Bob Magnusson and drummer Joe LaBarbera, both
based in Los Angeles, who have gotten together for
a recording project titled The L.A. Sessions
(Challenge – 7332). Seven of the 12 selections are
original pieces by Burger, while the others are two
standards, “I Loves You Porgy” and “In Love in Vain,”
and three jazz tunes, “The Old Country” by Nat
Adderley and Curtis Lewis, “Blue in Green” by
Bill Evans, and “One World” by German guitarist
Thomas Hopf. This is an album of thinking men’s
music. Burger, a name new to me, has his own
sound and style, one that is interesting and distinct.
Magnusson is a forceful bassist who is a strong
and wonderfully creative soloist, and LaBarbera is
among the most musical of drummers. They mesh
perfectly as a trio, and this does not sound like an
album created by three cats who just happened to
come together in a recording studio. There is a lot
of thoughtful music played on this album, and it is
not one that you will be able to let remain in the
background. (www.challengererecords.com)

The genesis for We
Remember Helen
(Soundbrush – 1024)
was a 1987 meeting
between pianist ROGER
DAVIDSON and Helen
Keane, best remembered
for her managing the
career of Bill Evans during
the last 17 years of his life.
Keane, who had known
Davidson when he was a
classmate and friend of
her son during their junior
high school days, attended
a concert by Davidson,
and was immediately
impressed with his
performance of an original
classical piece for choir
and piano. They renewed
their friendship, she
became an important
influence on Davidson, and
helped lead him toward a
stronger emphasis on jazz
in his career, serving as
producer for his first jazz
recording session. This
album is dedicated to her
memory, and her influence on Davidson and bassist
David Finck who participated on Davidson’s first
jazz recording. Davidson added the masterful Lewis
Nash, a drummer with a list of credentials that
place him among the elite percussionists in jazz,
to fill out the trio. The program has four Davidson
originals, including two inspired by Keene, one
original by Finck, one traditional song, “Joshua
Fought the Battle of Jericho,” and nine classic pop
and jazz tunes, many of which were recorded by
Evans. This is a thoroughly enjoyable set by three
excellent and empathetic musicians. Davidson is
a fine creator of melodies, so his originals fit
seamlessly into the program. Helen Keane would
surely have been pleased with this nod of
appreciation in her direction.
(www.rogerdavidsonmusic.com)

For 17 years pianist GERARD HAGEN, bassist
Domenic Genova and drummer Jerry Kalaf have
been working as a trio in the Los Angeles area.
Hagen and his wife, singer Leslie Lewis, made a
decision to move to Paris. He wanted to document
one more time the legacy of his trio before
relocating, and thus we have Song for Leslie
(Surf Cove Jazz – 103), a superb piano trio
recording. Hagan supplied two originals, the title
continued on page 40
song dedicated to his wife, and “464 Blues.” Drummer Kalaf also contributed two pieces. One anticipates Hagen’s departure for Paris, “Where’s Gerard,” a sprightly tune indeed, and the other has the curious title of “Looking at the Despair Calendar.” “My Romance,” “A Weaver of Dreams” and “What Is This Thing Called Love” are the three standards that open the album. As should be expected from a group of long standing, the players have terrific chemistry. Hagan, who has been impressive on previous releases, hits the mark once more with an album that will leave his fan base in California wondering why he and his wife are off to Paris, and regretting their loss from the Golden State. (www.gerardhagen.com)

The first dominant sound to be heard on Do Something (La-La – 5604), the new album from vocalist/guitarist HANNA RICHARDSON and bassist/guitarist PHIL FLANIGAN, is the tasty cornet of Randy Reinhart introducing “Three Little Words.” These three, along with pianist Stefan Vasnier and bassist Jared Mulcahy take a delightful journey through the world of mostly 1930s tunes, the exceptions being “Romance Without Finance,” a Tiny Grimes composition from the 1940s and “Talk to Me Baby,” written by Johnny Mercer and Robert Emmet Dolan for the 1964 Broadway musical Foxy. Richardson has the right vocal approach for the 12 songs that comprise the program, understated and beautifully articulated. The inclusion of some relatively neglected gems like “What Have You Got That Gets Me,” “Me Minus You,” “Do Something” and “Show Your Linen Miss Richardson,” the last of which could serve as a self-admonition, is a plus. Richardson’s smooth vocalizing is perfectly supported by the musicians surrounding her. Put it all together, and the package is thoroughly appealing. (hannaphil.com)

I related above how I discovered the fine California vocalist DAWN LAMBETH. Much of what I had to say about the performances in my review of her DVD apply to what you will hear on Let’s Get Lost (Spanish Shawl Music – 002). This 18-song program was recorded over two days. The musicians include Bob Reitmeier on clarinet, John Smith on soprano and alto saxophones, Marc Caparone on cornet and bass, Dave Caparone on trombone, Chris Dawson on piano, John Reynolds on guitar and banjo, Clint Baker on guitar and bass, and Jeff Hamilton on drums and piano, an outstanding aggregation. Most of the tunes are familiar, but not overdone classics. There are a few surprises like “If You Were Mine,” “Dream Man,” “I Wish I Were Twins” and “Let’s Misbehave.” As I listened to this disc, I thought about what singers Lambeth recalled, and three came immediately to mind, Maxine Sullivan, Rosemary Clooney and Rebecca Kilgore, not because of the sound of her voice, but because of her laid back but confident reading of the lyrics to each song, done with respect for the words, and a full understanding of the way that they should be sung to convey the lyricists intent. A special nod of tribute should be added toward Michael Steinman for his literate, informative and perceptive liner notes. This is a musical package of pure pleasure. (www.dawnlambeth.com)

Remember that these albums are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the websites that I have shown after each review, or from a variety of other on-line sources.

CD Review

IMPROPTU
John di Martino and Warren Vaché

We have believed for a long time that New Jersey’s Warren Vaché is the most eloquent living brass player on the planet. We confirmed that belief on hearing the new recording Impromptu from Kilamanjaro Disques.

On this CD Warren joins his cornet with the unique talent of piano virtuoso John di Martino to form a duo that brings us expressive, imaginative and soulful music. They deliver a song selection of great beauty: Love Me or Leave Me, You’re My Thrill, and It’s Been So Long are played with muted cornet as are Tres Palabras and Willow Weep for Me. Emily and Yesterdays are solos for di Martino. Warren is on open horn on I Remember You from Somewhere, A Time for Love, Blues in the Night, People, through Strayhorn’s gorgeous Isfahan to Do You Know What it Means to Miss New Orleans. Skylark is soloed on open cornet.

We are blessed to have artists like this living and creating among us. Get this CD!

By the way there are three great photos in this CD package. — Fred McIntosh
The Roxbury Arts Alliance Presents Grammy Award winning Vocal Jazz Ensemble

New York Voices

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www.newyorkvoices.com

This event is a benefit concert supporting the Roxbury High School Choir Program.
For further details contact Mark at 201 745 7718
Drummer Jake Hanna had the reputation of being as adept with a quip or tale as he was as a drummer who had swing in his blood. Maria Judge, one of Hanna’s nieces, undertook the pleasurable task of gathering together the basic biographical data about him, adding a wealth of personal quotes from Hanna, his relatives, friends and peers, and presenting readers with a profile of this talented, perceptive and witty man in a highly readable format. Jake Hanna: The Rhythm and Wit of a Swinging Jazz Drummer is one fun and informative read!

Jake Hanna was born on April 4, 1931 in Dorchester, Massachusetts. His interest in the drums began at an early age, following in the footsteps of his older brother, Billy, both of whom frequented the theaters in Boston where the big bands played shows. By the age of 13, Hanna began gigging around the Boston area. He joined the United States Air Force just short of his 19th birthday, and spent three years playing in the 761st Air Force Band that was based in Wichita Falls, Texas.

Once out of the service, Hanna spent a year with Tommy Reed’s mid-western territory band, and then headed back to Boston where he gigged around town, and eventually enrolled at the Berklee School of Music in the spring of 1956. Around this time, he was the house drummer for a time at George Wein’s Storyville where Marian McPartland heard him, and eventually hired him for her trio. He also worked with his Berklee classmate Toshiko Akiyoshi’s Trio.

During the late 1950s, Hanna held down the drum seat in several big bands, including those of Buddy Morrow, Maynard Ferguson, Harry James, and, for a few weeks, Duke Ellington. By now he had moved to New York City. In 1962, he became one of the main forces in Woody Herman’s Young Swinging Herd. His time with Herman gave him wider recognition as an exceptional drummer, capable of swinging a big band like few others.

After leaving Herman, he became busy with studio gigs, and spent 10 years as the drummer on the big band for The Merv Griffin Show. Griffin moved the show to California in 1970, and Jake found himself in the place that he would call home for the rest of his days.

In 1972, Carl Jefferson formed the Concord Jazz record label, an outgrowth of his Concord Jazz Festival, and Hanna was on the first album released by the label, Jazz at Concord, that also featured Herb Ellis, Ray Brown and Joe Pass. Hanna became a mainstay of the label, appearing on over 50 Concord recordings, and was influential in attracting people like Rosemary Clooney, Woody Herman, Dave McKenna and Marian McPartland to record for the label. He also hipped Jefferson to some of the younger players on the scene, including Scott Hamilton, Warren Vaché, Howard Alden, Ken Peplowski and Dan Barrett, and they all became Concord artists.

Hanna was the drummer for Bing Crosby’s quartet when Crosby toured during his later years. He was a regular on the jazz party circuit, admired by his fans and his peers alike. He was also busy in the recording studios, recording over 200 of the 250 or so albums on which he appeared between 1975 and 2010.

The year 1978 was a pivotal one for Jake, for that was the year when he met Denisa Heitman who became his constant companion, and, in 1984, his wife. Denisa has contributed a short chapter to the book in which she says:

“I had a great life with Jake. He was extremely supportive of anything I did, and life was always interesting. We had similar senses of humor. I knew exactly what he was going to say when he started to say it. He was a very nice man, temperamental as musicians can be, but honest and loyal and true.”

That is a wonderful expression of affection and admiration from the female half of this devoted couple.

As you progress through this affectionate volume, the man described sounds like one who would have been a kick to be around when he was getting off his quips or telling one of his stories. Even more important was his talent as a drummer who could make a group of any size swing like the best jazz does.

All of this comes through clearly in the book. Maria Judge has captured the essence of her Uncle Jake, and has added an important contribution to the preservation and documentation of jazz history.
ERIC COMSTOCK & BARBARA FASANO: The Night Has a Thousand Eyes

LIBBY YORK
The Metropolitan Room, NYC
October 19, 2012

It is not often that I get to go to one venue, and see two first-rate shows on the same evening. Well, such was the case on October 19 when the early show featured the dynamic husband and wife vocal team of Eric Comstock, who also handled the piano seat, and Barbara Fasano, followed by Chicago-based vocalist Libby York.

Eric Comstock and Barbara Fasano have wonderful chemistry on stage. They are devoted to the Great American Songbook, but occasionally stretch the usual repertoire of this designation by including some songs by more contemporary writers who came along after what is considered the era of classic American popular songs. They also dig deeper into songs from the classic period to resurrect selections that are worthy, but too often ignored.

The exceptions mentioned above are usually handled by Fasano, and for this show form held true. She cleverly sandwiched the Tom Waits ode to wanderlust, “Shiver Me Timbers,” between “You’re a Lucky Guy,” a song about a chap in love sung by Comstock, and “Isn’t It a Pity,” a story of love found after a life of searching for it, a tune that they shared. Fasano also addressed Jimmy Webb’s haunting “Time Flies.”

As expected with this team, you get a lot of unexpected, but always wonderful material, often included in well conceived medleys.

Frederick Hollander was best known for songs that were associated with Marlene Dietrich. On this occasion, his work found its way into a medley where Fasano sang the verse to “Street of Dreams” as a lead-in to Hollander’s “Illusions,” introduced by Dietrich in the film A Foreign Affair, and Comstock concluded the sequence with the mystical “The Night Has a Thousand Eyes.”

Pacing is an important part of any successful show, and this couple provides it oh so well. The poignant Tommy Wolf/Fran Landesman song “The Ballad of the Sad Young Men” was passionately performed by Fasano, and immediately followed by the elation of “This Can’t Be Love,” effectively conveyed by Comstock’s buoyant rendition. Another pairing of songs found Comstock singing a rather lusty plea, “I Want a Little Girl,” followed by Fasano at her sultry best reading Nellie Lutcher’s suggestive lyrics to “Hurry on Down.”

When Fasano closed with the passion of “Don’t Ever Leave Me,” the audience seemed to be hoping that she and Comstock, who were wonderfully supported all evening by bassist Sean Smith, would not leave them, but continue on for some time longer.

Of course, they did have to leave to make room for Libby York who brought along the superb supporting cast of Warren Vaché on cornet, John Di Martino on piano, James Cammack on bass and Greg Sergo on drums for a terrific set of songs, several from a recording made earlier in the week.

Right out of the gate, York made it evident that she can swing with a nice take on “Give Me the Simple Life.”

Since its introduction on these shores in the early 1960s, the sounds of bossa nova have been a frequent element in the programs of most jazz and classic pop singers. York took this path with the charming “Little Boat.”

York indicated that she was soon to appear in Paris, and wanted to include some French lyrics in her performances over there, so she sang both Johnny Mercer’s English lyrics and the original French lyrics by Jacques Prévert of “Autumn Leaves.” She followed with “Darling, Je Vous Aime Beaucoup,” a song written by an American, Anna Sosenko for Hildegarde, and subsequently made a hit again by Nat Cole.

It was good to hear “Cloudy Morning,” a selection by Marvin Fisher and Joseph McCarthy that is popular with jazz singers like Carmen McRae, Jackie Paris and Carol Sloane. York did a wonderful job of capturing the romantic imagery of the lyric.

York then got into a traveling mood with “Slow Boat to China,” continued on page 44
CAUGHT IN THE ACT
continued from page 43

“When in Rome,” and finally a more modest domestic trip “Walking My Baby Back Home,” done as a vocal duet with Vaché, who knows a lot about phrasing, and invests his vocalizing with an infectious sense of humor.

“Thanks for the Memory” is always an appropriate closer, and for York it really worked well. She had just given her audience a memorable set of music. In this, she was greatly abetted by the stellar musicians who backed her. Di Martino is one of the cats that singers just love to have as an accompanist. He is never intrusive, but always supportive. Vaché is among the best at finding just the right notes to play behind a vocalist, and when he has solo space, he weaves clouds of musical magic. Cammack and Sergo provided the underpinnings of rhythm and time that kept things together. It all worked just fine!

The Metropolitan Room has recently undergone some changes that have made the room more comfortable, and the menu has been upgraded to offer some more variety in the food area. All in all, it makes a good venue even better. With the disappearance of many rooms that provide the intimacy that help to make jazz and cabaret singers effectively reach their audiences, it is nice to know that this room is not only supporting the music, but taking the initiative to make it even more customer friendly.

DARYL SHERMAN TRIO
The Kitano, NYC | October 10, 2012

For her one-night gig at the Kitano, singer/pianist Daryl Sherman opted for a trio lineup with Harvie S on bass and Scott Robinson on a variety of reeds, and they proved to be a group that found a lot of common ground from the start to the end of the set.

Sherman is a lady who loves to include a few surprises among the songs in her programs. This evening she was full of surprises. She started this evening with a rarely heard tune by Barney Kessel, “Here’s That Sunny Day,” and followed up with “‘Tis Autumn,” “Autumn in Rome,” “Everything But You,” “This Is New,” a Kurt Weill/Ira Gershwin song deserving of more attention, Sherman’s original “Forever Spring,” “Chase Me Charlie,” Noel Coward’s whimsical ditty about a frisky feline, “With Every Breath I Take,” an instrumental feature for Sherman and Robinson, “I’ll Never Say ‘Never Again’ Again,” “Rainbow Hill,” a lovely tune by Billy VerPlanck and Carmen Biase, and “I’m Beginning to See the Light.”

The instrumental configuration varied with selection, with Robinson playing tenor sax, flute and clarinet, Robinson or Harvie S sitting out on some numbers, and Daryl singing with only the bass on “I’ll Never Say ‘Never Again’ Again.”

Robinson is probably the most eclectic musician in jazz. He can play in any style, and on a variety of instruments that is breathtaking. The amazing thing is that he sounds great regardless of instrument or style, and has a level of creativity of enormous proportions. On this evening he blew hot, and cool, but was always in the right place with the right time.

Harvie S is among the most in demand bassists on the scene, and it is apparent why this is so when you listen to him. He is a strong player who keeps great time, and develops his solos with logic, taste and occasional doses of humor.

While she is most noted for her distinctive vocal style, Daryl Sherman is also one terrific pianist. Self-accompaniment is a challenge, but Sherman always makes it seem like the most natural thing in the world to do. Her jazz chops are also impressive.

Put all of the pieces together, the songs, the players and the chemistry between them, and you get exactly what those in attendance experienced when the Daryl Sherman Trio held court at the Kitano.

HARRY ALLEN QUARTET
with REBECCA KILGORE, NICKI PARROTT and LYNN ROBERTS
Feinstein’s at Loews Regency, NYC
October 8, 2012

The Harry Allen Quartet performed their monthly Monday evening gig at Feinstein’s on October 8 with a different pianist, Mike Renzi instead of Rossano Sportiello, a different drummer, Zach Campbell instead of Chuck Riggs, and a trio of fine vocalists, Rebecca Kilgore, Nicki Parrott and Lynn Roberts. The evening was dedicated to the memory of the late Arbors Records co-founder Mat Domber, the moving force behind this series.

Rebecca Kilgore has performed three shows with Allen’s quartet at Feinstein’s, so this was familiar territory for her. She is a singer who has swing in her DNA, an understated vocal
style, and a feeling for lyrics that few can match. She did two songs from her recent Judy Garland tribute with Allen, “You Made Me Love You,” and “The Trolley Song.” Her take on “I Won’t Dance” included some special lyrics written by Dave Frishberg, “I Won’t Scat.”

While once known primarily as a superb bassist, Nicki Parrott is becoming as recognized for her vocalizing as for her instrumental talent. She has recently recorded an album of autumn songs, and provided us with a taste of that coming disc during the first set with a lovely “Autumn Leaves” blending into “Autumn Serenade.” To stay on theme, she gave us “September in the Rain.” During the second set, she was spot on with “A Woman’s Prerogative” and “Let’s Face the Music and Dance.” This led to a “moon” duet with Kilgore, the songs being “Blue Moon” and “Moonglow.”

Lynn Roberts started singing with big bands when she joined Charlie Spivak at the age of 15. As her career progressed, she spent time with Vincent Lopez, the Dorsey Brothers, Benny Goodman and Harry James. Now 77 years of age, she retains her vocal strength, and remains an attractive presence on stage. Her first song of the evening was, appropriately, “I’m the Big Band Singer.” Her second set portion closed with a wonderful pairing of two classic saloon songs associated with Frank Sinatra, “In the Wee Small Hours of the Morning” and “One for My Baby.”

Both sets ended with all three ladies on stage for rousing closers, “On the Sunny Side of the Street” in the first instance, and “The Lady Is a Tramp” to end the show.

These ladies were at the top of their forms, and were greatly benefitted by the quartet that backed them. Allen is as good as there is on tenor sax, Renzi is one of the truly great accompanists on the scene, Joel Forbes on the bass is steady and strong, and Campbell, who is the grandson of Lynn Roberts, was right where he needed to be all evening.

It was an inspired decision by Mat Domber to present Allen and his various guests at Feinstein’s once a month for the past two years. The result has been a continuous flow of top rank mainstream jazz at a reasonable cost in a venue that is well conceived. Let’s hope that this room which is closing in this location at the end of this year will find a new home quickly, and that the Harry Allen Monday night tradition will continue.

**BILL MAYS AND TOMMY CECIL**

The Kitano, NYC | October 20, 2012

One of the best jazz CDs of this year is *Side By Side: Sondheim Duos*, a collection of songs by Stephen Sondheim performed by pianist Bill Mays and bassist Tommy Cecil. (See September, 2012 *Jersey Jazz* for full review.) On October 20, they brought this music to The Kitano, and added Duduka Da Fonseca on drums to enhance their view of the music.

What makes the music played by Mays and Cecil so special is the rich imagination that impels their instrumental musings. They have chosen songs that offer interesting challenges and opportunities, and they take full advantage of the possibilities at hand. Mays is in the upper echelon of current jazz pianists. Cecil, who is based in the Washington, D.C. area, opened a lot of New York eyes and ears on this gig with his stellar musicianship. Da Fonseca plays with an infectious joy, always creative, but rock steady in rhythmic support for his bandmates.

The set began with “Rich and Happy,” a tune not included on the album, with the trio swinging this selection from *Merrily We Roll Along* from the get go. It was immediately apparent that this trio was primed to please both the audience and themselves. “Every Day a Little Death” from *A Little Night Music* was highlighted by the arco bass work of Cecil.

“Something’s Coming” is one of the two songs on the album where Sondheim served solely as the lyricist, this one, having a melody by Leonard Bernstein, is from *West Side Story*. Their performance was intense with a memorable solo from Da Fonseca using his mallets. The other non-Sondheim melody was “Small World,” composed by Jule Styne for *Gypsy*. Mays provided a solo intro before the bass and drums came in.

Da Fonseca left the stage for the next two numbers, and we got a taste of the way that the album sounds. *Sweeney Todd* is one of the most fascinating pieces ever created for the musical theater. Its nightmarish opener, “The Ballad of Sweeney Todd,” turned into an intense musical conversation between Mays and Cecil. It was nothing short of brilliant. They went in a totally opposite direction on “Broadway Baby” from *Follies*. Their approach was bluesy and playful. As the number progressed, Mays really got into the spirit of the character in *Follies*, giving out with his best chorus line kicks while semi-seated at piano.

They detoured from the Sondheim catalog for one selection, “All the Things You Are” by Jerome Kern and Oscar Hammerstein II. Da Fonseca provided interesting counterpoint that added some intriguing tension to the piece.

The set concluded with a madcap version of “Comedy Tonight.” They pulled out all of the stops, starting off with Da Fonseca playing a triangle, and Mays plucking the **continued on page 46**
CAUGHT IN THE ACT
continued from page 45

piano strings as Cecil keeping things well grounded with his bass work. As they continued to effervesce, their energy and enthusiasm was infectious, and the room was filled with a feeling of pure joy.

It was a perfect conclusion to an exciting set of jazz. One of the most thrilling things for a music lover is to be present when all the stars are aligned, creative players performing great music for an audience that is totally receptive, with the performers feeding off of the inspiration from the crowd, and the crowd being lifted by the music that they are hearing. That was what happened at the Kitano on this occasion, and the result was the best set of music that I have heard this year.

Andrea Marcovicci “Smile”

By Robert Daniels

Barbara Cook, at the age of 85, remains cabaret’s undisputed first lady of song. Heir to the throne is Andrea Marcovicci who has taken her songs to the cushy Cafe Carlyle after 25 seasons at the sadly shuttered Oak Room of the Algonquin Hotel. Long the throne room of the late Bobby Short, whose portrait adorns the hallway, the setting suits Marcovicci quite well. In her October debut she displayed her trademark elegance, grace and a stylish sense of telling a story in song.

At her opening night performance the room was seasoned with attendance by the leading stars of Gotham’s cabaret circuit: Maude Maggart, Karen Akers, KT Sullivan and Jeff Harnar among others. Radiantly garbed in a white gown, the stately diva sidestepped her accustomed torchy repertoire. Gone was the longing and the heartbreak. Gone were the teardrops. I was reminded of the 1950 film title No Sad Songs for Me. Strumming a ukulele, the diva began her set with “It’s Only a Paper Moon,” a classic and rhythmic standard by Harold Arlen with lyrics by E.Y. ‘Yip’ Harburg and producer Billy Rose. Echoes of Fred Astaire and Ginger Rogers in a park pavilion surfaced with Irving Berlin’s “Isn’t This a Lovely Day,” and recalled them stumbling on a dance floor with the Jerome Kern-Dorothy Fields tumble, “Pick Yourself Up.”

And when is the last time you heard “Mairzy Doats?” For me it brought back fond memories of gathering around the upright with my brothers as my mother played the 1945 novelty hit. Assisted by musical director and pianist Shelly Markham, Marcovicci recalled giddy post-war fun.

The buoyant wit of lyricist Lorenz Hart and the lasting lilt of Richard Rodgers music was comfortably coupled in a medley of “This Can’t Be Love,” and “Thou Swell.” Marcovicci also gave a fond nod to the incomparable Hildegarde, the legendary cabaret diva, with the fanciful 1938 novelty “Umbrella Man.”

Marcovicci’s sunny new repertoire includes songs by Irving Berlin, George and Ira Gershwin, Vincent Youmans, Richard Whiting, Harry Warren and is beautifully summed up in her finale with Charles Chaplin’s “Smile.” The songs are also neatly packaged in her new CD of the same name, Smile (Andreasong). Marcovicci’s voice does not posses the sonorous beauty and radiant gloss and glow of Barbara Cook, yet she is master of story telling and whether her songs are joyous or blue, she embraces a lyric with fine tuned clarity and truth.
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Performer Miche Braden doesn’t waste any time in grabbing her audience, and she begins her Sunday afternoon performance at Shanghai Jazz with a stunning *a cappella* poem extolling her love for jazz music. It’s an electrifying performance by an artist with a keen sense of theater and a passion for her subject. We’re all ears.

Recently, Miche (pronounced Mickey) portrayed Empress of the Blues Bessie Smith in the Off Broadway hit show *The Devil’s Music: The life and Times of Bessie Smith*, but this day, she says, she’s saving the blues for the second set.

Sitting at the piano she plays and sings a soulful “Summertime” and follows with the funky “Jazz Ain’t Nothing But Soul,” a nod to the great Betty Carter, raised, like Braden, in Detroit. (Miche has lived in New Jersey for the past 23 years.) Back in the Motor City she performed with trumpeter Michael Belgrave as MB2 and the two co-composed her next number, “All My Love.” The singer embodies jazz with a playful, free-flowing style that can range from bawdy to operatic to soulful, and at turns she displays both bravura and intimacy.

Miche confides that she was out late the night before. “My musical twin (saxophonist) James Carter was at Birdland and we did a song.” She first heard the song, Gary McFarland’s “Sack Full of Dreams,” on a recording by drummer Grady Tate, and her version culls all of the emotion from the rolling chord changes and its hopeful lyric, “I got a dream for the world, peace in the rivers and everywhere, bridges of steel and love and cities that smile…”

Asked about her primary musical influence Miche immediately replies, “My mother.” A pianist and accompanist, she says her mother exposed her to a wide variety of music and encouraged her, no doubt partly in response to young Miche’s penchant for spontaneous vocal performances in supermarket aisles. “When our family got together we stood in a circle and sang,” she explained.

The first set closes with “My Funny Valentine,” imbued with the spirit of Dakota Staton whose version of the Rogers and Hart classic was the first heard by Miche, and “After the Sunset,” a Kurt Weill-like bit of melancholy (“stir the ashes, your hopes are still smoldering there”) composed by another fellow musician from Detroit, drummer Harold McKinney.

After a short break the singer returns and predicts, “I may not be able to talk after this set. When I sing the blues I give it everything I’ve got.” Indeed she does, beginning with “Down Home Blues” followed by “Gimme a Pig Foot” (“Give the piano player a drink cause he’s bringing me down!”).

Bessie Smith rarely recorded ballads, Miche explains, noting she had to look through hundreds of her songs to find one that would fit the singer’s reflecting on the death of her son for *The Devil’s Music* before performing “I Ain’t Got Nobody.”

Noting that Ma Rainey was an early influence on Smith, and could be equally raunchy, Miche delights us with Rainey’s “Prove It On Me Blues.” Today’s “shockers,” she explains, have nothing on Rainey’s 1928 lyric of lesbian affirmation (“Say I do it, ain’t nobody caught me, Sure got to prove it on me. I went out last night with a crowd of my friends, It must’ve been women, ’cause I don’t like no men.”)

Talking about the relationship between gospel and blues music, Miche says the two are mixed in her next song, Percy Mayfield’s “Please Send me Someone to Love,” a tune she first heard on a Dinah Washington recording. There’s also a relationship between the blues and humor as is apparent on the next tune, also recorded by Washington, “My Man’s an Undertaker, and He’s Got a Coffin Just Your Size.”

Miche comes back to Bessie Smith for her closing numbers, “Dirty No-Gooders Blues” (written by Smith) and Alberta Hunter’s and Lovie Austin’s “Down Hearted Blues,” the singer’s first big hit in 1923. The song’s first line pretty much sums up the essence of the blues — “Gee but it’s hard to love someone when that someone don’t love you.”

It’s been quite an afternoon, and a tribute to the performer’s stamina that — despite a late night and a healthy helping of singing the blues — Ms. Braden can still speak at the show’s close.

For more information about this dynamic and multi-talented performer visit www.michebraden.com.
Hurricane Sandy forced a postponement of this event. New date not announced at press time.

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All sales are final. No refunds or exchanges are allowed.

TOTAL DUE = $
From the Crow’s Nest
By Bill Crow

Will Greenstreet sent me a snippet from an interview with Shelly Manne: “I did a date with Jimmy Bowen...the song was ‘Fever.’ I had never worked with Jim, but I had made the original record of ‘Fever’ with Peggy Lee. It actually said on my part, ‘Play like Shelly Manne.’ So I played it just like I played it originally. The producer stormed out of the control room, walked over to me and said ‘Can’t you read English? It says play like Shelly Manne.’ When I told him I was Shelly Manne, he turned around and went back into the booth. I think he’s selling cars now.”

On a David Aaron gig last June, singer Sharon Bailey told me about one of her first gigs with a band. She was so pleased with the way they were accompanying her that she turned around and gave them a strong thumbs up. They immediately modulated to the next higher key.

David Wundrow sent me a link to an interview, published on the Internet, that James Tarmy had with the composer Elliott Carter in his Greenwich Village apartment. Here’s a bit of it:

Tarmy: How long have you lived in this apartment?
Carter: Since 1945, right at the end of the war. This part of the city was my favorite. When I was in high school there were speakeasies down here, where we would drink wine in teacups. It was a real slum. Now the area has been discovered by Wall Street, so while we paid $15,000 for this apartment, it’s now worth $2 million.

Tarmy: What was your favorite restaurant?
Carter: La Cote Basque, now sadly closed. I took Igor Stravinsky and his wife there. We got a table in the middle of the room, speaking French, and a man came in, and said in rather good French, “Will the maestro please give me an autograph?” Stravinsky said, “Certainly not.”

His wife did a great deal of talking in Russian and finally he agreed, but took forever to write out his name. The man waited and waited and by this point the whole room was watching. Finally Stravinsky was done and the man thanked him and walked away. We asked Stravinsky if he knew who he was and he said, “Certainly, I see him on television all the time.” The man was Frank Sinatra.

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee’s Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding stories are excerpted, with permission, from Bill’s column, The Band Room In Allegro, the monthly newsletter of A.F. of M. Local 802.

What’s New?
Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We’ll eventually see everyone’s name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our new three-years-for-$100 membership, and new members with a † received a gift membership. Members who have joined at a patron level appear in bold.)

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Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music festivals, awarding scholarships to New Jersey college jazz students, conducting Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

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MEMBERSHIP LEVELS Member benefits are subject to update.

- Family $40: See above for details.
- NEW!! Family 3-YEAR $100: See above for details.
- Youth $20: For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- Give-a-Gift $20: NEW! Members in good standing may purchase one or more gift memberships at any time for only $20 each. Please supply the name and address of giftee. Good for new memberships only.
- Fan ($75 – $99/family)
- Jazzer ($100 – $249/family)
- Sideman ($250 – $499/family)
- Bandleader $500+/family)
- Corporate Membership ($100)

To receive a membership application, for more information or to join: Contact Caryl Anne McBride Vice President, Membership at 973-366-8818 or membership@njjs.org OR visit www.njjs.org OR simply send a check payable to “NJJS” to: NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.
As Dan Levinson once said, “There are jazz festivals going on all over this country — and Jeff Barnhart is in every one of them!” This is a SLIGHT exaggeration, but if you look through the ads in The American Rag you will be hard pressed to find a sizeable festival with traditional jazz on the menu that doesn’t feature Jeff as a piano soloist, as part of a duet or trio, or with one of his larger bands. He is clearly a major jazz festival magnet.

“Jeff scarcely needs introducing to Just Jazz readers,” writes Mike Durham, “but for the record, he is a fantastic pianist, a fine goodtime vocalist, a positive cornucopia of tunes both familiar and obscure, and a wonderfully larger-than-life personality.” An evening with Jeff Barnhart is likely to be filled with James P. Johnson and Fats Waller favorites, a few bouncy rags played at breakneck pace, plus a dollop of humor by this Victor Borge of jazz piano. After 90 minutes of Jeff, you may wonder why others need six or seven musicians to entertain! Your next opportunity to enjoy him here will be on Monday evening, December 3.

Accustomed to playing for dancers, Benny Goodman probably picked January for his landmark jazz concert because dates at Carnegie Hall were easier to get in the winter. He was so doubtful of its chances for success that he supposedly was forced to buy his family’s tickets from a sidewalk scalper after the huge hall was sold out! This should serve as early warning to local fans, who will want to be at the Bickford on Tuesday, January 15 to celebrate the 75th anniversary of Benny’s Carnegie triumph. Remember: only 300 tickets can be sold there.

The Midiri Brothers have no trouble filling that room, even without the drawing power of this historic occasion. And Joe Midiri is a good fit for the Goodman repertoire. As Bob Fallstrom wrote in the Herald-Review, “I’ve seen and heard hundreds of clarinet players. Joe Midiri is the best. I’ve seen every Joe Midiri set here, enthralled by his tone, his technique, his creativity, his imagination and sound.” Brother Paul Midiri gets similar raves for his work on the vibes, and fashions all the arrangements for the group. They looked at some guest possibilities for this anniversary concert, but concluded they “can’t imagine anybody better” than their touring band: Pat Mercuri (guitar), Ed Wise (string bass) and Jim Lawlor (drums). Hundreds of fans will agree.

The Bickford has been celebrating Bucky Pizzarelli’s birthday in recent years, so it is no surprise to fans of string jazz that the eminent guitarist will be on their stage on Tuesday, January 22. Fellow guitarist Ed Laub will be at his side for this 88th birthday concert. There will be no trouble selling seats for this one either.

The annual Saint Valentine’s Day Massacre is scheduled for February 11, with Herb Gardner assembling an all-star aggregation for music and mayhem. Another annual attraction is the Big Bix Beiderbecke Birthday Bash on March 11, with a band being assembled by Dan Levinson, with Mike Davis (the hot trumpet player from Emily Asher’s JazzFest band) doing the cornet honors. The Jazz Lobsters will return, all 18 pieces, on March 18, and later dates are awaiting confirmation by an impressive list of leaders.

“Jesse Gelber is a fine fagionic pianist,” claims the blog Jazz Lives, adding that “his playing can summon up the right-hand epigrams of the great Harlem tickers but I also hear the brisk cadences of nineteenth-century parlor piano and a hint of Garner.” Presenters love his work too. “Jesse Gelber’s stride piano is imbued with Jazz Age spirit,” observes the Tri-State Jazz Society, praising him for his “style of playing that features a fast and powerful left hand.” He’s found playing nearly every night in NYC, from the intimate clubs to Carnegie Hall, so he must be doing something very special at the piano.

Toms River’s celebration of the 75th anniversary of Benny Goodman’s historic Carnegie Hall concert is very special, since it falls on the exact date — Wednesday, January 16. Clarinetist Dan Levinson has drafted twin reedmen Will Anderson and Pete Anderson for a “Triple Benny” concert, or B3NNY for short. That’s THREE clarinetists, all veterans of tributes at other sites, playing Goodman’s signature solos in harmony. Add the contributions of vocalist Molly Ryan and stellar sidemen Matt Hoffmann (vibes), Mark Shane (piano) and Kevin Dorn (drums), and you have the perfect evening.

Amazingly, prices have NOT been increased for this special presentation, which ought to fill the hall, given the quality of the material and the band involved. For your choice of reserved seats though, you might want to order early.
Young trumpet phenom Geoff Gallante will be back on February 6 with his trio, followed on March 6 by the return of stride pianist Tom Roberts and Albert clarinetist Susanne Ortner-Roberts, with a diverse program that includes jazz, rags, swing and even some klezmer. The popular Midiri Brothers, Bucky Pizzarelli, Aaron Weinstein and a trailblazing jazz group from NYC, Baby Soda, have been booked for later dates. Fête Manouche has been asked back to commemorate 60 years without Django Reinhardt too. The Box Office will have dates and tickets by the time you read this.

Jazz in Bridgewater

Theatre of the Somerset County Vo-Tech
Bridgewater, NJ 08807
Tickets/Information 908-237-1238

The New Jersey Jazz Society’s impressive success recreating Benny Goodman’s momentous concert — at Carnegie Hall itself — on its 50th anniversary inspired an annual Goodman tribute by Jazz in Bridgewater every January. Their latest venture, scheduled for Saturday evening, January 26, will commemorate the 75th anniversary of the 1938 original, but they only have 600 seats to sell, not Carnegie’s 2800.

They have, however, selected a worthy band, as anyone who has experienced James Langton’s New York All-Stars will attest. Dan Levinson plays the clarinet parts with ease, having done so many Goodman tributes (on both sides of the Atlantic!). Molly Ryan is their vocalist, and the band is filled with recognized names: Randy Reinhart, Brian Skonberg, Brian Paremschi (trumpets), Jim Fryer, Harvey Tibbs (trombones), Will Anderson, Pete Anderson, Jay Rattman, James Langton (reeds), Rossano Sportiello (piano), Mike Weatherly (bass) and Kevin Dorn (drums).

There is advertising elsewhere in this issue describing the budget pricing and ordering alternatives for seats. Past experience shows that the front section sells out first, but there is nothing inferior about the upper section, and they have had total sellouts for lesser anniversaries in the past. All seats have a clear view, and the acoustics are very Carnegie-like. Parking lots surround the building.

NJJS is a co-sponsor but does not dispense tickets for this event. Members are encouraged to consider this big band celebration, which will differ in content from the smaller group tributes in Morristown and Toms River. Benny did, after all, excel in both tight and hot swing ensemble numbers and carefully crafted big band arrangements.

‘Round Jersey concerts are produced by Bruce M. Gast in conjunction with the New Jersey Jazz Society. Performance photos by Bruce Gast.

calendar:

JAZZ RESEARCH ROUNDTABLES
A series of lectures and discussions. Programs are free and open to the public and take place on Wednesday evenings from 7:00 to 9:00 pm in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. Information: 973-353-5595. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ Dec 5: The Archival Abbey Lincoln with Anders Griffen
US Archivist Anders Griffen, who is working on a two year grant from the Council on Library and Information Resources (CLIR) to process five women in jazz collections at IJS, will talk about some of the gems he has discovered while processing the collection of singer, composer, actress, and civil rights activist Abbey Lincoln.

■ Jan 23: A History of Jazz Marketing, by Steven Pond
Dr. Pond, professor at Cornell, will discuss such topics as how the CD reissue business affected emerging performers, and how the Internet seems to be affecting live/recording career strategies.

■ Feb 13: The Loft Jazz Era, by Brent Hayes Edwards
Professor Brent Hayes Edwards of the Center for Jazz Studies at Columbia University offers a multi-media presentation on “loft jazz,” the network of musician-run performances spaces that flourished in downtown Manhattan in the 1970s, drawing on extensive archives of unreleased concert recordings and photographs.

CONCERTS/PERFORMANCE
Newark Jazz Legacy Concert Series, Dana Room, Dana Library, 2-4 PM Rutgers-Newark (free admission) 973-353-5595

This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert will include an interview/Q&A segment. IJS will again partner with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark Cultural Programming Committee.

■ March 12: Akua Dixon, cellist
Akua Dixon is a native of New York City. A graduate of the High School of Performing Arts, she studied cello with Benar Heifetz and composition with Rudolf Schramm. Akua studied bass concepts with Reggie Workman and Jazz Practice Techniques with Jimmy Owens, at the Collective Black Artists Institution of Education. She is the 1998 recipient of “The African American Classical Music Award,” given by the Northern New Jersey Spelman Alumnae Association. Among the many noted artists she has performed with a few are: Duke Ellington, Lionel Hampton, Max Roach, Betty Carter, Ray Charles, Tony Bennett, etc. She has been engaged at many Broadway shows, including: Doonesbury, Barnum, Cats, and Dreamgirls.

Akua performs nationally and internationally at concert halls and colleges, public schools and libraries; at jazz festivals in Chicago, Hawaii, Berlin, St. Lucia, Tri-Sea, North Sea, Port, Saalfelden, Jamaica, Puerto Rico, Martinique, Guadaloupe, and San Diego, etc. Her music for string quartet has been featured on an eight country, 26 concert tour of Europe and Scandinavia.

JAZZ FROM THE ARCHIVES
Broadcast hosted by US Director, 2007 NEA Jazz Master Dan Morgenstern, every Sunday at 11:00 am on WBGO Radio (98.3 FM). www.wbgo.org.

■ December 2: To Be Announced
■ December 9: To Be Announced
■ December 16: To Be Announced — Joe Peterson

■ December 23: Annual US Christmas Cheer: Vincent Pelote presents holiday tunes with a jazz flavor, and this year will dedicate this show to his long time co-host Annie Kuebler (who died in August) by playing clips featuring Ms. Kuebler from past Christmas shows.

■ December 30: Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2012.
Somewhere There’s Music

You can find jazz all over the state in venues large and small. Here are just some of them.

Asbury Park
CHICO’S HOUSE OF JAZZ
631 Lake Ave.
201-775-3516
chicohouseofjazz.com

Cape May
14 Vogt Dr., 08807
THEATER OF SOMERSET
Monday – Saturday 6:30 PM
27 Mine Brook Road
BERNARD’S INN
Bernardsville
1000 Main St.
NICCHIO RESTAURANTE
908-766-9499
185 Madisonville Rd. 07920
BAMBOO GRILLE
Basking Ridge
732-775-9144
517 Lake Ave.
LANGOSTA RESTAURANT
732-897-7744
408 Seventh Ave.
HOTEL TIDES
Jazz 6 nights a week
chicoshouseofjazz.com
732-774-5299
CHICO’S HOUSE OF JAZZ
Asbury Park

Somewhere There’s Music
Wednesdays 7:30–10:30PM
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609-884-5970
19 Jackson St.
Cape May Trad Jazz Society
www.jazzsociety.com
live Dixieland
Jazz 6 nights a week
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CHICO’S HOUSE OF JAZZ
Asbury Park

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.

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Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you’re aware of in these listings.

New Brunswick Jazz Project presents, At Tumulty's: 12/4
The Name Dropper
908-725-0011
1285 State Hwy 28
North Branch
Fridays
732-974-7916
TRINITY LOUNGE
Newton
Monthly Jazz Nights
535 Central Ave.

New Brunswick Jazz Project
732-545-6205
361 George St.
TUMULTY'S
732-246-7469
15 Livingston Ave.
New Brunswick Jazz Project
NO COVER
www.makedas.com
732-545-5115
338 George St.

Also visit Andy McDonough’s njjazzlist.com

The Name Dropper
Recommendations may be sent to editor@njj.org.


Claudio Roditi “Jazz Turns Samba” at Luna Stage, West Orange, 12/9 at 7:00 pm. 12/8 Pat Tandy, and 12/15 Duane Eubanks at Candlelight Lounge, Trenton 3:30-7:30 pm. No Music Cover

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www.wpu.edu
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Fridays

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Sunday 4:00 pm

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284 Center Ave., 07475
1-201-722-6600

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MARTINI GRILL
187 Hackensack St.
973-940-0111

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