Saxophonist Jimmy Heath takes a breather and lets the trio stretch out during the opening night of the TD Bank James Moody Democracy of Jazz Festival at Bethany Baptist Church in Newark. Also in the group are bassist David Wong, pianist Jeb Patton and drummer Winard Harper. Photo by Mitchell Seidel.

TURN ON THE STARS

NJPAC festival lights up Newark with a week of world-class jazz

NJJS Annual Meeting
Sunday December 8
featuring Sarah Partridge
see details page 2
Happy Holidays to everyone!

I hope to see as many of you as possible at our Annual Meeting at Shanghai Jazz in Madison on Sunday, December 8, starting at 2:00 PM, featuring Sarah Partridge and trio. Besides great music, we’ll have officers’ reports and election of directors. All are welcome! As usual, there is no admission charge for members; however, there is a $10 food/drink minimum.

Something new for the New Year:
Give the gift of jazz this holiday season! We’re offering a special present for NJJS members only — a discount offer for our major upcoming Spring events, both taking place in March. It is in the form of a combination ticket for the Pee Wee Russell Memorial Stomp (Sunday afternoon, March 2, Birchwood Manor, Whippany), and the annual New Jersey Jazz Society concert (at the Mayo Performing Arts Center in Morristown, Sunday afternoon, March 30) starring trumpeter/vocalist/composer Bria Skonberg. Each purchase of a combination Stomp (member advance price $25) and Mayo (regularly $20) ticket will result in a $5 discount. Orders may be placed by mail, using the coupon on page 34, or by using Paypal on the NJJS website, and must be received by December 24 to get the discount. Your combo will arrive by mail:

“HORNS A’PLENTY” HOLIDAY PACKAGE DEAL: Buy tickets to March performances by Warren Vaché (Pee Wee Stomp) and Bria Skonberg (Mayo PAC) before December 24 and get a discount price.

actual tickets for the Stomp plus a voucher to be exchanged for your tickets at the Mayo box office (you’ll get the best seats available following the expiration of this offer). Pay by check, and include a postpaid return envelope with your order and there’s no additional fee; $3 surcharge for each ticket combo paid by credit card or without a postpaid return envelope.

Stay tuned to www.njjs.org
Tell them you saw it in Jersey Jazz!

The 2014 Stomp will feature bands led by Keith Ingham, David Ostwald, Warren Vaché and Dick Voigt. We've made the decision to present NJJS scholarships, and the group performance by jazz studies programs scholarship winners from the various colleges, at one of our socials at Shanghai Jazz, instead of at the Stomp. As a result, the professional band sets will be somewhat longer than they formerly were. We are looking forward to a great event, enlivened as in several Pee Wee Stomps of the recent past by the presence of many swing dancers.

The Mayo concert on March 30 will as noted feature Bria Skonberg, who needs no introduction to most of our members as a result of her previous appearances at Jazzfest and the Pee Wee Russell Memorial Stomp, as well as at the recent Princeton Jazzfeast, where she wowed a huge crowd, not to mention her frequent performances at the Bickford Theater. Bria is preparing what promises to be a most interesting program around the theme of women in jazz, being that March will be Women's History Month. In addition to her regular working band of Dalton Ridenhour on piano, Sean Cronin on bass and Darrian Douglas on drums, Bria has invited as her special guest alto saxophonist Tia Fuller, who may not be as familiar to NJJS members, but who has a distinguished record of performances and awards, including touring with Esperanza Spaulding and Beyoncé. Further details are available on the Mayo PAC website at www.mayoarts.org. Click on March 30 on the calendar.

I also want to offer a shout-out this month to Al Kuehn and Don Greenfield, who in addition to producing next year's edition of the long-running Chicken Fat Ball on Sunday afternoon, January 5, 2014, will be offering a special tribute concert on Sunday afternoon, February 16, honoring Bruce Gast in recognition of his many years as a producer and friend of jazz, most recently at the Bickford Theater in Morristown and Ocean County College in Toms River, and prior to that at the Somerset County Vo-Tech high school and the Watchung Arts Center. Bruce also served on the NJJS Board of Directors, and as its treasurer. NJJS is pleased to join Al and Don in honoring Bruce with this concert, which will feature Dan Levinson as leader and include Bucky Pizzarelli, Derek Smith, Bria Skonberg, Randy Reinhart, the Midiri Brothers and other NJJS favorites. Both events will take place at the Prospect Presbyterian Church in Maplewood.

Ordering information will be in ads in this and following issues of Jersey Jazz.

I hope I will see most of you at some or all of the events mentioned above, and that you all have a joyous and jazzy holiday season.

Like this issue of Jersey Jazz? Have it delivered right to your mailbox 11 times a year. Simply join NJJS to get your subscription. See page 49 for details or visit www.njjs.org.

**New Jersey Jazz Society membership makes a great gift!**
Plus, if you are already a member, a gift membership costs just $20! See page 49 for details!

---

**Tell them you saw it in Jersey Jazz!**

Clarinetist Dan Levinson leads an all-star tribute to concert producer Bruce Gast in Maplewood on February 16.

**New Jersey Jazz Society membership makes a great gift!**
Plus, if you are already a member, a gift membership costs just $20! See page 49 for details!

---

**New Jersey Jazz Society membership makes a great gift!**
Plus, if you are already a member, a gift membership costs just $20! See page 49 for details!

---

**New Jersey Jazz Society membership makes a great gift!**
Plus, if you are already a member, a gift membership costs just $20! See page 49 for details!

---

**Tell them you saw it in Jersey Jazz!**

Clarinetist Dan Levinson leads an all-star tribute to concert producer Bruce Gast in Maplewood on February 16.

---

**Tell them you saw it in Jersey Jazz!**

Clarinetist Dan Levinson leads an all-star tribute to concert producer Bruce Gast in Maplewood on February 16.

---

**Tell them you saw it in Jersey Jazz!**

Clarinetist Dan Levinson leads an all-star tribute to concert producer Bruce Gast in Maplewood on February 16.

---

**Tell them you saw it in Jersey Jazz!**

Clarinetist Dan Levinson leads an all-star tribute to concert producer Bruce Gast in Maplewood on February 16.
Jazz Trivia
By O. Howie Ponder
(answers on page 52)

Maple Leaf Jazz

NIJS’s presentation of Bria Skonberg at the forthcoming concert at the Mayo Performing Arts Center in Morristown on March 30 is a reminder that the Canadian native is but the latest in a number of fine jazz musicians from our northern neighbor. See if you can identify some others with the hints below.

1. From Montreal, many thought that this large man’s pianistic skills rivaled Art Tatum’s. But it was also hard work, as he constantly exhorted his groups that even on their worst night they should play better than other groups on their best night.

2. A gifted trombonist and arranger from London, Ontario, he spent many years as a studio musician before forming The Boss Brass, his best known musical achievement.

3. From Hochfeld, Manitoba this guitarist was a charter member of The Boss Brass and formed an association with Paul Desmond in the 1970s.

4. This attractive blonde pianist initially gigged around her native western Canada where Ray Brown heard her and encouraged her to come to L.A. She later added singing to her repertoire.

5. This trumpeter from Montreal started as a child prodigy violinist before switching to trumpet, where he also achieved child prodigy status. He is best known for his strong upper register playing with Stan Kenton and for switching to trumpet, where he also achieved child prodigy status. He is best known for his strong upper register playing with Stan Kenton and for

6. Originally from Vancouver, B.C. this drummer is best known for his tenure with the Boss Brass although his résumé includes playing with Toshiko Akiyoshi, Al & Zoot, and many others since moving south in 1985. Hint: he shares the same name as a Jazz Hall of Fame trumpeter, but in reverse order.

7. This classically trained pianist came all the way from Regina, Saskatchewan. She moved south of the border in 1986 and played with stars such as Wayne Shorter, J.J. Johnson, James Moody, etc. Extra credit if you know her American-born husband, who is also a famous pianist.

8. Spike Knoblaugh wasn’t born in Canada, but the famous band he led took its name from a Toronto hotel where it played in 1928. Spike also used a stage name for obvious reasons. If you can insert the stage names for “Spike Knoblaugh and The [Toronto Hotel] Orchestra” you’ve got it.

Howie welcomes suggestions for future questions — or comments from readers. Contact him at jazztrivia@njjs.org.

The Mail Bag

FRADLEY GARNER’S AND DON ROBERTSON’S ARTICLE ABOUT THEIR TEENAGE BAND “[‘The ‘Sweet to Swing’ Dick Oliver & His Orchestra,” November Jersey Jazz] paints a picture of a Newark I never knew. But my parents did. We lived in a section east of Penn Station and downtown Newark called “Down Neck” because of the curve in the Passaic River. No wonder they loved their home city!

I was six when we moved away, but continued visiting relatives there. Later, in my 20s, I worked in Newark for the New Jersey Symphony Orchestra. I knew safety in my little neighborhood and school, where buying Italian ices for the whole family was a Sunday tradition. I took ballet classes downtown and was given treats by the Italian grocers we routinely visited. But things began to change.

Other memories displaced the happier ones, of a scary place where people tried to kidnap little children (me!) and things called drugs were taking over as close as my older cousins. The writers’ descriptions for me turned the city back into what my family, with my dozens of aunts and uncles, must have once enjoyed.

I liked reading the follow-ups to the writers’ and their friends’ careers, knowing where music led them or didn’t. The pictures are great, too. What dapper young men! Well done.

Gloria (Miglionico) Krolak, Flemington, NJ

[Now then, we do remember a famous kidnapping that took place, not in Newark, but in Flemington, NJ — followed by the “Trial of the Century.” And, while it is true that good Italian ice is hard to come by in the city these days, there are still plenty of good eats to be had “Down Neck.” — Editor]

“SWEET TO SWING” BY FRADLEY GARNER AND DONALD ROBERTSON hit the sweet spot for me, even though I missed most of the Swing Era (I was born in ’48). But in the 1980s I ran into Frad in Copenhagen where, like him, I was playing second fiddle to a Danish woman. He’d been in PR in New York and was working as a freelance journalist. I’d left Madison Avenue and started an English language ad agency with a couple of Danes. We met Frad, and asked him to write a feature about Halley’s Comet for a corporate magazine we produced. Soon we were friends, and I went to symphony concerts where Frad played in the bass section. I traded in the agency a couple of years ago for a casita in Spain, but whenever I’m in Denmark I get together with Frad and other old “Lunch Bunch” pals. Last year he showed us his Harlem Jazz Adventures book and today the article on his and his friends’ teenage dance band in Newark. Just wanted you to know how much I enjoyed it.

Bill Riley, Copenhagen, Denmark

Rosalind Grant

Jazz standards, Swing, Blues, Bossa and Ballads

INFO OR BOOKING: ROSALINDBGRANT@GMAIL.COM
(973) 985-3278
“Jazz is restless. It won’t stay put and it never will.”
Trombonist J.J. Johnson

- Umbria Jazz Winter Festival in Orvieto, Italy (December 2013)
- Mohonk Mountain House (January 2014)

Travel with us!
wbgo.org/travel
973-624-8880 x269
If you are among the fortunate folks able to consider being charitable this time of year — in these, still for many, difficult times — you may consider being of assistance to the great gentleman of the jazz trumpet — Mr. Clark Terry.

After recent challenges to his health, some of Clark’s many friends — notably Marc Myers of the JazzWax blog, Jim Eigo of Jazz Promo Services and the good people at the Jazz Foundation of America — have been encouraging jazz fans to come to the aid of Clark and Gwen Terry to help defray some of the large medical costs not covered by his insurance. Chief among these is the $6,000 monthly expense for the health aides who help to provide the 24-hour care that he needs to remain in his home.

When friends call and ask, “How are you doing, man?” Clark says, “I tell them that I take all of the difficult stuff that I’m going through, and try to ‘positive-ize’ everything. I try not to let things keep me down too long. Life’s left hooks are hard, but I get back up as soon as possible and send a roundhouse punch. Go for a knockout, you know. Or I keep fighting until I can make my way clear.”

“I was a pretty good boxer back in my day,” he explains.

If you would like to include Clark and Gwen in your holiday good wishes this season you can make a tax-deductible contribution to support his needs online with an earmarked donation to the Jazz Foundation of America at jazzfoundation.org, or you may mail a check with “Clark Terry” in the memo line to: Jazz Foundation of America, 322 West 48th St., New York, NY 10036. You can also contribute, and see Clark’s blog and hear some of his shimmering, magnificent playing, at http://clarkterry.com/.

After assistance started to pour in at the end of October, Clark’s wife Gwen e-mailed JazzWax.com to say: “We talk about how much it means to us. It’s amazing and humbling to receive so many donations from all over the world. There just aren’t enough words to tell you how sincerely grateful we are each day. Thank you, thank you, thank you. If ever you want to see living miracles, just look in the mirror at yourselves.”

And very Happy Holidays to our Jersey Jazz readers and advertisers. Eat some stollen, drink some eggnog, forget your troubles.
Thank you
Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

New Jersey’s
“Top Jazz Club”
— Star Ledger

ZAGAT 2005/06:
“If you are looking for
top-flight live jazz
look no further than
this Madison
restaurant-cum-club,
where there’s no cover
and you’re always
treated like a favorite
customer.”

“It’s a true night out
on the town.”

Thank you

SHANGHAI JAZZ
Restaurant and bar
24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghajazz.com

LIVE JAZZ SIX NIGHTS
a WEEK & NO COVER (except special events)

Highlights, late November & December

sat 11/30: GEOFF GALANTE
sun 12/1: MARLENE VER PLANCK
sat 12/7: KEITH INGHAM
sun 12/8: JOHN CARLINI AND BILL ROBINSON
wed 12/11: BUCKY PIZZARELLI
thu 12/12: OLLI SOIKKELI (from Finland)
fri & sat 12/13 & 14: JAVON JACKSON
fri 12/20: CHAMPION FULTON
sat 12/21: ERIC MINTEL
tue 12/24: CHARLIE BROWN CHRISTMAS
with KEITH INGHAM
tue 12/31: CATHERINE RUSSELL (by reservation only)

Book your special parties at Shanghai Jazz.
Call for information.

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM
Friday and Saturday two seatings: 6:30 and 8:30 PM | Sunday: 6:00 PM – 9:00 PM

for latest schedules and updates,
please visit www.shanghajazz.com

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.
Big Band in the Sky

By Sanford Josephson

Frank Wess, 91, saxophonist/flutist, January 4, 1922, Kansas City, MO — October 30, 2013, New York. Shortly after Count Basie died, I interviewed Wess for an article about Basie alumni. He told me he first met Basie in 1949 and declined an invitation to join his band because of the constant traveling. Four years later, Wess changed his mind. "There's one thing Basie said that influenced me," he said. Basie told him: "I can give you more exposure than you've ever had." "I thought about that," Wess said, "and decided maybe that's what I needed." He stayed with Basie for 11 years.

When Wess was growing up, his family moved from Kansas City to Oklahoma and then to Washington, DC, and he got his start playing in local bands in the DC area. He played in an army band during World War II and then joined a band featuring the vocalist Josephine Baker. He also played in bands led by Billy Eckstine, Eddie Heywood and Lucky Millinder.

While playing with Basie, Wess struck up a partnership with another saxophonist Frank Foster, and they developed a unique chemistry both in and out of the Basie band. In fact, the arranger Neal Hefti wrote a piece for the band called “Two Franks.” They also recorded together without the Basie band. Two for the Blues (Pablo: 1983) was described as “an excellent showcase by the two Franks” by Scott Yanow on allmusic.com. That CD was followed up by a Japanese import, Frankly Speaking (Concord/King: 1986). Both albums featured a rhythm section of Kenny Barron on piano, Rufus Reid on bass and Marvin “Smitty” Smith on drums. Wess played alto and tenor saxophone and flute with Basie and is credited with introducing the flute as an independent voice to jazz audiences during his tenure with the band. Jazz historian and critic Dan Morgenstern once said that Wess “gave the instrument its place in jazz…Of the people who played the flute, he was pretty much the best of them.”

After leaving Basie and moving to New York, Wess led his own groups and played with such bands as the New York Jazz Quartet and Dameronia. The former was a group founded by pianist “Sir” Roland Hanna which also included George Mraz on bass and Ben Riley on drums. The latter was an ensemble founded by trumpeter Don Sickler and drummer Phillly Joe Jones to honor the arrangements and compositions of Tadd Dameron. Wess was also a member of the television band led by his old high school classmate Billy Taylor on the David Frost Show. In the late 1970s and '80s, he led a Basie-style big band that included other former Basie band members such as trumpeters Harry “Sweets” Edison and Joe Newman and trombonist Al Grey.

In 2007, Wess was named an NEA Jazz Master by the National Endowment for the Arts. In a statement released the day after his death, the NEA said Wess was a “smoothly swinging tenor saxophone player in the Lester Young tradition, an expert alto saxophonist and one of the most influential, instantly recognizable flutists in jazz history.” Other tributes followed.

Sonny Rollins tweeted that, “I have a huge respect for Mr. Frank Wess, his work and his life. He has earned the rewards which are now his.” Multi-reedist Scott Robinson sent out a blast e-mail, saying, “We have lost the great Frank Wess…a dear mentor, friend and giant of music. He is someone I have looked up to my entire musical life, a source of immeasurable inspiration and guidance, as well as friendship.” Robinson said he had seen Wess less than two weeks before his death, “and I knew it would not be long. I am incredibly grateful for the time I have known Frank Wess, and, for all he has given me. I will miss him more than I can say.”

Vocalist-pianist Champian Fulton recalled on Facebook that, “Frank Wess was one of the first people I met when I moved to New York. I told him I was from Oklahoma and that I would like to play with him (he laughed, ‘haha’). He was very generous. We played many times; he took me out to dinner when I didn’t know anybody in New York; and he taught me how to hail a cab. I can’t believe he’s gone.” WBGO personality Sheila Anderson, also posting continued on page 10
One More Electrifying Program for 2013!

Sunday, December 8 • 4:00 p.m.
Trumpeter Eddie Henderson

Sittin’ In in one hour before performance

SHEA CENTER FOR PERFORMING ARTS
973.720.2371
WP-PRESENTS.ORG • WAYNE, NJ

Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.
BIG BAND IN THE SKY
continued from page 8

on Facebook, said, “All I can say about Frank Wess, aka ‘Magic’, is that we talked, we laughed, we argued and talked and laughed! I will miss him dearly.”

Doug Ramsey, in his Rifftides jazz blog on October 30, wrote that Wess “played with undiminished spirit and creativity that kept him in the forefront of jazz soloists for decades after most of his contemporaries had retired or died.”

Wess liked to talk about how Basie would play mind games with his musicians. “If he sensed that you’d been drinking or you didn’t feel like working,” he told me, “he’d have you running to the mike to do solos. But if he thought you wanted to play, he might not call you to play until the last set of the night. But it worked both ways. If I really felt like I wanted to play, I’d come in and say, ‘Boy, my head’s killing me. Anybody got an aspirin?’”

Wess’s most recent album was Magic 101 (Ipo: 2013). His last concert was held in April at the 54 Below club in New York. He is survived by his companion Sara Tsutsumi; two daughters, Michele Kane and Francine Wess of New York; two grandchildren and four great-grandchildren.

Gloria Lynne, 83, vocalist, November 23, 1929, New York City (Harlem) — October 8, 2013, Newark, NJ. Lynne made her recording debut in 1958 on the Everest label with an album called Miss Gloria Lynne (reissued by Evidence in 1993). It featured standards such as “April in Paris” and “Bye Bye Blackbird” and jazz musicians such as trumpeter Harry “Sweets” Edison and jazz saxophonist/flutist Eric Person, who recalled that, “The crash for me was when disco came in. Disco seemed to have taken over the whole era in the ‘70s, and singers like myself were put in the background. After that, I found that the clubs were fading rapidly, and it seemed there were only a few quality houses left where an artist such as Carmen McRae or myself or Nancy Wilson or any of the singers who were on the borderline of jazz could get work.” Her last album, From My Heart to Yours (High Note) was released in 2007, and her last live performance was at 54 Below in New York in August of this year.

The cause of her death, according to Alleyne, was heart failure. Her only other survivor is a brother, John Wilson.

Ronald Shannon Jackson, 73, drummer, January 12, 1940, Fort Worth, TX — October 19, 2013, Fort Worth, TX. After spending four years with Ornette Coleman’s band, Prime Time in the late ’70s, Jackson formed his own band called the Decoding Society. According to Steve Smith, writing in The New York Times (October 22, 2013), the Decoding Society, in the ’80s and ’90s “was a proving ground for veteran instrumentalists…as well as promising newcomers.”

One of those promising newcomers was saxophonist/flutist Eric Person, who recalled
to Jersey Jazz that Jackson “took a chance on young musicians such as myself, [guitarist] Vernon Reid, [bassist] Melvin Gibbs, [guitarist] Jef Lee Johnson and others. His was the first big gig for all of us. He won’t be forgotten.” Looking back on that period in the early ‘80s, Person believes Jackson “was a guy doing some real fresh innovative music in the jazz/rock fusion vein. His drumming and his composing style, with its mix of rock beats, tone-row chromatic melodies that drifted over funk and transcendental vibrations were revolutionary. And, like Miles, he had fantastic sense for finding the right musicians to pull off what he was trying to do.”

The Times’s Smith said the Decoding Society “showed his knack for writing rigorous yet approachable music.” Although he played with such well known artists as bassist Charles Mingus, vocalist Betty Carter and saxophonist Jackie McLean, Smith pointed out that, “his name was most closely linked with three free-jazz pioneers: the saxophonist Albert Ayler, the pianist Cecil Taylor and, foremost, the saxophonist Ornette Coleman, who also hailed from Fort Worth.” Commenting on jazztimes.com, Howard Mandel, president of the Jazz Journalists Association, said the band’s debut album, Eye on You (only available on vinyl) “was a bolt of lightning in the soundscape of 1980. Shannon had his own sound, putting his own stamp even on recordings with Ayler, Cecil and Ornette. Sad he’s left this world.”

After a bout with drugs in the late ’60s, Jackson converted to Buddhism before joining Coleman’s band.

In the late ’80s, he played with a jazz-metal band called Last Exit, and he later formed a trio with Gibbs and guitarist Bill Frisell. In 2000, a nerve injury in his left arm limited his playing, but five years later he had recovered and joined trumpeter Wadada Leo Smith’s Golden Quartet. His last public concert, with a new version of the Decoding Society, took place in July 2012 in Dallas.

His death, according to his son Talkeye, was a result of leukemia. Other survivors are: his wife Natalie; two other sons, Gregory and Clifford; a daughter Sunday; three grandchildren and one great-grandchild.

■ Donald “Duck” Bailey, 80, drummer, March 26, 1933, Philadelphia — October 15, 2013, Montclair, CA. Guitarist Bob DeVos never played or recorded with Bailey, but he did see him play with organist Jimmy Smith, with whom he’s most closely identified. Bailey played with Smith from 1956-64 and was on more than 20 of his albums. DeVos described Bailey to Jersey Jazz as “the quintessential organ drummer. There was nothing flashy, but he had a perfect feel — everything was in the right place. That’s why Jimmy Smith loved him.”

In addition to his association with Smith, Bailey played with a long list of jazz notables including the Three Sounds, John Coltrane and Sonny Rollins. He also recorded three albums as a leader. DeVos’ favorite album featuring him is saxophonist King Curtis’s Live at Small’s Paradise (originally released in 1966 and remastered by WEA Japan in 2013). Jazz photographer Ben Johnson, commenting on jzztimes.com, singled out Jimmy Smith’s Midnight Special (released in 1961 and remastered by Blue Note in 2007), saying it “was my first jazz LP. It’s still easy to hear Donald’s cadence. Sadly, he’s another under recognized musician.” DeVos confirmed Bailey’s undeserved obscurity. “I tell young drummers,” he said, “to listen to Donald Bailey, and they say, ‘who?’”

Survivors include: his wife Joy; sons, Donald Jr. and Woodrow; daughters, Julia, Deborah Bailey-Harleaux, Joy and Darlando; several grandchildren and great grandchildren and one great-great-grandchild.

■ Edward “Butch” Warren, 74, bassist, August 9, 1939, Washington, DC — October 5, 2013, Silver Spring, MD. In the early ’60s, Warren joined Thelonious Monk’s quartet just before a European tour. According to Robin D.G. Kelley (Thelonious Monk, Free Press: 2009) “Monk liked the big sound Warren got from the lower register and his inventive choice of notes.” And Time Magazine, in a 1964 article, reported that “Warren’s rich, loping bass is well suited to Monk’s rhythms if not his harmonic ideals. He is like a pony in pasture who traces his mother’s footsteps without stealing her grace.”

Since Warren was only in his early 20s at the time, he seemed to be on the cusp of a long and successful career. But, like some other jazz musicians of his generation, he became addicted to heroin and that, combined with bouts of depression, derailed his future.

Marc Fisher, writing in The Washington Post (October 6, 2013), said Warren was troubled by both the heroin overdose of his friend, pianist Sonny Clark, and the assassination of President John F. Kennedy and checked himself into St. Elizabeth’s Hospital in Washington. He told the Post in 2006 that he was diagnosed as paranoid schizophrenic. “It just came over me,” he said. “The drugs was part of it.” Fisher said The Post had found Warren ‘06 in the locked-down psychiatric ward at Springfield Hospital, about 50 miles north of DC in Sykesville, MD. “He had lost most of his teeth and seemed dazed and distracted. The staff at the mental hospital knew him only as ‘Ed’ until one of the workers became curious, Googled him, and discovered that the patient who kept asking for permission to play the piano in the recreation room was one of the lost bassists of the venerated Blue Note era.”

Warren was first noticed by the trumpeter Kenny Dorham, at the Bohemian Caverns jazz club in Washington, and, at age 19, he was working in New York with the top hard-bop jazz musicians. He became the house bassist for the Blue Note Records label, and, in addition to Monk, recorded with such artists as tenor saxophonist Dexter Gordon, trumpeter Donald Byrd and pianist Herbie Hancock. He is featured on many well-known albums including Gordon’s Go (reissued by Blue Note in 1999), Hancock’s Takin’ Off (reissued by Blue Note in 2007) and Miles & Monk at Newport (Columbia: 1964).

In recent years, according to the Post’s Fisher, he began playing occasional dates in the DC area but was unable to support himself, depending on soup kitchens and some of his fans, who helped him find a subsidized apartment in Silver Spring. He also, amazingly, recorded one album as a leader in Paris, French 5tet (Black and Blue: 2011). The cause of his death, according to his daughter Sharon Warren, was lung cancer. There is no information about other survivors.

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.
Talking Jazz

A Jersey Jazz Interview with Van Alexander

By Schaan Fox

Few artists ever reach the level of popularity where everyone knows them by just their first name. Ella is one, and a key factor in her rise to that status occurred in 1938 when she asked Van Alexander to arrange “A-Tisket, A-Tasket.” Mr. Alexander has had an exceptionally long and interesting career that started with the Chick Webb band in New York and relocated to the studios of California. We talked by phone in the weeks leading up to his 98th birthday on May 2nd about his career and some of the other artists he has known.

JJ: Is there anything special you would like to talk about?

VA: I wrote a book called From Harlem to Hollywood, My Life in Music. You know I started as an arranger and then became a band leader and then I came to California and started to do pictures, radio and television. I did it all in the music business, for which I am very grateful.

It has a lot of wonderful pictures of my days with Dean Martin, Bob Hope, Benny Carter and, of course, Chick Webb and Ella. The foreword was written by the great Johnny Mandel who was once a pupil of mine when he was starting out. Quincy Jones wrote a nice thing, “I found his book un-put-down-able.” He coined a new word. The book has been out a couple of years and is doing nicely. I did it primarily to tell my grandchildren and great grandchildren what the old man did in his life. So it is a bit of an ego trip, but a history of my career. It is available on Amazon at a very reasonable price, if anybody is interested.

JJ: You went to California with Bob Crosby. Was that with the intention of getting into the movie business?

VA: First of all I saw the handwriting on the wall back east. The big bands situation was deteriorating; there weren’t too many jobs around. When Bob Crosby offered me the opportunity of coming to California I knew television was in its infancy and would give me the chance to get my feet wet, which I wanted to do. My first job, of course, was to do arrangements and contract a band for Bob, which I did. He gave me a pretty good deal. I came out by myself to make sure everything was okay before I brought my wife and two daughters. Bob and I had a wonderful rapport for about six weeks. So I sent for my wife and kids. Shortly after that, Bob fired me. [Chuckles] I was in California with my family and without a job. It was a disaster but also a blessing in disguise. Without poor old Bob I may never have come to California at all. I had a pretty good reputation back east, but nobody knew me out here. It was kind of rough but the good Lord was with me and little by little I got back on my feet.

JJ: How did you survive while you were trying to get back on your feet?

VA: I had two friends that were music publishers: Howie Richmond and Michael Goldsen. I was doing a lot of stock arrangements, that is, arrangements that the publishers distributed to radio stations just to get plugs. They gave me some work. Then I had a couple of friends from New York that were out here. One was Maurice Duke, who used to hang around when I was doing a radio show with Morey Amsterdam. He was managing Mickey Rooney who was in one of his picture lulls, as they say. His career was so great in its early life and now he was doing B pictures. NBC signed Mickey to do a television show called Hey Mulligan and Maurice Duke asked, “Would you like to do the music to it?” I said, “Sure.” I didn’t know anything about television music but I got my feet wet. I hired a 10 piece band and we did 39 shows with Mickey. We hit it off so well that I did, subsequently, six full length pictures, including the last Andy Hardy picture that Mickey did.

Little by little I got into television and pictures and established a good reputation. But I did everything. I took a band to Vegas for 4 weeks to accompany Lorraine Cugat. She was a beautiful gal and a fairly good singer married to Xavier Cugat. I was living by the old adage, “Friend or foe, get the dough.” Then I did a series with Jonathan Winters and one with the Gold Diggers and before that with Guy Mitchel. I was also the staff arranger at Capitol where I got to do so many different types of things, country/ western with Tex Ritter and Molly Bee and Kiddy albums with Mel Blank and Eddie Cantor. Somebody once called me “A journeyman’s arranger.” Whatever the job called for I was able to do.

JJ: Did you write any of those popular themes for the TV shows you worked on?

VA: No I did not. I wish I had. That would have been really valuable. I was part of a stable of continued on page 14
ACS featuring
Geri Allen, Terri Lyne Carrington and Esperanza Spalding

Featuring
The Philadelphia Experiment with Questlove, Uri Caine, Christian McBride and more!
Saturday, January 25 at 8pm

Rhapsody in Jazz:
George Gershwin
Bill Charlap, Mary Stallings, Jeremy Pelt, Jimmy Greene, Steve Wilson, Steve Davis, Peter Washington and Kenny Washington
Saturday, February 15 at 7:30pm

Jazz Meets Sports
Kareem Abdul-Jabbar, Bernie Williams, the Christian McBride Trio and more
Sunday, March 2 at 7pm

Echoes of Harlem:
Duke Ellington
Bill Charlap, Ernie Andrews, Renee Rosnes, Sean Jones, Houston Person, Steve Nelson, Peter Washington and Lewis Nash
Saturday, April 5 at 7:30pm

Dorothy’s Place
Join in NJPAC’s series of intimate jazz brunches at NICO Kitchen + Bar, hosted by jazz icon Dorothy Kirk at 11am and 1pm on Sundays.

Cecil Brooks III and Band
December 16

The Steve Turre Quartet
January 19

The Jon Faddis Quartet
February 23

The Antoinette Montague Quartet
March 23

Eric Alexander, Harold Mabern and Joe Farnsworth
April 27

My Favorite Things:
Richard Rodgers
Bill Charlap, Sandy Stewart, Jaleel Shaw, Terrell Stafford, John Allred, Peter Washington, Willie Jones and Freddy Cole
Friday, May 9 at 7:30pm

For tickets and full schedule visit njpac.org or call 1-888-GO-NJPAC

Prudential Foundation audible
AI FOR ARTS
VAN ALEXANDER
continued from page 12

arrangers at Screen Gems. There were five or six of us because there were so many half-hour shows — they were grinding them out like sausages in those days. Later I did write the closing theme for the Dean Martin Show.

JJ: What was Vegas like when you worked there?

VA: [Chuckles] Actually I first went in the late ‘40s. Vegas was a beautiful town, relaxing and reasonable, and people were so friendly. They used to have breakfast and late night snacks on the house. Of course they expected you to gamble to pay for that and in those days I didn’t gamble. I had some wonderful years in Vegas because I had met Gordon MacRae, one of the great voices of all time. I went on the road with Gordon as his arranger and conductor. We played all the great clubs in Vegas and all over the country. We just had a wonderful rapport so I spent a lot of time in Vegas with Gordon. The first place we played was the El Rancho Vegas which was one of the three first hotels in Vegas. This was in 1950.

I got to meet some fellows that were old school Chicago gangsters. I guess. We played at Lake Tahoe and Gordon in those days was a pretty good drinker, which was one of the things that finally did him in. When he drank he gambled. One night my wife and I saw one of these pit bosses tell a cocktail waitress, “Follow Gordon and give him anything he wants; keep giving him drinks.” They did and he finally went to the tables and lost thousands of dollars. That was part of his downfall because he made so much money but lost it on the tables. Then he had to pay taxes on that money and got into big trouble with the government. That is all in my book.

The big part of my story is the beginning with Chick Webb and Ella Fitzgerald at the Savoy Ballroom. That was my first opportunity to make some money as an arranger and get some hands on experience. I can never be more thankful to Chick Webb and Ella Fitzgerald at the Savoy Ballroom.

VA: When Chick said, “Bring me the arrangements after rehearsal Friday night,” I got there at 8 o’clock in the evening. I didn’t know they started to rehearse after the job finished at 1. Then they took an hour off and started to rehearse at 2. But there were other arrangers before me, like Edgar Sampson and Charlie Dixon. By the time they got to my work it was about 4 in the morning. They rehearsed it for about 45 minutes so I didn’t get home until about 5 o’clock. My mother had called the police wanting to know what her son could be doing in Harlem at 5 o’clock in the morning.

JJ: Well, you were very young but walking in with the money from selling those arrangements. How did she react?

VA: She was very happy about it. I must tell you that in the beginning she and my father both frowned on me spending so much time with the black musicians. They didn’t see much of a future in it. Why couldn’t I write for white bands? They didn’t realize that this was just the beginning, an opportunity, a God-given gift. Through Chick and Ella I got to write for many white bands, Paul Whiteman, Benny Goodman, Les Brown and so forth. Of course after we had our hit song, my mother and father were very proud of me and realized that I had a future. [Chuckles]

JJ: Your mother was a classical pianist; did she want you to go into classical music?

VA: Not necessarily. She just wanted me to learn harmony and theory and how to play properly and to read music. So many kids today have no formal training. Everything is done by ear. Of course as a young kid I fought her, the curse of practicing. I wanted to go out and play stickball with the kids. Thank God she kept at it.

JJ: What was Chick Webb like off the bandstand?

VA: To me he was a pussycat. He was very likable. We traveled a little bit together. I was with the band on the bus for a couple of trips. We spent a lot of time together at his home and had dinners together. He was always listening to records. He didn’t have much money, every nickel or dime he could spare he wanted for new arrangements for his band. He was a good friend. Later when they put me on a weekly salary, we had a good business arrangement. Unfortunately he didn’t live long enough to cash in on the rewards of “A Tisket, A Tasket.” That really put him, Ella and myself on the map. His name catapulted to the top and he had a few good months where they booked him in places where he could never be booked before — white hotels, different restaurants, the Paramount Theater and all the great theaters throughout the country. Yeah, I lost a boss, a friend and a very nice guy.

JJ: What was that first weekly salary?

VA: Seventy-five dollars for three arrangements, but I had to do the copying also. It was pretty good money and I was happy to get it.

JJ: Do you recall how you learned of Chick’s passing?

**The Chick Webb/Ella Fitzgerald 1938 recording of “A Tisket, A Tasket,” co-written by Ella and Van Alexander, was inducted into the Grammy Awards Hall of Fame in 1986.**
Became the manager for the comedian Red Foxx. He later lifted that ban. Is that true?

VA: It seems I heard something like that. I know Marilyn Monroe and a lot of the other stars used to go to see her. I know in the early days in Vegas the black entertainers had a rough time even going in the main entrance. They could go and do a show and bring a lot of people in but they couldn’t go out into the casinos. It was terrible. Gordon MacRae one time invited Billy Eckstine to meet him and play golf at The Desert Inn. Billy was playing at the Flamingo. Ten o’clock Billy walked in ready to play and the pro said to Gordon, “I don’t know how to tell you this but Billy can’t play on this course.” Gordon said, “What are you talking about?” Gordon got so belligerent, but Billy Eckstine said, “Oh don’t worry about it. I know about these rules. We will play another time.” He was very gracious but Gordon was so mad he stomped out and went to the bar and had a few drinks. Then he went to the craps table and lost $10,000. For years, every time he saw Billy he joked, “You son-of-a-bitch; you cost me $10,000.” But that is the way it was and it was terrible. It has all changed, thank God.

JJ: The legendary Joe Glaser [Louis Armstrong’s manager] was also your manager. What was he like?

VA: He was a rough and tumble “dees, dems and does” guy, but an artist in his own right. He had connections for anything you wanted. During the war days he never wanted for good steaks or nylon stockings or anything. He always had in and outs of where to get anything but he was a good agent. He was Louis Armstrong’s agent for many years, just with a handshake.

JJ: Would you tell us about some of the musicians in your band?

VA: We didn’t have any real big hits like some of the other bands. I had some great years running the band. I had a lot of great guys go through my band. Shelly Mann played with me as a kid. Neal Hefti played third trumpet with me for a while. Butch Stone, who was my dear friend from George Washington High School, we stayed friends for 80 years. Ted Nash was in my band for about a year. The drummer, Irv Kottler stayed with me the longest. I was the best man at his wedding. Sinatra heard him play and said, “I want you to travel with me.” He stayed with Frank for over 20 years.

JJ: What was Shelly like when he worked for you?

VA: He was just coming up. He only did two or three dates with me. He never stayed with me for any length of time, but we became good friends. When I came to California I would always have him on a record date whenever he was available. He passed away too early, but I see his wife all the time. We continued on page 16.
time. He called her Flip. Her name is Florence.

**JJ:** Ted Nash’s son, Ted Nash junior, has been in the Jazz at Lincoln Center Orchestra for quite some time. What was Ted senior like?

**VA:** I loved Ted Nash as a musician and as a gentleman. When my band was faltering I recommended him to Les Brown. He went with Les and had great success with him but then he branched off into studio work and worked with me on many television shows and picture scores that I did. We were friends for many, many years. We were great Yankees fans and went to quite a few games, so my memories of Ted Nash are just beautiful memories.

**JJ:** Do you have any road stories from your band days?

**VA:** Every band has what is called a “band boy” who sets up the drums, carries the music and puts it on the stands and sees to the lights. When I left Chick Webb, Chick’s band boy said, “I’d love to go with your band.” I said, “You better ask Chick.” Chick said, “If you want to go with Van and it is okay with him you go ahead.” His name was Pugh and he was my band boy. On my first date we left New York for a college prom date in Boston and got to Boston in plenty of time. We unpacked and Pugh calls me, “I can’t find the first trumpet book. I think I left it in the hotel lobby in New York City.” I said, “What are we going to do?” If it was the second or third trumpet book we could get by, but without the first trumpet book, I couldn’t play my arrangements. It was real panic time. There was a bandleader in Boston named Late Nobel. I called him and asked, “Can I use your stock arrangements?” He said, “Sure.” All night long we played these stock arrangements. At the end of the night the dean of the college said, “When we hired your band I thought it was going to be a loud jazz band, but your music tonight was just delightful.” I thought to myself, “So much for all my hard work and arrangements.”

**JJ:** During World War II, you did some work for the Russian war relief.

**VA:** Yeah, I was classified 1-A which meant I was prepared to go into the service. Three days before I was to report, they rescinded the order. They didn’t want fathers over 27 years old, but I was required to get a defense job. Which I did; I worked at a meat packing plant unpacking refrigerated trains and taking the big slabs of meat to the butcher shops. It was a little bit out of my line. I started out at 5 o’clock in the morning but I did it. At that time Russia was our ally and we were packing meat for Russian war relief. That lasted for a little more than a year. Then the war news got better and I went back into the music business.

**JJ:** I was wondering if that caused you problems during McCarthy’s Red Scare days.

**VA:** Oh no. I had no complications from that.

**JJ:** I read that you were an avid golfer.

**VA:** I played golf most of my life due to my dear friend Gordon MacRae, who was an excellent golfer. He got me interested in it and got me my first set of clubs. I played with Bob Hope, Guy Mitchell, Les Brown Paul Weston and Vince Scully. I like to say, “I’ve played golf most of my life. The rest of the time I’ve just wasted.” I was a pretty good golfer at one time. I shot in the middle 80s. I played in a pro-am in North Carolina in 1978. Gordon was invited to play and entertain at the Greater Greensborough Open. He said, “I’ve got to take my conductor with me if you want me to entertain.” My wife and I had a wonderful five days there. I played with Lee Elder. Our group finished fourth and I have a plaque on my wall from it.

**JJ:** Who were the most fun to play with?

**VA:** Some of the musicians. I used to play with Sweets Edison, Les Brown and Ray Brown. We had so many laughs. Sweets had so many one-liners. When I sunk a 20 foot putt he said, “You are so lucky you could piss in a swinging boot.” [Chuckles] Of course, the most fun was Bob Hope. He had a nine hole golf course behind his house. He would call me and say, “Come on over and play nine holes today, Van.” I would never say “No.” We had a lot of fun. His wife Dolores was a great golfer too.

**JJ:** Did anything of significance in your career take place in New Jersey?

**VA:** Yes. [Chuckles] I was playing at the Steel Pier in Atlantic City when my wife was pregnant with our first daughter. I had to leave the band to get to the hospital in time to be there at the birth of my daughter. I came back the next day. I spent a lot of time playing different spots in Jersey — Steel Pier, Million Dollar Pier, Palisades Park and The Top Hat in Union City, but the band never quite really made it as some of the big bands did. I had some wonderful players, but we were young and, I guess, not too dedicated at the time. We were having fun doing one-nighters to New England, down south and as far west as Chicago. It was part of my career.

**JJ:** Do you have any souvenirs of your career that visitors see around your house?

**VA:** I did have a photo album of autographed pictures of Chick, Ella and guys in the band. When I moved to California the album disappeared and to this day I am heartbroken that I didn’t preserve it. I’ve got a lot of other mementos of those days in picture form, but not the autographed ones. I have pictures of myself with Ella. I presented her with her Grammy. I was president of the Record Academy in 1962. She wasn’t able to be at the affair. She was working in Vegas, so I went there and presented her with her Grammy. I have a Chick Webb Memorial album with mostly my arrangements. That’s a collector’s item.

**JJ:** That is about it, but I see your birthday is approaching, so I want to offer my congratulations and ask the usual question about your thoughts on reaching 98.

**VA:** “Do not regret growing older because it is a privilege denied to so many.” I’ve tried to live by that and I’ve had a pretty good ride.

**JJ:** That is a good thought to end with. Thank you for being so generous with your time.

**VA:** It is perfectly alright. Bye-bye.

Schauen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music and shares his encounters with musicians in this column.
Plan your future tours with Jazzdagen!

800 433 0078  www.jazzdagen.com  jazzdagen@aol.com

JAZZ ALIVE 2014

Nov 30 - Dec 11, 2014

12 day Panama Canal cruise on the Crystal Serenity

Sail from Caldera to Miami, visiting Caldera, Puerto Limón, Roatan Island, Belize City, Costa Maya, Cozumel, Key West, Miami.


Gratuities and most drinks are included!

BUS TRIP TO MONTEREY

March 6-9, 2014

Our yearly bus trip from Los Angeles to Monterey, CA.

South America Passage  March 17 - 30, 2014

13 day trip from Santiago to Buenos Aires
on the ms Zaandam

Sail around Cape Horn, from Valparaiso to Buenos Aires.


Skyscrpyer to Ice Castles  Jun 1 - 13, 2014

12 day trip from New York to Reykjavik
on the Crystal Symphony

Sail from New York City (overnight) to Reykjavik (overnight), visiting: Newport, Boston, Bar Harbor, Halifax and St. John's.


7 nights roundtrip Papeete
on the ms Paul Gauguin

Visit Papeete, Tahiti and Society Island with Nicki Parrott, Shelley Burns, Bill Dengel, Eddie Erickson, Pieter Meijers, Paolo Alderighi, Stephanie Trick, Danny Coots.

Contact us:  www.jazzdagen.com  800 433 0078  jazzdagen@aol.com

PO BOX 1266, Studio City, CA 91614
Jersey Jazz's Dan Morgenstern takes to the stage at Birdland

David Ostwald always lets Dan Morgenstern sing a number at his annual Birdland birthday celebration. In August, the Satchmo Summerfest in New Orleans put together a band with David, Wycliffe Gordon, myself and others and Dan was the crooner. When Dan took the stage at Birdland, he began telling the story of the “Satchmo Summerfest All Stars.” He noticed David and Wycliffe in the band and since I was also part of the New Orleans thing, he invited me to come up and join them from the audience (my first time sitting in at Birdland…whee!). Dan did “After You’ve Gone” (with scat chorus) and “I’m Confessin.”

— Ricky Riccardi

Jazz singer Dan Morgenstern performs at Birdland on October 23 (one day before his 84th birthday) accompanied by (l-r): Adrian Cunningham, Bria Skonberg, Ricky Riccardi, Alex Raderman, David Ostwald and Wycliffe Gordon. Photo by Michael Katsobashvili.
December 29, 2013
Rio Clemente Trio
with vocalist Sandy Sasso
Rio “The Bishop of Jazz”
master jazz pianist with an amazing
sense of creativity & interpretation
$20 Advance-$25 Door
3:00 pm - 5:00 pm

January 19, 2014
Dave Roper Trio
Dave, superior pianist integrating
jazz & classical matching both
genres of music, smoothly seques
from one to the other.
$20 Advance-$25 Door
3:00 pm - 5:00 pm

Upcoming Jazz Concerts at Rutherfurd Hall
$25 Advance & $30 Door
- 02-16-14 Tony DeSare & Tom Santopietro
- 03-23-14 Dave Leonhardt Trio featuring Houston Person on Sax
- 04-20-14 Wooster St Trolley Jazz Band lead by Bob Leive

TICKETS: Purchase & Print Out Online: www.rutherfurdhall.org
Cash or Checks only - purchase at the following locations:
Panther Valley Pharmacy - Route 517, Village Sq Mall, Allamuchy, NJ (908) 852-8818
Mama’s Café Baci - 260 Mountain Ave, Hackettstown, NJ - (908) 852-2820
Hackettstown Trading Post - 159 Main St, Hackettstown, NJ (908) 852-0777
Rutherfurd Hall
1686 Route 517 • Allamuchy, NJ 07820
908-852-1894 X 334 • www.RutherfurdHall.org
information 908-637-6455
Newark Academy and Jazz House Kids trombonist Coleman Hughes was recently named as one of 20 Davidson Fellows for 2013. The Davidson Fellows is a program of the Davidson Institute for Talent Development, a nonprofit organization that supports profoundly gifted youth. The Reno, Nevada-based Institute annually awards $10,000, $25,000 and $50,000 college scholarships to students 18 or younger who have created significant projects that have the potential to benefit society in the fields of science, technology, engineering, mathematics, literature, philosophy and music.

The 17-year-old Hughes, who was awarded one of this year’s nine $25,000 scholarships, is the first jazz musician chosen as a Davidson Fellow since the program began in 2001.

“Coleman rose to the top in a big way,” Davidson Fellows Program Manager Tacie Moessner told The Montclair Times. “We’ve never had a trombonist win. To have one come in who has virtuoso qualities, he just kind of blew the judging panel away. His musicianship was superior.”

Hughes won the award for a music portfolio entitled “The Rhythm of Free Expression: Honoring the Great Jazz Masters.” He assembled jazz pieces that represent the evolution of 20th century jazz, the diversity of jazz as a global musical genre, and his experience as a jazz performer. The portfolio includes works in bebop, swing, ballad and waltz tempi, and bossa nova styles by jazz masters, including Charlie Parker, Miles Davis, Duke Ellington, and J.J. Johnson. The goal was to celebrate jazz music, and reinforce its status as the embodiment of the American ideal of creativity and freedom of expression.

The Davidson Fellows Scholarship has provided more than $5.3 million in awards to 226 Fellows since its inception in 2001. The 2013 class of Fellows were honored at a reception in Washington, D.C., on September 28.

Awards are nothing new for Hughes. As reported earlier this year in Jersey Jazz, he received the 2013 Ella Fitzgerald Outstanding Soloist Award at the Essentially Ellington Competition at Jazz at Lincoln Center, and he was previously cited with the “Best Student Arrangement” award at the Charles Mingus High School Competition at the Manhattan School of Music. The young musician plans to pursue intends to earn a joint academic and conservatory degree.
You are Invited to Join in the Celebration of the 25th Annual

ATLANTA JAZZ PARTY

April 25 - 27, 2014
Friday, Saturday & Sunday
The Westin Atlanta North

CLASSIC JAZZ IN THE TRADITION OF... CHICAGO ♦ NEW YORK ♦ SWING GROUPS

Get your tickets online at www.AtlantaJazzParty.com or mail in the form below!

CORNET & TRUMPET
★ Duke Heitger
★ Ed Polcer
★ Bria Skonberg

REEDS
★ Dan Block
★ Allan Vache

PIANO
★ John Cocuzzi
★ Freddy Cole
★ Rosanno Sportiello

VOCALS
★ Rebecca Kilgore
★ John Cocuzzi
★ Freddy Cole
★ Duke Heitger
★ Bria Skonberg

GUITAR
★ Randy Napoleon
★ Bucky Pizzarelli

BASS
★ Paul Keller
★ Frank Tate

DRUMS
★ Danny Coots
★ Eddie Metz, Jr.

TROMBONE
★ Dan Barrett
★ Bob Havens

COUNT ME IN! PLEASE RESERVE*:

____ GUARANTORS: $315.00 per person, same benefits as "Patrons" PLUS special badge with Guarantor ribbon, your name listed as Guarantor in program, and exclusive access to hospitality suite and after-party.

____ PATRON: $250.00 per person, all days, all events, reserved preferred seating and your name listed in program. Includes SPECIAL Saturday Patrons Jazz Brunch (10:30 a.m. - 12:00 p.m.)

____ FRIDAY NIGHT ONLY*: $60 per person, 7:30 p.m. - midnight

____ SATURDAY NIGHT ONLY*: $60, 7:30 p.m. - midnight

____ SATURDAY AFTERNOON ONLY*: $55 per person, 1:00 p.m. - 5:00 p.m.

____ SUNDAY AFTERNOON ONLY*: $55, 11:00 a.m. - 3:00 p.m.

NAME ___________________________________________
ADDRESS ___________________________________________
CITY________________ STATE_____ ZIP________

*NO REFUNDS, CANCELLATIONS WILL BE ISSUED A CREDIT FOR FUTURE EVENTS.

Please make checks payable to ATLANTA JAZZ PARTY! and mail with this reservation form to:
175 Jade Cove Circle, Roswell, GA 30075
(703) 646-6864
e-mail: paulani_chapman@att.net

*K-12 FREE with accompanying adult; College Students 50% off with Student I.D.
See our website at www.atlanta jazzparty.com for additional opportunities to make a charitable donation!

Atlanta Jazz Party is proud to be a Clean Air event!

Special Hotel Rates
$105.00* per night
Refer to Atlanta Jazz Party!

Westin
HOTELS & RESORTS
1-888-733-7666
8 a.m. - 5 p.m. EST

December 2013 JerseyJazz
APRIL SHUTTERS FOR ROSELAND BALLROOM ... FEWER CLUBS, BUT MANY GOOD OLD ONES THRIVE ... WORKING MUSICIANS Pressed to play freebies ... JAZZ VERSE CONTEST Closes December 15 — JOIN AND WIN A YEAR OF JERSEY JAZZ

**Noteworthy**

**Frudley Garner** International Editor *Jersey Jazz*

“I WAS THERE IN THE ’60s with Hank,” recalls a dear friend. “Jimmy Durante singing ‘Me and My Shadow’. The floor had springs under it so the dancing was divine!” The lady referred to Roseland Ballroom in midtown Manhattan, daddy of the music and dance mega-venues. *The New York Times* called the nightclub “an anomaly in an area dominated by high-rise office buildings and hotels.” Holding over 3,000 standees in a long, narrow space, Roseland had limited sightlines and bad acoustics. But like its city block-size Savoy Ballroom emulator in Harlem, Roseland had the acts. The club opened in 1919 around the corner from its present site on 52nd Street between Broadway and Eighth Avenue. Its all-white, ballroom dancing character changed with the rise of swing and African-American bands. Fletcher Henderson played there in the 1920s-1930s. Louis Armstrong and Chick Webb followed. Glenn Miller, Tommy Dorsey, Benny Goodman packed ‘em in, as did Frank Sinatra. More than 700 wall plaques honored married couples that met in this house of romance. When the closing news broke, an outdoor sign listed upcoming concerts by bands like Simple Minds and New World Punx.

**JAZZ CLUBS WORLDWIDE** last month marked its seventeenth year online. Does the site’s founder, British trombonist Peter Maguire, find the global club scene as vigorous today as when he started compiling the Internet’s by-far longest listing — over 20,000 clubs in 90 nations, including 40 U.S. states — and contact service? The prime sign is not encouraging: “Far more clubs have closed than opened,” reports Maguire. “My general impression, when talking to musicians, … is that things are tough. Fewer clubs. Less gigs. Fewer festivals.”

Maguire has updated the site’s Jazz Musicians Worldwide Index, with a montage of random musicians on JCW’s home page. Performers are invited to send in a photo and logo with a brief career CV. The site also lists global jam sessions and hosts artist aid services. Latest is Jumpstart Digital UK, providing venues for British musicians. Maguire points to one upbeat gauge: “It is good to see just how many long-established clubs are continuing to present jazz on a regular basis.” [www.jazz-clubs-worldwide.com](http://www.jazz-clubs-worldwide.com)

**“SLAVES OF THE INTERNET, UNITE!”** urged an op-ed headline in the October 26 *New York Times*. Essayist Tim Kreider protested the alleged Net-age resurgence of an old ploy: enticing professionals to donate their services for a worthy cause. For instance, “the club owner or event promoter who explains to your band that they won’t be paying you in money, man, because you’re getting paid in the far more valuable currency of exposure.” The essay struck a chord with Mike Vax, leader of the Stan Kenton Alumni Band in Prescott, Arizona. There, he finds, “Everyone wants you to give away your music (art) for a good cause.” The city fathers make it worse, Vax e-mailed a friend. “From June through early September they have FIVE nights a week of free entertainment in our city center. They have created a whole cadre of people who don’t buy tickets to music events because they can get it for ‘free’ downtown. They put on a Bluegrass Festival and a Christmastime evening event where 5,000 people crowd into downtown because it is FREE! And — they are proud of the fact that NONE of the musicians get paid. There are around 100 musicians who perform in all the downtown businesses and “donate” their time. Now right in front of every band, there is a tip jar. NONE of that money goes to the musicians. It all goes to a local foundation that can then look really great by donating that money to education. But it is done ON THE BACKS OF THE MUSICIANS!!”

**OUR JAZZ POETRY CONTEST CLOSES DEC. 15!** Yours doesn’t have to rhyme. Best under 100 words. Entries will be judged by Garrison Keillor, host of the National Public Radio flagship show, *A Prairie Home Companion*. You needn’t be a member of the New Jersey Jazz Society. If not, and you win, the prize is a one-year membership in NJJS — with the monthly *Jersey Jazz* delivered to your door. Here’s a poem plucked off the Internet:

*By Jazzcat*

Tarnished

Tarnished saxophone keys gummed with time, shattered reed holds memories of jazz riff softly singing golden vibrations of blue and dusky red.

E-mail your entry today to fradleygarner@gmail.com.

Thanks to NJJS member Joán McGinnis of Mission Viejo, CA for Web research assistance.
MOLLY RYAN & COMPANY
Swing for Your Supper
Wednesday, December 4 • 8 pm
Talented vocalist, Molly Ryan, returns to Toms River with an all-star aggregation headed by her husband, Dan Levinson.

She sounds worldly wise beyond her years, wonderfully gentle and lyrical.
Will Friedwald, Wall Street Journal

THE MIDIRI BROTHERS
Salute to the Benny Goodman Sextet
Wednesday, January 15 • 8 pm
The middle of January means it’s time to celebrate Benny Goodman’s seminal Carnegie Hall concert. For this 76th anniversary celebration, Toms River’s favorite brothers, Joe and Paul Midiri, return to make the music of that 1938 evening come alive again!
DIVA Turns 20

By Schaeen Fox

Twenty thirteen marked the 20th anniversary of the DIVA big band. In those years the band has scored numerous significant achievements. They have backed, and recorded with, artists such as Cleo Laine, Joe Williams, Nancy Wilson, John Pizzarelli, Marlene VerPlanck, Marlena Shaw, Ann Hampton Callaway, and Diane Schuur. They performed at the launch of the “Mary Lou Williams Women in Jazz Festival,” and Dr. Billy Taylor picked DIVA to be part of The Kennedy Center’s 25th anniversary television special. One man responsible for several of their CDs, famed jazz concert and record producer Todd Barkan, added, “Johnny Mandel insisted that they be the big band that plays his music for the first non-soundtrack recording of his whole career. (Johnny Mandel The Man and His Music) He really felt passionately that DIVA should do that.”

Just considering the daunting economic realities of the music business, the band might have faded away long ago. It has endured primarily due to its two extraordinary founders, leader/drummer Sherrie Maricle and the late Stanley Kay. When he helped form DIVA, Stanley was the Entertainment Director of the New York Yankees, one of many hats worn in a long and distinguished career. He spent many years as both the manager and substitute drummer for Buddy Rich as well drummer for artists such as Josephine Baker, Patty Paige and Frankie Lane. Along the way, he developed sensitivity to the deep prejudice women musicians suffered and resolved to do what he could to alleviate it. In 1992, he broached the idea to Sherrie of their forming a serious all-female modern big band based on talent, not glamour.

For the rest of his life, Stanley was a much loved force for the band. Trumpeter Carol Morgan recalled his “true interest in my career. He was very encouraging and wanting to help.” Saxophonist Sharel Cassity added that, “He would always be giving us Yankee gifts and had stories about Buddy Rich, Phil Woods, Stan Getz, and anyone you would ask about. He knew the guys first hand.” He was old school, so when clarinetist Anat Cohen asked him, after every concert, “So what do you think?” He would always say, “It doesn’t matter what I think. Listen to the audience.”

Pianist Tomoko Ohno had a different relationship because her son “...is baseball crazy. About one year before Stanley passed away, he promised to take my son to Yankee Stadium. He was already very weak but he kept the promise. He said, ‘You must always keep a promise to children.’ He invited us to [team owner George] Steinbrenner’s Suite. It was an unbelievable experience.”

Sherrie also cherishes his memory, “I doubt I will ever meet another human being as amazing as Stanley Kay. He was fun and so extraordinarily creative, kind and giving; such a wonderful, wonderful man. Although he didn’t know how to write music, he could (and did) sing everything he wanted to the arrangers who would transcribe it and write it down for DIVA. He was very humble and so caring; he always thought of others and made sure everyone was taken care of before himself.”

As Sherrie noted, it took nine months for the birth of the band. During that time, they auditioned over 40 musicians, and Stanley used his extensive contacts to build the band’s infrastructure. He got old friends such as Tommy Newsome and Johnny Mandel to write charts, and impresario Todd Barkan to take notice. The latter is a longtime supporter because, as he said, “DIVA is indisputably one of the great swinging big bands and a major institution in the jazz world; and one of the most remarkably cohesive jazz ensembles of all time. They play as one being. It is quite a remarkable band on many levels.”

Lisa Parrott has been in the sax section for 15 years and recalls how a European tour soon after the 9/11 attack helped mold that remarkable esprit de corps. In the chaos following that disaster, “…a lot of the gigs got cancelled. A town right next to Mannheim [Germany] put us up, basically as guests of the town. ‘Don’t cancel the tour. We will cover your hotel and food expenses.’ We played outdoor concerts for the town and at a club. We would have spontaneous jam sessions every night in the hotel lobby. We were treated so nicely. The following week in Paris we were very inspired by the generosity of people there, [who were] also dealing with September 11. The solo sections used to be very structured, how many choruses you would do. This one night Sherrie decided to leave it open, and it really changed the band. There was a lot more room for individual freedom from on then. We bonded a lot more on that tour, for all those reasons. The band had more of a free spirit from that point onward.”

The band’s unique spirit is a constant topic of band members. Saxophonist Sharel Cassity said, “I was shocked at how outgoing and comfortable everyone was. I was focused inward and being around them taught me a lot about myself.” Carol Morgan and trumpeter/manager Jami Dauber noted that most of their closest friends are in the band. Jami added that thanks to DIVA, “I’ve been able to see a lot of the world, play in great clubs and festivals, and develop my own playing.” Sherrie noted that “We have had such incredibly great human beings in the band that both Stanley and I genuinely like and respect. Stanley used to say, ‘The music is all great, and look at these deep, serious long-running friendships.’ We socialize outside of the band and help each other with moving, pet-sitting, babysitting, whatever it might be.” Tomoko added, “DIVA is a support team. We pass gigs to each other.”

continued on page 26
Chicken Fat Ball
2014

“IT DOESN’T GET ANY BETTER THAN THIS”

Sunday, January 5, 2014
2pm to 5pm
Prospect Presbyterian Church
646 Prospect St
Maplewood, N. J.

Warren Vache – Trumpet
Bria Skonberg - Trumpet
Ken Peplowski-Clarinet/Sax
John Allred-Trombone
Rossano Sportiello-Piano
Nicki Parrott-Bass
Ed Metz-Drums

Please send checks payable to:
Al Kuehn
12 Lenox Place
Maplewood NJ 07040

Tickets $32

Again this year, Ed Metz will be coming from Florida to add his special talent to the band.

Please include this section with your ticket request

Name: _______________________________________________________
Address: ___________________________________________________ 
E-mail (if possible): __________________________________________ 
Phone #: ___________________________________________________ 

Tear off and return
Please remember to enclose a self-addressed stamped envelope
DIVA TURNS 20
continued from page 24

Saxophonist Roxy Cross spoke of it when relating her unusual debut with DIVA, “Shared Cassity recommended me. They needed somebody for a tour, so Jami sent me an e-mail saying, ‘We don’t normally do this without hearing you, but we really need somebody, and I’ve heard good things about you.’ So my first time meeting everybody was at the airport. I was really surprised at how supportive everybody was and their willingness to take me on faith. Everybody trusts each other. I was overwhelmed with the community and family feeling from the initial meeting.”

Other aspects of the band also impress the players. Claire Daly, an original band member, remembers that at the first rehearsal “A lot of the top players from about town were there and I was very excited about that.” When, Lisa Parrott took Claire’s place she remembers, “I was extremely intimidated at such a high level of reading and musicianship. It really forced me to up my game. I remember thinking, ‘This group is extremely professional. I can’t be a slouch.’ I definitely felt I was being pushed.” Anat Cohen noted the band shared something the New York Philharmonic is noted for — a lack of rehearsals. “This band will rehearse when they have new repertoire. Everybody sight reads so well, that we would just meet for gigs.” When she joined, saxophonist Lauren Sevian remembered, “Feeling a little bit nervous sitting next to Anat Cohen and the other great players. But everybody was so nice to me. I remember having a good time and actually getting paid to rehearse. I was used to being in school and rehearsing for free. ‘What? I’m getting paid to rehearse? This is awesome.’”

The list of artists who have been in the band is also awesome. In addition to those already mentioned, some others are: Helen Sung, Laurie Frink, Ingrid Jensen, Virginia Mayhew, Tia Fuller, Nicki Parrott and Bria Skonberg. For many the band incubated their careers. Lauren Sevian noted, “Even though I haven’t been regular, just being in that band and making the connections I made definitely had a great impact on my career. It is certainly a feather in my cap to have played with DIVA.” Shared Cassity remembers that, “Before I was in DIVA, the phone wasn’t ringing. I hadn’t gone on a professional tour at all. DIVA gave me a chance to play lead alto and hone my sound and approach. It is a strong band, not a training band. It was a large stepping stone for me. Sherrie put me in situations, whether playing or teaching, that pushed me. That really helped me be seen and heard by people.”

For Australian bassist Nicki Parrott, “I was really excited because I didn’t know there were that many women playing jazz here who were that good. There were [only] a small handful of us back in Sydney. It gave me a jolt of energy. I felt honored to be part of the band. It got me out of playing little restaurants and onto bigger stages. It made me think about being more than just a background musician. I brought me out of my shell a little more.” Anat added, “I learned so much from the band. I got to travel and saw places from Europe to South America and so many places in this country. That was my first real touring band. I learned my road chops being alongside Sherrie and Stanley Kay. I learned that the audience matters from watching Sherrie night by night talking to the audience being witty, informative, and serious, and the respect she gave every person in the band. She was very generous featuring people in the band. There were so many things to learn and aspire to be when I had my own band.”

Roxy Cross added, “DIVA is the first band I’ve been in that has a public name. My friends started coming up to me with, ‘Wow you got the DIVA gig. That’s a good gig.’ Having a band that has been around for so long endorsing you really says something to the community. People know about DIVA. It helped as a stepping stone.” Clarinetist Janelle Reichman said, “It has been great for me just learning to be a performer and getting to the point that when you stand to solo in a concert hall your nerves are just getting in the way of being creative. It has really helped me get comfortable on stage. Probably the biggest thing that it has done for me is that Anat Cohen used to play the lead tenor chair and the solo clarinet chair. I took her spot in the band. Sherrie knew that I had started on clarinet. Her pushing me brought my clarinet playing to another level. Now I’m playing more clarinet than saxophone and a lot of that is directly because of Sherrie.”

Sherrie is an inspiring leader, but she can occasionally throw a curve. Roxy Cross noted that her start with DIVA was, “sort of like trial by fire. When I joined Sherrie said, ‘Okay here is what I expect, I want you to play like an animal.’ I thought, ‘What does that mean?’ The energy that she provides forces you to step up your energy and become a higher level performer in all ways.” Sherrie is deeply committed to her band. “I’m very, very passionate about this style of music. Being rooted in tradition is something I really enjoy, but I also enjoy taking it to a more contemporary level. It still swings and it is modern harmonically. There are interesting things for the musicians to play but it is still melodically accessible to the audience. I want people to walk out smiling. Equally, I’m committed to showcasing these incredibly talented musicians. Every single one of them is a miraculous artist. It is a magnificent band, organically created from the amazing talent of all of its musicians. It has a unique sound but maintains the roots and great traditions of jazz. I’m very, very proud of that.”

The position is so demanding that many other leaders have simply given it up to front a small group or to just be a sideman. Reflecting on this, Sherrie said, “When I’m a sideman I often make more money. It’s so easy to just show up and play the drums without the leader and business responsibilities and stress. Sometimes I think to myself, ‘What if I just played?’ but I can’t because it would be like breaking up with someone I loved with all my heart and soul…DIVA…I couldn’t do that!” Both Sherrie and her band mates also are moved when they are approached by females from the audience who say, “you’ve changed my life. I didn’t know I could pursue music as a career.’ That is an unexpected by-product of what we do.” With motivation like that the lady that drives the band promises that, “The next 20 years are going to be even better.”
34th Annual
NORTH CAROLINA JAZZ FESTIVAL
@WILMINGTON

December 2013

Wilmington Hilton Riverside • Wilmington, NC

February 6-8, 2014

The Line-Up

Opening Night
2½ Hour Special Event: “Styles of Jazz” Featuring:
★ A Tribute to Antonio Carlos Jobim and his Brazilian Jazz ★
by Brazilian singer MAUCHA ADNET
with Harry Allen, Ehud Asherie, Nicki Parrott, Nate Najar and Chuck Redd
★ Interpreting Louis Armstrong: Singer-pianist GRENOLDO FRAZIER ★
★ ED POLCER’S Thursday night All-star Jam (Allen, Parrott, Redd, Najar & Asherie) ★

Friday & Saturday nights
4½ hour concerts
Featuring our All-star Musician lineup in our traditional presentation of 7 sets, each with a different leader.

Tickets
GENERAL ADMISSION TICKETS
Thursday $35
Friday and Saturday $50 each
MILITARY $25
STUDENTS $15 all nights
PATRON TICKETS $175 includes:
• Friday and Saturday evening concerts
• Preferred, reserved seating
• Patron brunch
• Name in the program
$200 — includes all of the above plus the Thursday night special event concert!

For information: www.ncjazzfestival.com
Online general admission ticket purchase may be made through our website.
910-793-1111 • ncjazzfest@yahoo.com

Saturday, February 8
our PATRONS’ BRUNCH at 10:30 am
When we treat our patrons to a musical brunch featuring our All-Star musicians. Patron/musicians may “sit in” with the All-Stars during the “jam” session.
2013 TD Bank James Moody Democracy of Jazz Festival

In early November Newark was Swing City once more as NJPAC programmed nine jazz events over seven days at the downtown arts center’s halls and venues around the city, including Bethany Baptist Church, the Newark Museum, the Gateway Center and the PAC’s restaurant.

The festival opened November 4 with a free performance by the Jimmy Heath Quartet at Bethany Baptist Church that found Linda Moody, widow of Newark native jazz great James Moody for whom the festival is named, in the first pew.

NJPAC President/CEO John Schreiber, second from left, chats with Jimmy Heath as the saxophonist waits to go on with pianist Jeb Patton, left and bassist David Wong to open the 2nd annual TD Bank James Moody Jazz Festival. Photo by Mitchell Seidel.

The next night the festival moved to the Newark Museum where the 50th anniversary of Newark poet Amiri Baraka’s Blues People: Negro Music in White America was celebrated by the premier of “Keep Your Razor Sharp,” an NJPAC commissioned composition performed by Craig Harris & the Nation of Imagination.

After a free afternoon performance by guitarist Dave Stryker on Thursday at the Gateway Center the event moved into NJPAC proper beginning with an evening performance by the Vanguard Jazz Orchestra and special guests honoring the Village Vanguard Jazz Club owner — and Newark native — Lorraine Gordon.

The festival took a trip south Friday evening with a “Jazz Meets Samba” concert starring Brazilian musician Sergio Mendez. Then Saturday offered three events devoted to swing: a full day of swing music workshops, classes and performances; an afternoon panel and performance devoted to Duke Ellington by Vince Giordano and the Nighthawks and author Terry Teachout; and an evening performance by festival Artistic Director Christian McBride’s Big Band, where the bassist demonstrated that “the big band swing tradition always included singers.” Four singers were on hand to make the point, including Melissa Walker, Al Jarreau, Cyrille Aimée and Diane Reeves, who provided the show stopper when she and McBride teamed up to reprise the “One For My Baby (And One More For The Road)” duet they performed in the 2005 film Good Night and Good Luck.

The festival’s final day began with the first edition of this season’s Dorthaan’s Place brunch with a performance by Paquito D’Rivera at NICO Kitchen + Bar. The festival came to a dramatic conclusion later that day at the 2nd Annual Sarah Vaughn International Vocal Competition when Jazzmeia Horn, a popular finalist at last year’s competition, grabbed the first place $5,000 prize. Ms. Horn, a student at the New School for Jazz and Contemporary Music in Manhattan, sang “I Remember,” “You Go to My Head” and “East of the Sun” in what The Star-Ledger called an “unpredictable, uninhibited and thrilling performance.”

Craig Harris and the Nation of Imagination perform “Keep Your Razor Sharp” at the Newark Museum. Photo by Tony Graves.

Organist Rhoda Scott, right, guest solos with the Vanguard Jazz Orchestra during a tribute to Lorraine Gordon and the Village Vanguard at NJPAC on Nov. 7. Photo by Mitchell Seidel.

Anat Cohen performing at the Village Vanguard tribute on Nov. 7. Photo by Tony Graves.

Sergio Mendes performs at the "Jazz Meets Samba" concert presented by Jazz Roots and NJPAC on Nov. 8. Photo by Mitchell Seidel.

Paquito D’Rivera chats with Dorthaan Kirk, series curator for "Dorthaan’s Place" Sunday morning jazz brunches at NJPAC. Photo by Tony Graves.

Paquito D’Rivera’s group performs for a soldout house at NIKO Kitchen + Bar at a Sunday brunch on Nov. 10. Photo by Tony Graves.

Diane Reeves and Christian McBride perform a duet at Prudential Hall. Photo by Tony Graves.
Giants of Jazz
Honors Gary Bartz

October 19 | SOPAC
Photos by Tony Graves

On October 19, South Orange’s Giants of Jazz once again presented an astonishing collection of top-flight jazz players, all of whom came together to honor one of their own — saxophonist Gary Bartz at SOPAC. This is the 16th year of the Giants festivals. Among the marquee names on the bill were: McCoy Tyner, Jimmy Heath, Roy Hargrove, Antonio Hart, Sharel Cassity, Jaleel Shaw, Cyrus Chestnut, Roberta Gambarini and TS Monk.

Bartz was born in Baltimore MD where he graduated from the Baltimore City College High School. His break into the music industry came when sitting in with Art Blakey’s Jazz Messengers at his father’s club in Baltimore.

He came to New York to study at Juilliard in 1958. By the mid-’60s, still in his early 20s, began performing throughout the city with the Max Roach/Abbey Lincoln Group and quickly established himself as the most promising alto voice since Cannonball Adderley.

Bartz has played and recorded with Chick Corea, Miles Davis, Charles Mingus, Max Roach, McCoy Tyner, Woody Shaw, Donald Byrd, Roy Hargrove and Jackie McLean.

His group, the NTU Troop, combined soul, funk, African music, hard bop, and avant-garde jazz. As a leader he has recorded 33 CDs to date.

In the liner notes to his 1994 album *The Red and Orange Poems*, jazz critic Stanley Crouch calls Bartz “one of the very best who has ever picked up the instrument.”

In 1998 he won a Grammy Award for playing on Roy Hargrove’s Crisol album *Habana*, and another in 2005 for playing on McCoy Tyner’s album *Illuminations*.

Bartz teaches at the Oberlin Conservatory of Music when not touring.
12 Reasons to Study Jazz at Mason Gross

Be Inspired » Be Challenged » Be Engaged

Undergraduate and Graduate Degrees
Jazz Performance • Music Education • Musicology

www.masongross.rutgers.edu/admissions
admissions@masongross.rutgers.edu
masongross.jazz@rutgers.edu

Rutgers
Mason Gross School of the Arts
Music in the Moonlight
West Orange’s Luna Stage Highlights Local Jazz Players
By Tony Mottola and Linda Lobdell Jersey Jazz Co-editors
Photos by Chris Drukker

Now in its 21st season, Luna Stage is a West Orange, NJ Equity Theater with a dual mission to “…produce thought-provoking theatre that gives voice to emerging American playwrights and re-examines contemporary and classic plays that speak to our times.” They also have an ear for good jazz and have, since 2011, showcased musicians living in the West Orange area in a Sunday evening series called “Music in the Moonlight.”

The series is the brainchild of Jersey Jazz contributor and NJJS Board Member Sanford Josephson, a West Orange resident who was well aware of the healthy supply of top jazz musicians to be found in the Essex County suburbs.

“I approached Luna in the spring of 2011 and asked if they had ever considered having jazz. We had a couple of meetings and decided to try a three-concert series in 2011-2012. The idea was to feature local artists and always have a theme,” says Josephson who is curator for the series.

The first season’s three concerts were: Sarah Partridge/Allan Farnham, Jazz and the American Songbook; John Lee leading a quartet in a tribute to Dizzy Gillespie; and a tribute to Hank Crawford and David “Fathead” Newman by Bob DeVos on guitar, Eric Alexander on tenor sax and David Braham on piano.

The second season grew to six concerts: Dave Stryker with a trio in a tribute to Wes Montgomery; Claudio Roditi, “Jazz Goes Samba” with guitarists Roni Ben-Hur and Paul Meyers; Daniela Schachter leading a quintet playing the music of Johnny Burke and Jimmy Van Heusen; Diane Moser leading a trio in tribute to Jaki Byard; Don Braden leading a quartet playing “R&B Goes Jazz;” and a tribute to Philly Joe Jones with a quintet led by drummer Greg Bufford.

The series, which is now sponsored by City Science, opened its third season on October 27 with a performance by pianist Brandon McCune, who, joined by bassist Kenny Davis and bassist Cecil Brooks III performed a tribute to the recently deceased pianist and music educator Mulgrew Miller.

Miller, as he did for many young musicians, served as a mentor to McCune. The first time they met, the bear-like Miller hugged him. “Mr. Brandon,” he said, “I was listening to you playing with Abbey Lincoln.” “How did it sound?” McCune asked nervously. “Oh, don’t worry about that.” Miller responded, and promptly invited the young musician to his home. It was the first of many visits. McCune would often sleep on the couch and be awakened by Miller’s wife cooking breakfast at dawn, and the two musicians would have an early meal and get back to work at the piano.

This night’s opening piece is a Miller composition, “When I Get There.” It’s a muscular bluesy piece, and McCune is indeed a two-fisted player with plenty of punch. He twists and turns and hunches low over the piano in turns, his body almost constantly in motion, arms flying, fingers plunging the keys. Seated just over his shoulder it’s something to see.

Next is Benny Golson’s “Whisper Not,” a softer tune taken in swing, but drummer Brooks brings it down so quiet during a brush solo that a audience member lets out a “meow.” This is followed by “Eastern Joy Dance,” a Miller composition recorded by Tito Puente. An early drum solo sets the tone and the tune has a driving rhythm and a complex melody.
After an uptempo “What a Difference a Day Makes” the pianist interrupts the musical program to introduce the legendary trombonist Slide Hampton who is in the audience. McCune recounts a visit by Hampton to a church where he was playing 12 years ago. “Came in with his trombone and I thought, ‘Oh Lord, please don’t let me mess up.’”

Wayne Shorter’s “Black Nile” has all hands on deck for some powerful and racing music that leaves drummer Brooks soaked in sweat.

But now the mood turns reflective, and while Miller — who died in May — is not mentioned he’s clearly in the thoughts of the musicians as they perform the haunting Gordon Jenkins ballad “Goodbye.” When they follow with “I’ll Be Seeing You” some in the audience seem moved to tears.

With which Brandon declares, “Let’s send them out dancing,” and the trio launches into Strayhorn’s “Something to Live For,” done as a bossa nova, spiced with a dose of — of all things — “Salt Peanuts.”

In all it’s been a quite an evening of richly satisfying musical performance and the audience seems elated. The Luna’s 99-seat Black Box Main Stage is a perfect setting for small combo jazz. The room is as cozy as any club, but without the clinking glasses and annoying chatter. And the first-class stage lighting is something you’ll never encounter in a Jersey jazz club.

“This is our third year producing our Music in the Moonlight Jazz Series and it’s become a terrific addition to our regular programming,” says Luna Stage’s Artistic Director Cheryl Katz. “There are so many phenomenal Jazz artists that call Essex County home and there’s something incredible about seeing them perform in our cozy theatre. The acoustics are great and it really feels like you’re getting a private concert in your living room. The artists perform on whatever set we have up for our current theatrical production. So sometimes they really are performing in a living room, or on a porch or in the round. It makes it all feel very personal and special.”

Special is a good word for this series and setting. A visit is highly recommended and you can find information about the upcoming performances at www.lunastage.org. Dining tip: Luna Stage is just a 7-minute drive from the famed Star Tavern Pizzeria.

**Jazz Nativity Coming to Morristown**

* Bending Towards The Light: A Jazz Nativity was written and arranged by singer-songwriter Anne Phillips at the suggestion of the late Father John Garcia Gensel, pastor of Manhattan’s St. Peter’s Church who established a jazz ministry at the church that continues to this day. The Nativity first premiered in 1985. Since then, the work has been a popular Christmas offering across the country, in recent years at soldout shows at B.B. King’s in New York.

This year the popular holiday musical is coming to Morristown with a performance at the Presbyterian Church on the Green. The show combines well-known Christmas carols with original music by Ms. Phillips, Bob Kindred and Dave and Iola Brubeck.

The performance on Dec. 15 features a jazz band that includes Rob Middleton, saxophone; Nicki Denner, piano; Anton Denner, saxophone; Josh Rubin, guitar; Bud Ayres, bass; Pablo Bencid, percussion; Steve Hess, drums; Christian McIvor, trumpet and Pete McIvor, trombone. The performance will also include dancers and is conducted by the church’s Director of Music Matt Webb.

The public is invited to this special performance at 6 PM on Dec. 15. Ticket cost is Freewill Donation. For more information please call 973-538-1776.

* An original soundtrack recording of Bending Towards The Light released in 1995 featuring the late CBS News journalist Charles Kuralt as narrator, with Lionel Hampton, Dave Brubeck, Tito Puente, Benny Powell, Toots Thielemans, Jon Faddis, Clark Terry and many other jazz greats in the band, is available at iTunes and Amazon.com.
Sharel Cassity Shines at New York’s 54 Below
But WBGO Jazz Series There Goes Dark
By Schauen Fox

One of Todd Barkan’s final productions at 54 Below headlined saxophonist Sharel Cassity. Her group consisted of Freddie Hendrix on trumpet and flugelhorn, Cyrus Chestnut on piano, Dezron Douglas on bass and E. J. Strickland on the drums. While the others are about their leader’s age, Mr. Chestnut is the band’s senior veteran musician and long a headliner. He was, however, so impressed with Sharel’s playing, that he volunteered to play in the group after working with her in the Dizzy Gillespie All Stars.

Despite the facts that every player on stage was a proven talent with gifts well above average and that they were playing with the endorsements of both radio station WBGO and Mr. Barkan, a jazz impresario whose importance in the business is on the same level as that of his friend George Wein, the number of empty chairs attending that night was painfully high. If that adversely affected the musicians, it never showed. Indeed, when I spoke to her, the young saxophonist said the size of the crowd “… didn’t bother me because I’m there for the music and I’m a new artist.” She also noted “When I play downtown in well-known jazz clubs and at Dizzy’s generally there is a good crowd. I think it’s difficult to get people out for a Tuesday night jazz series in midtown.”

Sharel started the performance by saying, “I don’t want to talk too much. We’ll start with one of mine and then one of Mr. Chestnut’s.” The first was “Throughline” a hard-swinging infectious composition. The soloists inspired each other and by the time Mr. Chestnut took his turn he pounded the piano hard enough that I feared it might need a few weeks of R&R to recover. “The Happiness Man,” a politely swinging number followed and calmed things down. True to her word, it was about half an hour after starting that Sharel spoke again. The time between was filled with excellent solos and ensemble work that pleased both those on and off the stage. That was the pattern for the night — minimum talk, maximum good music.

The set lasted two hours with no break. With but two exceptions, it was a nice mix of new music written by Sharel or Cyrus. While most were new to me, all were so pleasingly melodic that I hope to see them soon recorded. One standout was Sharel’s “Love’s Lament” a pulsating blues that started with a wailing sax solo and was propelled by Dezron Douglas’s stellar bass playing. The audience loved it. Sharel introduced the only standard of the evening with a wry story. She said she was very pleased with a song she once wrote until she played it for a friend. “He said, ‘Sharel that’s ‘How Insensitive.’” Her “new song” became her arrangement of the classic.

The WBGO Jazz Series at 54 Below is sadly gone, but it provided many glorious moments. Happily, Sharel’s band has been together for about a year and shows no sign of fading away.
New from Sheffield Lab: 
THE HARRY JAMES SESSIONS, 
a two-CD set (SL10090-AB)

“In 36 years of recording, I have never been so pleased with the sound. This has been a very enjoyable time for me.”

HARRY JAMES

At the conclusion of his recording sessions for Sheffield

Sheffield Lab Recordings is pleased to present the reissue of a historic recording: The Harry James Sessions. Consisting of three albums originally recorded direct-to-disc by Sheffield in 1976 and 1979, and now spectacularly re-mastered by Seth Winner from analog disc originals, this program of music from the height of the swing era is a vital representation of one of the great big bands of the 20th century. To hear this music recorded by Sheffield from the perspective of a single stereo microphone, is to hear this magnificent band as dancers heard it in front of the bandstand, with the impact and energy that we don’t associate with historic recordings of another era. Pretty thrilling stuff!

This amazing 2 disc set includes all the music from the Original LP albums: 
THE KING JAMES VERSION, COMIN’ FROM A GOOD PLACE and STILL HARRY AFTER ALL THESE YEARS.

Purchase yours online here! www.sheffieldlab.com

SL10090
THE HARRY JAMES SESSIONS
CD1 (SL10090A) 45:28 
Original LP album title: THE KING JAMES VERSION
1 CORNER POCKET (Count Basie) (Bregman, Voco & Conn, Inc.) ASCAP Arranged by Bob Florence 02:43
2 LAB’S THEME from Dr. Zhivago (Maurice Jarre) (Robbins Music Corporation) ASCAP Arranged by Thad Jones 04:26
3 CHEROKEE (Ray Noble) (Robbins Music Corporation) ASCAP Arranged by Jimmy Haskell 02:19
4 MAKE THE WORLD GO AWAY (Hank Williams -Arkansas Traveler) (Bragg, Brown & Tilghman) BMI Arranged by Ray Conniff 03:46
5 BLUES FOR SALE (Harry James -Benjamin-Fantie) (Robbins Music) ASCAP Arranged by Harry James 02:14
6 DON’T BE THAT WAY (Goodman-Sampson -Fitzgerald) (Robbins Music Corporation) ASCAP Arranged by Ray Conniff 02:49
7 SWEET GEORGIA BROWN (Bernie-Casey-Pinkard) (Remick Music Corporation) ASCAP Arranged by Bob Turk 02:58
8 SHINY SILK STOCKINGS (Frank Foster) (Tempo Music) ASCAP Arranged by Bob Florence 03:45
9 BLUES STAY AWAY FROM ME (Demore, Raney, Delmore & Glover) (Fort Knox Music Co./Lois Publishing Co.) BMI Arranged by Jimmy Haskell 03:54
Original LP album title: COMIN’ FROM A GOOD PLACE
10 THE FOOT STOMPER (Harry James-Emie Wilkins) (Music Makers Publishing) ASCAP Arranged by Ernie Wilkins 02:22
11 YOU’LL NEVER KNOW (Mack Gordon -Harry Warren) (Bregman, Voco and Cahn) ASCAP Arranged by Bob Friedlander 02:48
12 MOTEN SWING (Benny Moten-Buster Moten-Jean Eligne) (Peek International) BMI Arranged by Ernie Wilkins 04:14
13 TWO O’CLOCK JUMP (Harry James -Harry James-Buster Moten) (Robbins Music) ASCAP Arranged by Harry James 02:22
CD2 (SL10090B) 48:41
16 ON A CLEAR DAY (Burton Lane-Alan Jay Lerner) (Irving Music) BMI Arranged by Bob Rogers 02:06
17 COMIN’ FROM A GOOD PLACE
10 THE FOOT STOMPER (Harry James-Emie Wilkins) (Music Makers Publishing) ASCAP Arranged by Ernie Wilkins 02:14
12 MOTEN SWING (Benny Moten-Buster Moten-Jean Eligne) (Peek International) BMI Arranged by Ernie Wilkins 04:14
13 TWO O’CLOCK JUMP (Harry James -Harry James-Buster Moten) (Robbins Music) ASCAP Arranged by Harry James 02:22
14 DANCE (Paul Jabara) (Irving Music) BMI Arranged by Bill Rogers 02:47
15 HELP ME MAKE IT THROUGH THE NIGHT (Kris Kristofferson) (Combine Music) BMI Arranged by Jack Perführung 02:19
16 ON A CLEAR DAY (Burton Lane-Alan Jay Lerner (Warner Brothers Music) ASCAP Arranged by Jimmy Haskell 01:57

This amazing 2 disc set includes all the music from the Original LP albums: 
THE KING JAMES VERSION, COMIN’ FROM A GOOD PLACE and STILL HARRY AFTER ALL THESE YEARS.

Purchase yours online here! www.sheffieldlab.com
One More Time, Once

An Exhibition of Jazz Photography by Tony Graves and George Wirt

WBGO Art Gallery | Newark, NJ

By Tony Mottola Jersey Jazz Editor

If you attend jazz concerts and club performances in the New Jersey/New York area, chances are you’ve seen Tony Graves and George Wirt at work. The veteran photographers have been documenting the jazz scene here and throughout the Northeast for more than two decades, producing memorable images which have been published in many books, newspapers and magazines, including Jersey Jazz where Tony Graves is a regular contributor.

Several dozen photos by the two lensmen are now on view at jazz radio WBGO’s studios in Newark. The exhibition features large prints of many jazz luminaries, including George Benson, Ramsey Lewis, Tony Bennett, Jimmy Heath, Terence Blanchard, Ahmad Jamal and others.

Wirt’s images feature vivid, dramatic colors while Graves’s work is rendered in the more muted grayscale palette of black and white. “Our work is different, but it works together,” Graves said at an artist’s reception at the radio station on October 17, their distinctive styles hanging comfortably together on opposite walls of the station’s hallway gallery space.

In addition to several dozen images of jazz artists in performance, the exhibit includes two large and dynamic multi-image murals created by Wirt and the first showing of the “Jazz in Sync” images, group photos of jazz musicians at local musical landmarks made simultaneously in several cities around the county that Graves organized earlier this year.

The crowded October reception included a musical performance by a trio of Jazz House Kids students, wine and refreshments and an added bonus poetry reading. The gallery showing was included as a stop in this year’s Newark Arts Council’s “Open Doors in Newark” program and the Dodge Foundation, in an off year from their biennial poetry conference, arranged for the appearance of New Jersey poets Cat Doty and Khalil Munell, both of whom read several of their ear-catching poems.

Serving as the event’s gracious host was WBGO’s Dorthaan Kirk who sang the praises of the exhibiting photographers. “They always show up, whether I’ve got money, or no money. We all have to support each other.”

Indeed, there is a great generosity of spirit and a love for the music in the images of jazz artists captured by Tony Graves and George Wirt and a visit to the current show is recommended. The WBGO Gallery is located at 54 Park Place in Newark. The gallery is free and wheelchair accessible and the public is invited to visit during regular business hours, Monday through Friday, 9 AM to 5 PM. The exhibit continues through December 31.
From the producers of the Chicken Fat Ball

A Concert to Honor
Bruce Gast
FOR HIS MANY YEARS AS A PRODUCER
AND FRIEND OF JAZZ

Sunday, February 16, 2014
2pm to the end
Prospect Presbyterian Church
646 Prospect St
Maplewood, N. J.

Please send checks payable to:
Al Kuehn
12 Lenox Place
Maplewood, NJ 07040

Net proceeds for this event will
be shared by the musicians.

Soft drinks/snacks will be
served. Alcoholic beverages
and not permitted.

Support Jazz
Join The NJJS

Dan Levinson - Leader-Clarinet/Sax
Bucky Pizzarelli - Guitar
Derek Smith - Piano
Bria Skonberg - Trumpet
Randy Reinhart - Trombone
Mike Davis - Trumpet
Joe Midiri - Clarinet/Sax
Paul Midiri - Drums
Mark Shane - Piano
Herb Gardner - Trombone
Brian Nalepka - Bass
Kevin Dorn - Drums
Pat Mercuri - Guitar
Jack Hegyi - Bass

Tickets $35

Please include this section with your ticket request
Name:___________________________________________
Address:_________________________________________
E-mail (if possible):_________________________________
Phone #:__________________________________________

Tear off and return
Please remember to enclose a self-addressed stamped envelope

Gast
Other Views
By Joe Lang Past NJJS President

The new releases keep coming, and there is still a lot of good new music being released, as well as some fine reissues.

Last month I wrote about some new Christmas season releases, and here are a few more.

■ Many people have complained over the years that there are too few real jazz Christmas albums, ones that respect the integrity of the music, and add the kind of improvisation that makes it welcome listening for both jazz enthusiasts and others who simply want to hear some holiday sounds. Well, Tis the Season: Live at the Mainstay (Mainstay Music — 101) by guitarists STEVE ABSHIRE and VINCE LEWIS fits this paradigm perfectly. Recorded live at The Mainstay in Rock Hall, Maryland, we find two master guitarists at the top of their game. Supporting them is bassist Paul Langosch and drummer Brooks Tegler, two cats who really know how swing. In addition to traditional favorites like “Christmas Wonderland” and “Have Yourself a Merry Little Christmas;” and traditional carols, “Deck the Halls,” “God Rest Ye Merry Gentlemen” and “Silent Night,” making all of it work beautifully. Abshires and Lewis are frequent collaborators, and work together as smoothly as any guitar duo that you will experience. Tis the Season is sure to find its way into your holiday listening rotation. (www.mainstayrockhall.com)

■ Vocalist NNENNA FREELON had long desired to release a Christmas collection, but after meeting with resistance from her usual label, she decided to use a small inheritance from her mother to undertake the project on her own. The results can be found on Christmas (Brown Boulevard). She recruited her longtime musical associate bassist John Brown, director of Duke University’s jazz program, and his big band to accompany her on this program of holiday favorites sung by Freeelon with her acute jazz sensitivity and singular vision. In addition to traditional favorites like “Christmas Time Is Here,” “Silent Night,” “Little Drummer Boy,” “O Little Town of Bethlehem,” “Baby, It’s Cold Outside” and “I’ll Be Home for Christmas,” she gives a moving rendition of Duke Ellington’s “I Like the Sunrise,” and a medley of spirituals centering around “Children Go Where I Send Thee” and “Go Tell It on the Mountain.” This is a spirited and welcome addition to the catalog of music for the Christmas season. (www.nnenna.com)

■ A few years ago guitarist/pianist DAVID IAN, who normally is active in the rock genre, released a wonderful jazzy album of Christmas music titled Vintage Christmas that I reviewed in the December 2011 issue of Jersey Jazz. This season, he has produced a five-song EP, Vintage Christmas Wonderland (Prescott Records — 002), in a similar vein. As on the previous disc, vocalists Acacia and Andre Miguel Mayo contribute tasteful vocals. Although short in length, it is will provide a delightful interlude to your Christmas mix. (www.iantunes.com)

■ Christmas Is Here (Deanna Reuben) is a straight ahead recording from vocalist DEANNA REUBEN. With fine arrangements provided by guitarist Jason Long, Reuben assays a collection of popular Christmas songs with help from Long on piano, Paul Colombo on guitar, Steve Varner on bass and Dan Monaghan or Byron Landham on drums. Tenor sax master Larry McKenna adds some tasty playing on three tracks, “Silver Bells,” “Rudolph the Red-Nosed Reindeer” and “What Are You Doing New Year’s Eve.” Reuben has a nice easy-on-the-ears voice that lends warmth and understanding to the lyrics, and she swings too. This is a good one for when the chestnuts are roasting on an open fire. (www.deannareuben.com)

■ Back in 1976, long after the Big Band Era had ended, HARRY JAMES was still leading a first rate aggregation. The folks at Sheffield Lab Recordings decided to capture the excitement of the James band on record. This was before the CD era. Despite some technical problems with the recording process, they eventually released The King James Version to the pleasure of this listener, as well as many others. Three years later, Still Harry After All These Years served as a magnificent follow-up to the first James recording on the Sheffield label. All these years later, Sheffield has released a two-disc set containing the material from these two classic albums, The Harry James Sessions 1976 & 1979 (Sheffield Lab — 10090A-B). If you dig big band sounds, and the still brilliant trumpet mastery of Harry James, this is a must have set. You will snap your fingers, tap your toes, and sit there listening with a big and satisfied grin on your face. (www.sheffieldlab.com)

■ OCTOBOP is a northern California octet that carries on a West Coast tradition of hip jazz bands that get a swinging big band sound out of a mid-sized group. Leader/saxophonist Geoff Roach, guitarist Jack Conway, bassist Brian Brockhouse and trumpeter/flugelhornist Randy Smith provide the appealing arrangements for the group that also includes saxophonist Eric Patience, trombonist John Schermer, drummer Michael Henning and vibist Rick Gray. The album is titled Out of Nowhere (Mystic Lane Productions — 060100). The program includes some familiar favorites like “Out of Nowhere,” “I’ll Take Romance,” “Charade,” “Beautiful Love” and “Baby Elephant Walk,” as well as eight jazz tunes from the likes of Steve Swallow, (“Bug in a Rug”), Gerry Mulligan, (“Lonesome Boulevard”), Paul Desmond (“Embarcadero”), Jack Conway (“Cars and Coffee”), Tadd Dameron (“Whatever Possessed Me?”), Teddy Edwards (“Sunset Eyes”), and Wayne Shorter (“El Goucho”). With each new release, these cats prove increasingly impressive. The charts are sophisticated yet accessible. The ensemble playing is tight, and the soli are consistently interesting. It sure would be nice to hear this band back in these climes, but economics probably preclude that from becoming a reality. You can however enjoy their recordings wherever you live, and Out of Nowhere is a good place to start. (www.octobop.com)

■ Last year my Top 10 list was headed by Side By Side: Sondheim Duos by bassist TOMMY CECIL and pianist BILL MAYS. They have just released Our Time: Sondheim Duos, Volume 2 (Tommy Cecil), and it will be a strong contender for top of the list honors for 2013. These two gentlemen have a knack for digging deeply into the catalog of Stephen Sondheim, and addressing material that is not normally heard outside of his shows. They also find fresh approaches to some of his more familiar numbers. In this instance, there are three songs that have had significant attention outside the context of the musicals from which they came, “Joanna,” “Losing My Mind” and “Being Alive.” The other selections are rarely, if ever, heard outside of their source musicals. These are “Everybody Says Don’t” from Anyone Can Whistle; “Our Time” and “Rich and Happy” from Merrily We Roll Along; “Moments in the Woods” and “Agony” from Into the Woods; “Finishing the Hat” from Sunday in the Park with George; “The Miller’s Son” from A Little Night Music; and “The Best Thing That Has Ever Happened” from Road Show. Cecil and Mays project their imaginations onto these songs in ways continued on page 40
that are fresh, often unexpected, and always scintillating. This is an album full of delights from start to finish, and another triumph of creative magic from this duo. (tommycecil.com)

■ After too long a hiatus, the Chiaroscuro record label is once again active. Their initial release includes an enchanting program from the BILL MAYS INVENTION TRIO, a group of Mays on piano, Marvin Stamm on trumpet and flugelhorn, and Alisa Horn on cello. The album is titled Life’s a Movie (Chiaroscuro — 400). The disc is divided into four sections. First up is “Homage to Bill Evans.” This consists of the trio addressing four selections composed by Evans, “My Bells,” “Interplay,” “Turn Out the Stars” and “Waltz for Debby.” Mays has been influenced by Evans, and this is a natural grouping for the trio, giving them the occasion to give some unique perspectives on these classic jazz pieces. When he resided in Los Angeles, Mays did some composing for films, and his Life’s a Movie: 4 Cues in Search of a Film reflects his experiences in this field. Those of you who are film fans, and sensitive to the music on these occasions, will find smiles to how they play here, and you will find smiles to how they play here, and you will appreciate each other’s artistry, and they have

Bittersweet,” “Chase” and “End Credits.” These compositions have a unity that could form the core of a full score. Rodrigo’s “Concierto de Aranjuez” was a key work incorporated into the classic Miles Davis album Sketches of Spain. The Adagio from this piece was the inspiration for Chick Corea’s “Spain.” Mays chose to address both pieces for the album’s next segment. Finally, they perform their “Monk Tribute.” The tunes that they have chosen, “Trinkle, Trinkle,” “Pannonica” and “Straight, No Chaser” are all classic compositions from the man that I consider the greatest of all jazz composers. Both Mays and Stamm, although both possessed of the ability to play classical music, have their foundations in jazz, while Horn has come to jazz from the world of classical music. They have formed a cohesive trio that incorporates influences from both fields, and the music that they produce is sublime beyond words. Give this music your attention, and you will be pleased that you opted to do so. (www.chiaroscurojazz.org)

■ In their continuing issues of tracks from the vaults of German state radio stations, the Jazz Haus label has released a wonderful taste of the eclecticism engendered in the playing of THE MODERN JAZZ QUARTET on Lost Tapes: Germany 1956-1958 (Jazz Haus — 101731). There are nine selections with the quartet, John Lewis on piano, Milt Jackson on vibes, Percy Heath on bass and Connie Kay on drums; one, “Midsummer,” with a group called the Harald Banter Ensemble; two, “Bluesology” and “Django,” with the Kurt Edelhagen Orchestra; and a brilliant solo take on “Tenderly” by Jackson. As the holiday season is approaching, I must mention their fascinating approach to “God Rest Ye Merry Gentlemen.” Many jazz fans dismissed the MJQ as too polite. Listen to how they play here, and you will find smiles on the faces of the hipsters, while your most prissy acquaintances will be snipping their fingers, even if they do so behind their backs. (www.chiaroscurojazz.org)

■ In 1973, jazz impresario Norman Granz launched his new record label, Pablo. It had been a bit over 10 years since he had sold his Clef, Norgran and Verve catalogs to MGM, and the desire to get back to hands-on record production was too strong for him to resist. For the next 15 years, he produced over 350 albums with artists like Ella Fitzgerald, Count Basie, Zoot Sims, Dizzy Gillespie, Oscar Peterson and Sarah Vaughan, many of whom had been featured on scores of Verve albums. In celebration of the 40th anniversary of the start of the Pablo label, Concord Music Group has begun releasing remastered versions of Pablo albums. There are five titles in the first release. (www.concordmusicgroup.com)

One of the first things that Granz did when starting the Pablo label was to repurchase the masters of the recordings that he had done with ART TATUM for his Clef label. The first sessions that Tatum recorded for Granz were solo takes on over 125 songs that were released as a boxed set and on 13 individual albums. These were rereleased on Pablo, again as a boxed set and as individual albums. The first release in the new remastered series is Solo Masterpieces, Volume One (OJC Remasters — 34620). There are 16 selections played as only Tatum could play them. His prodigious technique was matched by his limitless imagination, and he put his personal stamp on any music he played. Zoot Sims and the Gershwin Brothers (OJC Remasters — 34623) matches the masterly tenor sax of ZOOT SIMS with the classic compositions of George Gershwin. When Sims states the melodies, the words of Ira Gershwin linger in the background. Abetting Sims are Oscar Peterson on piano, Joe Pass on guitar, George Mraz on bass and Grady Tate on drums. I have often stated that I believe Zoot Sims came out of his mother’s womb swinging, and never stopped doing so. Listen to him play on tunes like “The Man I Love,” “I Got Rhythm,” “Someone to Watch Over Me,” and eight other selections, and you will understand what I mean. As a bonus, there are two previously unreleased alternate takes, one on “Oh, Lady Be Good” and the other on “I’ve Got a Crush on You.” As our former New Jersey Governor might have said, “Zoot and the Gershwins, perfect together.”

SKOL (OJC Remasters — 34617) pairs two of the legends of jazz, pianist OSCAR PETERSON and violinist STEPHANE GRAPPELLI with guitarist Joe Pass, bassist Niels-Henning Ørsted Pederson and drummer Mickey Roker for nine selections, including three previously unreleased tracks. There is often some concern about musical chemistry when you combine musicians who have not worked together as a group, but there is no basis for concern here. These are jazz giants who appreciate each other’s artistry, and they have

continued on page 42
DAVID HANEY
NEW CD RELEASES

“SELLING IT LIKE IT IS”
Duets with
Bernard Purdie
CADENCE JAZZ RECORDS

“DAY FOR NIGHT AT JACKSTRAW”
with Buell Neidlinger
Julian Priester
Frank Clayton, et al.
SLAM PRODUCTIONS

“DOLPHY’S HAT”
with Julian Priester
Frank Clayton, Roy
Campbell, Adam
Lane, Matt Lavelle
SLAM PRODUCTIONS

TWO UPCOMING RELEASES 2014

SOLO PIANO
C.I.M.P. RECORDS

DOUBLE BASS QUARTET
Andrew Cyrille
Dominic Duval
Dominic Drwal
C.I.M.P. RECORDS

Order:
(503) 975-5176

39th anniversary!

Annual print edition on sale now.
300 pages of music reviews, interviews, jazz news!
www.cadencemagazine.com
OTHER VIEWS

continued from page 40

suppressed their individual egos to produce a session containing music for the ages. From the opening notes of “Nuagges” to the final ones of “I Got Rhythm,” you will experience clouds of joy as you feel the pulse of their every note.

DIZZY GILLESPIE, JOE PASS, RAY BROWN AND MICKY ROKER are the cats referenced in the title Dizzy’s Big 4 (OJC Remasters — 34611). Fleet and nimble fingers and hands are the hallmarks of these gentlemen, and the excitement that they generate throughout this program of seven selections plus alternate takes on two of the tunes, “Russian Lullaby” and “Jitterbug Waltz” is always palpable. There is always a touch of devilish good humor in any project involving Gillespie, and you can hear him smiling through his horn. This is an album of pure fun and magnificent musicianship.

In 1959, DUKE ELLINGTON composed and recorded “The Queen’s Suite” in honor of Queen Elizabeth II. He presented her with what was purported to be the only pressing of the music. It achieved legendary status, and copies did find their way into the hands of a few collectors. It was not until 1976 that Pablo gathered “The Queen’s Suite” with two other extended works, “The Goulas Suite” and “The Uwis Suite” onto a single release as The Ellington Suites (OJC Remasters — 34614) that this music received general release. This remastered reissue contains one bonus track, “The Kiss,” recorded at the same session as “The Uwis Suite.” Other than “Single Petal of a Rose” from The Queen’s Suite, a selection that has had many fine recordings, the music here has had no musical life outside of the original performances. Like anything created by Ellington, there are moments of brilliance here, but this is one mostly geared to hardcore Ellington enthusiasts.

After reviewing many albums by HOUSTON PERSON over the years, I have begun to run out of superlatives. On his latest effort, Nice ‘n Easy (HighNote — 7257), Person and his tenor sax are joined by vibist Chuck Redd, pianist John di Martino, bassist Ray Drummond and drummer Lewis Nash. The program is divided between lush ballad playing and medium tempo swingers. In either mode, Person is simply perfection. His note selection is always immaculate, his intonation is impeccable, and his sense of swing is inescapable. He also has a knack for selecting tunes that are sometimes surprising, but always first rate. A prime example is a lovely Tadd Dameron composition, “Sweet Life,” that is receiving its initial recording on this disc. Among the other selections that made me hit the repeat button are “It’s All in the Game,” “If It’s the Last Thing I Do” and “Bluesology.” Redd fits in nicely with Person’s frequent associates di Martino, Drummond and Nash. It is always refreshing to hear di Martino, a man who instinctively knows what notes and chords to play, and when to play them. Nice ‘n Easy is a well named album, one that I will be anxious to share with others. (www.jazzdepot.com)

I was unfamiliar with the name TOM ARTWICK until a CD titled Jazz Scenes: Music from the Movies (Max Frank Music — 005) arrived in the mail. It was sent to me by the disc’s producer Terry Vosbein, a colleague of Artwick on the music faculty at Washington and Lee University. The music on the album was recorded at the university’s John and Anne Wilson Hall in March of this year. Accompanying Artwick, who plays alto sax, tenor sax and flute, are trumpeter John D’Earth, pianist Bob Hallahan, bassist Paul Langosch and drummer Robert Jospé. The program is comprised of 12 compositions written for films. They open with the lovely Leslie Bricusse/Anthony Newley song “Pure Imagination” from Willie Wonka and the Chocolate Factory, and conclude with “Samba de Orfeu,” a Luiz Bonfá composition for Black Orpheus. Along the way they visit tunes by the likes of Quincy Jones, Henry Mancini and Michel Legrand. Artwick is a terrific player on all of his instruments. D’Earth has a superb tone. Hallahan is an exceptional pianist whether comping or soloing. Langosch, who spent many years as the bassist for Tony Bennett, is consistently strong, and Jospé is a kicking good drummer. Put it all together, and you have a sparkling album, full of life and exceptionally well executed and recorded. (maxfrankmusic.com)

In conjunction with the release of the RAY CHARLES stamp by the USPS, Concord Records has released a CD/DVD set titled Forever (Concord — 34827). The CD has 12 selections that cover the spectrum of styles that Charles encompassed during his career. Included are his classic takes on “I’m Gonna Move to the Outskirts of Town,” “Come Rain or Come Shime,” “Till There Was You” and “America the Beautiful.” Charles was unique in his talent for adapting his musical personality to a wide range of music from rhythm & blues to soul to jazz to country to rock to gospel, and whatever other style he attempted. That is evident in this eclectic collection, one that reinforces that he was indeed a musical genius. The DVD combines performance footage with snatches of interviews that touch upon his musical philosophy. This is a terrific way to become introduced to the genius who was Ray Charles, and for established fans to revisit some of the highlights from his career. (www.concordmusicgroup.com)

Note: This set is available at U.S. Post Office facilities in a format that includes a bonus track.

Pianist/vocalist LOSTON HARRIS is one swingin’ cat. His new album, Swingfully Yours (Loston Harris Music — 101), finds him masterful at the keyboard, and hip with the vocalizing. In this undertaking, he is ably supported by Ian Hendrickson-Smith on tenor sax, Gianluca Renzi on bass and Carmen Intorre, Jr. on drums. Harris, who is often found holding court at Remelman’s Bar in the Carlyle Hotel, is a cat who is a throwback to the days when there were a lot of rooms where a talent like his could find a home. The fact that he is succeeding at pursuing this career path in a day when it is ever more difficult to do so is a tribute to his talent and perseverance. Having found a semi-permanent professional...
residence at the Carlyle, the comparisons to Bobby Short are inevitable, and Harris certainly has the kind of spark and flare that was endemic to Short’s approach to music. Stylistically, however, he has developed his own thing. If I can hear the hint of another singer in the phrasing and sound of Harris, it would be the recently departed Frank D’Rone. He has included several standards, “Nice Work If You Can Get It,” “I’m Old Fashioned,” “How About You,” “I’ve Got the World on a String” and “The Lamp Is Low.” He has also found a couple of gems from Sammy Cahn and Jimmy Van Heusen that have escaped recent notice, “Hey You With the Crazy Eyes,” from the film Let’s Make Love, and “You Can’t Love ‘em All,” a swinger recorded by the likes of Dean Martin, Sammy Davis, Jr., Mel Tormé and Tony Bennett. There are two instrumental tracks, “Kiss and Run” and “9:26 Special,” both of which are terrific. Loston Harris has given us an album for the cocktail hour. (www.lostonharris.com)

- Vocalist PHILIP CHAFFIN has a perfect voice and style for his latest project Somethin’ Real Special: The Songs of Dorothy Fields (PS Classics — 1318). Fields was one of the few females to gain prominence as a songwriter during the Golden Age of American Popular Song. Her witty and intelligent lyrics were applied to music by the likes of Jerome Kern, Jimmy McHugh, Cy Coleman, Arthur Schwartz, Sigmund Romberg and Harold Arlen. For this album, Chaffin digs deeply into the Fields catalog. While he gives us a lot of familiar Fields, songs like “I’m in the Mood for Love,” “Don’t Blame Me,” “Alone Too Long,” “The Way You Look Tonight,” and “Exactly Like You,” he has included a lot of rarities that may be picked up by other singers thanks to Chaffin’s diligence. A few such as “Remind Me,” “Where Am I Going,” “Diga Diga Doo” and “I’ll Buy You a Star” get occasional attention from discerning vocalists. The others have basically been ignored for too long, and Chaffin has thankfully resurrected them from their undeserved obscurity. The song that has had the most popularity from the Romberg/Fields show Up in Central Park is “Close As Pages in a Book,” but Chaffin has chosen two others from that show to highlight, “Carousel in the Park” and “April Snow.” There are two selections that are receiving their first recordings with the release of this album, “Cow and a Plow and a Frau,” with music by Morton Gould for a short lived 1950 musical, Arms and the Girl, and “Somethin’ Real Special,” written with Arlen for the 1953 film, The Farmer Takes a Wife, but never published. Chaffin is backed by a full orchestra conducted by James Moore for this delightful collection of Fieldsiana. (www.PSClassics.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.
On The Road | The Jost Project: Finding Its Way Home

By Gloria Krolak

The Somers Point Jazz Society threw a first album release party for the newly-formed Jost Project at Sandi Pointe Coastal Bistro this fall. Can’t Find My Way Home, the CD is titled. The venue offers a seaside bar on one side and its opposite on the other, a rentable banquet room with brocade upholstered chairs.

The quartet was finishing dinner in the big, dimly lit room in a kind of pre-game huddle. When they broke, bassist Kevin MacConnell finished his soup standing up. Anwar Marshall made micro-adjustments to his drum set. Vocalist Paul Jost sought privacy to take a last-minute call. Vibraphonist Tony Miceli, last to leave the table, wandered off into the space where musicians go just before they go on.

Michael and I ordered dinner. I was curious what the soup of the day, “Vegetarian Lambo,” might be. Our waiter assured me there it had no lamb bone in it. We all laughed when the soup arrived and I spelled “lentil” for him. We chose two of the many varieties of burgers from a largely seafood menu. They were big and plump and served with kettle chips.

The 70 seats soon were filled, and activity began to whirl around the stage as the musicians took their places. Joe Donofrio, the SPJS artistic director, introduced the band, which whisked us back to the sixties and seventies. Let the record show, however, that this was no nostalgia junket by a “cover” band. And unlike tribute groups that play the most familiar versions of old songs for a senior audience, The Jost Project translates early classic rock into straight-ahead jazz language, hoping to attract a new audience of jazz fans in the bargain. The arrangements always honor the melody and the lyrics. What happens on top is a mix of inspired improvisation and joyful exploration by four gifted musicians who infuse each other like garlic in olive oil.

Popular rock tunes by, for instance, the Beatles and Stevie Wonder, have been seeping into the jazz songbook for years. Tony Miceli and Kevin MacConnell set out a couple of decades ago to translate the music of their youth into jazz. In 2003 they recorded an all-instrumental album that included not only Monk tunes, but good ones by Paul McCartney and Led Zeppelin. When the pair met Vineland, NJ native Jost at Philadelphia’s University of the Arts where they all teach, they’d found the vocalist who would animate their idea. “The ‘project,’ ” said Miceli, “was getting Jost to sign on.” Charlie Paterino played drums on the CD but was unable to make the gig. Jost, Miceli and MacConnell remembered Marshall from his undergrad days at UArts where teachers were in awe of his talent. They were happy to have him in the driver’s seat.

The band played all the tunes on their record plus others, opening with “Sunshine Superman,” the 1966 Donovan hit. Paul Jost’s vocals and scat and Miceli’s vibes solo put a nice easy swing on it. They played pieces by Aerosmith, Lennon and McCartney, with Marshall light on the cymbals and brushes, and an Ashford and Simpson tune with Jost using slap-hands as another percussion instrument. A mysterious “Bridge Over Troubled Waters” rolled like a train, building to a crescendo that oh so gradually faded into Jost’s soft whistle.

Other endings were just as creative. In “Can’t Find My Way Home,” the CD title track by Stevie Winwood, Jost played harmonica, scatted his way through the tune and reached a high point of panting as if out of breath, and a well-earned “phew,” possibly the first time a song ever chased itself to the end.

A high point was Led Zeppelin’s “Kashmir.” Kevin MacConnell, who plays bass like a lead instrument from somewhere inside the tune, and whose solos often define it, lay down a deep intro to the familiar riff, all the while the supple-wristed Miceli, who can do no wrong on vibes, floated in, out and over with drummer Marshall matching Miceli’s energy. Jost’s scatting reached an intensity so moving — maybe like where the tormented Job asks God why he was born — that you realize this singer draws from a very deep well. Only better lighting could have improved the performance.

The final mystery song — purposely not announced — sent a ripple of surprise through the audience. “In A Gadda Da Vida” is the most unlikely candidate for a jazz interpretation there ever was. You have to hear it to believe it. In Jost’s other arrangements the tempo have been slowed, accentuating the lyrics, as in the wrenching encore of the country tune, “Tennessee Waltz.”

The Jost Project’s musical journey is, as we used to say in the sixties, “outtasight.”

Gloria Krolak is host of Good Vibes at www.jazzon2.org.
Club 28

Robin Spielberg Holiday Concert
Thursday, December 12
12 noon & 7PM

Robin Spielberg is one of America’s most beloved pianist/composers. With a broad ranging tour schedule and one million recordings sold, this Steinway Artist has been winning the hearts of listeners around the world with her compelling melodies and sensitive piano technique since debuting her first recording of original solos for piano.

From the moment she walks on stage, until the last note gently caresses the room, Spielberg casts a spell on her audience that is palpable, visceral, and spiritual. Better said-after you see her perform, you’ll just feel a whole lot better about the world.

Bruce Bressack, HIPPO PRESS

An Nollaig in Éirinn
Danú
Sat., Dec. 7 at 8PM
$25 & $35

Danú returns with a glorious celebration of Christmas in Ireland.

Great Russian Nutcracker
Moscow Ballet
Fri., Dec. 13 at 4 & 8PM
$37 & $47

A holiday tradition not to be missed.

A Christmas Carol
Nebraska Theatre Caravan
Sun., Dec. 15 at 2PM
$37 & $47

A spectacular holiday treat for the entire family.

It’s a Wonderful Life
WVL Radio Theatre
Wed., Dec. 18 at 2 & 7PM
$10/2PM $25/7PM

Breathes new life into the story of George Bailey and Bedford Falls.

All Club28 performances are offered at 12 and 7PM.
Each 12 Noon performance in our on-stage theatre-style seating is approximately 1 hour in length. • Tickets: $10
Each 7PM performance in our relaxed on-stage cabaret setting is approximately 2 hours long & includes light snacks. • Tickets: $25

RVCC Arts • December 2013
Riverview College Center for the Arts • Branchburg, NJ • Box Office 908.725.3420
Caught in the Act

By Joe Lang
Past NJJS President

THE GLENN MILLER ORCHESTRA
The Newton Theater, Newton, NJ
October 20

In December of next year it will be 70 years since Glenn Miller’s plane disappeared over the English Channel. In the ensuing years, his music has enjoyed a continuing popularity that is amazing. Of all the bands of the Big Band Era, the Miller band seems to have retained more currency than that of any or its contemporary peers. The Glenn Miller Orchestra was reconstituted in 1956, and has been touring continuously since then. The current band, under the leadership of vocalist Nick Hilscher, is on the road for about 48 weeks each year.

Given this history, and having seen a few other “ghost” bands through the years, it would not have been surprising to attend the concert by the Glenn Miller Orchestra at the Newton Theater, and find a group of musicians going through the motions, bored with playing the same charts night after night. Well, I am pleased to report that the Glenn Miller Orchestra is a vibrant band that plays with enthusiasm, and is manned by excellent musicians who make the arrangements seem as fresh as the day that they were conceived.

Yes, they play the hits, and while doing so make you recognize why these arrangements have a continuing appeal. Having been a longtime fan of this music, I found the performance that I saw thrilling. The band is comprised of 16 quality musicians who are magnificent in their ensemble playing, and impressive when given opportunities to solo. The charts are opened up to allow virtually each member of the band to have a chance to exhibit their individual creativity and outstanding musicianship.

From the first strains of “Moonlight Serenade,” the feeling in the Newton Theater was one of happiness and expectation. When they went immediately into a rousing take on “Everybody Loves My Baby,” it became evident that this was a band with jazz chops as well as an unrelenting swing feeling.

As the program progressed, there were the expected favorites like “American Patrol,” “Jersey Bounce,” “Little Brown Jug,” “Tuxedo Junction” and, of course, “In the Mood.”

Hilscher was an engaging host, and the man can sing. He mixed Miller favorites like “Moonlight Becomes You” and “(There’ll Be Bluebirds Over) The White Cliffs of Dover” with Sinatra/Riddle versions of “I’ve Got You Under My Skin” and “Night and Day.”

Filling the “canary” chair was the wonderful Julia Rich. She brought back many memories with “I Know Why (and So Do You),” and sparked on her other selections. Joined by three gentlemen from the band, reedmen Kevin Sheehan and Ian O’Beirne plus trombonist Joe Zeigenfus, they formed the Moonlight Serenaders, patterned after Marion Hutton and the Modernaires. That memorable sound was reflected as they, along with Hilscher, gave us “Chattanooga Choo Choo” and “Don’t Sit Under the Apple Tree.”

The program included a variety of tunes that ranged from the familiar, “You Turned the Tables on Me,” “Beautiful Friendship” and “I’ve Got You Under My Skin” and “Night and Day.”

Hilscher indicated that they try to include a few surprises at each performance, and in this instance the gem was an unrecorded and unnamed chart written by Billy May that was simply numbered 791 in the band book. It was unmistakably May, and great to hear.

As the band returned to “Moonlight Serenade,” the Miller theme song that signified the conclusion of the concert, the sold-out audience rose to its feet in enthusiastic tribute to a superb afternoon of music. This reception resulted in the band digging into Jerry Gray’s flag-waver “Here We Go Again” to serve up as an encore.

As the crowd exited, there was a sea of smiling faces reflecting the joy that the cats in the Glenn Miller Orchestra had brought into their lives. The smiling faces in the band throughout the concert indicated that they were having as much fun as the audience, and that was reflected in their playing.

MARLENE VERPLANCK MEETS HARRY ALLEN AND THE SAXES
Sharp Theater, Ramapo College | Mahwah, NJ | October 5, 2013

MARLENE VERPLANCK
Monmouth County Library | Manalapan, NJ | October 6, 2013

In the space of less than 24 hours, Marlene VerPlanck gave two magnificent concerts in two distinctly different musical settings. On both occasions she demonstrated why she has earned a place the upper echelon of interpreters of the Great American Songbook.

At the Sharp Theater in the Berrie Center for Performing and Visual Arts at Ramapo College of New Jersey, VerPlanck had the backing of a four saxophone section, Harry Allen, Al Regni, David Demsey and Dan Willis, plus a rhythm section of Tomoko Ohno on piano, David Finck on bass and Ron Vincent on drums. The charts for this evening were those penned by her late husband Billy VerPlanck for two recordings that she made with the French jazz group Saxomania in 1994 and 1999.

The program included a variety of tunes that ranged from the familiar, “You Turned the Tables on Me,” “Beautiful Friendship”
and “Embraceable You” to some that are not often heard like Dave Frishberg’s “El Cajon,” Stephen Sondheim’s “Sooner or Later” from the 1990 film Dick Tracy, and the terrific Gerry Mulligan/Mel Tormé song “The Real Thing.” As she usually does, she included some tunes by Billy VerPlanck including “Sing Me to Sleep,” lyrics by Ray Hoffman, “What Are We Going to Do with All That Moonlight,” words by Leon Nock, and “Left Bank Blues,” a tune that he wrote for the John LaSalle Quartet in the late 1950s when his wife was a member of that vocal group.

These are not easy charts, and the musicians did a remarkable job of playing them with a minimal period of rehearsal time. Marlene VerPlanck has been doing many of the selections in versions scaled down to a trio setting, so it was also a challenge for her to sing them in the context of the larger group. The results were just what you would expect from any project that VerPlanck undertakes — refreshing and exciting.

The following afternoon, VerPlanck was joined again by Allen, Finck and Vincent, along with pianist Mike Renzi, for a completely different, but equally satisfying program of great songs at the Monmouth County Library in Manalapan, a gig that she has been doing for many years at this ongoing series produced by former NJJS Board member Jack Livingstone.

Again the song selection was wide-ranging, encompassing standards like “There Will Never Be Another You,” “Dearly Beloved,” “You Can Depend on Me” and “I Only Have Eyes for You,” to some tunes by jazz musicians, Bill Evans who provided the tune to “In April,” with a lovely lyric added by Roger Shore, and “Here’s That Sunny Day,” words and music by guitarist Barney Kessel. There were also a couple of Billy VerPlanck songs, “Speaking of Love” with lyrics by Frank Grant, and a collaboration between VerPlanck and lyricist Leon Nock, “Why Was I Thinking of Springtime.”

The standing ovation that greeted VerPlanck’s final selection, “It Might As Well Be Spring” encouraged her to provide an encore with “The Song Is You.” On this afternoon, the song was Marlene VerPlanck and her superb cast of musicians. The folks in Manalapan seemed like they are already anticipating her appearance in next year’s jazz series.

**Guitarist Peter Leitch Featured at October Social**

Peter Leitch performed two sets of thoughtful solo jazz guitar at Shanghai Jazz on October 20 for the NJJS’s monthly Jazz Social. A program of standards such as “Stella by Starlight” and “Autumn Leaves,” rendered with warm and singing lines, held the audience in quiet and rapt attention. His playing at times is reminiscent of George Van Eps, as on a “Laura” filled with gently flowing arpeggio runs. You can learn more at http://www.peterleitch.com.

---

**Shelly Productions presents**

**Live Jazz Thursday Nights at The Glen Rock Inn**

**NO COVER CHARGE**

**DECEMBER 5**

Bob DeVos & Vic Juris

**DECEMBER 12**

Bob Wilde & Thomson Kneeland

**DECEMBER 19**

TBA

**DECEMBER 26**

Merry Christmas

222 Rock Road, Glen Rock, NJ
201-445-2362

*Entertainment Starts 7:00 PM Call for Reservations Host — Victor Quinn*

---

**Swingadelie**

playing the traditional music of Ellington and Basie to the exciting 60’s sounds of Boogaloo and Bebop

12/4: Piloner Haus & Biergarten
12/6: Montclair Women’s Club
12/7, 12/8, 12/22: Swing 46

download tracks on iTunes Amazon EMUSIC

http://www.swingadelie.com
http://www.facebook.com/swingadelie

---

December 2013 JerseyJazz
From the Crow’s Nest
By Bill Crow

Linda Novis sent me this story that was told to her by her late father, Frank Pomerantz, who worked in New York advertising for over forty years. A colleague, Ken Silverbush at Hi-Fi Stereo magazine, told him that one day his phone rang. A voice said, “Hello, this is Sammy Cahn. I’m sure you know my work. I need a good stereo system. What can you do for a guy like me who just won an Academy Award for best song?” Without missing a beat, Ken put the receiver down on desk and applauded loudly, and then immediately hung up the phone. Cahn called right back, and thus began a long friendship.

Audrey Kimball sent me a story about her late husband, Ken, who was a colleague and friend of mine when I lived in Seattle. In the late 1950s, Ken was blown away by the playing of trombonist George Roberts on Sinatra’s recording of “I’ve Got You Under My Skin.” In the early 1960s, Sinatra played in Seattle, and Ken and Audrey bought the best seats in the house to hear him. During the intermission, Ken went to the orchestra pit to visit with some of the local musicians who had been hired to augment the key players who traveled with Sinatra. He chatted with one of the out-of-towners about the way the tour was set up, and as he left to return to his seat, he thanked the musician, shook his hand, and said, “Ken Kimball.” The musician replied, “George Roberts.” Ken was thrilled. “Not THE George Roberts?” The somewhat amused trombonist shrugged and said, “I’m the only George Roberts I know.”

Ian Royle forwarded the following to me:

Hello, you have reached the automated answering service for the music department. Please listen to all options before making a selection:

To lie about why your child missed their music lesson, press 1.

To make excuses for why your child did not practice last week, press 2.

To complain about what we do and comment that the procedures in other schools are much better, press 3.

To abuse the music director, press 4.

To ask why you did not receive information about concerts and rehearsals that was included in last week’s newsletter and several other bulletins posted to you, press 5.

If you would like the music staff to raise and/or adopt your child, press 6.

To request a change of instrumental teacher for the third time this year, press 7.

To ask for your child’s music lessons to be moved back to the original time after having asked us to change them three times already, press 8.

If you wish the music department to assume responsibility for the state of the railroads, and/or all other global problems, press 9.

To inform us that your child’s instrument was in the trunk of the car and had not in fact been stolen, press 0.

If, on the other hand, you realize that this is the real world, and that you and your children are accountable for your own actions, and that it is not always our fault, please hang up and have a nice day.

Abby Mayer told me about playing with the Indianapolis Symphony in the late 1950s, where he made friends with the orchestra’s gifted piccolo player, John Routenberg. For a special program, the conductor selected a gigantic work that called for several extra musicians, one of whom was a second piccolo player. At a rehearsal, during a passage that featured the piccolos, the conductor stopped the orchestra. “Routenberg, you have metal piccolo. It sounds very strident. Second piccolo has wooden piccolo which sounds very sweet.” After the rehearsal, John stopped at a hardware store and bought a spray can of paint. At home he painted his piccolo black. The next morning during rehearsal, the conductor again stopped the orchestra and said, “Routenberg! Ah, now you have wooden piccolo! It sounds much better!”

This is a note that was sent in by Brent Hahn:

In the late ’70s I was a very green assistant at National’s old Edison studio, where the owners were thrifty and the gear had seen better days. A few minutes before downbeat on a big movie date, with Roger Rhodes engineering, Joe Beck got my attention. “Would you please tell Mr. Rhodes that this guitar amp has a nasty buzz?” Which I did. And Roger responded, “Please tell Mr. Beck that he’s absolutely correct.”

Which I did. And Joe said, “Please tell Mr. Rhodes that I apologize. For a brief moment, I forgot where I was.”

Sheldon Sanov was a friend and colleague of the late violist David Schwartz, who told him about his adventures playing with the Glenn Miller Band which entertained the troops in Europe during World War II. Sanov noticed a photo on Schwartz’s wall that showed him getting a medal pinned on him, along with several other members of the Miller band. When he asked what it was for, Schwartz replied, with a straight face, “That was for playing ‘In the Mood’ 276 times with the Miller band.”
**NJJS Offers 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 tickets, 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 Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.

**About NJJS**

**Mission Statement:** The mission of the New Jersey Jazz Society is to promote and preserve the great American musical art form known as Jazz through live jazz performances and educational outreach initiatives and scholarships.

To accomplish our Mission, we produce a monthly magazine, JERSEY JAZZ, sponsor live jazz events, and provide scholarships to New Jersey college students studying jazz. Through our outreach program, “Generations of Jazz,” we go into schools to teach students about the history of jazz while engaging them in an entertaining and interactive presentation.

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.

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust.

Visit www.njjs.org, e-mail info@njjs.org, or call the HOTLINE 1-800-303-NJJS for more information on any of our PROGRAMS AND SERVICES:

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (summer jazz festival)
- Pee Wee Russell Memorial Stomp
- E-mail updates
- ‘Round Jersey (Regional Jazz Concert Series):
- Ocean County College Bickford Theatre/Morris
- Student scholarships
- American Jazz Hall of Fame

**Member Benefits**

**What do you get for your dues?**

- **Jersey Jazz Journal** — a monthly journal considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **FREE Jazz Socials** — See www.njjs.org and Jersey Jazz for updates.
- **FREE Film Series** — See www.njjs.org and Jersey Jazz for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there’s a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact pres@njjs.org for a catalog.

**Join NJJS**

**MEMBERSHIP LEVELS**

**Child Membership ($5):** for people under 25 years of age. Be sure to give the year of your birth on the application where noted.

**Family ($40):** See above for details.

**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):** Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

**Jazzer ($100 – $249/family):**

**Sideman ($250 – $499/family):**

**Bandleader ($500+/family):**

**Corporate Membership ($1000):**

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 Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.
'Round Jersey

Morris Jazz
The Bickford Theater at the Morris Museum
Morristown, NJ 07960
Tickets/Information: 973-971-3706

“Cat in the Hat” at the Bickford! How exciting is that! This is neither Seussical chatter nor the dream of some “Mad Hatter.” On Wednesday, December 4 the Bickford welcomes a local icon — master of the piano and Latin rhythms — the one and only “cat in the hat” Rio Clemente! Start your holiday season in New Jersey with visions of sun, sand, palm trees, and umbrella drinks. Should you holiday season in New Jersey with visions of sun, sand, palm trees, and umbrella drinks. Should you feel the irresistible urge to get up and move your feet to the Latin beat, please don’t be shy. Dancing may be necessary! If you have seen or heard him in person before, you know what a great time is in store. “If you never did you should. These things are fun and fun is good,” said Dr. Seuss. Great music and stories from a living legend. Rumor has it that he may bring a special friend. OK! For the young at heart, I must say right now it will not be Santa!

Even though Santa is too busy to come to the Bickford at this time, we will have the next best thing — Warren Vaché! There is a special evening planned for Monday, December 16. Museum doors will be open early at 6:30 PM for Jazz Showcase ticket holders only. Former patrons of the Bickford Theater know it is a beautiful venue with terrific acoustics, but many have not been lucky enough to experience the wonders of the Morris Museum. It is the third largest museum in the state with permanent and revolving exhibitions. After touring this New Jersey treasure, enjoy refreshments in the lobby before the concert and a discount at the gift shop on unique items for last minute gift shopping. At 8:00 PM you will be thrilled by the ever popular cornet of Mr. Vaché on the stage. Perhaps, on this special evening, he will grace us with a vocal or two as he has the ability to elicit both smiles and tears with his voice (the latter is meant in a good way). Warren will bring helpers from his workshop including Tardo Hammer on piano, Earl Sauls on bass and Leroy Williams on drums. All will probably be taller than you might expect! What a deal for $18! (Still $15 for those who plan ahead.)

Coming up in January, you will be invited to yell more than Happy New Year. Hopefully you will be sufficiently recovered by Wednesday, January 8 to help celebrate the birthday of John, Martin, Ann and Mary’s dad, Bucky Pizzarelli! This is not just any birthday party. Those in attendance at this past summer’s “Jazz on the Green” in Morristown got to witness THE GUITAR SUMMIT! Unbelievable! This could not be a one time event to disappear into the ethers. So this night is Bucky’s Birthday Guitar Summit! Recreating the original with Bucky will again be Ed Laub, Frank Vignola and Gene Bertoncini with a special finale of “Sing, Sing, Sing”…this time with drums! Plans are in the works to record this occasion for a CD. This will be a special night and prices will be $25 at the door (if any are available) and $20 in advance. Don’t miss this! You will want to be able to say you were there when.

But like anything else, the key is to finish strong and the 2013 MidWeek Jazz series is closing with quite a bang thanks to Molly Ryan and the All Star group of friends she is bringing to Toms River on December 4.

Rumor has it that he may bring a special friend. OK! For the young at heart, I must say right now it will not be Santa!

Attention dancers! The Bickford will close out the Month of January with the New Deal Orchestra under the direction of drummer “Never to be Forgot” Robbie Scott. This big band will fill the stage with musicians eager to make dancing impossible to resist! Robbie has played with Tony Bennett, Carrie Underwood, Bobby Short, Woody Allen, Benny Goodman and many other greats. His New Deal Orchestra has experience performing for U.S. Presidents, Governors, corporate groups and countless VIPs. Be a VIP for a night. Come and experience the New Deal Orchestra!

So many great musicians! Such great music! Spread the news. Jazz is hot. Jazz is cool. It’s Groundhogs, Gypsies. There’s something for everyone at the Bickford Jazz Showcase! — Ray Richards

Midweek Jazz at the Arts & Community Center at Ocean County College Toms River, NJ 08753
Tickets/Information: 732-255-0500

It’s been a big year for hot jazz, especially in the northeast of the United States where crowds have flocked to hear this music at venues such as the New York Hot Jazz Festival in August, Jeff and Joel’s House Party in Connecticut in October and of course, the monthly offerings provided in the Garden State by the New Jersey Jazz Society. MidWeek jazz continued another stellar year of bringing top acts such as Dan Levinson, the Midiri Brothers, Mona’s Hot Four, the Jazz Lobsters, the Vaché brothers and many more down to Ocean County College on any given Wednesday night (again, many thanks to my predecessor Bruce Gast for running this series so successfully for so many years!).

Jazz For Shore

Bucky Pizzarelli

Molly Ryan
whip the crowd into quite a frenzy at the aforementioned New York Hot Jazz Festival. She’s no stranger to the MidWeek Jazz series, often performing in tandem with her husband, the great reed virtuoso Dan Levinson. But with Levinson off on a European tour, the stage is set for Ryan to make her Toms River debut as a leader.

This is coming hot on the heels of the release of her critically acclaimed new album, *Swing for Your Supper*. Ryan will have copies for sale on December 4 but for those who cannot make it, it’s highly recommended you check out the recording for yourself (available at mollyryansings.bandcamp.com among other online outlets). In addition to Levinson (who takes a charming vocal turn himself on “Ah! Sweet Mystery of Life”), Ryan is surrounded by other greats such as Randy Reinhart, Dan Barrett, Bucky Pizzarelli and Mark Shane, as well as vocalists Banu Gibson and Maude Maggart, with whom Ryan joins for a modern-day evocation of the Boswell Sisters, to great effect.

At Ocean County College, Ryan is bringing along the two anchors of the album’s rhythm section: the always swinging drummer Kevin Dorn (who will be leading his own trio for MidWeek Jazz on March 9) and the one and only Vince Giordano on bass, who is riding high these days on the success of *Boardwalk Empire* and at his new New York home, Iguana (240 West 54th St.), on Monday and Tuesday nights. Toms River-favorite Jesse Gelber rounds out the rhythm section with his stomping piano.

And for the group’s sole horn, Ryan picked another winner with the ever-popular Bria Skonberg on trumpet. Skonberg is quite a vocalist herself, will she join Ryan for a duet or two? The only way to find out will be to be in attendance on December 4.

But as great as the supporting cast is, Ryan would be worth the price of admission even if she was alone on stage for 90 minutes singing the phone book. It’s going to be a joyous way to close out another exciting year for hot jazz in Ocean County. Even the press is starting to take notice with columnist Carlton Wilkinson penning a widely read column, “College jazz series gets even hotter,” in the October 6 edition of the Asbury Park Press. The buzz is building for 2014 to be another great year for MidWeek Jazz, and with the likes of the Midiri Brothers, Geoff Gallante, Dorian Parreott, Emily Asher, Kevin Dorn, Bob Milne and Bucky Pizzarelli already booked, it’s almost a guarantee!

— Ricky Riccardi

*Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society.*

---

**John Bianculli presents JAZZ at the...**

**The Italian Bistro Restaurant & Lounge**

441 Raritan Ave
Highland Park, NJ
732.640.1959

**SPECIAL JAZZ EVENT!!***

*** NEW YEARS EVE ***

**CALL or EMAIL AHEAD for DETAILS!**

**Wednesdays** 6:30-9:30
Warren Vaché duo & others

**Fridays 7-10 & Sundays 6-9**
John Bianculli - solo piano

**Saturdays** 7:00-10:30 with...
Jackie Jones, Vanessa Perea
Warren Vaché, Vinnie Corrao
Champion Fulton, Rick Crane
Madame Pat Tandy, Alma Micic
Tardo Hammer, Mickey Freeman
Earl Sauls, John Bianculli Trio & many others...

**For schedules and updates:**
Email or Call: jbianculli@gmail.com
609.658.9105

www.facebook.com/ItalianBistroHP

**NO COVER !!!**

Great food & drink! (& late night menu)

prix fixe menu $19.95 EVERY NIGHT (except Sat.)

beautiful baby grand

Sat. reservations suggested free parking lot
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 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.)

Renewed Members
Dr. Raymond Addabbo, Teaneck, NJ
Mr. Helmut Albrecht, Morristown, NJ *
Mr. & Mrs. Michael Banas, Hillsborough, NJ
Mrs. Joan Bauer, Bethlehem, PA *
Boyle Hotels Management Group, New Providence, NJ
Mr. Russell B. Chase, Kendall Park, NJ
Rich and Regina Deservining, Whiting, NJ
Mr. & Mrs. Donald Engesser, Chatham, NJ
The Fayetteville Free Public Library, Fayetteville, NY
Mr. & Mrs. Hank Gasbeck, Camden, DE
Mrs. Barbara Giordano, Green Brook, NJ
Ms. Faith Giovino, Bound Brook, NJ
Mr. Morris Grossman, Springfield, NJ
Mr. & Mrs. James E. Gunn & Gillian Knapp, Princeton, NJ *
Mr. Willi Hegelbach, Kendall Park, NJ
Mr. & Mrs. Robert Hirschfeld, Somerset, NJ
Edward Holzwarth, Springville, PA *
Mr. Charles M. Huck, Somerville, NJ
Ms. Laura Hull, Morris Plains, NJ *
Mr. Severn P. Ker, Brookpark, OH
Ms. Ginny Llobell, Maplewood, NJ
Jack and Clare May, Montclair, NJ
Mr. & Mrs. William F. Murray, West Hartford, CT
Mr. & Mrs. Walter Olson, Chatham, NJ
Mr. Stanley Parker, Saddle Brook, NJ
Mr. Peter Pearson, Andover, NJ
Mr. & Mrs. Ilse & David Pease, Bridgewater, NJ
Mr. James Penders, Madison, NJ
Michael & Joanna Polito, Somerset, NJ *
Gary V. Robertiello, Lodi, NJ
Rutgers U. SPCOL, New Brunswick, NJ
Mr. Edward Stuart, Short Hills, NJ
Mr. & Mrs. John Tierney, Berkeley Heights, NJ
Mr. David Voorhees, Hopewell, NJ *
Dr. Ira L. Whitman, East Brunswick, NJ
David & Anne Yennior, Belleville, NJ *

New Members
Vinnie Bell, Tenafly, NJ
Diane Langworthy, Summit, NJ
Barbara Martin, Staunton, VA
Faye Molesphini, Chatham, NJ
Steven Monat, Hankins, NJ
Andrew J. Murro, Woodcliff Lakes, NJ *
Geraldine Nathanson, Wharton, NJ
Paul Oster, Rockaway, NJ
D. K. Pryor, Yorkshire, UK
Gary Robertiello, Lodi, NJ
Timothy A. Rogers, Pine Brook, NJ
George Sabel, Westwood, NJ
Alex Samu, Valley Stream, NY
David Sandler, Oakland, NJ
Leonard N. Schoenberg, Fairfield, NJ
Bill Shadel, Springfield, NJ
Dave Spinelli, Ringwood, NJ
Joe Veltri, Mt. Arlington, NJ

Fran Kaufman photographs the world of jazz —on stage and behind the scenes.

See what’s happenin—with a new photo every day—on the WBGO Photoblog.

Check out where Fran’s hanging, and see what she sees, at www.wbgo.org/photoblog

JAZZ TRIVIA ANSWERS
questions on page 4

1. Oscar Peterson
2. Rob McConnell
3. Ed Bickert
4. Diana Krall
5. Maynard Ferguson
6. Terry Clarke
7. Renee Rosnes, who is married to Bill Charlap
8. Glen Gray and The Casa Loma Orchestra
Holiday gift idea!

Jazz Up Your Wardrobe

There’s a new crop of NJJS and Pee Wee Stomp t-shirts!

At $15, they make great gifts for yourself and your friends. You can buy them in person at some of our events, and we can bring them to Jazz Socials on request. But if you don’t want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved; they may run slightly snug. Cost is $15 per shirt + $4 shipping fee.

Styles — choose from:
- white shirt with red NJJS logo
- black shirt with red NJJS logo
- white shirt with red+black Pee Wee art

Sizes — choose:
- unisex S, M, L, XL, or XXL
- ladies’ S, M, L
  (slightly more open neckline, smaller sleeve cut, slightly tapered body)

Make check payable to NJJS. Mail to NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940. BE SURE to specify style and size, and give us clear mailing instructions. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or LLobdeLL@optonline.net.

---

The Institute of Jazz Studies at Rutgers University- Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials in the world! — a valuable resource for jazz researchers, students, musicians and fans.

The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

Institute of Jazz Studies, Rutgers, The State University of NJ
John Cotton Dana Library, 185 University Avenue, Newark, NJ 07102
Web site: newarkwww.rutgers.edu/JJS 973-353-5595

---

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.

FREE AND OPEN TO THE PUBLIC

- Watch for upcoming announcements.

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.

- Watch for upcoming announcements.

JAZZ FROM THE ARCHIVES

Broadcast hosted by US Director, 2007 NEA Jazz Master Dan Morgenstern, every Sunday at 11:00 pm on WBGO Radio (88.3 FM): www.wbgo.org.

12/1: Marian McPartland, Pt. 2: Host Ed Berger revisits his 1990 interview with the late pianist Marian McPartland, playing excerpts of their conversation as well as music she recorded in her seven decades long career.

12/8: Johnny On the Spot: Joe Peterson plays the music of bassist Johnny Miller, the original bass player in pianist Nat King Cole’s Trio.

12/15: The 1968-74 Bill Evans Trio: Host Bill Kirchner takes a look at pianist Evan’s longest lasting trio which included bassist Eddie Gomez and drummer Marty Morell.


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

Newark

**Dinosaur Bar-B-Que**
224 Market Street
862-214-6100
www.dinosaurbarbque.com
Music: 5:30 pm to 8:30 pm
Thursdays

**Bethany Baptist Church**
275 Market Street
973-623-8161
www.bethanynewark.org

**Ideal Lounge**
219 Lefty's on Park Ave., 07107
973-924-9388

**NJ Pace**
1 Center St.
888-466-5722
www.njpace.org

**The Priory**
233 West Market St.
973-242-8012
Friday 7:00 pm
No cover

New Brunswick

**Delta's**
19 Dennis St.
732-249-1551
www.deltaarestaurant.com/nj
Saturdays 7–11 pm

**The Hyatt Regency New Brunswick**
2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz Project presents live jazz Wednesdays, 7:30–10:30 pm
http://njbp.org or 732-640-0001 for dates/times

**Makeda Ethiopian Restaurant**
336 George St.
732-545-5115
www.makedas.com
NO COVER
New Brunswick Jazz Project presents live jazz
Thursdays, 7:30 – 10:30 pm

**State Theatre**
15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

**Tumulty's**
361 George St.
732-545-6205
New Brunswick Jazz Project presents live jazz & jam Session Tuesdays 8–11 pm
http://njbp.org for dates/times

**Newfield**

**Lake HOUSE Restaurant**
611 Taylor Pl., 08844
856-694-5700

**New Providence**

**Ponte Vecchio Ristorante**
At least Western
353 Central Ave.
908-464-4424
Monthly Jazz Nights 3rd Saturday of each month 6:30–9:30 pm

**North Bergen**

**Waterside Restaurant**
7800 B River Road 07047
201-861-7767

**North Branch**

**Stoney Brook Grille**
1285 State Hwy 28
908-725-0011

**Oak Ridge**

**The Grille Room**
(Bowling Green Golf Course)
53 Schoolhouse Rd.
732-679-8668

**Orange**

**HAT CITY KITCHEN**
459 Valley St.
862-252-9147

**Private Place Lounge**
29 South Center St.
973-675-6620

**Paterson**

**CORTINA RISTORANTE**
118 Berkshire Ave.
Wednesdays 6:30–10:30, Joe Lian/Mark Shane

**Princeton**

**McCarther Theatre**
91 University Place
609-258-2787

**Mediterra**
29 Huliff St.
609-252-9680
NO COVER
www.terramcommo.com/ restaurant/mediterra

**Salt Creek Grille**
1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

**Witherspoon Grille**
57 Witherspoon Street
609-924-6011
www.ymgroupwprinceton.com
Tuesday night jazz
6:30–9:30 pm

**Rahway**

**The Rail House**
1449 Irving St. 07065
732-388-1699

**Union County Performing Arts Center**
1601 Irving Street
www.ucpac.org
732-499-0441
(Call for schedule)

**Spring Lake Heights**

**The Mill**
101 Old Mill Road
732-449-1800

**Stanhope House**
45 Main St.
973-347-7777
Blues

**Succasunna**

**Roxbury Arts Alliance**
Horsehead Lake Park Complex
72 Eyland Ave.
201-745-2718

**Teaneck**

**The Jazzberry Patch**
At the Classic Quiche Café
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0710
MySpace.com/
thejazzberrypatch
No cover Friday nights.

**Sommerville**

**Pinnoy Restaurant & Goods**
18 Division St.
908-450-9870

**South Amboy**

**Blue Moon**
114 South Broadway
732-525-0014
www.bluemoonhome.com
Jams Sundays, 3–7 p.m.

**South Orange**

**Papillon 25**
25 Valley St.
973-375-5299

**South Orange Performing Arts Center**
One SOPAC Way
973-235-1114

**South River**

**Latavoli Cucina Ristorante**
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
www.latavoliacunicnj.com/

The New World Order
Open Jam Session Every Thursday 7:30–11 pm
No cover, half-price drink specials

**Trenton**

**Candlelight Lounge**
24 Passaic St.
www.jazztrenton.com
609-695-9612
Saturdays 3–7 pm

**Union**

**Salem Roadhouse Cafe**
(Townley Presbyterian Church)
629 Salem Rd., 07083
908-686-1028

**Van Gogh’s Ear Cafe**
1017 Stayes Ave.
908-810-1844
www.vangoghscafe.com
Sundays 8 pm
$3 cover

**Watchung**

**Watchung Arts Center**
18 Stirling Road
908-753-0190
www.watchungarts.org
check for details

**Wayne**

**William Paterson University**
300 Pompton Road
973-720-2377
www.wpunj.edu
Sunday 4:00 pm

**Westfield**

**16 Prospect Wine Bar & Bistro**
16 Prospect St. 07090
908-252-7300
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 pm

**Sorrento Restaurant**
631 Central Ave.
908-301-1285

**ULTRABAR KITCHEN & COCKTAILS**
400 Cedar Lane
201-357-8618

**Tom’s River**

**Ocean County College Fine Arts Center**
College Drive
732-255-0440
www.oce.edu/campus/
fine_arts_center
Some Wednesdays

**West Orange**

**High Lawn Pavilion**
Eagle Rock Reservation
973-731-3463
Fridays

**Luna Stage**
535 Valley Road
973-395-5551

**McClonie’s Boathouse**
9 Cherry Lane (Northfield Ave)
862-252-7108

**Osakar Schindler PAC**
4 Boland Drive 07092
973-669-7365

**Suzy Que’s**
34 South Valley Road
973-736-7899
www.suzyques.com

**Westwood**

**Bibiz Lounge**
284 Center Ave., 07675
201-722-8600

**Woodbridge**

**Barron Arts Center**
582 Rahway Ave. 07075
732-634-0413

**Wood Ridge**

**Martini Grill**
187 Hackensack St.
201-939-2000
Friday–Saturday

For a link to each venue’s website, visit www.njjs.org, click on “venues,” and scroll down to the desired venue.

**The Name Dropper**

**Stephan Fuller CD Release Party**
featuring special guests at The Priory Jazz Club,
Newark, Dec. 6, 7–11 pm, no cover

**Eric Mintel**
at Shanghai Jazz, Madison,
Dec. 21.

**Stephen Fuller CD Release Party**

**Carrick Jackson Trio** with Noriko Kamo,
Thaddeus Expose and Les Mc Kee at Hyatt Regency,
New Brunswick, Dec. 18, 8-10:30 PM, $15

**Bob Devos Organ Quartet** with Ralph Bowen,
Dan Kostelnik and Billy Drummond at
Trumpets, Montclair, Dec. 27, 8-11 pm, no cover

**Rio Clemente Trio with Sandy Sasso**
at Rutherford Hall, Allamuchy, Dec. 29, 3-5 pm, for tickets visit: rutherfordhall.tix.com

Also visit Andy McDonough’s njjazzlist.com

December 2013 Jersey Jazz

55
Send all address changes to the address above

RETURN SERVICE REQUESTED

c/o New Jersey Jazz Society
Michael A. Katz
382 Springfield Ave., Suite 217
Summit NJ 07901

Time Value Material Deliver Promptly

PERIODICALS
Postage PAID at
West Caldwell, NJ
and additional
mailing offices

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!

Visit us online at PREX.com/sell
Call us at 609-921-0881

140,000 Titles in Stock!
Thousands of Jazz & Swing
CDs & LPs Priced Under $5.00

HIGH PRICES PAID SINCE 1980

WE BUY
Jazz • Bebop • Soul
Rock • Blues • Classical
DVDs & Much More

NO COLLECTION TOO LARGE

20 South Tulane Street • Princeton, NJ 08542 • 609-921-0881 • www.PREX.com • info@prex.com