The Newport Jazz Festival hasn’t always been in Rhode Island. In 1971 the festival moved to New York City, and during that decade also presented Newport events jointly with the NJJS at Waterloo Village in northwest New Jersey. In 1973, there were also two concerts at Fenway Park in Boston, under the name “Newport New England Jazz Festival,” and in 1977 the festival presented an ancillary “Newport Jazz Festival-Saratoga” in upstate New York. The festival returned to Rhode Island at Newport’s Fort Adams State Park in 1981 and, after 17 years of joint presentations in NYC ended in 2008, still continues there. But for 60 years the festival’s one constant has been the leadership of impresario George Wein, first an employee and then longtime owner of the festival. Newport Jazz celebrates the 60th year of its founding this year and the illustrious Mr. Wein was feted at an NJPAC reception last month where he reminisced about the famed festival’s storied history.
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Happy Jazz New Year to one and all!

On Sunday afternoon, December 8, we had our Annual Meeting at Shanghai Jazz. Those who attended were treated to two terrific sets by singer Sarah Partridge. Sarah Rozenfeld, reports that we will finish out the year in the black for the first time in several years. This is good news in the sense that we did well at the 40th anniversary event last January and recently received a substantial member donation towards our educational programs. On the other hand, it must be said that a major factor in this year’s profitability was not having to take losses from Jazzfest, which had been substantial in the last few years, mainly due to lack of a lead sponsor and declining attendance. We are still hopeful of reviving Jazzfest in the future in some way, and if anyone reading this knows of any potential sponsors, I would certainly appreciate hearing about it. If we are to produce Jazzfest in the future, we will have to have greater support of the event from the membership — in 2012, less than 20% of member households were represented in the audience. We continue to receive reports of other long-running jazz festivals no longer being produced for similar reasons. I reported last year’s Pee Wee Russell Memorial Stomp was well attended and enjoyed by everyone. We also had an outstanding performance by DIVA at the annual Mayo Theater concert, although the attendance was somewhat disappointing. We again awarded scholarships to jazz studies majors representing Rutgers, William Paterson, New Jersey City and Rowan Universities, and our Generations of Jazz program presented five performances under the capable leadership of Pam Purvis, featuring Bob Ackerman and other musicians, and coordinated by Board member Frank Sole.

We then conducted an election for the Board of Directors. Going into the meeting we had 20 elected directors (plus Jersey Jazz co-editors Tony Mottola and Linda Lobdell who serve ex-officio). The maximum number of directors authorized by the by-laws is 30. Directors serve 3-year terms. Re-elected this year for terms expiring at the end of 2016 were Cynthia Feketie and Sheila Lenga.

Stay tuned to www.njjs.org

NJJS Bulletin Board

Member Discount Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets.

FREE Jazz Socials...ongoing. Join us for music and mingling. Free for members, $10 non-members (applicable to membership) with just a $10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!
Bob Beck and Lowell Schantz were elected as new Board members. Bob lives in Raritan and is a musician and music teacher. Lowell, who resides in Westfield, is a senior vice president of a major bank and is on the boards of several other non-profit organizations. We look forward to both of them bringing their enthusiasm for jazz and their areas of expertise to the Board as we move ahead.

After the membership meeting, the Board, including its new members, met for its December meeting. In addition to conducting routine business, the Board elected the officers for 2014. All current members of the management team were re-elected, including yours truly for another year as president, Stew Schiffer as executive vice president, Al Parmet as secretary, Larissa Rozenfeld as treasurer, and Sheilia Lenga, Caryl Anne McBride and Mitchell Seidel as vice presidents of publicity, membership and music programming respectively. We then returned to enjoy Sarah’s second set, followed by the annual Board dinner, which featured entertainment by singer Bill Robinson and guitarist John Carlini. We thank David and Martha of Shanghai Jazz for once again hosting the meeting and dinner.

As we head into next year, we are eagerly anticipating the two annual events that we will be producing in March — the Pee Wee Russell Memorial Stomp on Sunday, March 2 at the Birchwood Manor in Whippany, and the NJJS/Mayo Performing Arts Center concert on Sunday, March 30, starring trumpeter-vocalist Bria Skonberg with her quartet, and special guest Tia Fuller on alto sax. While the Stomp practically sells itself, having been a sellout for the last two years, we have 1,300 seats to fill at the Mayo theater and would like to fill every one of them. Bria is truly a rising star, having had her debut as a leader at Dizzy’s Club Coca-Cola at Jazz at Lincoln Center last month, and there may not be many more opportunities to see her at only $20 a ticket before she really hits the “big time.” Please put this event on your calendars and invite all your jazz-loving friends. This would make an ideal group excursion for organizations, and we are aware of a number of church and synagogue social groups, service clubs and corporations that are considering it. Ordering information for both these events is elsewhere in this issue. I hope to see as many of you as possible at each of them.

On a sad note, we learned recently that Ray Kennedy, the great jazz pianist who worked with John Pizzarelli until about three years ago, has multiple sclerosis and is no longer able to play. The New York Times once described him as “making music that wore an ear-to-ear grin. It made you want to jump for joy.” Ray appeared on over 100 jazz albums and played with and inspired top jazz musicians the world over.

An on-line fundraising campaign has been established to help support Ray, his wife, Eve, and their two young daughters, ages 10 and 12, in this time of need. Ray now requires full-time care and the family faces high health care costs not covered by insurance. Donations may be made online at www.YouCaring.com. NJJS is going to contribute to this fund, and I hope that many readers who appreciated Ray’s musicianship will do so as well.

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See page 49 for details or visit www.njjs.org.
Jazz Trivia
By O. Howie Ponder
(answers on page 52)

2014 Centenarians

A new year, a new batch of Centenarians, or at least they would have been had they stayed alive. The people listed below are just a fraction of famous jazz artists born in 1914, so we may see more — if things get slow in Howie’s universe this year.

1. Born in Pittsburgh, this iconic drummer was also schooled in music theory and composition. He even played trombone in a US Army band in WWII. Along with Max Roach he is credited with changing drumming styles, emphasizing the ride cymbal, with the advent of bebop. He spent most of his career in Paris.

2. This Texas-born tenor saxophonist’s career is primarily associated with Glenn Miller, for whom he played and sang. He led the first Miller “ghost band” after WWII. He is perhaps better remembered for his singing than his saxophone prowess.

3. One of the Swing Era’s finest musicians, this New York-born bassist was also a talented composer and arranger. “What’s New?” is one of his better known tunes. A founder of the Bob Crosby Orchestra, he later co-led with trumpeter Yank Lawson the modestly-named “World’s Greatest Jazz Band,” whose performances usually included his “Big Noise From Winnetka,” a whistling duet with the band’s drummer tapping his sticks on his bass strings.

4. This Newark-born alto saxophonist’s main claim to fame is his composition “Jersey Bounce.” He spent most of his playing career with Lionel Hampton and Count Basie and became Basie’s music director.

5. Although born in Philadelphia, New Jersey can claim him as he grew up in Atlantic City. He became one of the top trumpeters of the Swing Era and joined Harry James and Chris Griffin in Benny Goodman’s powerhouse trumpet section. He is best known for his Yiddish freilich style solo on Benny Goodman’s “And the Angels Sing” and “Bei Mir Bis du Schoen.”

6. Although he occasionally played the trumpet, this Pittsburgh-born singer gained fame for his baritone voice and strikingly handsome looks that transcended race. He gained fame originally singing with Earl Hines’s big band. At mid-century he led a modern big band that included many stars of bebop.

7. Another Jerseyman, from Englewood, this bassist was known for his solo style of bowing while humming the melody an octave higher. Although he came to fame playing novelty songs like “Flat Foot Floogie” with Slim Gaillard, he was conservatory-trained. He also worked with Art Tatum and Benny Goodman and later taught at SUNY Binghamton.

8. Although he played the trumpet, this Brooklyn-born artist was best known for his arranging and composing. He gained fame with Benny Goodman with his charts “Benny Rides Again” and “Clarinet a La King.” He co-led an adventurous band briefly with fellow arranger Bill Finegan of Glenn Miller fame.

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

Got the Winter Blues?
Head on down to Dixie for the North Carolina Jazz Festival

The North Carolina Jazz Festival, one of the the country’s oldest jazz festivals, will mark its 34th anniversary February 6 – 8, 2014. This three-day event, held in the ballroom of the Wilmington Hilton Riverside, features a bevy of internationally known jazz musicians from across the U.S., Australia, Brazil, Canada, Israel and Italy.

Thursday is ‘Special Event Night’ featuring several different styles of jazz. Opening will be Brazilian singer Maucha Adnet performing a tribute to Antonio Carlos Jobim and his style of jazz samba music. Following that will be jazzman Grenoldo Frazier with his vocal and piano interpretation of Louis Armstrong. A rousing jam of traditional jazz by six Festival All-Stars, led by cornetist Ed Polcer, will close out the evening.

Friday and Saturday nights will feature 13 jazz All-Stars playing seven sets of traditional and classic jazz each night, with a different leader on each set. The star-studded lineup of musicians includes Harry Allen, Ehud Asherie, Herman Burney, Adrian Cunningham, Jim Fryer, Patrick Harison, Ed Metz Jr., Nate Najar, Nicki Parrott, Ed Polcer, Chuck Redd, Bria Skonberg, and Rossano Sportiello.

Ticket prices are: Thursday, $35 general admission; Friday and Saturday, general admission $50. Discounts each night are: $25 military, $15 students. Patron tickets are $175 and include Friday/Saturday evening concerts plus ‘Special Patron Brunch’ at 10:30 Saturday morning, where the musicians will play and socialize with patrons, then patron/musicians will be invited to “sit in” with the Festival All-Stars during the closing jam. Patrons receive preferred, reserved seating and their names will be printed in the Festival program. Top tier $200 patron tickets include all of the above plus tickets to Thursday evening’s Special Event.

For more information visit www.ncjazzfestival.com, send e-mail to ncjazzfest@yahoo.com or call 910-703-1111. Special hotel room rates for attendees are available at the Hilton by calling 910-763-5900.

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Swing, Blues,
Bossa and Ballads

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Tickets to Pee Wee STOMP 2014

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Orders received by Friday, February 21, will be mailed; thereafter tickets held at door.

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

TOTAL DUE = $
His career cut short by MS, pianist Ray Kennedy needs a helping hand

During a long stint in the John Pizzarelli Trio, Ray Kennedy always seemed to be a sideman ready to be a star. At some point each set Pizzarelli and his bassist brother Martin would sit out as Ray performed an extended piano solo that was always a crowd-pleasing tour de force, and always ended with wild applause — often the biggest burst of the night.

Reviewers were as enthused as the audiences, with The New York Times describing Kennedy as “…an extraordinary pianist… [whose style] suggests a toned down fusion of Oscar Peterson and Erroll Garner, with a dash of George Shearing.” NPR’s Piano Jazz host Marian McPartland declared him “…a two fisted pianist with chops to spare and plenty of ideas to match.”

So when the amiable and prodigiously talented Kennedy left the comfortable gig of the Pizzarelli trio a few years ago, teaming up with his own bassist brother Tom, a bright and successful solo career seemed assured. But lately comes news that fate has intervened and the pianist’s career has been cut short by multiple sclerosis. The gifted musician, who appears on more than 100 jazz albums (and performed for the NJJS with Harry Allen and Randy Sandke in 1993), can no longer play the piano.

His family now faces major healthcare costs not covered by insurance and Ray needs fulltime care. Recently a friend created an online fundraiser at www.YouCaring.com to help Ray, his wife Eve and their two young daughters, aged 10 and 12. Already more than $16,000 of the campaign’s $50,000 goal has been met by 179 contributors. The NJJS Board of Directors authorized a $100 contribution at its December meeting and is encouraging Society members who are able to join them in this worthy effort for a special member of the jazz community.

To find out more about the fundraising campaign and make a contribution, just Google “Ray Kennedy www.youcaring.com” and a link to the Kennedy fundraiser site should be the first result returned. You may also donate by check. Make the contribution payable to Ray’s wife, Eve Langner, who has set up a special account for his care. The address is: 135 Central Park West, Apt. 4 South, New York, NY 10023.

CORRECTION: In our Van Alexander interview in the December issue of Jersey Jazz, we misspelled drummer Irv Cottler’s last name. We apologize, noting in atonement that Frank Sinatra, with whom Mr. Cottler performed for more than 30 years, often introduced him as “the world’s greatest drummer.”
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Jersey Stories

Big Band in the Sky

By Sanford Josephson

Foreststorn “Chico” Hamilton, 92, drummer, September 21, 1921, Los Angeles — November 25, 2013, New York City. While touring with Lena Horne in the late 1940s and early ’50s, Hamilton did studio work and played with local bands in Los Angeles in between road trips. That’s how he connected with Gerry Mulligan in 1952 and became part of the baritone saxophonist’s pioneering pianoless quartet, which also featured Chet Baker on trumpet and either Carson Smith or Bob Whitlock on bass. Hamilton’s “understated, seductive approach to the drums,” according to the Associated Press’ Charles J. Gans (November 26, 2013) “contrasted with the driving, hard-bop style typified by East Coast drummer Art Blakey.”

The Mulligan quartet, which played on Sunday nights at a club called The Haig, became an immediate hit and personified what was being called the “cool jazz” of the West Coast. A big factor in the band’s appeal, according to Mulligan (Jeru: In the Words of Gerry Mulligan/Library of Congress) was Hamilton’s “good show sense that brought that out in all of us, so the group wasn’t as introverted as Chet and I were…Chico brought this kind of extroverted quality to it that kept the thing alive so that there was noticeable vitality there.”

Hamilton left Mulligan’s quartet in 1955 and started his own “cool” quintet with Buddy Collette on flute and alto saxophone, Fred Katz on cello, Jim Hall on guitar and Smith on bass. The group was featured in the 1957 movie, The Sweet Smell of Success, with Burt Lancaster and Tony Curtis. Hall, speaking with NPR’s Mandalit Del Barco shortly after Hamilton’s death, recalled that the drummer “was fearless. Nothing seemed to faze him…He felt secure in what he was doing and what we were doing, and we were doing something that was a bit unusual in those days.” The group was also featured in the acclaimed jazz documentary about the 1958 Newport Jazz Festival, Jazz on a Summer’s Day.

Drummer Butch Miles told Jersey Jazz, “Chico Hamilton was the first drummer that I ‘purloined’ a solo from. I was a young teen-ager and the movie was Jazz on a Summer’s Day. I sat through that film maybe 6-7 times basically just to learn Chico’s solo. I was so impressed by his use of dynamics and melody in his playing I HAD to play his solo note for note. He had that impact on drummers. Chico was the epitome of taste combined with talent and yet he could swing like mad. I came from the Gene and Buddy school of drum set but Chico definitely left an impression on me. Now I’m tempted to go back into my musical vaults, pull out old Chico Hamilton records and learn from a Master all over again. He will be greatly missed.”

As musical tastes changed, Hamilton also changed the styles of his bands, replacing the cello with a trumpet and adopting a more upbeat sound. Then in the mid-’60s he began to concentrate more on composing than playing and wrote the soundtrack for Roman Polanski’s 1965 movie, Repulsion. Shortly after that, he discontinued his band and began composing music for television programs and commercials.

He never gave up playing and bandleading entirely and eventually moved to New York where he would often lead bands featuring young musicians on the way up. Among those he mentored were bassist Ron Carter, saxophonist-flutist Eric Dolphy and saxophonist Charles Lloyd. Saxophonist Eric Person who performed with Hamilton in the ’80s and ’90s, recently posted a message on his Facebook page about the experience.

“I learned many lessons with him on and off the bandstand,” Person said. “Chico didn’t get the credit he deserved for offering jazz a different style of drumming. He played the mallets and brushes like no other. And he was the consummate drummer/leader. He was always looking out for his band

continued on page 10
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members by letting us record our compositions.”

Hamilton became a faculty member at New York’s New School for Social Research when the school started its New School of Jazz and Contemporary Music in 1987. In a blog post on the New School website, Martin Mueller, the program’s executive director, called Hamilton a “friend, colleague, mentor and jazz giant. We have no greater or more central figure in our school history and community. Generations of New School jazz artists are his children and his legacy.”

Hamilton’s most recent album, Revelation, was released in 2011 on the Joyous Shout label, and he had recorded another one, Inquiring Minds, which was scheduled for release this year. He received a National Endowment for Arts Jazz Masters award in 2004 and also was named a Kennedy Center Living Jazz Legend. In 1997, the New School gave him its Beacons in Jazz award, along with an honorary doctorate.

Survivors include: a brother Don; a daughter Denise Hamilton; a granddaughter and two great-granddaughters.

Bob Greene, 91, pianist, September 4, 1922, New York —October 13, 2013, Amagansett, NY. Greene was a documentary writer who never planned to become a full-time musician, but his devotion to the music of Jelly Roll Morton won out, and in 1968, he switched careers. At the time, he had been planning to join Robert F. Kennedy’s presidential campaign. When Kennedy was assassinated, Greene decided to devote his life to music. He told the online arts magazine Joyzine that, “When Bobby got shot, I realized that the time had come for me to get into music full time. Certainly if he had lived, I wouldn’t have devoted myself to Jelly the way that I have.”

Greene graduated from Columbia University in 1943 and became a radio documentary writer, moving on to television later. In 1957 and 1962, he won Writers Guild awards for history-based radio scripts. He also taught in the dramatic arts department at Columbia in the ’50s and ’60s and worked for the Voice of America in the ’60s. A self-taught musician, he was enamored by Morton’s music, which he became aware of in the ’40s.

In 1973, he formed his own version of Morton’s Red Hot Peppers band, which played at Lincoln Center during the Newport Jazz Festival in New York. John S. Wilson, writing in The New York Times, said that Greene “projected the flavor of Morton’s music — the breaks, the slurs, the accents, the coloring.” Whitney Balliett, the longtime jazz critic at The New Yorker, wrote, “If there were such a thing, Greene would hold the Jelly Roll Morton Chair of Music at an Ivy League college…He gets inside Morton’s Music.”

During the ’70s and ’80s, Greene promoted Morton’s music around the country and the world as both a bandleader and solo pianist, and he played Morton’s music on the soundtrack of the 1978 Louis Malle-directed movie, Pretty Baby, starring Keith Carradine, Susan Sarandon and Brooke Shields.

Writer and clarinetist Tom Sanction, writing in his “News & Views” blog on October 16, 2013, recalled when he and Greene “teamed up to form a regular Tuesday night quartet at the Cajun Bar and Restaurant on 16th Street. We would also meet up for dinners at P’ Clarke’s from time to time. When I was assigned to Paris as a Time correspondent in the 1990s, Bob visited our house and filled it with his music, his infectious laughter and his stories, all fueled by gin and tonics that he liked on the stiff side…Bob was a larger-than-life character who touched the lives of many people around the world. I am happy to have known him. And I will miss him.”

In January 2011, Greene presented a concert in Bridgehampton, NY, of music by Morton as well as other New Orleans musicians such as Louis Armstrong, King Oliver and Bunk Johnson. He described Morton’s music to Claire Walla of The Sag Harbor Express as “an orchestral style. In his right hand, he’d have the trumpet and the clarinet, and in his left hand, the octave would be passing notes to the trombone. It was a full, rich sound.” Cause of Greene’s death was lung cancer. There are no known survivors.

Richard “Dick” Morgan, pianist, 84, June 5, 1929, Petersburg, VA — October 20, 2013, Silver Spring, MD. In the late 1950s, while working in Norfolk, VA, Morgan would often play with guitarist Charlie Byrd, who helped bring him to Washington, DC. He became one of the capital city’s favorite local pianists, playing in a variety of venues including Kennedy Center, Blues Alley and the Showboat. In 1960, saxophonist Julian “Cannonball” Adderley saw Morgan play and was so impressed that he contacted his record label, Riverside Records, and had a recording crew capture Morgan live for an album, Dick Morgan at the Showboat.

Through the years, Morgan appeared with such artists as Tommy Dorsey, Frank Sinatra, Etta Jones and Joe Williams. According to Matt Schudel, writing in The Washington Post (November 1, 2013), Morgan “was a versatile, crowd-pleasing pianist who could embellish a large repertoire with improvised flourishes.” Morgan was modest about his talent. He told the Richmond Times-Dispatch that, “I don’t make any claims to be a first-class jazz pianist. I’m somebody who will immediately get immersed in the audience and get them to pay attention. That has carried me through the years.”

In the late ’70s, acting on the suggestion of his friend, the comedian Bill Cosby, Morgan returned to college, earning an undergraduate degree from Antioch College and a law degree from Howard University.

Cause of death was prostate cancer. Survivors include: his wife, Sylvia; daughter, Anita; stepdaughter, Verlon; seven grandchildren; and five great-grandchildren. The family has requested that, in lieu of flowers, donations be made to Howard University’s Law School Student Fellowships.
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Talking Jazz
A Jersey Jazz Interview with Catherine Russell
By Schaen Fox

If you are unfamiliar with Catherine Russell, and I doubt that many of you are, a brief visit to her website www.catherinerussell.net will be a treat. There you may sample her marvelous voice and also see both home and Hollywood movies of the musical royalty she grew up with. Her mother, Carline Ray, once a member of the International Sweethearts of Rhythm, was a working musician her entire life. Her father, the great Swing Era bandleader Luis Russell, is probably best known for his long association with Louis Armstrong.

She has graced the stage at many NJJS and other area events. Her career has had several interesting twists that we had to discuss over a long period of time because, happily, she is a very busy working musician.

JJ: When did you begin your daily yoga routine?

CR: Nine years ago. Before that I didn’t have a daily regimen. I had been a dancer, but I hadn’t been taking dance classes for years. I was on tour with David Bowie and the opening band, called the Dandy Warhols, was with us for about three months. The lead guitar player’s wife was a yoga instructor. We got to talking, and the subject came around to I needed an exercise regimen. She said, “I’m a yoga instructor.” I thought I could never afford to take as many classes as I wanted. She said, “I’m out here anyway. I’ll come and train you.” She trained me for a couple of months until I developed my own regimen.

JJ: About your dancing, how did you get into the Katherine Dunham dance company at age five?

CR: My mother was playing piano at her school on 42nd Street and entered me in her classes. It turned out I really loved it and took to it naturally. She was a great teacher and later invited me into the company. I danced with her for six or seven years, and then she left to go to Haiti. I continued to take classes, but I wasn’t competitive enough to be in a company. Dance is very competitive.

JJ: It must, however, have been exciting to dance in the Aida production starring Leontyne Price even for a child.

CR: Yeah, I did share the stage with Miss Price. [Chuckles] Yeah, being in the opera was very exciting. I didn’t have any adult fears. I was a wide-eyed kid at that point. It was a lot of fun to dance in a beautiful old theater. For two years of the Aida run, we were at the old Metropolitan Opera House on Broadway before Lincoln Center was built. It was a shame when they tore that beautiful building down, but I got to experience that.

JJ: You also spent time doing theater, but the only show I saw mentioned was Big River.

CR: That was the only Broadway show, and that was in the ’80s. I had gone to the American Academy of Dramatic Arts in my college years and graduated from there. I wanted to study that. I love being in the theater and acting. It has been a great thing for me personally. I got to do Big River because the pianist at Catch a Rising Star comedy club where I was singing was regularly an audition pianist. He heard that they were looking for a replacement for Jennifer Lee Warren who was playing a character who didn’t have any speaking lines but had a featured song. He said, “Why don’t you come down and audition for the director, Des McAnuff?” I went and auditioned with another woman. She could hit all of the high notes but I could fit the costumes. So I trailed for a week. You see every show, and they show you where you go for your costume changes and give you your blocking. It was the last six months of the run, so I did the show for a month straight and then went back in twice until the end. After that, I did a few Off-Broadway musical theater productions and one

This interview was conducted before Catherine Russell’s mother, musician and vocalist Carline Ray, died in July of last year. A jazz guitarist, bassist and vocalist for seven decades, Ms. Ray had just released her first recording as a soloist, a month earlier. The recording was produced by Catherine Russell.

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straight dramatic production because I was in a theater company. That was in the mid ’90s. After that, I haven’t done musical theater.

JJ: What was the straight dramatic production?

CR: That was called Necropolis by a playwright named Don Nigro. The play was based on the Bosnian crisis, but since I was in the play we changed it around and put it in Zaire. It is a two character, one act play. That was great fun. We had an excellent director, and I played a sniper. It was really interesting to go into a completely, completely different world. We would be deep in rehearsal and then I’d come out and be in New York City and go, “Wow! We are really fortunate.” [Chuckles] I had to speak in some kind of Central African dialect. They are French speaking, so it was very interesting to study a dialect like that. I can do a generic African dialect, but infusing the French in there put another level on that. That was maybe 1995 that we did that.

JJ: Your living in Paris for a year must have helped that dialect.

CR: Not really. [Laughs] I had a friend Carol Fredericks, who is deceased now, one of the sisters of Taj Mahal. She and I had been roommates in the ’70s. She went to France to begin her solo career. When I graduated from the American Academy, she sent for me to work on her first solo album. I ended up staying because I kind of wanted to be an ex-pat. I thought that I had left the US, but I ended up coming back anyway. I spent the year there working and recording and having strange record deals. It was the beginning of my professional career. You learn a whole lot for better or for worse. [Laughs] I know Paris very well now, so it was good to live someplace else.

JJ: What a wonderful thing to be able to say, “I know Paris very well.”

CR: [Laughs] Yeah. I have been there a lot since then, so when I arrive in Paris it is one place I can put my suitcase down and go live like the people, walk around, read a map and get along in the language — sort of. I was a lot more fluent when I was living there. It is still my favorite city. It is so beautiful.

JJ: I’m glad you returned, but what changed your mind about being an ex-pat in Paris?

CR: It’s a long story. The short answer is that the business went sour, and I had to come back home.

JJ: I read that you are a real fan of the Grateful Dead and that they were big jazz fans.

CR: Yeah. I hear that is what they based a lot of their jamming on. They liked all types of music just like me. They were a very unique sounding unit. A friend of mine let me borrow his album Live Dead maybe in 1967, and I thought, “Gee that is great, so different, and the songwriting is really, really good.” A friend took me to my first show for my 14th birthday, and I loved it so much I got hooked. I went to maybe a hundred shows between 1970 and 1995 when Jerry Garcia passed away. Now I am in The American Beauty Project. We do songs of the Grateful Dead. It is great fun because the songs are so good.

JJ: I assume you got to know the musicians.

CR: The Dead? No, I never did. Friends of mine were friends of the band and still are. I got to go without tickets and sit at the soundboard and be backstage and see Jerry Garcia and all of those things. I knew Dick Latvala, their archivist and so I got to meet Bob Weir but, no, I don’t know them. I was called to sing with Billy Kreutzmann’s band a couple of times and ironically had my own tour and could not work with him. [Chuckles] You wait 40 years to be able to work with people and then you can’t make it when the call comes. [Laughs] That’s life, but at least I got the call. [Laughs] I’m in the loop anyway, kind-of “one degree of separation” away.

JJ: How was working with Robert Klein?

CR: It is great working with Robert! I also got my Actor’s Equity card with him. That was a good thing. That started because I was doing demo work for his musical director Bob Stein, who was co-writing songs with Dave Mancini and other song writers. Singing songwriters’ demos was a way that I made a living in my early adult years. Then Robert started doing HBO specials, which he is still doing. I was involved with that, and you can still see that today and see how I looked back in 1984. He did his stand-up routine, and then he would have music at the beginning and the end of his show. Then we did a couple of weeks at the Circle in the Square Theater in New York and two weeks at the Henry Fonda Theater in Los Angeles. Yeah, that was my first stage show with a run of shows. He is great. I love Robert. He has been very nice to me. I’ve done maybe three of his HBO shows.

JJ: Steely Dan has also been a long running gig. How did you hook up with them?

CR: I was singing at Catch a Rising Star comedy club. I met a whole lot of great musicians through that. The sub-drummer in the trio that used to play with the comedians on and off said, “I have another gig up the street at a club called Hades. I think you should come up and sing. I think they would like you.” I did and sat in. I was singing blues and soul tunes in those days. The leader of that band was Jimmy Vivino, who is now the leader of the Conan O’Brien Basic Cable Band. He said, “I want you to come back regularly because a lot of well known people come and sit in with me, and one is Donald Fagen.” So one night all of a sudden I’m sharing the stage with Donald Fagen. They became Donald’s back-up band for his Rock and Soul years before the re-formation of Steely Dan. So Donald called me to be a part of that.

We did a bunch of shows called New York Nights where he would have celebrities do the shows. Charles Brown, Ruth Brown, Annie Ross, Pat Metheny and all kinds of people used to do that. Then when he formed the Rock and Soul Review with Michael McDonald, Boz Scaggs, Phoebe Snow and Chuck Jackson I was a part of that. There is a lot of YouTube on that now. Then when Steely Dan reformed I was asked to do that. It has been quite a few years. We just finished a four-month tour in 2011. That was really fun. Donald Fagen had
chosen a Willie Dixon tune for me, “I Live the Life I Love and Love the Life I Live,” knowing that I just love Willie Dixon material. Boz Scaggs, a great blues guitar player, was playing on that. I looked around at one point and thought, “Gee, Boz Scaggs is playing guitar for me.” [Laughs] How does that happen? [Laughs] It’s a good life.

JJ: I’d guess he was doing it because he liked it. What is the worst part of a musician’s life?

CR: Air travel. [Chuckles] It is really hard. You can’t bring anything, air quality is awful, and you never know if your flight will be on time. If the gig is within a day’s travel, I drive. I like driving. You just pack up the car and go. We travel by tour bus on these bigger tours, which is fine. It is much easier. It is expensive so it has got to be a big enough tour where the bosses are going to provide buses for the band, but it is much easier for us.

JJ: Do you have any favorite stories from the road?

CR: Let’s see. I wasn’t in rock and roll where people were trashing hotel rooms, so I don’t have those stories. I was in the Bowie band in Nice, France. They had put us in a hotel which looked like something out of Walt Disney — like a circus tent with larger than life sculptures and weird color schemes. We walked in, and David Bowie hated it. He is a rock star, so how are we going to get out of there? His fans are really dedicated. They would be at every show, down front. We knew their names and they would be waving and calling your name. They know where you are going to be. They wait for autographs. So a note comes to my door, “Pack your bags. We are leaving by 11:00 pm.”

JJ: That brings me around to asking about your going to Sweet Basil and having your career focus change. Would you tell us about that?

CR: Sure. My mother, Carline Ray, was subbing on bass for Earl May when he was playing with Doc Cheatham. I didn’t really know who Doc was at the time. One time I did go and see him play. I was kind of lost because the Grateful Dead had been my home group. After Jerry passed on I thought, “What do I do now?” I walked into Sweet Basil and heard that music, and it was like a little piece of New Orleans in New York. The food was great. There was a crew of people that went there every Sunday, so I got to know them. Doc sounded great, and I got to meet him, Chuck Folds, Eddie Locke and Earl May. I thought, “This is great.”

One afternoon, I went up to the table and said, “I’d love to sing a song and sit in.” I don’t know how I got the guts. I would never do that. Everybody was, “Yeah, yeah, yeah.” They were in the middle of a meal. The next week, they did actually call me up. I thought, “Oh God, what have I done now?” I think the first song I sang with them was “Just in Time” because I was well aware of a lot of standards. I had grown up hearing them. Then they asked me to sing another one. I was so shocked at that. They started calling me up every Sunday, and I became one of Doc’s songbirds. Charles Linton, who sang with the Chick Webb Orchestra, was one also. He was around Doc’s age and would sing every week. He had a beautiful voice.

I stayed friends with Earl after Doc passed. He said, “I work at a club out in New Jersey called Shanghai Jazz. I would love for you to come out there. I think they would like you.” At that, I felt, “Now what have I done?” [Laughs] I just put together a list of standards that I knew. That is how my singing jazz started. Before that, I had sung standards in wedding bands but never in clubs. It was me standing there making my way through the gig. I didn’t know anything about leading a jazz band. Earl was going, “Yeah, yeah, yeah. Sing another one,” from behind the bass. He actually led me through the forms of the tunes.

Earl really fathered me through that and how to tune in a club for the audience. I’d never sung jazz in front of people who were listening. I worked with Earl for a couple of years and recorded the Live at Shanghai Jazz album at Shanghai Jazz, but it was pretty terrifying there for a while…[Chuckles] David and Martha [Shanghai Jazz owners] kept hiring me, and I was just there New Year’s Eve. They have been wonderful. I’m not there very often because of travelling, but I’m there a few times a year. They say it has been 14 years. It has become my jazz home in the New York area.

JJ: Has anything else in New Jersey played a significant role in your career?

CR: WBGO has been amazing, amazing! All the people there, Rhonda Hamilton, Gary Walker, Michael Bourne and Dorthaan Kirk, have been so nice and so great to me I feel like they are my friends. They have given me great work. I appreciate how involved they are in the community and how much they support the musicians. Jersey pride is a real thing. It is very interesting for me to see how strong that is. They love their jazz in Jersey, and that is a beautiful thing.

JJ: Do you have any memories of 9/11 you are willing to share with us?

CR: I was teaching on Mondays at Berklee College of Music [in Boston]. I would take the train or fly up on the 6:00 or 6:30 shuttle Sunday night. Before 9/11 you could get to the airport at 6:25 with no ticket and get on a 6:30 airplane. [Chuckles] I was on my way back to New York the Tuesday morning on an Amtrak train. All of a sudden the conductor was going through the cars saying, “Something happened in New York at the World Trade Center, but it doesn’t say what.” We got to New Haven, and the conductor said, “Everybody off the train. The

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Catherine Russell
continued from page 15

train is stopping here. Everybody has to get off the platform and go down into the station.” Still we didn’t know what was happening. We go into the station. There was a little television monitor, and a hundred people crowded around as they showed the footage of the planes striking the towers. There was mayhem and confusion in the station.

Then there was one muffled announcement, “There is going to be one Greyhound bus going back to Boston.” At that time, I was staying with my now husband when I was teaching. I thought, “ Gee, if I don’t get on this bus, I’m going to be stuck in New Haven, and I don’t know anybody in New Haven.” I got my ticket, got on the bus, and then we found that everything had been shut down, and the towers collapsed. It took six hours to get back to my house. I called my mother and said, “I’m fine I wasn’t on a plane.” My mother was terrified because (previously) I had taken that very same flight that the hijackers had turned around. I might have been on that flight.

Then I was stuck in the Boston area for a week. I finally got to New York, which looked like Night of the Living Dead. I live about 40 minutes walk from Ground Zero. It smelled horrible with photos all over the place. People were walking like they were in a trance. Everything stopped. There was no work. You couldn’t fly anywhere. No one was going to shows. I did have a few shows with other artists in the Northeast where 10 people would show up but not on my own. It was really, really bad. I ended up taking a second day of teaching at Berklee and I had some session work, and that was about that.

That was an end of an era and a new beginning for a lot of things. In 2000, there was a six-month union strike, which put a big hole in the jingle business; then 9/11 was the death of a lot of that. The advertising business was struck very hard by those two things.

JJ: Let’s change the tone. Do you have any career souvenirs that you would like to tell us about?

CR: I don’t have artifacts, but I have a lot of photos from places. There is one photo I have of when the Bowie band did the Montreux Jazz Festival. We had a Claude Nobs evening. He invited us up, so I have a photo of the band with him at his home. Claude Nobs is a collector of juke boxes and model trains and I love trains. He has a beautiful home, of course.

JJ: Is there any film or play that you feel will give us non-musicians an accurate view of a musician’s life?

CR: I have been reading about Louis Armstrong a lot. I like biographies. That is the way you learn how people actually lived. I can’t think of a play that would do that. A play is going to really dramatize it. There are some great books about his life. What a Wonderful World by Ricky Riccardi, a fantastic read, is what I’m reading now. Gary Giddins wrote one which is also a great read. Duke Ellington’s Music is My Mistress is great. Dancing in the Dark is a book about black ballroom dancers in Harlem and the struggles they had. It is a great account about the limitations of race. You just don't get the same opportunities, period. We have it really easy these days by comparison. It is not easy, but these people paved a tough road.

Bradley Garner did a great thing by translating Timmy Rosenkrantz’s memoir of his life in Harlem (Harlem Jazz Adventures: A European Baron’s Memoir, 1934-1969). That is a fantastic read. A lot of things really came alive for me. He tells you the step by step: arriving at a club and how he was greeted by the door people, actually what the room was like and meeting all the greats like Billie Holiday and Fats Waller. It is a bird’s eye view of Harlem in its heyday. Also, my favorite photo of Luis Russell and Louis Armstrong was taken by Mr. Rosenkrantz in Harlem, 1935. He took a lot of great photos!

JJ: Since you mentioned your dad, I wanted to ask about your family. You are from musical royalty. Your father, Luis Russell, was a famous band leader and worked with Louis Armstrong. Your mother, Carline Ray, was with the International Sweethearts of Rhythm. Were any other relatives professional musicians?

CR: My maternal grandfather, Elisha Ray, was a sousaphone player with James Reese Europe, the world renowned composer, arranger and bandleader in the early 20th century. He was a graduate of the Julliard School of Music. He was offered a job with the New York Philharmonic in the brass section but did not take the job because he needed full-time work. The Philharmonic did not perform all year round in those days.

CR: Has anyone given you some memorable career advice that you care to pass along?

CR: My mother has been a wonderful adviser regarding areas of the music business. She mainly guided me to take care of business and save the drama for the stage. I learn lessons from everyone I work with and work for. I like to observe what works and what doesn’t, then I try to learn from that.

JJ: Is there anything coming up that you would like to mention?

CR: I’m happy to say that many exciting opportunities are unfolding for me here and abroad. We plan to record another album in the spring as well. I am thankful for all blessings.

JJ: Thank you for being so generous with your time.

CR: Thank you so much. I hope to see you soon. Bye.

Bring It Back, Catherine Russell’s 5th album, to be released in February, digs deep into a rich vein of musical treasures. Mining collaborations between her legendary father, Luis Russell, and the great Louis Armstrong, Catherine brings along the same team from her two previous chart-topping albums. Gems from the Jazz Age and the Swing Era performed with new arrangements for 10-piece orchestra, blend seamlessly with reinventions sourced from Blues Icons Esther Phillips, Al Hibbler, Wynonie Harris, and Little Willie John. She will also appear at Dizzy’s Club Coca-Cola on January 13 and February 24, 2014.

For more information, please visit www.catherinerussell.net.

Schaeen 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.
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Dan’s Den | Year-end Roundup

It was a private affair, so this is no review. The tribute to Jean Bach’s “life and legacy” held by and for her friends at one of the great documentary film maker, radio producer and jazz aficionado’s favorite hangs, the Café Carlyle, was so lovingly and splendidly produced and hosted by her friend, the photographer Carol Friedman, that it must not go unmentioned. On the afternoon of November 1, friends including Bill Charlap, Sandy Stewart, Annie Ross, Barry Harris, Barbara Carroll, Loren Schoenberg, Jimmy Heath, Gary Giddins, Joe Temperley and Jessye Norman spoke, sang, played and reminisced, accompanied by a slide show spanning the one-of-a-kind life that began on September 27, 1918 and ended on May 27, 2013. Jean would have approved.

Evan Christopher is one of today’s foremost clarinetists, so it’s always a delight when he comes up from New Orleans, his home since 1994. At the Sidney Bechet Society concert at Symphony Space in October, his “Clarinet Road” comprised Randy Reinhart, cornet and trombone; Eli Yamin at the piano; Thaddeus Expose on bass, and Lafrae Sci on drums, with Hilary Gardner, vocals. There were some memorable moments, but the leader was in a particularly talkative mood, eventually exhausting this listener’s patience. Randy scored with a “New Orleans” à la Bobby Hackett, and Miss Gardner did a lovely job of whistling “Azalea” — and everybody was on form for “The Mooch,” Eli à la Monk and Evan hinting at Pee Wee Russell. And we were taken with Miss Sci’s lively and engaged drumming.

At my old haunt, the Rutgers Institute of Jazz Studies, a first-rate trio led by Daryl Sherman, piano and vocals, with Joe Temperley on baritone sax and Boots Maleson, bass and cello, was the highlight of an afternoon celebrating the Institute’s reception of a Literary Landmark Award from the New Jersey Center for the Book. With an ear for two of the Institute’s primary collections, Daryl saluted Mary Lou Williams with a rendition of “The Land of Oobla Dee,” assisted on the refrain by Mr. Temperley, who was the star of Benny Carter’s “When Lights Are Low.” A surprise treat was Maleson’s cello outing on “Perdido,” a tip of the cap to Oscar Pettiford and beautifully done — no wonder Ron Carter always enlists Boots among his stringed accompanists. (Boots and Daryl have been a team for lo, these many years.)

Sir Richard Rodney Bennett (March 29, 1936 – December 24, 2012) was a man of many musical parts — an accomplished classical composer, an excellent pianist, a writer of film scores, and a devotee of the Great American Songbook, which he mastered as an accompanist to singers such as Marian Montgomery, Karin Krog and Mary Cleere Haran, among others. Jazz was another love. Some of these bases were touched at the memorial concert held October 28 at St. Peter’s Church in Manhattan, with his “Concerto for Tenor Saxophone,” written for Stan Getz, who performed it, and saw it captured on film, though he did not commercially record this piece de resistance. Eddie Daniels did a marvelous job on the demanding solo part, with admirable support from an expert ensemble of 16 strings, conducted by Scott Dunn, a longtime friend and collaborator of Bennett’s.

Other works on the program included two world premieres, and the American premiere of “Songs Before Sleep,” a cycle for children, scored for bass baritone and strings. The singer, for whom the work was composed, and who has recorded it, was Jonathan Lemalu, born in New Zealand of Samoan parents. I had the great pleasure of dining with Sir Richard and Daryl Sherman after a performance at the Algonquin with Mary Cleere. He was a true polymath with a sparkling sense of humor.

Big Night at Smalls

Smalls is one of the most varied and active venues for jazz in Manhattan, and perhaps in the world. This narrow Greenwich Village cellar with its rows of metal folding chairs (there’s a small banquet on one side by the bandstand), long and well-stocked bar, and overpowering blow-up, vintage 1934, photo of Louis Armstrong above the bandstand, offers music every day of the week, starting at 7:30 pm Monday through Thursday, at 4:00 pm Friday and Saturday, and at 1:00 pm on Sunday, continuing well into the night. Attractions span a wide range of sizes — duos to big bands — and styles. Pianist Spike Wilner, who usually performs on Tuesdays, is the brains behind this one-of-a-kind place. Go to www.smallsjazzclub.com or look it up in Hot House; admission is $20. Because of its proximity to a famous, venerable fellow jazz cellar, I think of Smalls as a down-home cousin of the Village Vanguard.

On November 10, a Tuesday, it was duo time at 7:30 and a full house greeted Barbara Rosene and Conal Fowkes. These two first met as members of Vince Giordano’s famous Nighthawks at the turn of the century and have worked together, live and on recordings, since then. The relationship between singer and accompanist is a very special and crucially important one, and these two definitely have that vibe. I’ve been aware of Barbara for quite some time, but must confess that Fowkes is a recent discovery. He is one of that special group of British-born pianists who settled in the United States. It started in 1946 with Marian McPartland. Then followed the late Ronnie Ball, then Derek Smith, then my dear friend,
New from ARBORS RECORDS

Great Jazz Lives On

Contemporary jazz masters, Rossano Sportiello, Eddie Metz and Nicki Parrott, offer joyously improvised music with a highly refined sense of melody and rhythm. A special treat for all jazz lovers.

Rossano Sportiello’s “music was unabashedly beautiful.”
It’s A Good Day ARCD 19431

Popular vocalist Kat Gang performs favorite classic tunes with jazz masters Warren Vache, Harry Allen, John Allred, Mike Renzi and Bucky Pizzarelli. A super-jazzy CD!

Dream Your Troubles Away ARCD 19404

Monday, May 19, 2014 An All-Star Tribute to Mat Domber and Arbors Records

Randy Sandke leads a who’s who of Arbors Records alumni in a tribute to jazz record and festival producer Mat Domber. Musicians confirmed so far are Anat Cohen, Wycliffe Gordon, Dick Hyman, Bucky Pizzarelli, Warren Vache, Harry Allen, John Allred, Rossano Sportiello, Rebecca Kilgore, Ed Metz, Joel Forbes, Rajiv Jayaweera and soprano sax legend Bob Wilber! Don’t miss this incredible program!
Show begins at 7:15 PM at Symphony Space, 2537 Broadway at 95th St, New York, NY 10025.
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U.S. and Canada distribution by Allegro
the late Dill Jones, then in 1979 Keith Ingham, and in 1996, Conal Fowkes. (If I missed anyone, apologies.) Individuals all, they share deep Anglo roots in the jazz piano tradition.

It was clear from the start that this full house was Barbara's audience, and she responded with comparable warmth. I enjoyed the groove too much to take consistent notes, so this report does not cover the considerable breadth of repertoire. There was a Rosene favorite, “Sunday Kind of Love,” and that Johnny Green-Eddie Heywood (not the pianist!) gem, “Easy Come, Easy Go,” which she does with just the right feeling. For a solo turn, Fowkes offered “Black Beauty,” one of Ellington’s early masterpieces, at the proper tempo with a Ducal touch. “You’d Be So Nice To Come Home To” showed off the duo’s good time, as did a swinger, “What a Little Moonlight Can Do,” with a fine piano spot. “Maybe You’ll Be There” was imbued with longing — the first of two good ones by Rube Bloom. There were more first-set goodies, among them a mellow “Shadow Of Your Smile.”

There was much intermission socializing for our star in this narrow yet cozy space. The second set’s surprise guest, Michael Hashim and his alto sax, raised the temperature with some hot stuff. I’ve been a fan of Hashim’s since the days of the Widespread Jazz Orchestra (remember?) and was very sorry to have to miss his Billy Strayhorn concert a few weeks later, which among other fine players, included Jordan Sandke, whom I haven’t seen in far too long, and my main man Scott Robinson who, according to Barbara (when asked for a report), wore “a crazy red smoking jacket.” She also noted the contributions of baritone saxophonist Lauren Sevian, with whom she tours with the Harry James Band. This event is covered elsewhere in this issue (page 46) by our good friend Joe Lang.

Back to Smalls and set two, for which Barbara uncorked one of her naughty but nice specials, “My Man O’War,” which nearly brought down the house. “Seems Like Old Times” changed the mood. Colin, vocally as well as pianistically, and Mike joined forces on “You’ve Got That Thing,” an atypical 1929 Cole Porter hit. Fun and games. Barbara scored with “Fools Rush In,” a proper landing following a delightful evening.

And so long until February!
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<td>Party for New Year!</td>
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<td>Rob Paparozzi</td>
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Tuesdays at Trumpets — no music charge/$5 minimum 6:30 – 10:30 pm

Visit [www.trumpetsjazz.com](http://www.trumpetsjazz.com) for our complete schedule.

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« Trumpets is closed on Monday and Tuesday evenings except for special events. »
« Italian/Continental cuisine, full service restaurant and bar open to 1:00 AM Friday & Saturday « to 12 midnight weekdays. »
« Kitchen open Wednesday & Thursday 5:30 – 11:30 PM. « Friday & Saturday 5:30 PM – 1 AM « Sunday Brunch 11:30 AM – 2:30 PM. « Sunday Evening 7 PM – MIDNIGHT »
As required by its bylaws, the NJJS convened an annual meeting and report to the membership at Shanghai Jazz in Madison on December 8, 2013. President Mike Katz reported on Society activities in the past year and outlined plans for 2014, the organization’s 41st year. He noted that the NJJS ended 2013 with its budget in the black for the first time in several years. The reversal was due, he said, to the discontinuation of Jazzfest and funds raised by the 40th Anniversary Concert. He stated that the Board is continuing to explore the possibility of reviving Jazzfest in a new cost-effective format sometime in the future.

At the meeting Cynthia Feketie and Sheilia Lenga were re-elected to three-year terms as Board members, and Robert Beck and Lowell Schantz were elected as new members of the Board.

The Board then adjourned to conduct its regular monthly business meeting at which its current officers were all re-elected for one-year terms.

Several past presidents of the society were on hand for the annual gathering, including Andi Tyson, Joe Lang and NJJS co-founder and President Emeritus Jack Stine.

Vocalist Sarah Partridge entertains NJJS members at the Society’s Annual Meeting on December 8. She was accompanied by Jim Riddle on piano and Bill Moring, bass. Photo by Tony Mottola.
Grammy Award-nominated Jane Monheit is a leading light in both the jazz and cabaret worlds.

JANE MONHEIT
SATURDAY
FEBRUARY 8 AT 8PM

True Blues with Corey Harris, Guy Davis & Alvin Youngblood Hart
THU, JAN 23 AT 7:30PM
True Blues chronicles the extraordinary living culture of the blues in an evening of music and conversation with three blues masters.

Jazz in the Loft
SUN, JAN 12 AT 7PM  Greg Bufford’s tribute to Jazz legend Philly Joe Jones
SUN, MAR 16 AT 7PM  The Vince Ector Quartet
SUN, MAY 4 AT 7PM  Wincey Terry

Blues in the Loft
SUN, JAN 26 AT 7PM  Lil’ Bastard
SUN, MAR 9 AT 7PM  Mike Girtot & Friends

These programs are made possible in part by the New Jersey State Council on the Arts. Support for SOPAC is supported in part by Investors Bank, Media Sponsor WMUS-FM. This tour engagement of Corey Harris is funded through the American Masterpieces program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

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One SOPAC Way
South Orange, NJ 07079
Bill Crow wrote this lyric in 1974 and Denny Leroux wrote a tune for it. They made a demo, but nothing came of it.

As the music shook the floor,
A spell was on the dancers
So, roll, Jimmy John,
To jam with Jimmy John.

They played 'til the moonlight faded,
And the morning brightly shone,
The boss, he shut off the liquor,
But nobody would go home.

They played like twin volcanoes,
They played like shooting stars,
Ever since that day,
Nothing's come this way
That could touch those two guitars.

This joint has seen some players
Who could really get it on,
But they were put to shame
The night the stranger came
To jam with Jimmy John.

Oh, roll, Jimmy John,
Roll your guitar on,
Let the music play 'til the judgment day
And the last guitar is gone.

They played 'til the moonlight faded,
And the morning brightly shone,
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**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!

**DORIAN PARREOTT QUARTET**

**Wednesday, February 5 • 8 pm**

Talented, multi-instrumentalist Dorian Parreott returns, this time leading his quartet. The classically trained Parreott, has played with groups as varied as the Scott Joplin Orchestra, Eastern Wind Ensemble, Monmouth Symphony, the Garden State Philharmonic and the Top Brass Quintet.
Autumn in New York

By Schaan Fox

Central Park — Manhattan’s great green jewel. For two years, this treasure has been burnished by “Jazz & Colors,” a late autumn event with the spirit of a hippie-era “happening.” Perhaps it is an offspring of “The Gates,” the famous art installation that took over the park for 15 days in 2005. Back then, people could follow bright trails of overhanging saffron-colored fabric through the winter-bared park. This project welcomes people for four hours to hear free live music while they enjoy the late seasonal colors.

Starting at noon on Saturday, November 9, 2013, 30 jazz bands performed a single unifying set list in locations scattered around the park. Some bands were well known, such as Arturo O’Farrill’s Afro-Latin Jazz Orchestra and the Jazz at Lincoln Center All-Stars. Others were still emerging, but no less deserving attention.

This year’s set list included “Take the A Train,” “Harlem Nocturne,” “Grand Central,” “New York City” plus many more by titans associated with the Big Apple. Once that was completed, however, the last half hour was open for the musicians to perform their own material.

Volunteers, sporting “Jazz & Colors” vests, were tasked with greeting the musicians as they entered the park, assisting them in setting up and for the entire event, providing information, such as the event maps, to the public. The maps are almost two feet long with information about each band, their locations, the set list and park restrooms. Although designed for this specific event, the maps could serve as a long term handy park reference guide.

We entered the park at Frederick Douglass Circle on 110th St. to the sound of Mitch Frohman’s Latin Jazz quartet offering a spirited “Bemsha Swing.” The band was right beside a path, and while there was little space for an audience, people stopped to listen to the Monk classic. As we wanted to hear the Wayne Escoffery Quartet with Carolyn Leonhart, we quickly hurried to the Dana Center on the east side of the park. This was a more crowd-friendly location: The band had their backs to the Harlem Meer, leaving a large open space by the center. This allowed a good number of people to gather and listen. (The vast majority in the crowd listened closely but a few chatted obliviously in their midst, and a steady stream of people strolled or jogged past in the background.)

Violinist Jason Kao Hwang and his band performed at the very foot of the Meer in another slot that was too restricted to allow a real crowd to form. Looking on the bright side, Jason later remarked, “We were a bit removed, but we had a great view of the water. People seemed to enjoy it. But there was no place to sit, so we had people flow by, but most seemed to be having a good time.”

Reflecting on the experience, the violinist noted that he had to adapt to the environment: “I usually play acoustic violin, but because of the weather, if you bring an acoustic violin out, there is a good chance that the wood might crack. It is sensitive to the elements. I played the solid body violin and that instrument processes the electronics very well, but I don’t like the sound of it by itself so I was using the wah-wah pedal.”

We then tried to make a rapid 20-some block descent to Summit Rock where 2 Sisters, Inc. performed. This is a trio consisting of two baritone saxophonists, Claire Daly and Dave Sewelson, and bassist David Hofstra. The trio began, according to Claire, when, “We started getting together just to crack each other up, a totally improvised group.” Then Dave Sewelson got us a gig just to get us out of my house. A guy was there who books a festival and we got a week in Switzerland.” That loose, joyous vibe from their beginning was still evident throughout the set — especially when Dave (repeatedly) asked the crowd, “What are we supposed to play next?” Reflecting on the experience, Claire said, “I like playing outdoors. I like the surprise element of it being in the park, that some people knew about it and some didn’t. People were thrilled to chance upon different groups. I could see people were charmed by the weirdness of it all, because it was an odd thing.”

Jason Kao Hwang agreed, “I think it was certainly an imaginative spectacle to have 30 bands in Central Park — and unusual, because people aren’t accustomed to hearing music in all these historical points. The concept of everyone playing the same set was kind of novel. Those are things that pique the public interest, and that is good for the music. There were a good number of bands that were new to me. But that is what’s fabulous about New York City — there are these waves of talent coming in with new ideas and different backgrounds and a lot of diversity flowing into the music.”

Jay Leonhart was also there — not to play, but primarily to watch his young grandson. He did get to hear two guitarists and found their music “new, complicated and sophisticated. [It] makes me think the younger generation will come up with some brilliant ideas. This has to do with art, life and everything. Our art shows us where we are headed as a culture.”

Several critics have noted that it is not possible to hear all the bands at Jazz & Colors. This is a pity as this is a wonderful way to sample new artists or enjoy established favorites. Those interested in going next year should check the website http://jazzandcolors.com/centralpark/...and bring folding chairs and lunch. Then relax and smile.
12 REASONS TO STUDY jazz @ MASON GROSS

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George Wein has always believed in offering “jazz from A to Z. I once presented Lennie Tristano and Eddie Condon on the same program. That’s how I’ve always done it,” he told John Schreiber, president and CEO of the New Jersey Performing Arts Center, at a special, invitation-only “evening of music and conversation with George Wein,” held on Friday, December 6, in NJPAC’s Chase Room. “A festival,” Wein added, “should appeal to everybody.”

The evening consisted of two parts: an interview session by Schreiber with Wein, his mentor, and a performance by the Newport All-Stars, which demonstrated Wein’s affinity for assembling non-traditional bandmates. There was fellow octogenarian Bucky Pizzarelli on guitar, veterans such as Jay Leonhart on bass and Lew Tabackin on tenor saxophone and flute, and emerging artists such as drummer Clarence Penn and trumpeter Bria Skonberg. Wein, on piano, rounded out the sextet.

Schreiber recalled his days as a student at Haverford College outside of Philadelphia. “I ran a concert series, and we once presented Marian McPartland. She said to me, ‘You’re good at this. You should do it for a living.’” Unbeknownst to Schreiber, McPartland wrote a letter to Wein recommending him. That was 38 years ago, and Schreiber worked for Wein for about 10 years before leaving to form his own company. He was named CEO of NJPAC in 2011. “There’s not a day that goes by,” he said, “that I don’t think about George Wein.”

The Newport Jazz Festival will be 60 years old next summer, and Schreiber asked Wein to comment about several of the jazz giants he worked with over that span, specifically, Miles Davis, Louis Armstrong and Duke Ellington. On Davis: “When you’re going through customs, don’t carry his bag.”

On Armstrong: “I’m such a lover of Louis Armstrong, just being in the same room with him was an honor.”
When talking about Ellington, Wein recalled the historic Ellington at Newport concert in 1956, an appearance that revitalized the Ellington Orchestra, sparked by a combination performance of “Diminuendo in Blue” and “Crescendo in Blue,” highlighted by tenor saxophonist Paul Gonsalves’ extended solo. “Ellington called me on Thursday night,” Wein recalled. “And I asked him what he was going to do at the concert. He said he’d play a medley of favorites. I said, ‘I want to perpetuate the genius that is Ellington. I’m not getting any help from you.’”

In his autobiography, Myselves Among Others (DaCapo Press: 2003), Wein described what actually happened at that concert: “At the proper moment, Gonsalves dug in with his tenor and started blowing. Somewhere around the seventh chorus, it happened. A young blonde woman in a stylish black dress sprang up out of her box seat and began to dance. She had caught the spirit, and everyone took notice — Duke included… The tune ended, and the applause and cheering was immense — stronger, louder, and more massive than anything ever heard at a jazz concert before.”

Schreiber also asked Wein about the Newport Folk Festival, and the impresario recalled the disappointment of the audience on the night that Bob Dylan played with an electric, instead of acoustic, guitar. “I said to Bob, ‘You’ve got to go back and play some acoustic music!’ He said, ‘I don’t have a guitar.’ My big mistake was not grabbing his electric guitar. It just sold for $965,000.”

Queried about the future of jazz, Wein revealed that there will be a symposium on the subject at next year’s Newport Festival. He also tried to put jazz in its proper perspective. “If you ask 100 people about jazz, three of them will say it appeals to them.” That’s okay, he added, pointing out that there are about 300 million people in the United States, so having an audience of 3%, or 9 million, is not so bad.

When the Newport All-Stars took over, the audience was treated to a variety of standards including “Undecided” (Sid Robin/Charlie Shavers), Romberg/Hammerstein’s “Softly as in a Morning Sunrise” and the Ellington hit, “Caravan,” written by Juan Tizol, and featuring a robust flute solo by Tabackin. Clearly, the two showstoppers, however, were Pizzarelli’s solo on the Django Reinhardt standard, “Nuages,” and Skonberg’s towering solo on the Louis Armstrong favorite, “Sleepy Time South” (written by Clarence Muse and Leon and Otis Rene). Wein said he first heard Skonberg, a favorite of New Jersey Jazz Society members, about a year ago at a Louis Armstrong Foundation event where she played with clarinetist/saxophonist Anat Cohen. “I could not believe what I heard,” he said. “She is very special.”

Jazz and Beyond: ACS with The Philadelphia Experiment in Newark

NJ PAC presents an adventurous evening of progressive jazz with two groups that unite some of the hottest artists on today’s jazz scene.

Hear tomorrow’s jazz today at this union of two of jazz’s most exciting trios: ACS, featuring pianist and composer Geri Allen, Grammy Award-winning bassist Esperanza Spalding and electrifying drummer Terri Lyne Carrington; and The Philadelphia Experiment with special guests Eric Krasno, guitarist from Soulive, and DJ Logic; avant-garde pianist Uri Caine; hip-hop drummer Ahmir Khalib “questlove” Thompson, and bassist Christian McBride, Jazz Advisor for NJPAC.

Formed out of their work on Carrington’s Grammy Award-winning album The Mosaic Project, ACS is stretching boundaries with music that is as elegant as it is experimental. “(ASC’s) expressionistic push-pull turns out to be a show of jazz fealty as disorienting as it is riveting,” says The Village Voice. Of The Philadelphia Experiment, All About Jazz says, “There is joy and excitement (in their music) — the joy of three consummate musicians doing what they do best, and the excitement of an experiment, an adventure, an undertaking in which no one really knows what to expect.” As a special part of this event, Spalding and McBride will take to the stage to perform a bass duet.

NJPAC Prudential Hall | Jan. 25, 2014 at 8 PM | Tickets $29-$79

Has Jazz Changed Your Life? Author wants to hear your story

An author working on a joint publishing/educational project called “Why Jazz Matters” is seeking stories of how jazz has changed individual lives in profound ways. Has encountering jazz — in its entirety, a particular artist or even a solitary recording — transformed your destiny? Has it steered you in a different direction, into new sounds, thoughts and people? Enabled you to meet friends and loved ones who you otherwise might have missed? Has it opened your mind to new ideas about life, love, art, music, politics and community?

The goal of this project is to tell the stories overlooked by the jazz histories, the tales of its fans, its devotees, and the music’s influence on ordinary — and extraordinary — people. In short, I am asking why jazz matters to the human heart. If you’ve got one of those stories please reply, I’d love to hear it.

You may reach the author via email at jgerard@nyc.rr.com, and by regular mail to: Jim Gerard, 312 West 15th St., #17, New York, NY 10011, or by calling 917-609-1574.
Nineteen talented teenage jazz players in the Greater Newark area will receive the opportunity to heighten their skills as musicians and bandmates this Fall with the creation of The Brick City Jazz Orchestra (BCJO), a collaboration between NJPAC and the Thelonious Monk Institute of Jazz. The 18-piece BCJO ensemble will allow students to collaborate as performing artists and serve as cultural ambassadors for both Newark and New Jersey, touring both regionally and nationally.

The formation of the BCJO adds a new chapter to Newark’s jazz legacy, which reaches back to the days when such luminaries as Sarah Vaughan, Woody Shaw, Dizzy Gillespie and Sonny Rollins could be heard in the downtown’s clubs and halls. Legendary jazz label Savoy Records made Newark its home for many years, and one of the city’s sons, revered saxophonist James Moody, is now remembered annually by NJPAC’s TD James Moody Democracy Jazz Festival, being held this year from Nov. 4-10.

Some respected jazz artists and educators will guide the BCJO. James Burton III, conductor of the Juilliard Jazz Orchestra and associate conductor of the Jazz at Lincoln Center All-Star Orchestra, will conduct the BCJO. Grammy-nominated vibraphonist Stefon Harris will serve as artist-in-residence. A preliminary roster of guest artists and coaches includes Geri Allen, Carl Allen, Christian McBride, Jon Faddis and Benny Golson, among others. In addition to teaching musicianship, the faculty will provide sectional support and mentor the young musicians.

Mr. Burton will share direction of rehearsals with Dr. JB Dyas, Vice President, Education and Curriculum Development, at the Thelonious Monk Institute of Jazz. BCJO members will receive instrumental lessons and attend workshops in jazz theory, ear training and composition and arranging. The BCJO will rehearse weekly at NJPAC, from October to May, with rehearsal performances taking place during the academic year. Their official debut performance will be at the Women’s Association of NJPAC Luncheon in May 2014.

After auditioning in front of a panel of educators on September 28, the following 19 high school students were elected to participate:

- Gregory Fassuliotos, 17, of Woodcliff Lake, Pascack Hills High School, alto saxophone; Simon Crosby-Arreaza, 16, of Union, Union High School, alto sax; Jonathan Jett, 16, of East Orange, Cicely Tyson High School of the Performing Arts, baritone sax; Liany Mateo, 15, of Jersey City, Snyder High School, bass; Joseph Quiles, 18, of Newark, Arts High School, bass; Jared Silverstein, 16, of Hillsborough, Hillsborough High School, drum; Zack Lorelli, 17, of Montclair, Montclair High School, drum; Rahsaan Pickett, 17, of Newark, Arts High School, guitar; Justin Bocchino, 17, of Cedar Knolls, Whippany Park High School, guitar; Galo Inga, 16, of Newark, Arts High School, piano; Darius Phillips, 15, of East Orange, Cicely Tyson High School of the Performing Arts, piano; Luca Farrel, 17, of Nutley, Nutley High School, piano; Matthew Ward, 16, of Berkeley Heights, Governor Livingston High School, tenor sax; Luxshman Saravapavan, 17, of Summit, Morristown Beard School, tenor sax; Justin Branch, 16, of Plainfield, Plainfield Academy for the Arts & Advanced Studies, trombone; Alan Hsaio, 17, of Hillsborough, Somerville High School, trombone; Jason Worthem, 16, of South Plainfield, South Plainfield High School, trumpet; Carlos Juncal, 16, of Newark, Arts High School, trumpet; and Matthew Branch, 15, of Plainfield, Plainfield Academy for the Arts & Advanced Studies, trumpet.

“Black City Jazz Orchestra is about the transformative power of music. These young musicians represent the best that the Greater Newark area has to offer. On audition day there was a strong sense that NJPAC was doing something that has the potential to be transformational in the lives of these young people,” said Laurie Carter, NJPAC’s Vice President of Arts Education.

“As a young person starting out in the music business, I spent a lot of time on the road with big bands and big band leaders,” says NJPAC President and CEO John Schreiber, who worked with the orchestras of Count Basie, Benny Goodman, Woody Herman, Lionel Hampton and Buddy Rich in an early career producing jazz festivals. “I learned that a big band is a family of talented musicians who all aspire to common goals of excellence in artistry and performance. The Arts Center’s new Brick City Jazz Orchestra will deliver that and more: an opportunity for students to develop collaborative skills and a sense of shared responsibility. The next chapter of Newark’s great jazz history is about to get played, and I can’t wait!”

The ability to pay tuition does not factor into admission decisions. Tuition for BCJO students will be assessed on a sliding scale.
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Good Vibes at 3rd Annual Zootfest

Story and photos by Mitchell Seidel

We generally don’t think of autumn as the “festival season” for jazz in New Jersey, but the second weekend in November proved that wrong. The region was festive from nose to toe, with activity from Newark to Cape May. And just across the Delaware River in East Stroudsburg, PA, they were celebrating the legacy of Al Cohn and Zoot Sims at the annual Zootfest.

A fundraiser for East Stroudsburg University’s Al Cohn Memorial Jazz Collection, the third annual Zootfest was a combination symposium, jam session, concert and musicians’ schmooze, with the performers having as much fun as those in the audience.

The archive is appropriately Cohn-centric, as is the musical celebration that bears the nickname of his late stablemate. The collection also includes materials donated by the estates of pianist John Bunch and bassist Eddie Safranski.

The “serious” part of the latest Zootfest included an appreciative panel discussion of the works of Woody Herman and other bop-influenced big bands, with a transcontinental appearance from California by Terry Gibbs, whose visage (and personality) loomed large over the room, even if he couldn’t hear much of what was being said in Pennsylvania.

The musicians who performed during the afternoon had a relation to Cohn and Sims in either style or spirit, and some even closer than that. Guitarist Bucky Pizzarelli, who opened the afternoon, often performed with the pair. Gibbs, as well, crossed paths with the tenor pair and featured Cohn’s arrangements in his big band. While Gibbs couldn’t be there in person, another vibes player, Joe Locke, broke a few speeding laws to make the event just hours after playing at the Exit 0 Jazz Festival in Cape May. And you couldn’t get a much closer relationship than Cohn’s son, guitarist Joe Cohn, who also performed.

Tenor saxophonist Joe Lovano, fresh from a triumphant appearance at the TD Bank James Moody Democracy of Jazz Festival in Newark, lent his skill to a group playing of Cohn’s four-saxophone “Four Brothers” style charts before heading off to the Deer Head Inn with wife Judy Silvano for a book release party for Mike Stephan’s Experiencing Jazz.

While he was not playing his usual alto sax, NEA Jazz Master and Pocono resident Phil Woods was an ever-present figure, whether it was playing piano at a jam session, conducting the Delaware Water Gap Celebration of the Arts Big Band or heckling from his seat. Vocalist Bob Dorough also paid tribute to Cohn and Sims, singing lyrics set to tunes written by the pair.

The Al Cohn Memorial Jazz Collection is housed on the ground floor of the university’s Kemp Library in East Stroudsburg. For more information call 570-422-3828 or go on line at www.esu.edu/alcohncollection.
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Gast
“Life is a cabaret, old chum…”
Germany’s Palast Orchester Brings The Golden Age to New Brunswick

With elegant poise, suave sophistication and a silky-smooth baritone, Max Raabe and his tuxedo-attired 12-piece band perform swing and cabaret hits of the decadent 1920s-'40s with Raabe's slick, modern yet nostalgic style, wit, mischief and razor sharp precision and humor. With more than a million albums sold and previous sold-out tours in the U.S. and around the world, audiences have been taken by Raabe's meticulous arrangements of the standards as they used to be sung — in formal evening wear, giving proper credits to the composers and deadpan jokes while using a special microphone that allows him to sound precisely like the music sounded when first recorded. The ensemble's repertoire of 500 songs also includes tunes from Marx Brothers films and a number of works that recall the influence of long-gone German musicians such as orchestra leader Paul Godwin, the songwriting team of Jacob Jacobs and Sholom Secunda and the vocal ensemble the Comedian Harmonists. There are also new works and takes on today's pop hits, including Britney Spears's "Oops I did It Again" and Tom Jones' "Sex Bomb.

While the orchestra is known for its intellect and humour, the classically trained musicians work as seriously at the performance of their music as they would at that of a composition by Beethoven. As the title suggests, Golden Age is a collection of classics from the Great American Songbook. Drawing from the era between World War I and II, with titles like “These Foolish Things,” “Singin’ In the Rain,” “Dream a Little Dream” and “Cheek to Cheek,” Raabe introduces a new generation to timeless tunes by Cole Porter, Noel Coward and others and celebrates an era when Josephine Baker danced dressed only a banana skirt, dance halls were thriving, every restaurant had an orchestra and the Charleston became the sensation: that special time in between wars before the horror of Hitler when it all came to an end.

Max comes to the US every few years and his March swing through the states includes stops in New York City and New Brunswick.

About Max Raabe & The Palast Orchester
Dashing, dapper and debonair, Max Raabe might have walked straight out of the Golden Age of Berlin in the 1920s. With his elegant poise, suave sophistication and silky-smooth baritone, he brings to life the songs and style of a bygone age. Max Raabe is not only a unique talent, but a very funny man. He has even traded quips with Bert and Ernie on Sesame Street.

His passion was first roused by a record he found in his parents’ cupboard: a humorous instrumental called “I’m Crazy About Hilde.” Before long he was collecting 78s in flea markets and junk shops. By the age of 16 he was an expert on the songs and styles of the Weimar era, his enthusiasm fueled by black-and-white films featuring music, dance and comedy. In his early 20s Max moved to Berlin to study opera, dreaming of becoming a baritone, moonlighting with a friend to perform the 1920s songs he loved so much at bars and student parties.

After graduating, he made a handful of appearances at the Berlin Philharmonie, but soon realized his true love remained the music of the ’20s and, finding there was no ensemble performing such songs, he formed with fellow students the Palast Orchester to play them. The music is treated with reverence. “Every note and every phrase is polished like a diamond,” says Raabe. “We all studied classical music and we interpret the music in the same way we would interpret Beethoven. We take the music seriously — but we don’t take ourselves seriously.” Therein lies the appeal of Max Raabe, a man out of time, yet in tune with today’s Recession-hit world, where — just like Berlin in the 1920s — we all want to take our minds off austerity with a night of good old-fashioned entertainment.

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New Ellington Bio a Portrait in Acid | By Terry Teachout (Gotham; 482 pages; $30)

By Jim Gerard

The photo of Duke Ellington that graces the cover of Terry Teachout’s bilious new biography — a rarely seen image of the Maestro writing music, cigarette in hand, a long scar curving across the left side of his face — is a preview of the book’s contents: Duke, scars and all.

Teachout acknowledges that, like Pops, his far superior biography of Louis Armstrong, Duke was a “synthesis” of recent research on Ellington’s life done by others, and a “critical biography.” He means the latter literally. Since so much has been written about Ellington the composer,1 and millions of musicians, fans, critics and many of Ellington’s musical contemporaries, such as Aaron Copeland and Gunther Schuller, have used up all the accolades, Teachout apparently decided that whatever is left to say must concern Ellington the man. This is a tricky proposition, since Ellington fastidiously concealed his inner self behind a veneer of soigne sophistication and detachment. Teachout casts a critical eye on Duke; he’s misdeeds, not his deeds.

Teachout’s aim clearly is to rip away this veil and cut Duke up like his first wife, who razor-bladed the scar on his left cheek after learning he’d cheated on her.

You see, Duke Ellington was not only America’s greatest composer, but according to Teachout, he also was:

• A compulsive womanizer and misogynist
• A hypocrite
• A world-class spendthrift
• An “opportunist” (“like all great artists”)
• A musical kleptomaniac, unable to write a “singable melody,” who pilfered credit from Billy Strayhorn and many of the band’s greatest instrumentalists
• A musically uneducated poseur temperamentally unable to write long-form compositions

I’ll stop there lest I suffer the distaste I felt while reading Teachout’s revisionist character assassination. This is a pity, for Teachout writes well, for the most part,2 deftly weaving academic research into steadily readable prose.

None of the author’s criticisms or revelations is new. What’s disturbing is Teachout’s approach to Ellington — from a lofty (and highly conservative) moral perch. (He used the same M.O. in his Armstrong book, except that he arrived at a much more favorable judgment — that “Pops” was a good man.)

Teachout uses Ellington’s womanizing as a leitmotif, at one point accusing him of “satyriasis,” which sounds like disease you contract from a parasitic worm. And while it’s undoubtedly true, how relevant is it when all involved are gone? Does it shed any light on his work which, let’s face it, is the Ellington that lives on? Do we really need to read that Ellington was a self-confessed “p---y freak?”3 This is the lowest kind of blow — giving the reader his helping of salaciousness while seeming to stand righteously above it.

Teachout criticizes Ellington for not speaking publicly about his love life (as if we haven’t had enough of the rich and numbskullied using the media to gleefully air their dirty laundry), because it would’ve contradicted his professed goal of “commanding respect for the race.” While there may be some truth to that presumption, it’s indisputable that in Duke’s age, such public confessions just weren’t made. And in the end, Duke commanded a lot more respect with his art.

It’s also true that Duke took undue credit for a fair amount of the work done by Billy Strayhorn and the musicians in his band. In the former case, Teachout implicitly — and unfairly — blames Ellington for Strayhorn’s dissipation and premature death from alcohol (in which, according to Teachout, he drowned his heartbreak from Duke’s exploitation).4 It’s also true that these instances constitute a small percentage of Ellington’s 1,700-odd compositions.

Moreover, Teachout reiterates the conclusion reached by previous scholars: That none of the musicians from which he “stole” (what in most cases were

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1 Ellington was one of the first jazz musicians to be taken seriously by classical music critics, who produced scholarly articles on him starting in the early 1930s. Barry Ulanov wrote the first of many biographies of Duke Ellington in 1946 (which Ellington vetted).

2 At times, Teachout seems so determined to attack Duke (by praising Strayhorn, in this case) that he ties himself into syntactical knots. For example, in a passage in which he unflatteringly contrasts Ellington with Strayhorn, who Teachout claims, was so advanced in chromaticism that he was capable of “unconsciously quoting Valses noble et sentimentales, a work by Ravel that he had yet to hear, in the opening bars of ‘Chelsea Bridge.” How can anyone “unconsciously quote” from a work he never has heard? Strayhorn was a genius, but not telepathic.

3 Taken from an understandably unpublished interview.
In actuality, their professional arrangement was much more complex. Duke and his band were Strayhorn’s “beard,” allowing him to lead a relatively open life as a gay man. And when Strayhorn finally got fed up and left Duke, Teachout admits that he failed to reach his goals — leading his own band and receiving critical acknowledgement for his work. In fact, Strayhorn didn’t write much of consequence on his own and within a few years, their mutual need brought him back into the Ellington fold.

Teachout castigates Ellington for making elaborate pronouncements-cum-explanations of the artistic inspiration for some of his tunes, but then, when discussing “Daybreak Express,” which Duke claimed was inspired by train movements, Teachout labels it an “orchestral tour de force” and that “it was natural for such homely sounds [the train] to find their way into his work.”

Duke is replete with similar criticisms — some of them incredibly picayune (Duke wore a ponytail in a vain attempt to keep up with the hippies that had helped rock eclipse jazz.) In all fairness, Teachout offers an occasional insight such as Duke’s penchant for placing otherwise incompatible musicians in the same section (trombonists Brown, Juan Tizol and Joe “Tricky Sam” Nanton). And his cogent estimation of the estimable merits of the oft-overlooked Ivie Anderson hits the mark.

However, a reader who picked up Duke as his introduction to the life and work of Ellington would wonder how this purportedly indolent reprobate managed to write on such a prolifically high level and keep a supremely gifted band going for a half century — well past the Big Band era. He’d try to wrap his mind around how this womanizer who picked his musician’s pockets became a world-famous figure whose contributions to American culture are second to none, and whose place in the pantheon of American culture has, if anything, only grown since his death in 1974.

I pity this poor reader.

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4 In actuality, their professional arrangement was much more complex. Duke and his band were Strayhorn’s “beard,” allowing him to lead a relatively open life as a gay man. And when Strayhorn finally got fed up and left Duke, Teachout admits that he failed to reach his goals — leading his own band and receiving critical acknowledgement for his work. In fact, Strayhorn didn’t write much of consequence on his own and within a few years, their mutual need brought him back into the Ellington fold. 

5 An attitude he moderated over the years.

6 Perhaps sonata form isn’t the sole criterion for judging long-form works. (And what length is considered sufficiently long? Duke packed more music into three minutes than most of his contemporaries, classical or otherwise, could in an hour.) How many African-American composers were writing symphonies in Ellington’s era? What were the chances that they would’ve been played by a major classical orchestra, or recorded by a major record company? In the era of the three-minutes-per-side 78-rpm record and as leader of a band that played largely for dancers (which is decidedly not a slight), Ellington had little incentive or opportunity to exceed those limits. Yet the fact that he tried to do so as early as 1931 (with “Creole Rhapsody”) and was practically alone among his contemporaries, testifies to his compositional ambition.
**Other Views**

By Joe Lang  Past NJJS President

As I anticipate the taste of the Thanksgiving turkey, I’ll give you a taste of what you can expect from some new CDs.

■ At Jazzfest in 1999 we had as one of the bands MIKE LONGO and the NEW YORK STATE OF THE ART JAZZ ENSEMBLE, a relatively new presence on the big band scene. Since then, the band has released four albums, and has, for the past few years, been appearing in concert at the NYC Baha’i Center several times a year. Live from New York! (Consolidated Artists – 1041) was recorded at the July 23, 2013 concert at this venue. The album contains eight selections, and captures this impressive aggregation at the top of its game. It is manned by the cream of the crop of New York area jazz musicians playing Longo’s interesting and challenging arrangements. There are three Longo originals, Benny Golson’s “Whisper Not,” Denzil Best’s “Wee,” and three selections with outstanding vocals by Ira Hawkins, “Over the Rainbow,” “I’m Old Fashioned,” arranged by Hawkins, and “Muddy Water.” The band is filled with fine soloists, and the charts provide several of them space to stretch out. This is first rate big band jazz from a superb group of musicians. (store.fastcommerce.com)

■ EARL MCINTYRE is a master on both trombone and tuba. He has been a member of many notable bands such as the Thad Jones-Mel Lewis Orchestra, the Gil Evans Orchestra, Slide Hampton’s World of Trombones and the Mingus Big Band during his four plus decades on the scene. Brass Carnival & Tribute! (Legend Factory) is his first outing as a leader. There are two groups represented here. Brass Carnival is a 20-piece band comprised of 16 brass players, four on trumpet, one on flugelhorn, three on French horn, three on trombone, three on Euphoniums and two on tuba, plus three percussionists and a drummer. Tribute! is a sextet with McIntyre on tuba and bass trombone, Kenny Rampton on trumpet, Vincent Chancey on French horn, Sam Burris on trombone, Warren Smith on Vibraphone and Tambourine, and Vinnie Johnson on drums. The music from the large ensemble is mostly exciting and explosive, but they can be deliciously subtle as on “All I Have to Give,” a vocal feature for Renee Manning. If you are like me, an enthusiast for the sound of brass instruments, this is the album for you. (www.cdbaby.com)

■ Sometimes you pop an album into your CD player, and it just grabs you right away, not letting up until the final note. Such was my experience with Frame of Mind (Jazzed Media – 1066) by the L.A. 6. The L.A. 6 are Clay Jenkins on trumpet, Ira Nepus on trombone, Tom Peterson on tenor sax, Rich Eames on piano, Jeff D’Angelo on bass and Dick Weller on drums. The 11-song program is a mix of standards “I Wish I Knew,” “How About You,” “You’re My Thrill” and “If I Should Lose You;” jazz tunes, Sonny Stitt’s “The Eternal Triangle,” Frank Strazzeri’s “Frame of Mind” and Oliver Nelson’s “Yearnin’;” and four originals, two by Eames, and one each by Weller and Jenkins. The music is best described as straight ahead, much with a West Coast jazz feeling, but with an occasional taste of hard bop. Each of these cats is a first-call type player. They keep things interesting in both the ensemble moments, and when they take the solo spotlight. The arrangements are mostly by Eames and Peterson, with Weller and Jenkins providing the charts on their original pieces. This is their first album as a group, and will hopefully serve as a launching pad for more in the future. (www.JazzedMedia.com)

■ For his first two albums with his Organ Monk group, organist GREG LEWIS concentrated on playing tunes written by Thelonious Monk. On Organ Monk: American Standard (Greg Lewis), he turns the group’s attention to songs from the Great American Songbook that Monk addressed during his career. The group is comprised of Lewis on Hammond B3 organ, Ron Jackson on guitar, Riley Mullins on trumpet, Reggie Woods on tenor sax and Jimmy Bean Clemmons on drums. Monk had a singular approach to anything that he played, and his takes on standards was often surprising. As they play "Liza," "Lulu’s Back in Town," “Nice Work If You Can Get It,” “Dinah,” “I Should Care,” “Tea for Two,” “Everything Happens to Me,” “Just a Gigolo,” “Don’t Blame Me” and “Between the Devil and the Deep Blue Sea,” you can feel the inspiration that they got from Monk’s versions. Most of these tunes Monk played many times, sometimes as solo piano pieces, and also in group sessions. Each of his explorations of the tunes was unique, so Lewis had a lot of inspiration for his spirited approaches to the music. The album turns out to be a fun listening experience. The players each have their own voices, but the influence of Monk always hovers in the background. Lewis has a terrific concept that he has kept fresh with each new recording. This is a keeper. (greglewismusic.com)

■ No matter how much one tries to keep on top of the players on the scene, along comes an album from a terrific player with a lot of recordings who has slipped under the radar. Such is the case with tenor saxophonist/flautist DAVID SILLS. Blue’s the New Green (Gut String Records – 013) finds him in the company of guitarist Larry Koonse, pianist Chris Dawson, bassist Derek Oles and...
drummer Jake Reed for a program of 10 tasty tunes. Seven of the selections were composed by Sills, two are standards, “Tis Autumn” and “I’m a Fool to Want You,” and the remaining track is “No Moe” by Sonny Rollins. Sills has a nice tone on both tenor sax and flute, is a mainstream style player, and plays nicely flowing lines that are immediately appealing. His bandmates are equally adept at finding a nice level of accessibility while remaining creative and interesting. Jazz is a fragile art, with listeners as varied as the players. This group hits my ears in just the right way, and the album gets a big thumbs up from this corner.

(www.gutstringrecords.com)

■ The STAN GETZ QUARTET on Live at Montreux 1972 (Eagle Records — 203222) is Getz on tenor sax, Chick Corea on piano, Stanley Clarke on bass and Tony Williams on drums. Corea, Clarke and Williams were major contributors to the jazz/rock fusion movement, and Getz was flirting with this scene when the concert captured on this disc took place. It was an experiment with mixed results. On “Lush Life” and “I Remember Clifford,” the disc took place. It was an experiment with mixed results. On “Lush Life” and “I Remember Clifford,” Getz seems at home, and he plays in his normal results. On “Lush Life” and “I Remember Clifford,” he is also a swinger on guitar, a characteristic matched by his fellow players. The sound that Dempsey gets on his instrument really blends well with the sound of Owanski’s organ. Atkinson is among the most versatile of drummers, and fits into this trio perfectly. Saucy is a well named album, as it reflects the spirit of this trio.

(www.tomdempseymusic.com)

■ In June of 2011, CLAIRE MARTIN and RICHARD RODNEY BENNETT performed a memorable program of songs by Irving Berlin at the Oak Room of the Algonquin Hotel. Say It Isn’t So (Linn Records — 454) is a studio recording that contains 14 of the songs that were performed in their live program. Supported by Bennett’s piano, they share the vocalizing. The selections are bookended appropriately by “Steppin’ Out,” sung by Martin, and “Waiting at the End of the Road,” performed as a vocal duet. In between, Martin gives us “Love You Didn’t Do Right By Me,” “How Deep Is the Ocean,” “Better Luck Next Time” and “What’ll I Do,” plus two medleys, “Get Thee Behind Me Satan/I Got Lost in His Arms” and “Shakin’ the Blues Away/Blue Skies.” Her rich voice caresses each selection. Bennett applies his lighter sound to “Change Partners,” “He Ain’t Got Rhythm,” “Lonely Heart” and “Say It Isn’t So.” Bennett’s arrangements provide a perfect setting for their singing. Although relatively brief in length, this is a terrific taste of the genius of Berlin.

(www.linnrecords.com)

■ BOB DeVOS and his guitar have been a steady presence on the New Jersey jazz scene for over four decades. His blues-based style has lent itself perfectly to the classic trio format of organ, guitar and drums, and this has been a frequent setting for DeVos during his career. He got his professional start playing organist Trudy Pitts. For Shadow Box (American Showplace – 5922), DeVos is in the company of some familiar partners, Dan Kostelnik on Hammond B-3 organ, and Steve Johns on drums. Another instrument often found in organ groups is the tenor sax, and on five of the 11 tracks, Ralph Bowen adds his tenor work. DeVos contributed five originals to the program, and they fit in comfortably with the likes of “Pensitiva,” “Wives and Lovers” and “Born to Be Blue.” This is a meeting of compatible musical minds that is a pleasure to hear. When they fall into an easy groove as they do on songs like “Basie in Mind” or “Born to Be Blue,” it is kick off your shoes and put your head back time, but for most of the time the album is a real cooker.

(www.bobdevosjazzguitar.com)

■ This was the month for guitar/organ/drums trio albums. Guitarist TOM DEMPSEY, accompanied by organist Ron Owianski and drummer Alvin Atkinson have produced a tasty gem titled Saucy (Planet Arts – 301318). Dempsey wrote five of the ten selections, and he has a nice gift for melody. He is also a swinger on guitar, a characteristic matched by his fellow players. The sound that Dempsey gets on his instrument really blends well with the sound of Owanski’s organ. Atkinson is among the most versatile of drummers, and fits into this trio perfectly. Saucy is a well named album, as it reflects the spirit of this trio.

(www.tomdempseymusic.com)

■ At our last NJUS member’s social, a pleasant gentleman approached me, and offered me a copy of his new CD to review. It was STEPHEN FULLER, a Newark-based vocalist who had just recorded his first album Expressions of the Heart (Fuller Sounds – 1001) proved to be a most appealing collection by a singer with a rich, smooth vocal style. He has a fine band in support, Lou Rainone on piano, Bob DeVos on guitar, Diane Perry on violin, Karl Kaminski on bass and Greg Bufford on drums, with percussionist Geovanni Arecchidia present on three tracks. The program is eclectic, a bit of soul, “With You I’m Born Again,” “On and On” and “Caribbean Queen,” a taste of bossa nova, “Dindi,” standards, “Send in the Clowns” and “What Are You Doing the Rest of Your Life?” and some pop/rock, “Time After Time” and “And I Love Her,” but Rainone’s arrangements give them all a jazz flavor. The musical voices of Rainone, DeVos and Perry lend strong support to Fuller’s vocalizing. Fuller is a confident singer who has created an album that should have appeal to a wide audience.

(www.fullersounds.com)

■ Perhaps the most unique concept album to arrive in the mail this year is Bella Napoli (Capri – 74129), a collection of Neapolitan songs performed in a jazz context by a group led by baritone saxophonist GARY SMULYAN, and featuring vocals by DOMINIC CHIANESE. Smulyan enlisted Jeff Lederer as the arranger and musical director, engaged pianist/accordionist Gary Versace, bassist Martin Wind, drummer Matt Wilson and mandolinist/violinist Joseph Brent as bandmates. The result is an album with five instrumental tracks, “Funiculi Funicula,” “O Saracino,” “Tre Veglia e Sonno,” “Fenestra Che Lucive” and “Pegue” five selections where Chianese adds vocals, “Anema e Core,” “Marechiar,” “O Sole Mio,” “A Vucchella” and “Dicitencello Vuie!” plus Chianese’s a capella take on “Santa Lucia Lontana.” I am not Italian, nor do I pretend to be familiar with most of this material, but I found the album enchanting. Samulyan has a distinctive sound on baritone, somewhat hard-edged. Chianese, best known for playing the role of Uncle Junior on The Sopranos, does not have a polished voice, nor is there any jazz element in his singing, but the songs are part of his life, and he sings them effectively, and with deep emotion. The use of the mandolin, accordion and violin lends a Neapolitan feeling to the project. Bella Napoli is a most welcome surprise!

(www.capirecord.com)
Jump for joy! Those of a certain age will surely recognize fond echoes of Lena Horne, the Nicholas Brothers, Cab Calloway, John Bubbles, Bill “Bojangles” Robinson and the Four Step Brothers, among others on the stage of the Brooks Atkinson Theater. None of these names are spoken or noted in After Midnight, but the spunky and exuberant new Broadway musical revue pays loving homage to the musical glory days of Harlem in the thirties and the formidable legacy of the Cotton Club.

But even more than its glittering roster of singers and dancers is the music and lyrics of such creative icons as Duke Ellington, Harold Arlen, E. Y. “Yip” Harburg, Dorothy Fields and Jimmy McHugh. It’s a veritable treasure trove of enduring pop and blues classics gathered together for the fastest 90 minutes on Broadway. “There are over a dozen Ellington pieces, beginning with an overture of ‘Daybreak Express,’” performed by the JALC All-Stars celebrating the singing rails and whirling whistles of a high speed express train.

Another memorable jazz classic featured tapper Jared Grimes dancing to “It Don’t Mean a Thing (If It Ain’t Got That Swing),” in a slickly elegant routine that summoned memories of Bunny Briggs who often danced with the Charlie Barnet band. The band also provided haunting accompaniment for soprano Carmen Ruby Floyd’s creamy wordless vocal to “Creole Love Call.” I first heard the piece at the Paramount when Duke accompanied the late Kay Davis. Ms. Floyd added a touch of eye-rolling, winking humor to her rendering of the soulful lament that was most amusing.

Other Ellington classics included a loping “East St. Louis Toodle-oo,” “Rockin’ in Rhythm” and “The Mooch” which is often considered the quintessential jungle music piece. From the Arlen songbook there is “Stormy Weather” sung with a smoldering sense of loss by Fantasia Barrino, the American Idol winner who has matured into a classy young chanteuse. She also brings cheeky humor to the Fields-McHugh strut “On the Sunny Side of the Street” and Cab Calloway’s call and response, “Zaz Zuh Zaz.”

The show drips with class, humor and boundless joy. The costume design has been created with an array of plumes and feathers, top hats and tails by Isabel Toledo. Warren Carlyle is responsible for the dazzling choreography and the sizzingly-paced direction.
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On The Road | For Vaché and Corrao, It’s a Walk in the Park

By Gloria Krolak

Just think: If you could walk to a charming trattoria where the food is worth going out for, and you could hear top-flight musicians, with no cover, wouldn’t that be your kind of scene? For lucky Highland Parkers, the Italian Bistro is on the main thoroughfare, Raritan Avenue, also known as Route 27. Add an attentive but never intrusive European wait staff (no one sidles up to proclaim, “Hi folks, I’ll be your waiter tonight!”) and a wine list that is both inclusive and affordable. That’s my kind of bistro.

Rudy Hisena has owned the modestly named Italian Bistro for three years. A successful New Jersey restaurateur — he also owns the very popular Dora in Clinton; Square in Morristown; Trattoria Amici in Gladstone, and Trattoria Torino in Warren — I was surprised to find him tending bar. Hisena’s Bistro is unpretentious, comfortable and impeccably clean. About a year ago, he brought jazz into the mix, and now both locals and out-of-towners can enjoy live music Wednesdays and Friday through Sunday. On Thursday evenings you can hear live music, too, just not jazz. Friday nights, John Bianculli plays solo piano or with guests. (See their Jersey Jazz ad for more details.) Which brings me to why we went there.

Cornetist Warren Vaché and guitarist Vinnie Corrao are both solidly accomplished native sons. Their bio list a Who’s Who of musicians, orchestral and otherwise, with whom each has played, major venues where they have appeared, and recordings and movies to which they have contributed. They combined as a duo to play the Wednesday night gig in November, at hours — 6:30 to 9:30 PM — to please even the early risers among us.

Without introduction, the two veterans mounted the small strip of stage left by the piano and played three short sets of duets. Corrao chose most of the tunes, playing straight man to the wisecracking Vaché, and he was the horn man’s rhythm section during solos. Vaché never seems to take himself seriously, but that’s all right, his lifetime of playing speaks for him. His solos were understated, not trying to impress anybody. Warren made his points with subtle melodic phrasing and emotional depth. Corrao’s solos were warm, sometimes lush, sometimes sparse, always full of feeling, the artistry of a master completely comfortable with his instrument. Somehow you didn’t miss bass, drums or piano; the two men stayed closely tethered, alternating solos and supporting each other throughout as equal partners. If their melancholy “Cry Me a River,” the ultimate payback-is-a-witch song, didn’t get to you, it might be time for a pulse check.

The night was filled with sweet and swinging standards like “Star Eyes,” “Witchcraft,” and a very naughty cornet on “Makin’ Whoopee.” In the last set, when Vaché sang Irving Berlin’s “All By Myself” à la Satchmo, the room suddenly grew quiet. Even the spirited table of 10 near us stopped talking long enough to listen. Afterwards Vaché quipped, “I spent 40 years playing the trumpet, sing one song badly and everybody applauds!”

The two men have played together for only a few years, a relationship built on mutual respect. As Vaché put it, “You can only practice by yourself so much,” adding earnestly, “I’m here for the chance to play with Vinnie.” The maestros and the bistro are a good match; they have the same casual air cultivated through rigorous practice and high standards.

Dining tables are well spaced. Waiters move around with ease and others’ conversations don’t intrude on your own. Not even from that table of 10. We ate well for very little. The kitchen offers a daily (except Saturday) prix fixe menu, under $20 for three courses, with a choice of two for each course. There is a small assortment of wines that can be ordered by the glass; the rest of the vino is bottled. The room seats 90 people easily. For larger private parties it can expand to about 140.

If you have to drive, there’s parking behind the establishment and even on the street if you arrive a little early. In nice weather, there’s a patio for outdoor dining. New Jersey Transit runs bus service through Highland Park from both the Woodbridge Center mall and New Brunswick train station, so you can catch a ride from either direction.

PJ’s Coffee House, also on Raritan Avenue in Highland Park, features a jazz jam on Sunday afternoons, 1–5 PM. Jazz in the Park. Make it!

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THE Peking ACRobats [are] pushing the envelope of human possibility. Pure artistry! Clive Davis, NY POST
LOSTON HARRIS
Birdland, NYC | Nov. 12

Singer/pianist Loston Harris celebrated the release of his new CD, Swingfully Yours, (see Other Views column in December 2013 issue) with an appropriately swinging first set at Birdland on November 12.

Most of the music he played on this occasion was included on the new album. All of the cats in the band, Harris on piano, Ian Hendrickson-Smith on tenor sax, Mark Whitfield on guitar, Gianluca Renzi on bass and Clarence Penn on drums, got a chance to introduce their talents to the audience on the instrumental opener, “Kiss and Run.”

Harris is a high energy performer, and he gave enthusiastic readings of standards like “Let’s Fall in Love,” “I’m Old Fashioned” and “How About You.” Two tunes that almost demand this high energy approach are “Hey You with the Crazy Eyes” and “You Can’t Love ’em All,” and he nails them.

There is a gentler side to Harris as he showed on “If I Only Had a Brain.”

“All I Need Is the Girl” got off to a jazzy start with a Monkish piano intro, and also featured a nicely creative bass solo from Renzi.

The band was outstanding. Harris is a scintillating pianist. Hendrickson-Smith is a constant joy to hear. Whitfield showed why he has been a major presence on jazz guitar for several decades. Renzi is a bass player who makes you sit up and take notice when he solos, and is a steady rhythmic presence. Penn keeps great time, and consistently adds the right accents at the right times.

Harris, who has a steady gig at Bemelman’s Bar at the Carlyle Hotel from 9:30 PM, Tuesday–Saturday, through the end of the year, is a performer who immediately establishes a natural rapport with his audience. If you get a chance to dig him in person, take advantage of the opportunity. In the meantime, make sure to check out Swingfully Yours.

A BED AND A CHAIR: A NEW YORK LOVE AFFAIR
Lincoln Center Jazz Orchestra
Cyrille Aimée/Jeremy Jordan/
Norm Lewis/Bernadette Peters
New York City Center | Nov. 13 – 17

How did it come to pass that the acclaimed Encores! series produced an original piece bringing together the Broadway theater music of Stephen Sondheim and the jazz aesthetic of Wynton Marsalis, Artistic Director of Jazz at Lincoln Center? A conversation during an Encores! production of Cotton Club Parade, a show with much creative input from Marsalis, between Peter Gethers, editor of two books of lyrics by Stephen Sondheim, and Jack Viertel, Artistic Director of the Encores! series at New York City Center was the genesis for A Bed and a Chair, the fascinating and satisfying blending of the artistry of Sondheim and Marsalis that played for seven performances at City Center.

For too long, there has been a lack of interest by most jazz players in the music of Stephen Sondheim, with the notable exception of the wonderful series of piano trio albums by Terry Trotter in the 1990s. In recent years that disconnect has started to be mended by several jazz artists like Bill Mays, Tommy Cecil and Terry Vosbein who have devoted albums to Sondheim’s music. A Bed and a Chair brought a big band exploration of some two dozen Sondheim melodies as the backing for vocal explorations of his lyrics by one singer from the world of jazz, Cyrille Aimée, and three with Broadway credentials, Bernadette Peters, Jeremy Jordan and Norm Lewis. In addition, several selections are dance numbers choreographed by Parker Esse, and performed by Meg Gilleneine, Tyler Haynes, Grasan Kingsberry and Elizabeth Parkinson. The Lincoln Center Jazz Orchestra performed the music on the City Center stage under the direction of David Loud.

In addition to arranging several of the pieces himself, Marsalis engaged the talents of four members of the LCJO, Ted Nash, Vincent Gardner, Victor Goines and Sherman Irby, and Richard DeRosa, a member of the Jazz Studies faculty at North Texas University. They have created the musical landscape for the production developed and directed by John Doyle, who had lent his talent to unique interpretations of several other Sondheim shows.
A Bed and a Chair traces the romantic relationships of four New Yorkers, two millennials and two from the age group generally referred to as baby boomers. This is done without any dialogue, relying on the flow of the lyrics to paint the picture of their interconnectedness. The dancers serve as shadow selves of the principals, giving more explicit depictions of the actions implied in the story told by the lyrics. As a backdrop for the action, there is a huge framed video screen that captures images of New York City intended to enhance the evolving story, sometimes setting a mood, and in other instances offering direct visual references to the content of the lyrics.

Each of the performers sings impressively. Aimée, coming from a jazz background, best relates directly to the jazzy arrangements. Despite not having a musical theater background, Aimée effectively captured the character she played. Peters is a performer who dominates whatever character she is engaged to play. She is not a jazz singer, but her effervescent performance of her first number, “Broadway Baby,” lets you know that she can interface effectively with the jazz backing. While “The Ladies Who Lunch” has been indelibly stamped with the landmark performance of it by Elaine Stritch in the original cast of Company, Peters gives it a reading that was equally memorable in its own way. Jordan and Lewis have strong voices, and sing their selections with fine feeling for the lyrics, but they are strictly Broadway in their performances.

The orchestra is a marvel. These are musicians used to playing as a unit, and they are absolutely on top of the scintillating arrangements. There are not the solo opportunities that they usually find in their concert performances, but the joy of playing this music and these charts seemed enough to propel them to match their normal high standards.

Doyle did a fine job of pulling the disparate elements together into an effective whole. Most impressive was the way that the songs, taken from 12 different shows and films, were performed in sequences that flowed seamlessly from one to the next. Especially noteworthy is the way that songs like “That Old Piano Roll,” cut from Follies, and “Rainbows,” written for the currently under production film version of Into the Woods, were uncovered and included. Also interesting is that Sondheim’s most performed song, “Send in the Clowns,” is performed here as a dance number, leaving the observers to hear the familiar lyrics in their minds.

While A Bed and a Chair may not satisfy all Sondheim purists, it definitely seemed to strike a strongly positive chord with those who attended the performance on Saturday afternoon. It certainly deserves to have a life beyond this brief run, at a minimum as a recording, and hopefully in a more extended live production.

KAREN OBERLIN

THE WIZARDS OF OZ: The Songs of Arlen and Harburg

Café Carlyle, NYC | Nov/ 14

Both Harold Arlen and E. Y. “Yip” Harburg had several songwriting partners, but their work together stretched, on and off, from their earliest works together in the early 1930s to the 1960s. They had a natural empathy that came through in their perfect blending of words and music. The magical creations of this special combination were brought to vibrant life by Karen Oberlin at the Café Carlyle on November 14.

Oberlin is possessed of a fine voice, great sensitivity for lyrics, and a nice swing feeling when the arrangement suggests it. She is also adept at creating and delivering informative commentary to enhance the flow of this kind of thematic show. Her supporting musicians, pianist/ musical director Jon Weber, and bassist Steve Doyle provided a perfect musical bed for Oberlin’s vocalizing.

She opened the show with a rarely heard tune from an obscure 1936 film musical, Stage Struck, “Fancy Meeting You,” an early Arlen/Harburg creation. After addressing another Arlen/Harburg tune, “It’s Only a Paper Moon,” this one with Billy Rose credited as a co-writer, Oberlin gave a few examples of the work that Arlen and Harburg did with other collaborators. Arlen and Ted Koehler created “I’ve Got the World on a String,” while Harburg and Jay Gorney created a song deeply associated with the Great Depression, “Brother, Can You Spare a Dime?” Oberlin gave a breezy, mid-tempo reading to “World on a String,” while her take on “Brother” was intense and passionate.

continued on page 46

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

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CAUGHT IN THE ACT
continued from page 45

From this point on, the program was devoted strictly to the Arlen/Harburg catalog. Her selections showed the wide stylistic scope of their work together. The tunes included “Fun to Be Fooled,” “Last Night When We Were Young,” “Down with Love,” “If I Only Had a Brain,” “Ding-Dong! The Witch Is Dead,” “Lydia the Tattooed Lady,” “Happiness Is Just a Thing Called Joe,” “Napoleon,” “Silent Spring,” “Over the Rainbow” and “Right As the Rain.”

Oberlin provided a superb overview of the impressive output of these two giants of the Great American Songbook, and did so in an entertaining and often emotional manner.

STEVE LIPPIA
Simply Sinatra

Allentown Community Concert Association
Parkland High School Performing Arts Center, Allentown PA | Nov. 15

Steve Lippia made the one and one-half hour drive to Allentown worth the effort with a dynamic couple of sets devoted to music performed by Frank Sinatra.

Backed by a 10-piece band under the direction of Musical Director/trombonist Steve Sigmund, Lippia captured the spirit and sound of Sinatra, but never made it seem like he was trying to be a Sinatra clone. His natural voice is close to the sound of Sinatra’s, but he does not adopt Sinatra’s mannerisms, rather comes across as a genuine cat who digs the music, has absorbed the Sinatra influence, but has allowed his own personality to come with him onto the stage.

Among the songs that Lippia performed were familiar, selections like “I’ve Got You Under My Skin,” “For Once in My Life,” “I’ve Got the World on a String,” “Fly Me to the Moon,” “Come Fly with Me,” “My Way” and, of course, “Theme from New York, New York.”

The band was first-rate, sounding like a larger group than it was. They were tight in their ensemble playing, and took good advantage of the limited solo opportunities.

Especially impressive was pianist Dean Schneider.

All of this was greeted with enthusiasm by the sold-out crowd who gave Lippia and his band a standing ovation at the conclusion of the concert.

MICHAEL HASHIM
and the BILLY STRAYHORN ORCHESTRA
Strayhorn in the Foreground

Miller Theater, Columbia University, NYC | Nov. 21

Under the auspices of the Center for Jazz Studies at Columbia University, Michael Hashim led The Billy Strayhorn Orchestra, a 15-piece all-star ensemble, through an impressive program of compositions by Billy Strayhorn.

Commentary was provided by David Hajdu, a professor of Journalism at Columbia University, and the author of an acclaimed biography of Strayhorn, Lush Life.

Hashim, who has had a long affinity for Strayhorn’s music, was a perfect choice to lead this program. He selected an eclectic program of compositions from the Strayhorn catalog, ranging from the familiar to the obscure. Many of the selections featured the original arrangements of Strayhorn, recreated from Strayhorn’s manuscripts thanks to the diligent work of Walter Van de Leur, a Dutch researcher and educator who did much of this work in connection with a series of albums of Strayhorn’s music by the Dutch Jazz Orchestra.

Hashim chose to open the concert with a nice medium swing tune titled “Midrift.” Following the more familiar “Chelsea Bridge” and “U.M.M.G,” they played an early 1940s piece announced as “Lament for an Orchid,” apparently one of several titles that this lovely ballad enjoyed.

Two memorable selections were “All Day Long,” a peppy number featuring some fine trumpet work by Jordan Sandke, and the haunting “Bloodcount,” Strayhorn’s last composition, with the lead played beautifully by Hashim on alto sax.

Two of the pieces were given their first performances in New York City, and these might have been the first live performances anywhere, both having received World Premier recordongs on the first volume of the Dutch Jazz Orchestra Strayhorn albums, Portrait of a Silk Thread. “Pentonsilic” is a mini-suite that some believe to have been a precursor to Black, Brown and Beige, one of the most famous of the extended pieces performed by the Duke Ellington Orchestra. It starts out with a peaceful interlude, but the tempo increases as the piece progresses, building to a dynamic conclusion.

“Cashmere Cutie” is a selection that has a Latin feeling, with a rich unison chart that builds in intensity.

“Swing Dance” was a number that Strayhorn wrote for the Harlem-based dance group the Copasets, and it brought a couple in the front of the audience to their feet for some hot stepping. A favorite Strayhorn piece with jazz musicians is “The Intimacy of the Blues.” Here is provided solo opportunities for several players.

Strayhorn’s arranging talents were occasionally applied to popular standards. To illustrate this aspect of Strayhorn’s artistry, the band played his charts on “I’ll Buy That Dream” and “Moon River.”

The concert concluded with two of Strayhorn’s more familiar compositions, “Passion Flower” with some beautiful alto work by Hashim, and “Raincheck” featuring some fine piano from Mike LeDonne, and Tad Shull’s tenor mastery.

The band was simply superb, and Hashim was obviously having a grand time leading such an impressive aggregation. In addition to the players mentioned above, there were Seneca Black, Marty Bound and Freddie Hendrix on trumpets; Art Baron, David Gibson and Clarence Banks on trombones; Ed Pazant, Scott Robinson and Lauren Sevian in the reed section; Kelly Friesen on bass; and Kenny Washington on drums. Each player was given solo opportunities, and all showed that they were right at home in the spotlight.

This was a memorable tribute to one of the giants of jazz composition, Billy Strayhorn. His music continues to attract the attention of a wide range of jazz players, and will do so as long as this music is alive. It certainly was exactly that on this occasion.
Celebrating Laurie Frink | Maria Schneider At The Jazz Standard

By Schaen Fox

On Tuesday November 26 the Maria Schneider Orchestra returned to the Jazz Standard for its annual Thanksgiving week engagement. This is always a sold-out week for the club as fans come in from literally all over the world just for this gig. One year we sat next to a family from Sweden on one side and a couple from California on the other. This time we were next to a couple from Harlem, but they had waited to enter along with a man from Japan. The band was scheduled to perform in his country within a few weeks, but he may have wanted to see them on what has become virtually their “home court.”

This year had one sad difference from the past engagements. Several months ago, trumpeter and teacher Laurie Frink, a member of the orchestra from its beginning, died after a long struggle with cancer. (Her obituary ran in the September 2013 issue of Jersey Jazz.) The outpouring of love and admiration from her fellow musicians in the days after her passing left no doubt as to what she meant to them. Maria also put her grief into the form of a new work dedicated to her lost friend.

Maria e-mailed this to Jersey Jazz about Laurie and the new piece:

“She was a magnificent potter, and for that reason my piece is called ‘A Potter’s Song.’ It’s not dour. I tried to make something beautiful, filled with lightness. I basically just wrote what came to me and didn’t overthink how it was ‘Laurie.’ Hopefully it just is because of the spirit it was written with.”

To further honor her departed friend, Maria dedicated the week-long engagement to her and premiered the work that night. Unfortunately for us, we attended the first set. Because Laurie’s partner was attending the second set, she held the debut of that special piece back for him. She has also put access to a free 16-minute long video about the development of “A Potter’s Song” on her website. (Visit mariaschneider.com to view.)

Thanks to a serious train delay, we arrived at the club almost an hour later than intended. By then, there were few seating choices remaining. The young man showing us in advised we take a table by the wall near the stage. I was dubious, but he assured us that, while our view was partially blocked, the sound would be very good. He was right and I now suspect that, with the probable exception of the lavatories, there isn’t a poor listening location in the club.

The orchestra is an 18-musician ensemble of four trumpets, four trombones, five saxophones, piano, bass, drums, guitar and accordion. (Maria fits that last instrument so beautifully into her arrangements that I wonder why more orchestras do not use it. No, I’m not joking. Gary Versace is just that talented, and Maria uses his skills to great effect.) Every composition the band performed was written by Maria and three — “Last Season,” Lembranca” and “Home” — are yet to be recorded. “Home,” she said, was commissioned by a fan through the ArtistShare website. (This site allows an artist to share their creative process with their public as well as gain financing for new works.) The musicians were inspired, the music was wonderful and the time flew by. Maria Schneider is an artist who creates masterpieces of sound. Her performances always leave us exhilarated.

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Vocalist Giacomo Gates performing at a well-attended NJJS Jazz Social at Shanghai Jazz in Madison on November 17. Why not join us for the next Social when pianist Conal Fowkes returns to Shanghai on January 21 at 3 pm?

Photo by Mitchell Seidel
From the Crow’s Nest

By Bill Crow

In 1955, Lee Konitz and Warne Marsh recorded an experiment with time displacement, playing the last chorus of the bebop standard “Donna Lee” starting one beat early and keeping it there while the rhythm section stayed with the original placement. This is how Kenny Berger tells the story, which appeared on Facebook: “Around 1976, Lee Konitz tried to get all six horns in his Nonet to play ‘Donna Lee’ starting on beat one rather than the customary beat three. After several train wrecks, Burt Collins cried out ‘Okay, who’s the idiot who keeps playing it right?’ At the end of the same rehearsal John Eckert said to Lee, ‘After all these years thinking you were years ahead of your time, it turns out you were only one beat ahead!’” (By the way, some readers may not know that Miles Davis wrote “Donna Lee.” The tune is often misattributed to Charlie Parker. It was actually Miles’ first recorded composition, written in 1947.)

Back in his busiest days, Joe Shepley was at home one morning practicing some slow figures from the Arban book to strengthen his chops. Ruby Braff dropped by, and after greeting him, Joe went back to his practicing. Ruby listened for a bit and then asked why he was doing it. Joe said, “Well, you know, when I go into the studio, I never know what I’m going to have to play. I have to be ready.” After a few more pages in the Arban book, Joe went upstairs to make a phone call, and before long he heard Ruby playing his horn, trying out the Arban exercises. But within four measures of it, Joe said Ruby began improving little runs and decorations. It was impossible for Ruby to not play jazz.

Howard Hirsch’s reputation as a percussionist had reached Duke Ellington, and in the early 1970s Duke called Howard and asked him to drop by. This was an overture for Howard to eventually join the Ellington band, but it never came to pass. Ellington’s health was failing, and he passed away before they came to an agreement. During their conversation when they met at Duke’s home, Ellington said to Howard, “Tell me what’s nice here.” Howard pointed to Duke’s grand piano and said, “That’s nice.” “Describe it,” prompted Duke. “Well, it has white keys and black keys…” “And,” said Ellington, “don’t the white keys and the black keys make beautiful music together?”

Dick Rose, an old friend of mine from high school in Kirkland, Washington, told me about a band he once played with in the Northwest whose leader’s command of the English language wasn’t too good. A dance team was on the bill with them, and liked to be introduced with the descriptive phrase, “Poetry In Motion.” Unfortunately, the bandleader transformed “poetry” into “poultry.” The band had a hard time keeping their embouchures while laughing.

On Facebook, Dave Edwards posted: A local killer saxophonist… hired a sideman to play a gig up in Lake Tahoe. When asked for directions to the gig, the leader said, “You drive up the hill, and when you see the sun, you make a left.”

Scott Robinson was playing in Philadelphia a while ago with Ryan Keberle’s quartet. At the sound check, Ryan passed out the parts to a new piece of music, on which he wanted an intro that was floaty and “A minor-ish.” On the part, he had written the symbol for A-minor (Am) followed by the suffix “ish.” Bassist Jorge Roeder looked up from his part with a perplexed expression and asked, “What’s Amish jazz?” Scott told him that he had to start by unplugging his amplifier.

Ron McClure told me about a nice moment in jazz education. He said a kid came into NYU jazz auditions carrying a horn case. Ron asked him: “Is that a cornet?” He answered: “Yes, it was my great uncle’s.” Ron asked, “Who’s your uncle?” and the kid said, “Nat Adderley!” Then, to Ron’s delight, he played “Work Song” by his great uncle.

I found this one on the Internet: Pablo Casals was asked why, at the age of 90, he still practiced the cello. He replied, “Because I think I’m making progress.”

Peter Rubie told Bill Wurtzel that Jack Wilkins once stuffed a towel in his guitar to cut down the feedback. Jack called it the Towel Farlow model.

Brian Nalepka was playing an Oktoberfest gig on tuba. The band, wearing lederhosen, was in a barn, playing “Tavern in the Town” or something like that. A gentleman stepped up and asked to make a request. He wanted to hear “The Folks Who Live On The Hill,” a beautiful Jerome Kern song. The leader thought for a second and said “How about ‘Blueberry Hill’?” The man looked dejected and said “No, thanks,” and walked away.

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

**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.

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**MEMBERSHIP LEVELS** Member benefits are subject to update.

- **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)
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- **Sideman** ($250 – $499/family)
- **Bandleader** ($500+ /family)
- **Corporate Membership** ($100)

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

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.
As we make our way through history, events occasionally occur which become defining moments in our lives. Sure some are bad, but many times we create memories that we cherish and talk about for many years to come.

One such event occurred last summer in Morristown during the "Jazz on the Green" program. The weather, the setting, sound system, and the price were all perfect. The performances by all the musicians that day really made the day extraordinary! There was one in particular that was just jaw dropping — the "Guitar Summit" with Bucky Pizzarelli, Ed Laub, Frank Vignola, and Gene Bertoncini. This was not something to be once and done. Just too darn good! If you were there, I am sure you would love to witness it again and if you missed it you need not have regrets. On Wednesday January 8, the Bickford Jazz Showcase is proud to be able to celebrate the 87th birthday of the one and only Bucky Pizzarelli in Bucky’s Birthday Guitar Summit! Join us in recreating that memorable summer afternoon and be part of the recording that will be made for a future CD release. Same incredible quartet with the new addition of drums for the finale “Sing, Sing, Sing!” if you have never been on a CD before, this is your big chance! Special prices for this event will be $25 at the door and $20 in advance. Caution — there are only 300 seats available, so don’t wait to make a reservation!

In the dead of winter we hope to bring warmth to fans’ hearts on February 12 with Kevin Dorn’s Valentine’s Day Party! Drummer Kevin Dorn brings his friends Dan Levinson, Mark Shane, Brian Nalepka, and Matt Hoffman in to stir up a little romance and hopefully get everybody close together on this special occasion for a little dancing. Don’t be shy. We will keep the lights low.

MidWeek Jazz at Ocean County College has always reissued every couple of years. While the recording of concert seemingly get been published about that single night of music, others. In recent years, two different books have Hodges, Cootie Williams and Buck Clayton among others. In recent years, Dan Levinson and Peter and Will tribute to the King of Swing’s finest hour, including Dan Levinson, Mark Shane “vibes-a-Poppin!” Matt and Paul Midiri and the Anderson Twins, plus a special surprise and Anderson. In recent years, Dan Levinson and Peter and Will Anderson.

On January 15, Toms River-favorites Joe and Paul Midiri will be once again bringing a Goodman tribute to Ocean County College. But when I asked them if they could tie it into Carnegie Hall again, Joe Midiri responded that they’d be bringing a small group and would rather make it a “Tribute to the Benny Goodman Sextet.” That was fine by me, as there’s something about celebrating Goodman in January that just feels right.

But then the light bulb went off and I remembered something: on December 24, 1939, Goodman returned to Carnegie Hall to take part in one of John Hammond’s famed “From Spirituals to Swing
Concert.” Not only that, he brought his Sextet instead of his Orchestra! And though December 24 is a long way from January 15, the year 2014 is 75 years after his return to Carnegie Hall. This all might sound rather convoluted, but hey, let’s celebrate the Goodman Sextet’s 1939 Carnegie Hall performance in addition to the more famous 1938 one!

Of course, there might be some who show up and don’t even know much about Benny Goodman in the first place, which is fine since being a historian is not a prerequisite for enjoying an evening of swinging jazz anyhow. And with the Midiri Brothers doing their thing on stage, I can assure that those in the audience will be very happy appreciating live, topnotch music on a chilly night in January, rather than sitting home lamenting the faded music of past heroes. Nope, this music is alive and well and the Midiri Brothers prove each time out.

Joe Midiri will be handling the role of Benny Goodman with his fiery, swinging clarinet playing, but don’t be surprised if he plays the saxophone at some point in the performance. And brother Paul Midiri is sure to surprise — and amaze — as he bounces between vibraphone, trombone and even a little drumming. On January 15, the brothers will be backed by the popular lyrical cornetist, Dan Tobias and a rhythm section of Pat Mercuri, guitar, Jack Heygi, bass and Jim Lawlor, drums.

The Midiri’s will be sure to heat up the Jersey Shore in January, but we’re not taking any chances in February, doubling down with two great shows to ensure that more hot sounds will be emanating from the Arts and Community Center at Ocean County College this winter. First up, on February 5, Dorian Parreott’s Jazz Ensemble will be presenting an evening titled “All That Jazz.” In addition to leader Parreott’s work on drums, saxophone and vocals, the quartet will feature Mark Cohn on keyboards, Mark Chernoff on tenor saxophone and Vinnie Corrao on guitar. Then, three weeks later, on February 13, young sensation Geoff Gallante — now officially a teenager! — will be coming back home to Toms River, leading a quartet of his own.

I’ll have more about Dorian and Geoff in my next column, but first, it’s time to ring in 2014 with the Midiri Brothers on January 15. It’s safe to say that with acts on the bill like this, MidWeek Jazz’s New Year’s resolution for 2014 will be to swing, swing, swing! — Ricky Riccari

*‘Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society. Photos by Bruce Gast.
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
Mr. & Mrs. Douglas G. Baird, Wayne, NJ
Mr. & Mrs. Maureen and Raymond Bednar, Chatham, NJ
Mr. & Mrs. John Bell, Gettysburg, PA
Mr. & Mrs. Robert L. Boardman, Mahwah, NJ
Jeffrey J. Brown, Roselle Park, NJ *
Mr. & Mrs. C. Graham Burton, Ridgefield, CT
Mr. & Mrs. Robert & Diane Casper, Somerset, NJ *
Rick Crane, Verona, NJ
Sandra Evans, Wilmington, NC
Mr. Tony Feil, Whitehouse Station, NJ
Robert Filippone, Livingston, NJ
Mr. Bruce M. Gast, Watchung, NJ *
Mr. & Mrs. Richard C. Griggs, Westfield, NJ
Mr. Stephen Gruber, Millington, NJ *
William Hrushesky and Patricia A. Eood, West Orange, NJ
Mr. Sandy Ingham & Nadine Lawson, Morganville, NJ
The Jersey City Public Library, Jersey City, NJ
Jane Kalfus, Fair Lawn, NJ
Mr. & Mrs. Kent Lindquist, Portage, IN
Mr. & Mrs. Thomas D. Lucas, Trenton, NJ
Mr. & Mrs. Frank McCann, Somerset, NJ
Mr. James J. McLaughlin, Avon-by-the-Sea, NJ
Mr. & Mrs. Richard H. Miller, New York, NY
Mr. & Mrs. John Mintz, Rockaway, NJ
Mr. & Mrs. Nathaniel H. Morrison, III, Middleburg, VA
The New York Public Library, New York, NY *
Mr. & Mrs. Jerry Orleman, Brick, NJ
Mr. David A. Orthmann, Newfoundland, NJ
Mr. Larry Peterson, Wyckoff, NJ
Ms. Daryl Sherman, New York, NY
Dr. & Mrs. Robert Siegel, Lafayette, NJ
Mr. & Mrs. Anthony Speranza, Garwood, NJ *
Mr. & Mrs. Dixon Stearns, Hackettstown, NJ
Mr. & Mrs. Tom Stemmle, Piscataway, NJ
Mr. & Mrs. B. & H. Strauss, Bay Harbor, FL
Mr. Jerry Swanberg, New Brighton, MN
Howard Tavin, Fort Lee, NJ
Mrs. Margaret Thompson, Mountainside, NJ
Marlene Ver Planck, Clifton, NJ
Mr. & Mrs. William Weisberg, Fort Lee, NJ
Mr. Robert A. Wissow, South Plainfield, NJ
Mr. & Mrs. Franklin Wortman, Easton, PA

New Members
James Cicenia, Roseland, NJ
Anat Cohen, Brooklyn, NY
Lynne Cresitello, Whippany, NJ
Steven Davis, Parsippany, NJ
Leon De Vose, East Orange, NJ *
Ed DeChant, Fort Lauderdale, FL
Arthur Johnson, Landing, NJ
Michael Kuehn, Sciota, PA
Dan Morgenstern, Jersey City, NJ
Susan W. Newmann, Livingston, NJ
Barbara Rosene, New York, NY
Karen Schwarz, Neptune, NJ
Holley A. Simmons, Toms River, NJ
Gary and Ellen Tureck, Madison, NJ
Michael Vertucci, Parsippany, NJ

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ARTIST ADVOCATES
50 Palace Drive, Gettysburg, PA 17325
Phone: 717-334-6336 E-mail: vjbell50@comcast.net

JAZZ TRIVIA ANSWERS
questions on page 4

1. Kenny Clarke
2. Gordon "Tex" Beneke
3. Bob Haggart
4. Bobby Plater
5. Ziggy Elman
6. Billy Eckstine
7. Leroy "Slam" Stewart
8. Eddie Sauter
Great Gift Idea!

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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 shirts; they may run slightly snug. Cost is $15 per shirt + $4 shipping fee.

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  - 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.

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**Jazz from the Archives**

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

**Watch for upcoming announcements.**

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**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/IJS 973-353-5595](http://newarkwww.rutgers.edu/IJS 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.**

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**Concerts/Performance**

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

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

**March 11, 2014, 2:00 – 4:00 PM**

**Warren Vaché Quartet:** Trumpeter Warren Vaché, Jr. was born in Rahway, NJ. His father was bassist Warren Vache, Sr. and his brother Allan plays clarinet. Vaché started out playing piano then switched to trumpet in the 4th grade. He studied with Swing era trumpeter Pee Wee Erwin. Vaché has spent years playing with such greats as Rosemary Clooney, Benny Goodman, Hank Jones, Gerry Mulligan, Woody Herman, Bobby Short, and Benny Carter. He has been a prolific recording artist since the 1970s and has also performed at Condon’s, Michael’s Pub, the Blue Note and other nightclubs and venues throughout the world. Vaché has played at major jazz festivals such as the Newport Jazz Festival, the JVC Jazz Festival, the Playboy Jazz Festival, and in the Nice, Marciac and Bayonne Festivals in France, the North Sea Jazz Festival in Holland; the Pori Festival in Finland, Perugia, Rome and Milan Festivals in Italy, as well as in most European countries, Japan, Australia and Hong Kong.

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  - black shirt with red NJJS logo
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- **Sizes** — choose:
  - unisex S, M, L, XL, or XXL
  - ladies’ S, M, L
  (slightly more open neckline, smaller sleeve cut, slightly tapered body)

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## Somewhere There’s Music

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

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<th>Jersey Events</th>
<th>Jersey Jazz</th>
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<tr>
<td><strong>Asbury Park</strong></td>
<td><strong>HOTEL TIDES</strong> 406 S 7th Ave. 732-997-7744</td>
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<tr>
<td><strong>LANGOSTA RESTAURANT</strong> 100 Ocean Ave. 732-455-3275</td>
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<td><strong>TIM McLONE’S SUPPER CLUB</strong> 1200 Ocean Ave. 732-744-1400</td>
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<td><strong>MONOSTRUCK</strong> 517 Lake Ave. 732-988-0123</td>
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<td><strong>THE SAINT</strong> 601 Main St. 732-775-9144</td>
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<tr>
<td><strong>URBAN NEST</strong> 631 Lake Ave. 07712 732-774-5299</td>
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<tr>
<td><strong>Atlantic City</strong></td>
<td><strong>ASBURY UNITED METHODIST CHURCH</strong> 1213 Pacific Ave. 908-338-9141 Jazz Vespers 3rd Sunday of the month at 4 pm</td>
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<tr>
<td><strong>Basking Ridge</strong></td>
<td><strong>BAMBOO GRILLE</strong> 185 Madisonville Rd. 908-766-9499</td>
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<td><strong>Belmar</strong></td>
<td><strong>NICCO RESTAURANTE</strong> 1000 Main St. 732-280-1132</td>
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<tr>
<td><strong>Bernardsville</strong></td>
<td><strong>BERNARD’S INN</strong> 27 Mine Brook Rd 908-766-0002 Monday – Saturday 6:30 pm Piano Bar</td>
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<tr>
<td><strong>Boonton</strong></td>
<td><strong>MAXFIELD’S ON MAIN</strong> 713 Main Street 973-588-3404 Music Wednesdays through Sundays.</td>
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<td><strong>Bridgewater</strong></td>
<td><strong>THEATER OF SOMERSET COUNTY VO-TECH</strong> 54 Vogt Dr. 08807 908-526-8900</td>
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<tr>
<td><strong>Cape May</strong></td>
<td><strong>VFW POST 386</strong> 419 Congress St. 609-684-7961 Cape May Trad Jazz Society Some Sundays 2 pm live Dixieland</td>
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<tr>
<td><strong>Hiatus</strong></td>
<td><strong>5 DEPT SQUARE</strong> 609-684-5700 Jazz at the Banger Wednesdays 7:30–10:30 pm</td>
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<tr>
<td><strong>BOILER ROOM, CONGRESS HALL</strong> 251 Beach Ave.609-944-1816 Blues and Latin Jazz Saturdays July 18 – Sept. 19 8:30 pm – 12:30 am</td>
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<tr>
<td><strong>MERION INN</strong> 106 Decatur St. 609-684-8363 Jazzy Piano daily 5:30 – 9:30 pm</td>
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<tr>
<td><strong>Cloister</strong></td>
<td><strong>HARVEST BISTRO &amp; BAR</strong> 252 Schraalenburgh Road 201-750-9969 Thursdays &amp; Fridays</td>
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<tr>
<td><strong>Convent Station</strong></td>
<td><strong>THE COZY CUPBOARD</strong> 4 Old Turnpike Road 973-999-6677</td>
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<td><strong>Cresskill</strong></td>
<td><strong>GRIFIN’S RESTAURANT</strong> 44 East Madison Ave. 201-542-1414 Every Tuesday &amp; Wednesday</td>
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<td><strong>Dunellen</strong></td>
<td><strong>ROYX &amp; DUKES ROADHOUSE</strong> 745 Bound Brook Road 732-499-4444</td>
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<td><strong>Edison</strong></td>
<td><strong>THE COFFEE HOUSE</strong> 931 Amboy Ave. 08837 732-486-3400</td>
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<td><strong>Englewood</strong></td>
<td><strong>BERGEN PAC</strong> 30 N. Van Brunt St. 201-227-1030</td>
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<tr>
<td><strong>Hoboken</strong></td>
<td><strong>VILLA ROSA RESTAURANTE</strong> 41 Scotch Road 609-852-6841 Live music, Thursday, 8–12 pm, no cover charge</td>
</tr>
</tbody>
</table>
| **Highland Park** | **ITALIAN BISTRO** 441 Raritan Ave. 732-640-1959
| **P’S COFFEE** 315 Raritan Ave. 732-628-2323 Sunday 1–5 pm Somerset Jazz Consortium Open Jam |
| **Irvington** | **HOBOKEN PISSNER HAUS & BIERGARTEN** 142-2 Grand Street 201-683-5467 Live music, Thursday. 8–12 pm, no cover charge |
| **Jersey City** | **CASA DANTE RESTAURANTE** 737 Newark Ave. 201-795-2700 |
| **Garwood** | **GLEN ROCK INN** 222 Rock Road 201-445-2362 Thursday 7 pm |
| **Hackettsack** | **SOLARIS** 61 River St. 201-487-1969 1st Tuesday 8:00 pm Rick Visone One More Once Big Band No cover |
| **Manalapan** | **MONMOUTH COUNTY LIBRARY** 125 Symmes Drive 732-431-7220 Free monthly jazz concerts September – June |
| **Maplewood** | **BIRGER DOWNS CULTURAL CENTER** 10 Durand St. 973-576-6000 |
| **Marlboro** | **SHAUN’S RESTAURANTE** 54 N. Franklin St. 08530 609-397-8957 |
| **Middletown** | **IDEA’N BUDDHA** 24 Main St. 973-744-1404 One Sunday/month 6:00 pm, Friday/Saturday 6:30 pm Sunday 6 pm No cover |
| **Montclair** | **DLV LOUNGE** 300 Bloomfield Ave. 973-783-6988 Open Jam Tuesdays |
| **Morristown** | **THE BIRCHWICK THEATRE AT THE MUSEUM** 5 Normandy Heights Road 908-797-1706 Some Mondays 8:00 pm |
| **Montgomery** | **TUSK RESTAURANT** 1736 Route 206 South 908-289-3417 |
| **Morristown** | **THE BIRCHWICK THEATRE AT THE MUSEUM** 5 Normandy Heights Road 908-797-1706 Some Mondays 8:00 pm |
| **Morrison** | **HIBISCUS RESTAURANTE** At Best Western Morristown Inn 270 South St. 866-497-3638 Tuesday, Friday, Saturday Sunday brunch |
| **Newark** | **ROD’S STEAK & SEAFOOD GRILLE** One Convent Road (Madison Ave.). 973-539-6666 |
| **Oven** | **RUSTIC TESTAMENT** 142 West Alexander Road 973-539-6666 |
| **Elizabeth** | **THE BAR AT THE FAMISHED FROG** 18 Washington St. 973-540-9601 |
| **Mount Holly** | **THE FIREHOUSE CAFE** 20 Washington Street 609-261-4502 |
| **Newark** | **DINOSAUR BAR-B-QUE** 324 Market Street 862-214-6100 Music: 5:30 pm to 8:00 pm Thursdays |
| **Metuchen** | **HAILEY’S HARP & PUB** 400 Main St. 732-521-0777 |
| **Mendham** | **BLUES AND LATE NIGHTS** 1 West Main St. 973-543-7000 Saturday Nights |
| **Montclair** | **SHANGHAI JAZZ** 24 Main St. 973-822-2899 Wednesday/Thursday 7 pm Friday/Saturday 6:30 pm Sunday 6 pm No cover |

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.

NJ PAC
1 Center St.
884-466-5722

THE PRIORY
233 West Market St.
973-242-8012
Friday 7pm
No cover

New Brunswick

DELTAS
19 Dennis St.
732-249-1551
Saturday 7–11

THE HYATT REGENCY
NEW BRUNSWICK
2 Albany Street
732-873-1234
No COVER
New Brunswick Jazz Project presents live Jazz Thursday, 7:30–10:30 pm

MAKEDA ETHIOPIAN RESTAURANT
335 George St.
732-545-5115
No COVER
New Brunswick Jazz Project presents live Jazz Thursday, 7:30 – 10:30 pm

STATE THEATRE
15 Livingston Ave.
732-246-7469

TUMULTY’S
361 George St.
732-545-6295
New Brunswick Jazz Project presents live Jazz & Jam Session Tuesdays 8–11 pm

Newfield

LAKE HOUSE RESTAURANT
611 Taylor Pl., 08344
856-694-5700

New Providence

PONTE VECCHIO RISTORANTE
At Best Western Murray Hill Inn
535 Central Ave.
984-464-4424
Monthly Jazz Nights 3rd Saturday of each month 6:30–9:30 pm

North Bergen

WATERSIDE RESTAURANT
7808 & River Road
201-861-7767

North Branch

STONEY BROOK GRILLE
1285 State Highway 28
908-725-0011

Oak Ridge

THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-8868

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.
Wednesday 6:30–10:30, Joe Lurie/Mark Shane

Princeton

MCCARTER THEATRE
9 University Place
609-258-2787

MEDITERRA
29 Hulst St.
609-252-9460
No COVER

SALT CREEK GRILLE
1 Rockingham Row,
Flemington Village
609-419-4200

WITHERSPOON GRILL
57 Witherspoon Street
908-924-6011
Tuesday night jazz 6:30–9:30 pm

Rahway

THE RAIL HOUSE
1449 Irving St.
732-388-1699

UNION COUNTY PERFORMING ARTS CENTER
1601 Irving Street
732-499-0441
(Call for schedule)

Red Bank

COUNT BASIE THEATRE
91 Monmouth St.
732-942-9000

JAZZ ARTS PROJECT
Various venues throughout the year…refer to www.jazzartsproject.org for schedules and details

MOLLY PITCHER INN
88 Riverside Ave.
800-221-1372

SIAM GARDEN
2 Bridge Ave., 07071
732-224-1233

Somers Point

SANDI POINTE COASTAL BISTRO
908 Shore Road
609-927-2300

South Amboy

BLUE MOON
114 South Broadway
732-525-0014

Sundays 8 pm, $5 cover

South Orange

PAPOU 25
25 Valley St.
973-761-5299

SOUTH ORANGE PERFORMING ARTS CENTER
One SOPAC Way
973-235-1114

South River

LATAVOLA CUCINA RISTORANTE
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
The New World Order Open Jam Session
Every Thursday 7:30–11 pm
No cover, half-price drink specials

Spring Lake Heights

THE MILL
101 Old Mill Road
732-449-1800

Stanhope

STANHOPE HOUSE
45 Main St.
973-347-7777
Blues

Trenton

AMICI MILANO
600 Chestnut Ave
www.jazztrenton.com
609-396-6300

CANDLELIGHT LOUNGE
24 Passaic St.
609-695-9612
Saturdays 3–7 pm

Union

SALEM ROADHOUSE CAFE
(Toohey Presbyterian Church)
629 Salem Road
908-686-1028

VAN GOGH’S EAR CAFE
1017 Stayes Ave.
908-810-1844
Sundays 8 pm
$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Sterling Rd.
908-753-0190
www.watchungarts.org
check for details

Wayne

WILLIAM PATTERSON UNIVERSITY
300 Pompton Road
973-720-2371
Sundays 4:00 pm

Westfield

16 PROSPER WINE BAR & BISTRO
16 Prosper St.
908-232-7320
Jazz on Tue-Wed-Thu | 8 pm, $5 cover

Sorrento Restaurante
631 Central Ave.
908-301-1285

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE
555 Valley Road
973-395-5551

MCCLOONE’S BOATHOUSE
9 Cherry Lane (Northfield Ave)
862-252-7108

Oskar Schindler Pac
4 Boland Drive 07052
973-669-7385

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

Recommendations may be sent to editor@njjs.org.

ROB PAPAROZZI at Trumpets Jazz Club, Montclair, Jan. 4, sets at 8 PM and 10 PM

JOE ZELNIKY “My Bill Evans — A Personal Conversation,” Manville Public Library
Jan. 9, 7 PM

STEVE TURRE QUARTET AT “DORTHAAN’S PLACE” Jazz Brunch at NICO Kitchen + Bar,
NJ PAC, Newark, Jan. 19, 11 AM and 1 PM

JOE MAGNARELLI QUARTET at Makeda, New Brunswick, Jan. 28, 8-11 PM, $5 cover

NAT ADDERLEY JR. at Hyatt Hotel, New Brunswick, Jan. 29, 8-11 PM, no cover

CHINESE NEW YEAR AT SHANGHAI JAZZ WITH RUSSELL MARTIN QUARTET
Feb. 1, call 973-822-2899

Also visit Andy McDonough’s njjazzlist.com

January 2014 Jersey Jazz

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